

Are All Fanzines Created Equal?

As one of the first, after John Foyster, to do extensive digital fanzines, I've had to deal with skepticism and outright disdain that started the minute I switched. Trufandom's attitude toward digital fanzines has softened, mostly due to some excellent electronic fanzines such as *eI*, *Vegas Fandom Weekly* and *Askance*.

It's rarer, especially now that so many printed fanzines have digital editions, but I still hear fans who want to fight a Print vs. Digital battle.

Here's a newsflash for those fans:

The War Is Over.

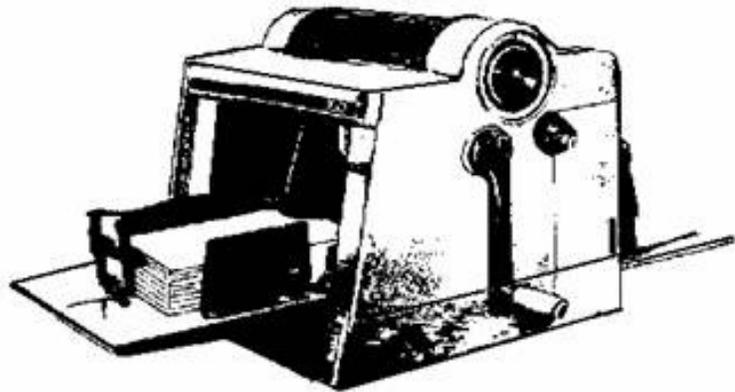
There's no reason to turn it into an either/or proposition, a competition. We can, and do, have both. Each fan has the right to choose the publishing method that works best for them.

Both kinds of fanzines have advantages and disadvantages.

Digital fanzines are much cheaper to produce, even if you count the cost of sophisticated software (amortized over, let's say, three years worth of fanzines). Generally speaking, they allow the use of more photos and color than the majority of print fanzines. Electronic distribution avoids postage costs and frustrating delays in delivery.

Print fanzines give the editor more control over how the reader sees the graphics. A two-page spread always looks like a two-page spread in print, but a digital fanzine may be viewed in ways that compromise the graphics and layout. The faned has much more control over the circulation of a print fanzine, because electronic ones can usually be obtained one way or another. That translates into a higher level of response for print fanzines. Because a paperzine is a tangible artifact, many fans

fanstuff



Contributors

This Issue

Joyce Katz Tee Cochran

Andy Hooper Claire Brialey

Robert Lichtman John Coxson

Anne Gray Bruce Gillespie

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fen den

A few years ago, when I was doing *Vegas Fandom Weekly*, an especially bumptious local neofan forcefully expressed the opinion that anyone could do VFW. He boasted that he'd show up my feeble effort with his sensational new fanzine. Two other fans finished the first issue after the neofan gave up.

I'd always prided myself on making it *look* easy by hiding the whirring gears. That taught me that it might be better to occasionally let you see me sweat.

In that spirit, let me confess that I came as close to blowing my Friday deadline since I started *Glitter*. I didn't schedule the work properly and ended up logging a 15-hour workday.

Great haste begets errors. My rush combined with our perpetually wayward ISP left me struggling for self-control as elements inexplicably vanished!

By the time I re-wrote the missing sections, I was praying for Gafia. I squared my shoulders, returned to the computer and crunched through the remaining steps for **fanstuff** to land in your inbox last Friday.

I confess, I was a bit *mishugah*. After I emailed the 280+ copies and sent one to Bill Burns, I found that I failed to make a very important fix in last week's "fen den."

I kidded a few of my (unnamed) closest friends who hadn't succumbed to the lure of **fanstuff #1**. I mentioned Robert Lichtman as a laudable exception.

So far, so good — except that I wrote it Wednesday before the arrival of a fine loc from good friend Andy Hooper. I intended to give him co-billing with the Sage of Fandom, but I forgot to make the change.

My apologies to the staunch Andy Hooper. You'll find his letter of comment on page four. (AK)

still consider it more desirable. This can also affect trades, to the detriment of digital zines.

For me, personally, digital is the best alternative most of the time. Cost is a prime consideration. Even when we had a full-sized duplexing copier of our own, the price of paper, toner and postage rose high enough to make a frequent genzine much too expensive for me.

Beyond the financial incentive, digital publishing is essential to me if I want to continue to be an active, creative fan. The cataract surgery on my "good" eye (legally blind versus completely blind) and advancing years have left me with very little sight. I can read fanzines on screen, but most printed fanzine text is too small for me to read. Obviously, digital zines are even more important for Tee Cochran, blind from birth.

It was late one evening at Corflu Glitter when I heard a fan say that electronic fanzines should be in a separate category from printed ones. I wish I could remember who said it so I could give him "credit" for inspiring this article, but I was in another conversation at the time and diverted my attention to that comment only long enough to declare, "No, no, a thousand times, no!" or something equivalent and asked why there should be such a division. The Unidentified Fan said that doing a print fanzine is harder.

"It's the message, not the medium, that counts," I said and then went back to my conversation. *Maybe I'll write an article*, I thought with some satisfaction, because good subjects are always at a premium.

And so I shall.

One of our Fandom's strongest survival factors is its willingness, and ability, to adapt to changing media conditions. Many early fanzines were lithographed from hand-set type. When cost factors made such zines impractical, fans embraced the lowly hectograph. Fans chafed under circulation limitations imposed by that primitive device, so they turned to the mimeograph and the spirit duplicator.

Electronic stenciling vastly improved the reproduction of fanzine art. Offset printing and photocopying improved reproduction, facilitated the use of DTP software and led to digital fanzines. Fans have done fanzines with carbon paper, in pencil and other, more esoteric copying methods.

Amateur Journalism never shook off its devotion to the small printing press. Mundane ayjay groups road the popularity of such presses to their peak of success in the 1880-1912 period — and gradually weakened as fewer and fewer people owned such machines.

Fandom has changed media, because it has always emphasized the message over the medium. It doesn't matter how the fanzine gets to its readers; what count is the content.

It can't be denied that print fanzines are more work than digital ones. But look at the nature of that extra work; none of it is very creative.

Contemporary print and digital fanzines are essentially the same up to the point that the faned has a file with a proofread version of the fanzine.

The print fanzine editor takes the file to the copy shop, which prints, collates and staples it. The digital fanzine editor doesn't need to do that. The "extra work" consists of getting the file to the copy shop and picking up the finished copies.

The editor of the digital fanzine sends the file to Bill Burns for efan-zines.com and, perhaps sends a notice or an attachment to an email list. The print fanzine editor prints out labels from a list, puts copies in envelopes and mails them at the post office.

That's "more work" for the editor of the print fanzine. It involves enve-

lope stuffing, stamp licking and a trip to the post office. If we elevate paper-and-ink fanzines with special FAAn Awards, it would be tantamount to giving them out for driving and glue-licking.

It might be more fruitful to stop fixating on differences that don't really make a difference and put the focus on the quality of the fanzines, whether it's printed or pixilated. (AK)

DUFF: Down & Dirty

One of the most interesting parts of fan funds is that there is always something new. Each of the funds offers the tantalizing prospect of getting to know fans whom we'd otherwise be unlikely to meet. Whether you believe that a fund should finance someone with a mark in fandom sufficient to make you wish to meet the candidate, or if you believe that a fan fund can encourage and inspire a new fan to greater heights, we usually agree that the nominees are worth knowing (or at least they should be.)

Sometimes there are interesting tests of personality, even rivalry among the candidates. This kind of colorful activity provides entertainment for us all, and helps illuminate the people involved. Sometimes, thankfully not too often, there are chicaneries and malfeasances, and we all suffer the shame and soul-searching they produce, or at least suffer the extra expense and trouble.

This year there's a new wrinkle in fundery. For whatever reason, and it really doesn't matter why, the DUFF administrators didn't get their acts together to start the Down Under Fan Fund in a timely fashion. There's been a great deal of recriminations and accusations, but that's all beside the point. The problem is what to do about it at this late date. The Australian national convention starts June 8, and the New Zealand con starts on June 1.

There was a large outcry suggesting that this year's race should be skipped, but the two Administrators decided to go ahead. A ballot was released this week, and the deadline for voting is May 31. That's not much time for the election, and even less for making the travel arrangements.

There were two good candidates, both fine and deserving fans, Juanita Coulson and Murray Moore. However, in an understandable protest, Murray stated that if elected he would not go, and urged everyone who might have voted for him to choose Hold Over Funds. The Administrators accepted his decision, and agreed any votes cast for him will be counted as a vote for Hold Over Funds.

Here's the rub. Now we have a one-person contest, instead of a race. And, worse, we may well see that one-person ignominiously defeated.

Juanita Coulson is not just a good fan, she's awesome, with an enviable history of contributions to fandom. She doesn't deserve this kind of embarrassment.

So I won't be voting for Hold Over Funds. I think this year's race should have been cancelled instead of leaving one fan hanging.. But since it wasn't, I urge fans to vote for Juanita. To do otherwise would be an insult to this fine fan-nish icon.

- Joyce Katz

A Potential Problem For Print Publishers

Something happened when Joyce went to print *The Trufan's Guide to Vegas Eats* and *The Corflu Glitter Program Book*. It was frustrating and even a little humorous, but it may have future implications for hardcopy fanzines.

When we brought the two files to a conveniently located Kinko's, they refused to print them!

The copy shop chain has laid down some tough new rules, presumably as a result of the Federal Express connection.

They refused to print the restaurant guide, because the cover bore the credit line, "Edited by Brenda Dupont." We had to have Brenda fill out a permission form and submit it with the file to avoid shorting Brenda of deserved egoboo.

Things got even weirder when we submitted the program book.

They refused to run it. We laughed when they suggested that we "just" rub out Ross Chamberlain's signature in the lower right corner. Kinko's manager then reiterated the refusal to print, citing a rule that allowed the shop to refuse art that looked "too good." She explained that they'd have copied the cover if it didn't look so good that it must be professional.

I registered a brief, but forceful, protest on behalf of fans everywhere. It was strictly "no sale," so we had to get Ross to sign one of Kinko's permission forms. "So," I asked Joyce as we drove to the copy shop, "Who's going to tell Ross to crap up his next cover?"

That couldn't happen, but worse things are all too possible. If this policy spreads, it may become hard to find a decent printer. An even more frightening prospect is that they could demand permissions for every illo and article!

About the Letter Column

A brief rundown may be helpful, even reassuring, to writers.

I'll edit out non-essential material, but I'll only fix spelling (ha!) and punctuation on what sees print.

A writer's discussion of a topic will be printed in full. I'll never bust into your letter with editorial comments.

In fact, I'll mostly let the locers discuss the (relatively) serious topics, except when responding to a direct question. I get to talk first, so I want to sit back while you have your say. I want to promote discussion, not stifle it.

My comments (and a few Other Things) are in the skinny columns.

To Andy Hooper

I believe that "momentum" is more applicable to fanzines than football. Announcers over use "momentum" to the point of meaninglessness.

When a team recovers a fumble, the sportscaster says they have momentum. If that team has to punt, the announcer claims they "lost momentum." Perhaps they never had it in the first place. You can only tell that a play changed the momentum of a game in hindsight. If the recovery is the start of a comeback, the team had momentum. If not, they didn't.

It's easier to spot momentum in fanzines. When a fanzine gets momentum, it almost takes on an independent life.

Momentum make doing a fanzine both easier and harder. It's easier, because contributions come to you unbidden and repetition increases skill.

It's harder, because you don't want to lose the magic. Too much momentum can cause a fanzine to grow too big or too complex.

Ending a fanzine that has momentum can be a wrench, because momentum doesn't transfer well to a new title. Going back to zero is harder than riding a fanzine with momentum behind it.

loccer room

The Admirable Hooper offers fans a chance to help shape the 2013 FAAn Awards.

Andy Hooper

One of the most precious commodities in fanzine publishing is momentum, so it comes as little surprise that you would choose to move directly from 61 weekly issues of *Glitter* to a new engine like fanstuff. The ten brief weeks that I issued *Apparatchik* on a seven-day schedule were both intoxicating and exhausting, and ultimately, I had to abandon it because it became impossible to manage the response. I hope you have the same problem. *Glitter* was a fun read, but did not exactly invite weekly reply; I think you may find a more generalized frequent fanzine brings a lot more response.

Everyone who publishes on a short deadline fights a constant and hopeless battle against typos. But a mistake like "Claire Brialey named Corflu Goth" is the kind of happy accident that can enter the fannish lexicon, like pocsard or crottled greeps. Mark my words, we may be handing dark eyeliner and a black t-shirt to next year's selectee as Corflu Goth....

I'm sympathetic to your request for material, but reluctant to submit my usual rambling prose, and bloat you beyond the svelte, printer-friendly 4-page layout of issue #1. Were it to appear on paper, one might even consider it "ensmalled." For now, I'll restrict myself to the following short item:

Help Define the 2013 FAAn Awards!

Corflu Glitter presented a unique new slate of Fan Activity Achievement awards, recognizing three different fanzines as Best Perzine, Best Genzine and Best Anthology or Single Issue. It's traditional for each Corflu committee to present their own unique selection of awards, and Corflu XXX (Ooh chicka wah wah) will announce the categories for 2013 later this year. The response to the new awards was very enthusiastic in the program room at Corflu Glitter, but I know there are many more ideas floating around out there, including some increased recognition for web-based and electronic fan activity. Send your ideas on the FAAn awards to *fanstuff*, and they might just end up on next year's ballot!

Anyway, time to wrap up this letter before it stretches out to rival the length of the actual fanzine. I look forward to seeing #2, and hope that your momentum will carry us all downhill with you for at least a few more weeks.

One of the most knowledgeable fans takes the discussion of a possible new fan fund to the next level.

Claire Brialey

I have a confession to make. This is the first letter of comment I've written this year. It seems appropriate to send it to the first issue of a new title. Although you're quite right: it's got so that it wouldn't feel like Friday (or, often for me, the early hours of Saturday morning) without a fanzine from you arriving in my email in-box.

I'm sure that you, Steve Green and others who first discussed the question 'Does Trufandom Need a New Fan Fund?' were expecting and hoping for a fair amount of further discussion in comments to *fanstuff*. And it's interesting that you headed the article that way; as with convention programme items, it's risky to use a title for a fanzine piece which can in theory be answered with a simple 'Yes' or 'No'.

But I won't even try to do that: it would be glib. More importantly, I realize I wouldn't know which of the two 'simple' answers to pick! I've been thinking about this question – and the other questions that underpin it – a lot over the past couple of days, and I agree it warrants some more discussion and thinking. As my contribution to that I've attempted to identify and work through some of the other questions.

What need would such a fund be meeting?

You described it as being for Trufandom; I'm guessing that this is a term that's not just meaningful for you and the others who took part in the initial discussion, but one which you consider to be useful shorthand for the rest of us too. Personally, I'm never sure that it is. If pressed, I would use the term 'fannish fans' and expect it to be roughly synonymous; and I suspect that I count a number of people in this category who aren't yet sure whether they belong or even whether they want to. I've been there and done that myself.

But I don't want to get distracted by definitions. More specifically, you proposed a means to send US fans to Novacon and UK fans to Corflu. I'll come back to some quibbles around both of those later, but for now the clarification that a new fund could encompass those two conventions does help me to understand the constituency you and Steve and I all had in mind.

It so happens that Novacon and Corflu are my own two favourite conventions, and that may reinforce the idea that they've got some important things in common.

So I'm extrapolating that the problem you'd like to address, or at least the situation you'd like to improve, is getting more face-to-face contact between the sorts of fans who go to conventions like Corflu and Novacon, or would go if they could, and thus the creation and maintenance of more connections and interaction between those groups of fans.

Who is it for?

I've raised a new question here because, although I've got all sorts of reasons to be interested in this proposition, I might not be the sort of person whose opinion is most significant. I'm quite privileged in lots of ways; one of them is that I currently have the sort of job that provides both enough money and enough holiday time to go to conventions in other countries as well as in the UK.

Now, that might come in handy when we come to the question of how we could pay for a new fund, but it means that I already get opportunities to see quite a lot of the fans I like to spend time with. So, although there are definitely people whose presence would add even more value to Corflu or to Novacon for me, I will often get to see them at the other one – and thus I don't have a personal need for this fund.

But part of the purpose of fan funds is about extending the community; it's not just about individual fans. So of course I'd want to think more broadly and more altruistically about this.

I had a look at the membership lists for the three most recent US Corflus, and at a first pass I found only one Corflu attendee who isn't from the UK who's been to a Novacon in the past three years (although that might be skewed by the way that so many were able to attend a Corflu in the UK in 2010). There were also three more fans or fan couples based in the US who had otherwise been to a

More to Andy: FAAn Awards

You continue to show why, in my opinion, you have no peer as Fan Activity Achievement (FAAn) Awards Administrator, Andy. This is yet another example of you doing something that can only yield a better poll and more participation.

For me, the big questions remain: How many categories and how many blanks per category, can we have on the FAAn Awards ballot.

I like a large number of blanks per category, because it accords with my philosophical conception of the FAAn Awards as a way to reward many fans for their fine contributions.

In retrospect, Andy was probably right to reduce the blanks-per-category. I think the present level is a nice balance.

Adding categories carries the same potential for reducing participation in the poll, but I'd still like a return to a greater number of categories for a more comprehensive survey.

I see having a category on the ballot as an encouragement for that type of activity.

I think "Best Humorist," "Best Faan Fiction Writer" and "Best New Fan" would all be good additions. I also recognize that three more categories at once could be too much of a change.

Another reason is that we total points to find Fan Face #1. More categories might give more fans a shot at this honor.

Fannish Declensions

Time to De-clench!

I am a natural leader

You are a good team mate.

He has has the willpower of a zombie

To Claire Brialey

Wow. I'm flattered almost speechless, Claire. I guess you've been saving up your energy for the last five months! I don't think I've ever gotten such a long, detailed and thoughtful letter of comment.

It's fortunate that your magnificent letter of comment only rendered me "almost speechless," because I've got a lot of those skinny columns to fill.

Not that I'm going to answer all the pertinent questions you posed, because I don't have the answers. Repeating "I dunno" isn't exactly the stuff of vibrant letter columns.

Teresa, Steve and I were just kicking around ideas, not framing a proposal. If fans like the *idea*, then your loc is a framework for making the concept concrete.

More to Claire Brialey A Heads Up on the Headline

I chose the title for that short piece, "Does Trufandom Need a New Fan Fund?" intentionally. It says exactly what I meant it to say, because I don't *know* if Fandom needs another fan fund. As I suggested in **fanstuff #1**, Teresa, Steve and I saw some possibilities in the idea, but none of us was ready then (or now) to say we ought to create such a fund.

I phrased the headline as a question, because I *wanted* "Yes" or "No" answers from fans, hopefully with cogent reasons for their verdicts.

I certainly see good and bad points about the idea of a Corflu-Novacon Fund. I expected others would have points to make on both sides, too.

Our late-night session of four-dimensional mental crifanac at the Vegrants meeting didn't extend to the humdrum nuts and bolts of how such a fund would work.

None of us was sure that it was even a good idea. That's why I wrote it up for **fanstuff #1**. Getting a consensus about the advisability of the idea is the necessary first step.

Novacon in the eight years before that, and an additional six fans or fan couples from around those parts who I know have expressed an intention to get to a Novacon in the near future.

I carried out a similar not-terribly-scientific exercise with the available membership lists for Novacon in 2009, 2010 and 2011. The results in this case were nine British fans or fan couples (including me and Mark) who'd been to one or more of the past three US Corflus, and four more who'd otherwise been to a Corflu outside the UK since 2001. And, again, I noted at least one other British fan couple who've indicated that they would like to go to Corflu when it's not in the UK.

I don't think there's enough information in that to draw firm conclusions, but I think it raises additional questions which I leave for further consideration.

Is it already the case that most fans who want to travel across the Atlantic to attend Novacon or Corflu are finding a way to do that?

Instead, is the number of fans who are able to make that journey and/or planning to do so disguising the number of those who would like to – and who fans at the other convention would like to be there – but who can't?

Separately, if the fund is between Corflu and Novacon, how regular an attendee at (or supporter of) one convention should someone be in order to be considered as a recipient of a fund to attend the other? And what about those who've done so already?

I'll come back to the question of how recipients of this sort of fund might be selected, though – and to that question of fan couples. (Usually I firmly consider couples to be two individual people!)

What else would we need to think about at this stage?

I said there were some other points I'd come back to, and again I'm not trying to close down discussion on any of these issues by raising them here – quite the contrary

Firstly, there's the geography. You specifically mentioned the US and the UK. Now, Novacon is always in the UK – but there are some European fans who are part of the Novacon community who aren't British; is there any reason why they wouldn't be included?

Corflu presents some additional challenges: it's not always in the US. I know there's a whole new dimension of opinions attaching to the question of British Corflus, but it's not impossible that if Corflu continues to thrive, every five years or so it will be held in the UK and that might mess up the rotation of trips. But that's not entirely what I meant: Corflu has also been held in Canada, and I hope some day it will be again. And, crucially, Canadian fans are also a key part of the Corflu community; so would they be included?

Secondly, how might this fit with the Corflu 50 fund?

(A quick summary for any readers who aren't familiar with the Corflu 50: following several one-off funds to bring specific recipients to Corflus outside their home country, the Corflu 50 was established as a practical mechanism to both fund a worthy fan to attend Corflu who was unlikely to be able to be there otherwise and to rationalise the potential proliferation of special funds, and fund-raising activities, focused on any specific Corflu. Fund-raising is further rationalised by simply committing each of the (up to) 50 members of the group to contribute at least \$25 or £15 to the trip each year. Recipients are chosen by consensus through email discussion. Trips have been made within and between countries. And it's managed by Rich Coad and Rob Jackson if you want to contact either of them for more information, or indeed to join the funding group.)

The Corflu 50 has only once so far brought a fan from the UK to a US Corflu – although it's also once brought a fan from the US to the UK. Otherwise trips

have been within the US. So there are ways in which the two funds could be seen as complementary, even as there are risks of duplication – or the proliferation the Corflu 50 aimed to avoid.

And then we come to the question that for some will be The Big One: how might this fit with TAFF? I appreciate that this isn't intended to be any sort of detraction from TAFF – Steve's a recent former TAFF winner, after all. But this might be something which needed some careful explaining if there were to be an additional trans-Atlantic fan fund.

I know some TAFF voters, and some potential candidates, would rather those races were also aimed at a smaller, more fannish convention; but personally I think that TAFF needs to stay focused on conventions like Worldcons, Eastercons (the British national convention) and Eurocons. The TAFF trip does usually go significantly beyond the destination convention, to enable the delegate to meet groups of fans around the continent – and thus needs funds to support that sort of trip – but to my mind attendance at the larger, more diverse convention also fits with that flavour of a TAFF delegate making connections all through fandom in the receiving country.

By contrast, the Corflu 50 trip has tended to include only an extra couple of days around the convention at most, and I read your outline proposal as having a focus on Corflu and Novacon as conventions rather than on a longer trip. (Indeed, lingering in the UK in November is not always an attractive prospect.) And I realise that I'd instinctively started thinking about a trip, and a fundraising and selection model, that are more like the Corflu 50 than like TAFF. Although that might just be because Corflu is part of your proposal too!

Nonetheless, it's sometimes involved a bit of effort to persuade people to run for TAFF, and if there were an alternative fund available to send people on a different sort of trip (shorter, but to a smaller convention), that *could* create competition for good candidates. And, depending on the fundraising model, there could also be a sense that a new fund is competing for a limited amount of resource that fans, or fannish organisations, are able to contribute.

You'll be well aware that there have also been debates for years about whether TAFF itself is still needed, given the relative ease and much lower costs of travelling between Europe and North America these days. Would this proposal change that debate?

How could it work?

I'm moving on from those questions, though, because most of them could be rationally worked through if there's enough will for this sort of fund to happen. And that really comes back to whether people think it would be worthwhile – by which I both mean that it would do some good and have enough potential recipients who would be enthusiastically welcomed to the relevant convention.

And there is a big question there about getting some buy-in from the conventions. In practical terms, Novacon's committee changes at least a little nearly every year, but there's always meaningful continuity between one year's committee and the next. And as you know, professor (or as Steve will have mentioned), Novacon also has a sponsoring organisation, the Birmingham Science Fiction Group, and their view would be important.

Obviously every Corflu committee is different, although my impression is that there's a core community providing support and continuity and handover. But this would, potentially, need to be something which each Corflu committee might need to be asked formally to accept, as both a responsibility and an opportunity.

The reason I put it like that is that, even if there's no financial cost to a con-

More to Claire

What Is This 'Trufandom' Stuff

I've written many fanhistorical and fanthropological articles over the years, so I often get involved in nomenclature. It helps make the essays more coherent — and I need all the help I can get — to have terms (labels) that are understood by readers.

Many years ago, a subfandom coalesced within Fandom called "Fanzine Fandom." It continued to evolve, develop and take on more of an identity. This subculture started to create its own institutions, such as Corflu and the FAAn Awards, that reflected the ethics and aesthetics of this emerging subculture.

Teresa Cochran has observed that fanhistory is repeating itself. Science Fiction Fandom developed much differently than other Interest Groups based on relatively narrow subjects like coins or circuses. SF Fandom's "topic" turned out to be so open ended that it allowed the development of a broader context.

Fanzine Fandom is unlike other Special Fandom in the same way that Fandom wasn't like subject-dependent fandoms. Fanzines are so varied that Fanzine Fandom wasn't wedded to one topic. Filk Fandom is about filking, con-running fandom is about con-running, costume fandom is about costuming — but Fanzine Fandom is about the unfettered creativity and communication fostered by fanzines.

Our fans, like fans of old, are mostly generalists rather than specialists. We are fans who game, not gamers; fans who like media, not media fans.

A few years ago, I tried to come up with a name for the subculture that reflects a context that has grown to include other channels for creativity and communication, such as websites, listservs, blogs, audio and video.

I came up with "Core Fandom" to shift the label from one medium (fanzines) to the context that underlies the whole subculture.

"Core Fndom" achieved a degree of currency, but no one liked it that much, me included. I started substituting "Trufandom" as the name. People seem to like, and intuitively understand, it. We'll see if it catches on.

A Little More about Labels

I hope no one confuses labels and territories. Special Fandoms, like ours, don't have gun-toting border guards to repel Eviol Strangers.

We're surrounded by Mass Fandom, which includes many people with interests that overlap ours. Trufans like Geri Sullivan work with con-runners to put on events, Bill Mills interacts with the Filkers and I enjoy talking with fans of old time radio.

Similarly, we welcome fans who want to dabble in Trufandom, even if the center of their activity is in a different Special Fandom. We are all many things at once,

More to Claire Why a Fan Fund?

The springboard for the idea of a new fund is my desire to see an even closer connection between US Trufans and kindred spirits in Britain.

Corflu has greatly benefited from increased participation by UK fans. Rotating Corflu to the UK every few years is a good way to increase contact and awareness. So is enabling UK fans to experience the American version as a fund recipient. Sending a US Trufan to Novacon would help forge friendships for the future.

What about Other Fan Funds?

In contemplating a new fund, an important factor is its effect on existing funds.

TAFF and DUFF serve a worthy purpose. It would be unfair to cripple either or both to set up a new fund.

I like funds that bring fans to Corflu better than funds that bring fans to the worldcon. That's because I don't go to worldcons and do go to Corflu. That's selfish, but I like to meet the visitors, too. (Vegas Fandom loves to host TAFF and DUFF winners who come to Vegas while they're in the US.)

It may be even more important to make sure a new Corflu-centered fund doesn't hurt The Corflu Fifty.

This may be a good idea in theory, but not in the current economic climate.

vention of having a visiting fan fund delegate, it's obviously the sort of thing con committees like to know. They usually won't want to be seen to do the wrong thing, and where they're really doing it right they'll actively want to include fan fund visitors in the programme and involve them in other ways. In an ideal world, the con will also be in a position to offer some financial assistance – a free membership at least, which in Corflu terms of course implies the cost of the Sunday meal, but for the long-standing fan travel funds this also means budgeting for a hotel room.

And that's where the funding questions begin to kick in. To succeed, this new fan fund either needs to represent enough value to Novacon and to Corflu for those conventions to be able to bear some of the costs of supporting it – or to be able to raise enough money to fund accommodation as well as travel, and presumably some subsistence, for the recipient.

And there could be more than one recipient each time. I mentioned fan couples in my analysis earlier. If the cost of the trip is the barrier for fans from another country who would otherwise like to attend Corflu or Novacon, in a significant number of cases those fans will have fan partners who are equally interested in attending and where one wouldn't want to – or, crucially, be able to afford to – travel without the other. Not covering this would limit quite a few potential worthy candidates; but taking account of it would add significantly to the travel costs needing to be borne by the fund.

One further question is whether you'd envisaged it would be possible to effect an exchange in each direction every year. That's the implication I initially took from your proposition; but on closer re-reading I realised that your point that Novacon is usually around half a year away from Corflu related to the ease of a potential fund recipient attending both, rather than anything about how often it would happen. But alternating years would have an odd pattern because of the cons' timing.

I've said 'effect an exchange' rather than 'run a race' because, as I mentioned above, I fell quickly into thinking about this as a model which raises funds by subscription rather than through auctions or sponsorship or voting fees. It could be an openly contested race in the manner of the other fan travel funds, with candidates being nominated and campaigned for and voted for, but I do think it would create more confusion with TAFF in particular; and I know from experience that those methods of fundraising take what can seem like a disproportionate amount of time and effort.

But it's not just a choice of the TAFF approach or the Corflu 50 approach; there could be things to learn from the modern world and the broader SF community, in this case the [World SF Travel Fund](#). While emphasising that this is not a 'fan fund', this is intended to annually enable one international person involved in science fiction, fantasy or horror to travel to a major genre event – the aim is to bring someone from a developing country to something like the Worldcon or World Fantasy Convention. It raises its funds through crowd-sourcing, and has secured over \$6,000 (to cover two years), of which I gather the first \$4,000 was raised within a week of announcing the first delegate. That model has a small committee who decide on the recipient of each trip.

For a fannish fund I'd personally prefer to see some sort of direct connection between the community being visited, the community sending the visitor, the choice of recipient and the provision of funding – but it might be possible to construct an appropriate committee which invites nominations, perhaps not dissimilar to the procedure Corflu Glitter established for the Lifetime Achievement FAAn award.

Such a committee could be a way to involve the conventions and the two

most recent winners – one of the advantages of the fan travel funds like TAFF is that winning confers a responsibility to ensure that the fund is administered and that funding is raised for subsequent races, and thus this doesn't rest with the same people all the time. Equally, one of the disadvantages of that approach is that a number of potential candidates have been put off from running by that administration and fundraising task – although that may not always be an unhelpful filter.

Otherwise, would there be subsequent obligations (or at least expectations) on recipients of the fund? There isn't with the Corflu 50, although trip reports and programme items have resulted. Some one-off fan funds with minimal commitments have seen those still unfulfilled; others with none have also prompted some excellent fan activity. Maybe, if it works, the increased fannish connection that results would achieve everything needed or intended. But it's better, I feel, to be clear about expectations.

There's another specific question I should answer myself. If there were sufficient agreement across a range of reasonable and interested fans that a fund like this would be a Good Thing and add value to fandom, and if there were thus sufficient will to work through all the potential issues to develop a workable operating model and put on the show right here in the barn – yes, I would be willing to contribute money to support it. But I feel I'd want some sort of say (whether a vote, an opinion, or even a veto) over who the candidates are, as part of contributing to the fund; after all, in every case I'd be hoping that a convention I enjoy, and my fandom subsequently, is enhanced by their visit.

I also don't think that conventional fund-raising (auctions, raffles, sales of publications) can sustain another continuing fund. (Indeed, I'm not convinced that those methods can effectively sustain the existing travel funds – and we're talking about that in the UK a fair bit – but most of those are relatively well-resourced at the moment, so I'll set that concern aside for now.)

See what you made me do? 3,000 words of response to an idea expressed in less than a single column. You can see why I don't often write letters of comment, and I don't know what you'll be able to do with this. But it's an interesting question and there are many issues to ponder.

And so I come back to your headline question, 'Does Trufandom Need a New Fan Fund?' And I have to say, Arnie, I still just don't know... But I'd be very interested to see everyone else's opinions.

So, moving on, you mentioned typos in *Glitter*, and I am determined not to be one of many fans to make a comment about a typo on the first page of *fanstuff* – especially since Muphry's Law will then attach to my letter. Instead I'll offer thanks for your apology about the 'Corflu Goth' typo and reiterate my comment from email that I was not at all disturbed by this idea. Indeed, it seems to have amused some of my other friends, so there is fannish value all round.

I enjoyed getting to be Corflu GoH as well. I've always liked the concept that all attendees at a Corflu are peers and thus equally worthy to be honoured in this way – although the first few times I attended Corflu I didn't think I'd be able to do justice to it, and to all the other attendees having to listen to me, and thus opted out of the draw. Then I began to feel confident enough to take the risk of being selected: I felt both that people wouldn't think I was intrinsically the exception that proved the rule of any of us being worthy, and that I might be able to give an appropriate speech. And, in any case, I figured that the odds were on my side.

Those are famous last words for many people in Las Vegas, I imagine.

There have been some years where I would have had to spend a lot of time

(*Note: This is a cut-and-paste reprint from fanstuff #1 for convenient reference. I added extra lines so that the smaller text would fill the column*)

Does Trufandom Need A New Fan Fund?

The subject of Fan Funds came up at a gathering we threw on the Friday evening after Corflu (4/27/12). It was for our Vegrants family, the fans who'd worked so hard on Corflu Glitter.

Since Steve Green was still staying with JoHn Wesley Hardin and Jacq Monahan, we included him, too. Steve is the "British Editor" of the Vegrants' *Neon* and is among the most popular Vagabonds.

"This is a night for family," I told Steve. A worried expression started to supplant the smile. "That's why we were so glad to invite you, Steve. You're our English Cousin!"

With two recent TAFF winners in the house, plus Shelby Vick's recent Corflu Fifty visit, Fan Funds were a natural topic.

I surprised Steve by telling him I thought there might be merit in a new fan fund that alternated sending an American Trufan to Novacon and a UK Trufan to Corflu. Then it was Steve's turn to surprise me by enthusiastically taking up the idea. (I won't know if he has had second thoughts until I see him at tomorrow's Vegrants meeting, but his initial reaction was very positive.)

The thought is that a Corfluvian would be likely to enjoy Novacon more than the Eastercon, because it's much smaller, has a higher percentage of fans known to US fans and comes about a half-year away from Corflu.

I can understand if you feel that this is the wrong economic climate to start a new charity. On the other hand, it could pay big dividends for both Novacon and Corflu. Philosophically, it can be argued that every time Trufandom develops a new institution, it strengthens our subculture.

Whatever your opinion about starting such a fan fund, I hope you'll write it up for **fanstuff**. I'll share your comments with everybody over the next few issues

**More to Claire
Your CorfluTour de Force**

Claire Brialey, are you fishing for egoboo? If you don't know that everyone found your GoH speech very entertaining and clever, let me have the honor of bring you the Good News. It completely justified putting your name on every slip that went into the hat at the opening ceremony.

Seriously, Joyce and I were delighted when Tee Cochran drew your name. We knew you would do the con proud and you most definitely did.

**To John Coxson
Fandom & the New Media**

I agree that listservs are not *literally* the same as amateur press association. What I intended to suggest is that the listservs, with their rapid turnaround, emphasis on communication and their focus on the group, occupies a niche in today's Fandom that is similar to the one apas filled in the mid-1960's.

I'm very receptive to the New Media. I've had the chance to explore, professionally and in Fandom.

Some fans have the erroneous impression that I'm against New Media. They think I'm secretly plotting to send all these new toys to the deepest depths of techno-hell.

That's ridiculous — and totally untrue. What I'm *not* is a True Believer in any of them. I've studied them and tried to learn their uses. That makes me suspect among those who have a strong, if unfocused, enthusiasm.

I see two common mistakes. One is choosing a medium without considering its strengths and weaknesses. For instance, a listserv or Facebook post may not be the best way to present a major article.

The other mistake is sending before thinking. Some media promote quick, visceral responses. There are some folks who don't have the temperament for Facebook or Twitter. Danger signs are frequent misunderstandings and repeatedly deleting or otherwise trying to un-say posts and tweets.

locked away during the con trying to work out the best angle for a Corflu GoH speech, and some where a concept has occurred to me in advance which I could use if drawn out of the hat. Luckily for me, this year was one of the latter sort! Sandra Bond has asked to reprint my speech, so it will turn up in print in addition to any versions that may still be lurking on ustream.

I still wish Jerry Kaufman had been there to be honoured instead, although he may feel differently.

But I must resist the usual trap of wallowing in memory and sentiment any further. Instead, let us turn to a Serious Matter: the impeccability of Mr. Robert Lichtman. I would, of course, not presume to cast any serious doubt on the concept itself. But I have a question to which I think fandom more generally needs to know the answer: if Robert's impeccability extends only over his 'immediate environment', what are the geographic boundaries of that space? Is it rooted in his secret base in Oakland or more intimately associated with his person? Does it cut off absolutely at the extent of his influence, or is there a gradual tapering effect?

Crucially, is there an imminent risk to fandom from the proximity of the Lichtman impeccability to the numerous tectonic faults that are also embedded in that immediate environment — and, even more significantly, is it equal to the force of Garciaesque laxity emanating from the other end of the Bay? Is there a point where they cancel one another out? Should we be seeking research funding in order to see whether there are nodes in California where typos spontaneously generate and auto-correct — and whether any of them are located on fault lines? Should Robert and Chris be encouraged to meet again under laboratory conditions — or at least under observation from a fan artist?

A former TAFF winner makes his Katzine debut with some sharp observations on fan funds, listservs and Facebook pages.

John Coxson

I find the idea of a trufanfund intriguing, but I'm curious; is this significantly different from the scheme that already exists in Corflu to bring worthy fans to the convention? I believe that Dave Hicks was recently the lucky recipient of such an honour, and he attended an American Corflu just fine. I can't help but wonder whether a fund that exists to bring people to Novacon would be better to complement the Corflu fund that already exists. It would have the added advantage that, monies allowing, it wouldn't just be North America that might benefit; I'm sure that there are fans from many countries who would love to attend Novacon, and for whom a dedicated Novacon fund might well be the answer.

You write, in the second issue of Fanstuff, an article that wonders whether listservs are the new APAs. I must confess that I don't think they are, in the same way that I don't think blogs are a replacement for fanzines. I'm not on any mailing lists that could be said to be fanzine-related, having no idea how to go about finding one and having absolutely no inclination to set one up myself. And perhaps, about five years ago, I would have done; but now I think I would choose to set up a Facebook group. I don't think I'm alone, either, looking at fans such as Jim Mowatt, Nic Farey and Warren Buff setting up and using Facebook groups to communicate with other editors and other fans.

Facebook has had a rather strange place in fandom — reluctantly embraced by some, and rejected with outright hostility by others. Despite that, it's becoming one of my primary news sources, alongside *File 770*, for science fiction fandom. For instance, both DUFF and TAFF have groups which see regular use and discussion: the DUFF group was home to much discussion of the controversy over John Hertz's decision to run a DUFF race on a 40-day schedule (alluded to in the

first issue), and the TAFF group saw regular updates from such fannish luminaries as Steve Green when that very brilliant TAFF delegate, Jacq Monahan, was exploring the United Kingdom.

The Fan-Eds group saw lively discussion after the most recent Eastercon, too. Perhaps the trufan listserv to which you refer is a good substitute for an APA, but I think the mailing list as a tool for many-to-many communication is going away in conjunction with the rise in social media, and so I would be hesitant to pin much hope on it. Maybe I'm just being pessimistic.

A popular fan and former fund winner offers some pertinent observations.

Anne Gray

Am pleased to see you plan to continue this current prolific run under a new header. Wish I had some news to send. I did go to Penguicon recently but as I was chasing a toddler around the whole time I didn't catch any of the program. I did get to interact with several of my favorite people though, including fanwriter Hugo nominee Jim C. Hines, who was sporting a nifty t-shirt featuring a TARDIS transforming into, well, a Transformer! Rosie was amused despite a complete lack of context on her part.

I doubt we'll make the next Corflu, due to same toddler, but I do like the idea of Friday afternoon events. Brian and I certainly enjoyed Tony Keen's tour of Winchester the Friday afternoon of Corflu Cobalt.

At Penguicon I also got a copy of John Scalzi's Fuzzy Nation, which I copy-edited back when he was planning to self publish; Tobias S Buckell's Arctic Rising, though unfortunately Toby was unable to make the con; and Saladin Ahmed's first novel, Throne of The Crescent Moon. Earlier in the week we'd been gifted with a bunch of hand-me-downs for Rosie, so packing in the new books as well as the new clothes for our return took some creativity on my part, but I didn't want to travel to one of my home state cons without supporting my (formerly) local authors. Toby and Saladin both have young twins at home, yet still manage to write well and regularly, so they deserve all the support we can give them

I myself am learning how hard it is to find time to write with a youngling at home. I am trying to toss off the occasional LoC to keep my hand in while I work on getting back to our TAFF trip report. So here you are. pessimistic.

The Sage of Fandom shines again with another outstanding loc.

Robert Lichtman

I think I'm a little surprised that it's taken you this long to note the comparison between the now-ancient arguments about whether apas are a good/bad thing and the more current but identical claims concerning listservs! I recall such discussions taking place on...well, listservs, and not even all that recently. All five of the points you make are true, but the operational one for me is the fifth, "Fandom is still a hobby. Each fan still can choose their preferred mix of activities." Me, I choose all three.

Although I don't read everything in it, I too find Mike Glycer's *File 770* to be a good fanzine that's moved beyond its "newszine" roots ages ago. Although I only go to the corresponding Website when a reference to something on it (and occasionally curiosity) sends me there, I have the same reaction. I'm not sure what you mean in writing that "it lacks a navigation menu," since in addition to the list of "subsidiary pages and archives at the extreme right" there's also a search window. I use that rather than browse and it suits my needs just fine.

No, *Fanstuff* #1 from 1999 is no hoax! In its four green pages you write under these headlines: "In Vegas Fandom We Rust," "Is *Crifanac* Finished?", "My

More to John Coxson Facebook and Fandom

I'm glad you mentioned the Facebook pages that have proliferated in recent years. They're easy to build and are structured to facilitate discussion.

On a personal level, my vision problems make Facebook hard to use. Notifications arrive in tiny type. Magnifying Facebook screens so I can read them really sours the user-friendliness.

On a more objective level, Facebook is not conducive to substantial entries and banality is rife.

Oldfen and Fan-eds show promise, though neither has advanced very far. Fan-eds is especially intriguing, because it mixes experienced Trufans with newer fanzine publishers. Interaction between these elements is tentative, but Fan-eds could grow past this state in the coming year.

To Anne Gray

It's good to see you in the letter column, Anne. Your locs are always most welcome, all the sweeter to me because you chose to apply your limited time to **fanstuff**.

I think I heard a rumor that the National Finals Rodeo may add Toddler-Chasing as an event. It sounds like you're getting plenty of practice now and will be ready to compete for the coveted championship belt buckle.

To Robert Lichtman The Original Fanstuff

Your letters of comment to *Vegas Fandom Weekly* were one of the fanzine's highlights. I don't know if you're shooting for a letter in every column, but I'll happily receive whatever you care to send.

It is, indeed, important to bear in mind that we don't have to choose among fan activities. We can pick as many as we want or enjoy all of them.

We haven't talked about time. My top priorities are my professional writing and editing, writing and publishing **fanstuff** and social activities. If I devoted enough time to properly cover listservs and Facebook, I probably wouldn't get much of that

More to Robert Lichtman

Oh, I believe you about *Fanstuff* #1. I know you, Meyer. You wouldn't lie about anything as serious and Significant as a fanzine. Not even a four-pager from 1999.

I can imagine you killing, cooking and eating a nice plump con-goer, Meyer, but lie about a fanzine? That wouldn't be the Robert Lichtman the Vegrants know and love.

No, I'd say that concocting far-fetched "excerpts" from an imaginary 1999 fanzine is more my line of country. I confess that I can't stop thinking about the jest, even though I know the opportunity has passed.

It reminds me of Jean Shepherd's "I, Libertine" Hoax in the 1950's. Shepherd would regale his listeners with alleged excerpts from the book, and his fans got reviews printed and inserted "I, Libertine" into Library card files.

Clamor for the book resulted in Ballantine bringing out "I Libertine," as a paperback novel ghosted by Theodore Sturgeon.

To Bruce Gillespie

I enjoyed doing *Glitter* and I felt like the steady publicity kept the con from suffering even worse effects from the slack economy that has gripped the US.

I'm counting on accumulated, crushing guilt over those 61 free issues to translate into response to **fanstuff**.

An editor can dream, can't he?

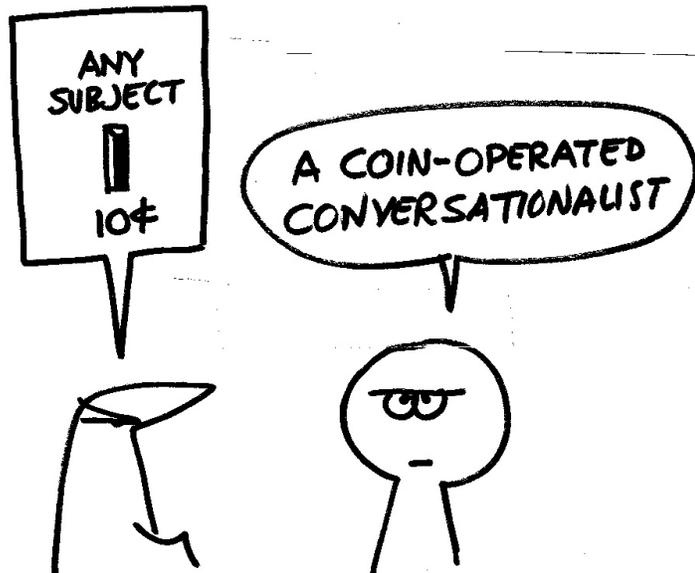
The Corflu Glitter Store

The Café Press Corflu Glitter store is a prime source for both Corflu Glitter logo merchandise and the "Famous Fan Artists" collection.

The genial proprietor Don Miller has assembled a very nice array of items, including coffee mugs, caps and golf shirts.

The Famous Fan Artists collection offers items decorated with art by Steve Stiles, Dan Steffan, ATom, Ross Chamberlain and Bill Kunkel.

The URL is: www.cafepress.com/corfluglitter



So-Called Brilliant Career," "This Ain't No Conrep" and "Fate Laughs at Ebbetts Field." Perhaps one or more of these will provide you a "degree of recollection" that you published this once upon a time. It was a successor to the dozen issues of *Crifanac* you did with Ken Forman.

I'm looking forward to Terry Kemp's fanzine *Outlier*, and curious about what he has in mind for "C(r)APA."

Eric Mayer's boosterism about electronic fanzines would be more acceptable if he didn't apparently shun paper fanzines. Although he doesn't reveal his physical address anywhere in his various fanzines, I learned it from good old Anonymous Sources and sent him a couple issues of *Trap Door*, a fanzine he used to enjoy and to which he contributes several sterling articles back in its early days. Greeted with nothing but silence, I got the idea and stopped sending them. I stick with paper production to counter one big problem one hears from many producers e-zines: lack of response. Balancing this, I do put up an electronic version of the previous issue once a new paper issue is published. I wonder if Eric reads them.

I have a Corflu Glitter memory even though I wasn't there: the elation I felt after I jumped back into the bidding for the framed ATom artwork Linda Bushyager generously donated to the auction, and *won*. Special thanks to Bill Burns for relaying my bids from the auction floor as I posted them on the VCS chat! It now hangs in a place of honor in our dining room.

A fan friend from the Antipodes (SF reference!) likes what he has seen of fanstuff so far.

Bruce R. Gillespie

And fine fanstuff it is too. What would we do without our weekly shot of Arnie and Joyce and all those crazy Vegrants?

Thanks very much for *Glitter* during the last year. Not much I could contribute, as it became increasingly obvious that I would not have the money to be able to make the trip to Corflu.

That brings the letter column to a close for this issue. My apologies to those whose locs will be in **fanstuff** #4. It's nine pages, a big jump from **fanstuff** #2. I'm willing to expand still more or even do extra issues in order to give you all the space needed.

glitter memories

Is Fandom Really So Puzzling?

It was a warm Friday morning in Vegas, and Corflu Glitter festivities were in full swing. James and I had come into the main consuite, and James was about to do one errand or another, probably restock buckets with ice.

"Hey, there's a Gestetner puzzle over here," he mused. Suddenly, I was zapped by the Spirit of Trufandom. As James began to fret about the possibility of the puzzle being destroyed amidst all the fannish festivities, I heard a Voice say through me: "Oh no. Fans won't destroy that puzzle. It's sacrosanct." Yes, I am a complete sap when it comes to fannish sentiment.

This happened even before the puzzle was described to me. I finally asked James, who described the "Lunicator", which was a Gestetner on the Moon.

I soon went on the usual Vegas Corflu walkabout with Ken Forman, and thought of nothing but the Mojave desert for a good long while. James stayed behind, because of a blister on his foot, and I'm assuming this also gave him a chance to keep the consuite in order.

Late that night, after imbibing a good deal of various substances and fannish cheer, I headed back into the main consuite. James had said something to me in the smoking consuite about watching Art Widner and Carrie Root putting puzzle pieces into place, and wringing his hands in anticipation. While I sat at the table after coming in late, Carrie said: "Well, we need to get this puzzle off the table so breakfast can be served tomorrow morning, but I don't want to take it apart." I indicated that there might be an empty box that it could fit into in the bedroom of the suite, where the extra supplies were stored. She came out with the lid to a plastic storage box and she and another fan (I'm really blanking on who it was. Tom Becker?) oh-so-carefully placed the puzzle on it. Meanwhile, my sappy eyes were misting over. I just couldn't help it.

Saturday before the auction, James carried the container lid very carefully downstairs. I wondered what the mundanes who saw it must have been thinking. I also thought it would have made a nice Phoot.

At the auction, Aileen Forman and I started a bidding war over the puzzle, and I out-bid her by about three bucks. I don't know what came over me. I certainly wasn't going to be putting that puzzle together, and neither was James. I thought back to a winter when I was a kid, when my mother and sister put together successively more challenging puzzles. At the time, I envied them. Maybe a small part of my attachment had to do with that. But really, I wanted to capture some tangible part of that fannish moment. I'll truly never forget it.

On Monday, the puzzle was the last of many loads of food and drink to go home with us. James carried the puzzle on its container lid, and we were in danger of losing its integrity in the wind that had come up. It was placed in the backseat of the car and it now has a place on one of our bedroom bookshelves until it's glued and framed.

I'm not sure who is responsible for bringing the puzzle into the consuite for fans to assemble, (perhaps Linda Bushyager, who contributed it to the auction?) but that definitely was one of the highlights of my Corflu Glitter.

— Tee Cochran

**Won't You Share
Your Corflu Glitter Memory?**
Tee's article is the first of a projected series.

That can only happen, though, if you play along.

If you took home a special memory from Corflu Glitter, I'd like you to write it up for **fanstuff**.

The word count is whatever you think is appropriate.

the menu

Are All Fanzines Created Equal?

Arnie — page 1

fen den

Arnie — page 2

DUFF: Down & Dirty

Joyce Katz — page 3

A Potential Problem for Print Publishers

Arnie — page 3

Locker room

You Fine Folks — page 4

Less-than-Classic Reprint:

Does Trufandom Need a New Fan Fund?

Arnie — page 9

Is Fandom

Really Such a Puzzle?

Tee Cochran — p 15

Send fanstuff Your Fanews

Help me help brings fans the latest news about what's happening in our subculture.

Fanstuff needs some fan reporters. It's not necessary for anyone (except me) to do a mammoth amounts of work, but a small amount of help would make a big difference.

So if you find out something interesting, I'd greatly appreciate you passing it along to me for **fanstuff**.

Reporters This Issue

Thanksto Andy Hooper, Joyce Katz, Marty Cantor and Ken Forman.

fanstuff #3, May 18, 2012, is a fairly new fanzine from Arnie Katz (crossfire4@cox.net), who is apparently under a geas to put out a fanzine on Friday.

Every Friday, at least for the present.

Fanstuff is sent free and without strings to my emailing list.

But would it really cost youso much to write your old friend Arnie a little letter of comment? Or maybe brighten his golden years with a few little fillos? Or maybe send a short written contribution as your way of telling me that you Really Care. No duty or compulsion, mind, just do wha your generous and affectionate heart tells you is right. I knew you would understand.

Member fwa Supporte AFAL

fanews

2012 DUFF Race Starts

Administrators John Hertz and David Cake have announced the start of the 2012 DUFF (Down Under Fan Fund) race. A deserving North American fan will receive a trip to the Australian National Convention, Continuum VIII, in Melbourne, June 8-11, 2012 and the New Zealand Natcon, in Auckland, NZ, June 1-4, 2012.

With no aspersion upon either the institution of DUFF or the two fans on the ballot, this is an unnervingly strange situation.

Joyce and I are Juanita Coulson nominators, so it's obvious that we have a high opinion of this renaissance fan. Juanita will be a fine delegate if elected.

I have abundant goodwill toward Murray Moore. I'm sure that Australian and New Zealand fans would enjoy meeting him.

Unfortunately, there is no race. Murray announced, some days before the ballot was released, that he would not make the trip if he won. I don't know all the circumstances, but it *seems* like the DUFF administrators could've removed Murry from the ballot since his inability to make the trip was known before it was published.

That would have left only one name on the ballot. I'm against uncontested fan fund elections. Joyce and I will honor our obligations, of course, but I'm sorry this wasn't postponed until both candidates could go to the Australian and New Zealand cons.

The deadline is May 31. I will distribute a ballot to this emailing list today.

NLE Lives Again!

Nine Lines Each, the sporadically frequent postcard fanzine is back! Ken Forman and JoHn Hardin, two of the original four Nelly Boys, are on hand to lend continuity and they are joined by Andy Hooper for #64.

Dan Steffan gets a mention as the presiding BN. Perhaps Dan will enlighten us about the circumstances surrounding the fanzine's reappearance.

If you'd like to see a copy, your best shot is to write a brief note to the amiable Ken Forman (kforman@att.net).

Corflu Glitter Tee-Shirts Available

If you're faunching for a Corflu Glitter tee-shirt time to place order. The shirt features Ross Chamberlain's full-color illustration of the Spirit of Fandom hovering benevolently over Las Vegas.

If you want to buy a tee-shirt, send an email with the desired size (S-M-L-XL-XXL) and your preferred method of payment (snail mail check or PayPal) to Joyce Katz (JoyceWorley1@cox.net). She'll respond with the appropriate payment information.

The deadline for placing your shirt order is Saturday, May 26, 2012. The goal is to ship all tee-shirts by about June 1.

Parting Is Such Sweet Sorrow

Yet since this is the last page, part we must. **Fanstuff** is likel to return next Friday. Meanwhile — keep fanning! — Arnie