

fanstuff

Lichtman

Cochran

Penney

T Kemp

Taral Wayne

B Foster

Garcia

A Katz



Do Fans Need The Internet?

Every hobby has prerequisites, the minimum requirements needed to maintain an individual's participation in the chosen activity. This is especially true of a sophisticated subculture like Trufandom, because an "actifan" must stay connected to the subculture.

You won't find a rulebook. There's a certain amount of wiggle room. But the less a newcomer satisfies the requirements, the more apt they are to drift to the fringes or drop out altogether.

What were the requirements for being a fan in the formative years?

- 1. Interest in science fiction or fantasy.** The latter represented the longer, harder road to being an actifan. Lovers of fantasy were a small niche in a Fandom dominated by the science fiction magazines.
- 2. Literacy.** You needed to know how to read and write – and it was better if you liked to do both. Science Fiction was the central interest and overriding topic. Hardly any-

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Big Prize Contest!!

If there's one thing **fanstuff** has going for it, it's timeliness. Doing a weekly fanzine means that I can spot the latest fads and fashions in Fandom and gravy train while the trends are still reasonably fresh.

That's exactly what happened this week. While preparing this issue, I ran across *two* fanzines (*Dark Matter* and *Vconversations*) trumpeting Big Prize Contests!

You don't have to beat me over the head. One is an oddity, but two make a trend.

The last time I'd checked, about 30 years ago, fans had regarded Big Prize Contests as the kind of thing a self-aggrandizing neofan might do in his first issue.

Now, evidently, Big Prize Contests are on the verge of becoming chic.

Therefore, it gives me sublime pleasure to announce **fanstuff's** first Big Prize Contest!

All you have to do is write a rhyming line to finish this precious little poem:

Fanstuff is my favorite zine
Every page is peachy-keen!
Send him all your egoboo

First Prize: A copy of *Glitter #1!*
Second Prize: A complete set of
Glitter!

Entering is easy, too! Just send your entry to:

Big Prize Contest
Box 666
Hellmouth, CA

Don't forget to enclose your \$100 donation!

thing else, other than a budding interest in Fandom itself, got into the fanzines.

3. Typewriter. A fan might, with great effort, squeak by with handwritten correspondence and submissions to fanzines, but that would be a steep uphill climb.

4. Hectograph. Few fans published fanzines until the collapse of the typeset fanzines in 1937. After that, fanzine publishing increased when fans used the lowly hectograph.

Some actual *knowledge* of science fiction was a plus, but not an absolute necessity.

Fast-forward to 2012. The prerequisites for Mass Fandom are pretty low. If you're breathing and have the price of admission to a convention or club, you're no worse off than most of the other 250,000 Mass Fandomites.

To rise above the throng requires activity in one or more of the Special Fandoms that exist within Mass Fandom.

Our Special Fandom is Trufandom, a subculture based on communication and creativity. In the second half of the 20th Century, the requirements for an active fanzine fan were pretty much the same as in the 1930's and 1940's. An active fanzine fan of that era needed:

1. Literacy. The written word remained the core of Fandom.

2. Typewriter. Fans in the 1950's used a manual. Electric typewriters became more common in the 1960's. Still, some fans eked through with a manual portable. Fans followed the trend toward switching to word processing on a computer, but a typewriter could still turn out the fanac.

3. Mimeograph, Spirit Duplicator or Copy Shop. Electron fanzine publishing didn't have a big impact until the late 1990's and hard copy publishing is still quite viable today. The advent of desktop publishing has helped the copy shops supplant fan-owned duplicators.

DUFF's recent difficulties compel me to raise the question: Do Trufans need the Internet?

A lot depends on the definition of "need." It's certainly possible to participate in our subculture without the Internet. The point at issue is whether an effective and active participant in Trufandom requires the Internet.

Five years ago, my answer would've been an unequivocal, "No!" Now, my answer is a tentative, "Yes."

I've acknowledged my own dependence on the Internet and the computer to do fanac and stay connected to the rest of you. I wouldn't want to confuse my situation with what is generally true in the subculture. I don't think I have (and somehow I think you'll tell me if you disagree).

That doesn't imply that Trufandom exists solely on the Internet. That would be ridiculous for me to say after I spent 14 months on Corflu Glitter. It has social groups, like Vegrants, and quite a few hard copy fanzines.

The Internet is a valuable tool; it isn't our universe.

Empirically, the number of Trufans without Internet access has dwindled steadily since the turn of the century. Though there are undoubtedly fans who participate in a limited way without need of the Internet, John Hertz is probably the biggest name who doesn't use Internet.

Today's Trufandom moves at the speed of the Internet. Controversies start and end over the same weekend, decisions are made online before fans without Internet are even aware that there's something to decide.

Sooooo... what do you think? Is Internet access now part of the active Trufan's basic kit? (AK)

Mea Culpa

I've always tried to learn enough from my mistakes to avoid repeating them. That sounds very positive and life-affirming, but there's another possible logic chain that leads to an entirely different destination.

Everybody makes mistakes. So, if you're determined not to make the same ones again, it follows that you would constantly find surprising new ways to screw up things.

I blazed a new trail in last issue's letter column and I want to apologize to Anne Gray. An unlikely series of events somehow put the word "pessimistic" at the end of her letter.

Anne emailed about an hour after I dispatched **fanstuff**, croggled. She thought she might've written something like, "Best wishes on the new venture" and couldn't figure out how it had become the single word "pessimistic."

Neither did I.

Anne sent her loc as an email. That's fine, though I've found it a good practice to cut-and-paste to a Word document instead of directly into a Microsoft Publisher file.

Although I'd deleted her email after copying its contents, I was fairly sure that the error occurred after I received it.

I couldn't think of any way I could've substituted "pessimistic" for "Best Wishes" It was even less likely that Joyce, as proofreader, had done so.

I don't save individual locs as Word documents. Once a loc is inserted into that issue's Publisher file and then converted into a .PDF, I don't need either the email or the attachment that brought it to me.

I re-use the same Word document as a "holding page" when processing locs embedded in email. When I looked at the open documents, I found the one with Anne's letter.

The word "pessimistic" was there at the end of the loc, in the same font and point size as the rest of it. I'd expected that, since I'd obviously formatted all of it before copying to "locer room."

Thinking about the reformatting gave me a long shot idea. I started working the "Undo" button.

Ah, if life only had an "Undo" button!

I watched the page travel a little farther back in time with each click. Bit by bit, the original format of Anne's letter reappeared, replacing my format edits.

"Pessimistic" did not budge, which didn't do much for my optimism about tracking down the error so as not to repeat it.

I looked at the letter, still word for word what I'd printed. With nothing to lose, I did the computer equivalent of visiting Past Lives. I started hitting "Undo" again. With a few more clicks, John Coxson's loc replaced Anne's on the screen.

Now I Knew.

The last paragraph of John's letter ended with the word "pessimistic" in a sentence about the outlook for Fandom using Facebook long-term.

Evidently, I had dragged the mouse to highlight John's loc before pasting the raw version of Anne's letter over it. I'd done it by swiping the mouse across the page instead of using "Select All." I hadn't highlighted "pessimistic," which was alone on the final line. When I pasted in Anne's loc, "pessimistic" remained.

And so I want to apologize to Anne Gray for allowing John Coxson's "pessimistic" to rub off on her loc.

About all I can say is that, if past form holds, I'll never do it again. (AK)

A Separate UK Corflu?

I've noticed a few passing references to the possibility of a UK Corflu, in addition to the series that includes the forthcoming Corflu XXX in Portland, OR, in May, 2013.

I'd share my opinion on this, except for two things: I don't have a firm opinion and I'm not even sure that I'm entitled to have one.

Any opinion from me could be no more than "advice from afar," because I'm a North American fan. Whether UK Fandom stages a convention must be decided by UK fans, not a backseat driver from Las Vegas. Even if I were against the idea, I can't imagine trying to tell fans that they can't hold a con.

My main worry if UK Fandom held an annual Corflu, is that it would most likely reduce the number of Brits who come to US Corflus. I think the contingents of UK fans that now come to US Corflus add immeasurably to these events. I know I wouldn't have had nearly as much fun at Corflu Glitter without the trans-Atlantic visitors.

If there were separate annual UK and US Corflus, it would also cut North American attendance at UK Corflus, compared to North American attendance at the two Corflus held in the UK.

Maybe the answer could be that UK fans should start their own Corflu-like convention, but give it its own name and character and then combine it with Corflu every three-five years.

I'm hoping that British fans, especially those who currently go to Corflu, will give us their thoughts and opinions. I'll print what I get as soon as I get it. (AK)

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 Brad Foster

I've had that "regular publishing rhythm" for a long time. As editor or co-editor, I did over 20 issues of *Focal Point*, *Folly*, *Vegas All-Stars*, *Softcore*, *Vegas Fandom Weekly*, *Bring Bruce Bayside Bulletin* and *Glitter*.

Some maladies weaken with time; this one gets stronger. *VFW*, *4B* and *Glitter* were all weekly. **Fanstuff** is heading in the same direction.

Faint jokes aside, my 21st Century fanzines have been as frequent as I could make them. It's partly a reaction to today's hard copy fanzines, most of which come out three times a year or less. Many are great, but they don't provide the same degree of continuity as when the fanzine field had many bimonthly, monthly and more frequent regular titles.

Trufandom 2012 moves at digital speed. Publishing weekly allows a fanzine to keep up with what's happening in the subculture.

The Internet's greatest strength, it's boundless information, may also be its greatest weakness. Everyone's time is limited and fannish information may be widely scattered. The fanzine format is a tool for drawing it together for the convenience of fans who have more to do than search the Internet.

loccer room

A perennial high finisher in the "BestFan Artist" category of the FAAn Awards leads off the locs.

Brad Foster

Ah, now that you've got that regular pubbing rhythm going, no sense in letting it go to waste, so might as well do a new zine!

Since you were kind enough to send it the new-fashioned way, with an attached pdf, rather than hoping people would just stumble across it on the web, I figure I do, indeed, have the fannish duty to pay for my subscription. And since you asked within the zine, attached here are two new bits of 'toon weirdness done just last week.

Canada's premier locker hit the high spots of the first two issues with pertinent comments.

Lloyd Penney

Good to hear Corflu went so well...wish we could have gone, but there's never enough money for the things you have to do, let alone the things you'd like to do. I've had a bit of an enforced holiday from writing, but it's time to get with it again, and here are comments on the first two issues of Fanstuff.

1...Yes, it's a fanzine...pay no attention to the faned behind the curtain! Some habits die hard, so as you say, it's another Friday Katzine. Not to worry, they haven't created a patch for fanac addiction. You've produced lots of zines, and used more than your share of titles, but we all find where we contribute the best. I've found my niche in the local, and I'm fairly happy there. I am sure Vegas Fandom Weekly and Folly are much missed by many.

Do You Have something on Your Cosmic Mind?

The letter column is open to any fan who cares to participate. That's fine for topics already initiated.

If you've been thinking about something Fandom-related, this is an invitation to use **fanstuff** as your podium. I don't care if I agree with you or not, as long as you advance your point of view in a reasonably adult manner.

Your piece can be as short or long as you require to present your point.

The deal is simple: No content edits, no interruptions by the editor, no "instant replies," plenty of discussion in the next issue.

I know a lot of you pretty well, so I'm certain there are theories, observations and opinions just waiting for an audience. I hope you'll give **fanstuff** the honor of providing that opportunity.

Many thanks for correcting the spelling of my last name. Just think of the department store, and Penney (with that second e) should come to mind immediately.

Fan funds work only when everyone feels they have a shot at it, or have at least a personal stake in it. CUFF has this problem, IMHO, so we've been lucky in that younger generations of fans have stepped up to keep it going. Local fan Deb Yeung is this year's CUFF winner. If another transatlantic fund were to be set up, all would have to be considered for it.

2...The listservs may be the new apas, but to me, the listservs still have that ephemeral feeling to them, that whatever you write will be gone soon. I have kept the originals of all the apazines I've ever written. I found that I was writing for a fairly limited audience, and that's why I moved to fanzines. Fandom is Balkanized at the best of times, for there are many of us, and many interests, sub-interests, etc., so we shouldn't be surprised to see different interests within written fanac itself. Those interests will stay...one will not supplant another, but will simply add to the variety of methods of communication.

The File 770 website has a variety of news sources and news stories. As you say, not everything in it is to your interest, but the daily newspaper contains much the same thing, and we choose what interests us there, too. I am on it nearly every day to see what's happening now, and to who. Hey, Terry, looking forward to Outlier. Have you been reading Malcolm Gladwell?

Good starts to this fine zine, and I am looking forward to reading more. Take care, my best to all the fans there, see you the next time.

A veteran fan on the threshold of publishing his own fanzine, writes about fan-nish media, old and new.

Terry Kemp

Please keep on pubbing fanstuff. I think you're on the right track with a weekly forum. I personally like the continuity stemming from the recent Corflu. Further, in my busy all too busy life, I find the shorter style easier to read, a welcome pit stop where I can find some bits and pieces of humor, and other interesting topics as well.

I realize that the debate over Listserv/LiveJournal (blogging) and editing fanzines is an old one, well trounced on, kicked around, without any real conclusion.

Yet, there is a difference.

Almost anything I can think to point out has probably been bounced around already. That with fanzines you get a much more personal touch, even contact with others (true for Listservs as well). That much more thought goes into the average fanzine as compared to the spontaneous stream-of-consciousness (drivel) that I read on most all Listservs.

So, is it only a qualitative difference, or is it only personal preference?

Saying yes to both conclusions doesn't help. Whether a hobby or a way of life, fanzines have one intrinsic characteristic, staying power. Not only in overall duration as a cultural phenomenon, but also as each and every fanzine is a unique artifact. Each is a collection of thoughts, of words, and as such a package, rather self-contained as a unit. These units remain with us long after the creator is gone. Doesn't matter if a fanzine is printed, published off-set, or digital. They are all individualistic items, carrying the imprint of their editor and contributors.

This is the real difference.

To Lloyd Penney

Sometimes a respite from prolific fanwriting can be refreshing, even if it was an "enforced" hiatus. At times, I have found a short break in writing gives me a chance to concentrate on inputs instead of what's emanating from me.

I haven't exactly had a vacation from writing for the last 15 months — *The Fractured Circle* and the forthcoming *Gospel of Fandom* were both written during the period — but *Glitter* wasn't a great strain on my creativity.

Fanstuff is very challenging in that regard. No feeling of strain yet, but I am hoping some of you fine folks will contribute some of the opinion pieces.

Sure, *you* know digital fanzines are fanzines and *I* know they're fanzines, but some fans don't seem to have gotten the message.

And as long as someone casts aspersions on electronic fanzines, I will speak up for their legitimacy.

More to Lloyd Penney

Fannish Niches

One of Trufandom's most appealing features is its flexibility. There are so many ways to be active it's reasonably easy for a fan to find the types of activities and level of involvement that suits their personal needs.

More to Penney

Listservs and Apas

I hope you'll find this ironically amusing, but that's actually one of the arguments fans in the mid 1960's voiced as a complaint about apas!

Critics held that apazines were much less likely to survive, because many more fans collected genzines than saved apa mailings.

The practice of "high grading" apa mailings was also quite common. Such fans saved a few of the best fanzines and got rid of the rest..

Listservs have online archives that collect posts. They're gone if the Internet fails. Of course, that'll be the least of our worries if something like that happens.

To Terry Kemp

Listservs, Blogs & Fanzines

I think it's important not to let this conversation degenerate into a debate over which medium is best. That would be pointless, because each has its strengths and weaknesses — and each has a role within our subculture.

Fanzines are the cornerstone of Trufandom. Devotion to writing, drawing and publishing fanzines is the wellspring of the culture which has developed over the last 82 years.

Fanzines differ from listservs and blogs in many ways, but the most important may be that a fanzine is an encompassing visual and intellectual environment.

A fanzine, done right, is a complete package. A skilled editor can exercise comprehensive control over all aspects of a fanzine to create an artistic unity.

I think a blog like LiveJournal is analogous to a column in a fanzine. A Blogger must work within the format supplied by the hosting website.

Although a blog doesn't have the flexible graphics component of a perzine, it is often more immediate. The Blogger, unlike the fanzine columnist, is not limited by the host fanzine's schedule or space requirements. You can write and post a blog when you feel it, not when a fanzine editor beckons.

Listservs have a different dynamic than blogs. If a blog is like a column, then a listserv most resembles one of those N3F round robins, greatly upgraded with digital technology.

Listservs represent Fandom's fastest method of mass communication, because response time is so short. The format is fairly inflexible, and can sometimes be confusing, but listserv posts are likely to draw more response than the equivalent amount of material presented as a blog or a fanzine.

I like fanzines best of all fanac. As a long-time professional magazine and website editor, I appreciate the unfettered scope of fanzine publishing.

Freed from commercial constraints and non-artistic considerations, the fan editor can experiment with content and visuals and change things whenever the spirit moves.

Artistic freedom! Ain't it grand?

Fanzines (in any format) will remain easily accessible long after the stream-of-consciousness group/gestalt narrative of a Listserv has moved on, leaving its stream of past consciousness long forgotten and difficult to resurrect.

The full transition to the digital age is at the heart of this debate.

Dealing with all the marvelous possibilities of the internet (hyperlinks to other sites, to video, to music) creates a powerful, compelling modern and future world.

The newer generations seem to easily embrace all this potential. But at what cost?

The cost appears to be a paradigm shift away from words, away from a world where people associate together in an aggregate by using their words. Words are being replaced by links, by information overload as provided by yet another sidestep away from the main thread.

This is certainly evolutionary, well worth watching and participating in it as such for whatever personal reasons.

Yet, words will always remain the foundation of all this outgrowth. And those that use their words will participate in the elemental conversation, the Great Dialogue, that is not only conducted in our generation, but with all those before and after.

No matter where this brave new world takes us, the fanzine will remain paramount. Those who use their words in a focused, well thought out manner, will always find each other, and coming together will produce fanzines.

So much for serious thought and onto other things.

Arnie, you made me grin with your DUFF parable. You should really write more short, short stories. You have a flair for simplifying points concisely.

The Sage of Fandom contributes another blockbuster letter of comment

Robert Lichtman

Regarding your early embrace of electronic fanzines you write that you've "had to deal with skepticism and outright disdain that started the minute I switched." If that's the case, rest assured that none of that came from my direction since I understood the *economic* reasons you were doing so. Although I certainly miss you (and Joyce) as members of FAPA—to me the major loss of your switch to all-electronic—I would much rather have you producing fanzines in any form, considering the alternatives (no fanzines).

You write, "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." Alas, the digital conversion of *Trap Door* to post on Bill Burns's wonderful "fanzine newsstand" leads to the complete loss of two-page layout—something I've always lamented but there's nothing to be done about it.

And as you write, there's the little matter of response—demonstrably less for electronic fanzines. As for trades, I prefer paper copies in trade and fanzine editors who do produce a small edition for that purpose get a big smile from me. But I will trade for a digital production if it's one I would welcome in print.

I completely disagree with whoever at Glitter said there should be separate FAAn awards for electronic fanzines and paper fanzines. That's absurd. "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." Yes, but one could make the case that "envelope stuffing, stamp licking and a trip to the post office" are activities that take the paper fanzine editor back to the roots of fanzine production without having to deal with messy mimeograph ink. Since I/we pay a copy shop for the actual grunt work of turning the crank and applying the sta-

ples, it's a reminder of the thousands of fanzines produced in the decades before electronic fanzines came on the horizon and eventually dominated. I for one welcome that link—but I don't think it warrants a special award for "driving and glue-licking." And a footnote: there haven't been stamps one had to lick for years now. They are all self-stick. Your including that in the work done by paper fanzine editors demonstrates how long it's been since you produced one.

There's no way one can disagree with Joyce's comment that "Juanita Coulson is not just a good fan, she's awesome, with an enviable history of contributions to fandom." And I agree that the rush to vote for Hold Over Funds in the DUFF race does to some extent diss her. But I think it's the lamentable timing of the race that's led to that rush—and that timing creates a situation where if Juanita won (and I don't think that's necessarily out of the picture) the DUFF treasury would have to expend *much* more to buy her plane tickets than it would with a normally timed race. I also wonder if Juanita's up to administering for a couple years, or if someone would take on that task for her. (I also wonder what she's been up to, fannishly speaking, in recent years. She and Buck dropped out of FAPA in 1971, and the final issue of *Yandro* was in 1991. I assume she goes to MidWestCons, but what else?)

What a horror story with your copy shop and its insistence that permission forms must be completed by people editing or drawing for a fanzine before they will print it. Happily, I have no such trouble with Krishna Copy, purveyors of fine copying, collating and stapling services to *Trap Door*, whose interest in its contents extends only to making it look as good as possible.

Regarding Andy Hooper's call for suggestions of new categories for the FAAn awards, I caution against getting too specific in delineating them. You suggest "Best Faan Fiction Writer" and "Best Humorist," but those could be mere stops along the way to a more bloated ballot serving narrowly-defined and/or participated-in categories (i.e., there are very few people doing faan fiction). I'm reminded of the now-discontinued "Bob Pavlat FAPA Egoboo Poll," which had categories that often confused and confounded FAPA members attempting to fill out their ballot rationally. For instance, there was "Best Regular Publication" and "Best Editor/Publisher," which to me and others overlapped considerably. There was also "Best Formal Writing" and "Best Personal Writing," leading one to wonder where to draw the line since personal writing can also be formal, and vice-versa. The categories for "Best Artist," "Best Humorist" and "Best Mailing Comments" were easier to follow. Many, including myself, used the plethora of categories to dole out votes to a wide spectrum of members while not ignoring the truly exceptional and worthy in each category as one interpreted it. My favorite category—and one that might well be adopted for next year's FAAn awards ballot—was "Best Unsung FAPAn," which recognized that there are some members who, while not producing stunning material for the mailings, nonetheless were competent and worthy.

Because I'm writing this late in the week, I'm going to take a giant leap and with the turning of many pages skip almost entirely over Claire's letter. Since much of it is concerned with her views of the proposed Corflu/Novacon Fan Fund, about which I said my say (so far) in my comments on your first issue, I can instead focus on the truly important part of her letter, which comes near the end:

"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

To Robert Lichtman A Bouquet for FAPA

I'm no more immune to pangs of fannish nostalgia than any long-time actfan. I sincerely mourn the waning of hard copy apas and paper fanzines.

In a sunnier world, I would love to produce a print edition of each of my fanzines to supplement the digital version. I'd probably rejoin FAPA, too.

I don't shun print fanzines. I did a couple of them for Corflu Glitter and probably will continue to do a paper fanzine when the situation demands.

But I had to make a choice between nostalgia and practicality. I could indulge my love of fanzines by going digital or I could pretty much give up.

I chose the former. It has made me happy and, I'd like to think, has been better for Fandom, too.

More to Robert Lichtman FAAn Awards Categories

I agree that categories should not be added hastily. I miss those more comprehensive fan polls of yesteryear, but that wouldn't work today.

Still, we can consider some expansion or else what is there to discuss?

I'm not wedded to adding the categories I proposed. I think it would be nice to reinstate "Best New Fan" and add "Best Humorist" and "Best Faan Fiction, but I don't *care*. Awards may bring some egoboo, but I don't pay them much heed. I've never taken one step out of my path to increase the chance of winning an award and I see no reason to start whoring after them now. (I know you don't, either.)

My feeling about my two new category suggestions are no more specialized than "Best Perzine." I see writing, like fanzine editing, as a broad and varied field that might benefit from some segmentation.

I think spotlighting excellence in a category might stimulate interest, and ultimately activity, in that area. I love faan fiction (fiction about fans) and I think Fandom could use more humor.

Besides, I thought it was amusing to suggest FAAn Awards for categories in which I'm so active. I think they're valid, but you'll notice that Corflu Glitter didn't use them.

Fannish Declensions

Time to De-clench!

I am Decisive,

You are Impulsive.

He yelled, "Fire!" in the worldcon business meeting.

More to Robert Lichtman Facebook Revisited

The thing I like best about Facebook is the possibility of re-establishing contact with old friends.

This has been better in theory than it has turned out in practice. I have, indeed, received Facebook messages from people from whom I hadn't heard for 30 years or more.

Nice as it is to get such communications, very few of them have blossomed into meaningful contact. I maintain hope that friendships may yet be reborn over time, but I don't see much evidence that it's going to happen.

Still More to Robert Lichtman A Touching Show of Faith

At this fanhistoric moment my new-born fanzine has attained its first significant milestone, its own file in the Lichtman Fanzine Collection.

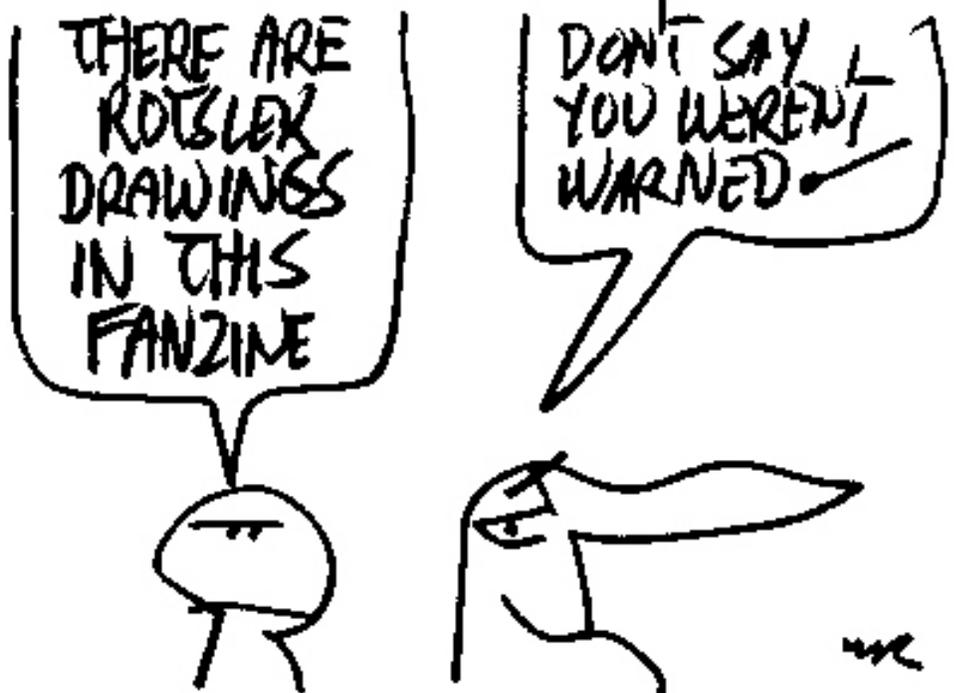
I am Proud and Humble.

Well, maybe a little more Proud than Humble.

As I come to think of it, I'm Hungry rather than Proud or Humble.

But I just had some pork fried rice, so on further reflection, I think what I am is Horny. And maybe just a little Proud and Humble.

To summarize, I am Proud and Humble and maybe Hungry but mostly Horny at this fanhistorical moment.



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?"

If a fan artist is to be selected for this laboratory test, I nominate Dan Stefan. If it was up to Chris, he would probably go for Mo Starkey or perhaps that nice Mr. Wu. But that aside, I think it's perfectly clear that my impeccability fails to make the long trip to Chris' Silicon Valley redoubt, whether by land route around the edge of the bay through San Jose or across one of the several bridges. I think it does extend to some selected points in my immediate fannish environment, in which I include Dick Lupoff, Jack Calvert, Jay Kinney and Bruce Townley. And using the handy relay station in Glen Ellen, which I left secretly operational in the basement of my apartment there when I moved to Oakland in 2005, it extends northward to Rich Coad in Santa Rosa and even Art Widner in the octagonal fanden he occupies in far off exotic Gualala. Oh, and don't forget Grant Canfield in nearby southern Marin County, even though he fails to yield to the Get Active Again node of the signal. I hope this explains the

situation and that I've been adequately impeccable in doing so.

Fanac and Facebook are not necessarily inimical, but as you point out "Facebook is not conducive to substantial entries and banality is rife." I'm "on" Facebook myself, but have chosen not to engage in fanac there. I have two Facebook pages, one devoted to my immediate family that serves well to keep up with cute photos of grandchildren and the like, the other a connection to the greater community of The Farm. Given my participation in numerous listservs, membership in many apas, publishing *Trap Door* and personal correspondence with fans, I feel that there's no room in my life for whatever Facebook might have to offer.

To me you write, "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." I don't know either, Meyer, but here I am again. This may not last, especially if you stick to weekly publication *and* have upward page count creep.

In Tee's Glitter memory I particularly enjoyed her reference to "the 'Lunicator,' which was a Gestetner on the Moon." It put me in mind of Newt Gingrich's campaign promises to have colonies on the Moon and Mars, which then led to thoughts of Perky Pat layouts, JJ180, and other stuff, all in the service of inspiring fanac in a new and previously unexplored way.

Since it appears that *fanstuff* is not going to be another rejected Katz fanzine, I've taken the bold step of setting up its own folder instead of filing it in the back of the "Arnie Katz Miscellaneous >2000" file. And I've placed that folder in front of the bulging *VFW* one, which contains nearly six inches of hard copy.

But I digress. . . .

A fan who knows the rigors of weekly publishing chimes in on the DUFF situation and electronic fanzines.

Chris Garcia

Another fine issue! Very much enjoying these weekly deposits of awesome in my eMail.

Like y'all, I'm one of Juanita's nominators, and she's more than qualified and would make an excellent delegate. Same could be said of Murray, without question. It makes me sad to think that this'll probably end up with a Hold Over Funds win (and would that be the first time ever?) and that sucks because Juanita would be a great delegate. I'm voting for her, no doubt. I hope she'll stand again, Murray too for that matter, and we'll get a real race. Either that, or Juanita will win. Those are both scenarios that have positives and negatives, as always. Cancelling and setting it for next year was the best idea, but apparently, John and David don't think so.

The Kinkos story you tell is very similar to one I had trying to get an issue of *Journey Planet* printed at an Office Depot. I took it in, they handed me a form saying that I was the one who held the copyright to all the material getting printed. It was weird...

As one of the folks who followed you into the Electronic Frontier, I never felt like there was a difference. I know a lot of fans who do still feel like an eZine is only barely a real zine (and I've had folks who call The Drink Tank a blog, including Spider Robinson's lawyer!), but I think the debate was over long ago. A separate eZine category would be nuts, especially since so many zines exist in both forms.

Wish I could have made it to CorFlu. 90% won't be able to make next year's either. April is the cruelest month, and May's even worse! Luckily, the UStream feed and chatroom is still a lot of fun!

A Neofan's Tale

My support for Juanita Coulson in the current DUFF race reminded me of something that happened when I was just a neofan, nearly 50 years ago.

After Lenny Bailes and I stumbled out of the box with *Cursed #1*, we finally got to see actual fanzines. By a combination of observation of our fannish betters and practice, our spirit duplicated fanzine began to slowly inch up the quality ladder.

Soon we reached the heights of submediocrity and death threats began to arrive less frequently.

Thus buoyed by a false sense of self-confidence about my developing skill, I decided that *Cursed* could no longer contain my burgeoning fannish creativity.

So I decided to test my wings by submitting something to one of the "big time" fanzines.

I picked *Yandro*, the relentlessly monthly fanzine co-edited by Juanita and her husband Robert "Buck" Coulson. This was sheer neofannish bravado, because Buck didn't have much to say in our fanzine's favor when he included it in his column of capsule fanzine reviews.

Protected only by ignorance, I sat down and wrote a Feghoot, modeled on the short-short bits that ran in *The Magazine of Fantasy and Science Fiction* (by Grendel Briarton) and in the Ziff-Davis magazines (by Randall Garrett).

It involved a young alien who ate tobacco. A Terran walks up to him, pulls a cigarette out of a pack and offers, "Wanna eat a Kool, son?"

To Chris Garcia

I can't dispute your anecdotal evidence, but I truly thought that anti-electronic fanzine prejudice had just about burned out. That's why I was shocked to hear someone at Corflu trying to create a distinction between print and digital fanzines where none can or should exist.

**To Tee Cochran
A Personal Testimony**

Thank you so much for writing this, Tee. I get a lump in my throat when I think of how the shift toward digital fanac came just at the right time to allow you to connect to Trufandom.

I believe you are richer for the opportunity to hang with all of us pariahs and outsiders, and I know Fandom is surely better for having you among us.

I wish editors of print fanzines wouldn't, guard the electronic files of their print fanzines like a dragon watches his hoard.

I have to wonder about any fan so hard-hearted that they wouldn't send you an electronic version of their fanzine.

**To Taral Wayne
Trials of a Digital Fanzine**

Calling it a "war" would certainly be a gross overstatement. It's more like a guerilla action with unregenerate print fans rising from the weeds to fire at faneds who choose to distribute their zines electronically.

As one of the first proponents of electronic fanpublishing, I assure you that I have received some shamefully insensitive letters from such fans. You know, the kind that say, "Don't take this personally.." and then proceed to say something that no one could fail to take personally.

Within the last year, I got one of those "Don't take it personally" letters from a fan who once ranked among the hobby's best. The fan announced that he was breaking off contact, because he had decided he didn't like reading things on the screen. The possibility of printing out the fanzine was conveniently ignored as though it didn't exist.

I wrote back to say that since I can't read print fanzines and he won't read mine, this would be our final contact.

I seethed as I read his condescending crap again and again, trying to find something I could respect.

I settled for informing him that he had become a humorless schmuck.

One of Vegas' most popular and talented fans shares her special perspective on the digital side of Fandom.

Tee Cochran

I'm just going to say in agreement with your comments about electronic versus print fanzines that I would not have participated in fandom had it not been for electronic 'zines.

I might have scanned or listened to a human reader with a bit of envy and wonder, but that probably would have been the extent of my participation. Needless to say, I am extremely grateful for the publication of electronic fanzines.

I love to read about the wonders of creating the seemingly alchemical print 'zines, but this medium simply wouldn't have been practicable for me. I realize that this point is a teensy bit moot, given the proliferation of e-zines, but just thought I'd point this out.

From the not-quite-Frozen North (world climate change, you know...) come some strong comments about the state of fanzines.

Taral Wayne

Of course there's no "war" between digital and print fanzines. Where is the border between them? Almost any digital file can be printed out on ordinary paper by ordinary means – it is entirely possible (if you have an old style daisy wheel printer) to cut wax stencils from the .pdf and mimeograph a copy.

I don't recommend it though. It wears out the daisy wheels in only two or three issues, and where do you go for a replacement part?

Where the beef seems to be is with certain "pod" people, who produce pod casts. There's been some noise in a corner of the Internet that pod casts should compete with traditional fanzines in the relevant Hugo category... with overtones that the net should

"displace" not "compete with" paper. I haven't seen this argument first hand – I've only picked up hints from Face Book that this controversy is on-going, and haven't cared to follow them up to read details.

Even so, I don't understand the thinking involved. The mechanism has been set in motion to legitimize a separate category for pod casts, hasn't it? Why not just go with that? If pod casts are really the future, in due course the new category will have nominees enough.

The only grey area in my take on the subject is the nature of web pages. Is the Tor site a fanzine? I have trouble with the idea. But how different is the Tor site from Shelby Vick's spoof pulp-fiction page, *Planetary Stories*? It always seemed to me to have more in common with websites than fanzines – the most important similarity is the difficulty trying to save a copy that you can print out. So this is at least one limited area in which there is some ambiguity about what fanzines are.

There are numerous disadvantages to digital fanzines, the most glaring of which is that too many fans take them for granted. "Eh, I downloaded this



anonymously, it cost nobody anything and it won't go stale, so maybe I'll loc it when I get around to it -- but, if I don't, who's to know?" If you look at the extant printed fanzines you find long, healthy letter columns. But most digital zines receive much less response, judging from *their* letter columns.

Fanzine fans have to learn to loc again!

***It would be ironic if Murray Moore won DUFF only to *not* go to Australia. The only Canadian fans I know of who have run for either TAFF, DUFF or both are myself and Mike Glicksohn. We lost each time. There is the curious exception of Robbie Cantor, though, who was born in Ottawa but was living in California when she won on the same ticket with Marty Cantor. It doesn't seem as though that should count. So, if Murray breaks the Canuck losing streak to essentially refuse the honour, it would be rather a shame.

As I recall, the TAFF race I ran in – against Avedon Carol – was only about 8 months long! I did a number of cartoons for it – but because of the short campaigning about half of them only appeared in fanzines *after* the ballots were counted. Not that I expect it would have made that much difference, but it would have been nice if there had been more of a semblance to a real race – the fun had not even begun before it was over.

I would never run for TAFF or DUFF again... My mobility is too impaired and it would make me a poor rep. Also, a lot of #@%\$! Say I've grown too cantankerous.

Kinko's refusal to print some of your Corflu material, was hardly surprising. I'm sure that I first heard stories like that more than 15 years ago. The first line of defense against corporate ass-covering is to try a different Kinko's. If that doesn't work, try some other outfit. In fact, why go to Kinko's at all? *Start* with some other company. In Toronto we have one called Envoy which does anything I need and does it with more personal service than any Kinko's I've dealt with. Envoy is only in the Toronto area, and the individual shops are small – but unless you need a 30 foot, full-coloured laser-printed campaign banner for a home-coming Olympic champion, smaller places will do just fine.

The Envoy I go to with my jobs once printed up several thousand dollars' worth of Confederate money for me. They were reluctant at first, but I pointed out how the government in question ceased to exist more than 135 years earlier, and that the copies were blank on one-side – no collector would be fooled by it. So they saw no reason not to do the job. I took the pages home, cut out the bills, then "distressed" them. A few I even burned around the edges. So, now I have a few thousand dollars in realistic Rebel bills I can flaunt should the need arise. The only problem with them is that they're printed on better paper than most Confederate money.

Oh... and to keep this fannish... have you noticed that Drink Tank has slowed down? It's been over three weeks since the last issue.

We Also Heard From: Claire Brialey, Dan Steffan, Steve Green, Ann Gray and Shelby Vick.

That wraps up the letter column for **fanstuff #4**. I want to thank everyone who participated for their contributions.

I also want to encourage everyone to give it a try. Share your opinions and enjoy the discussions.

More to Taral Wayne Wooing the Loccrs

Your comments about the biggest problem editors of digital fanzines face is pretty much on target.

Editors of print fanzines gain leverage on the readers, because availability is limited. If you don't send a letter of comment, a written or drawn contribution or a fanzine in trade, you may not get the next issue. I didn't cut off many fans from my mailing list when I published paper fanzines, but the threat, the possibility, was there.

Editors of digital fanzines don't have that leverage, so we have to woo letter writers by offering content compelling enough to make readers *want* to send a letter of comment.

Yet since fans are people (more or less) good intentions don't always turn into letters. That's why digital fanzines average less response per issue than printed fanzines.

I'm not complaining. I accept that challenge as the price of Digital's benefits.

I've been pretty lucky when it comes to catching, and holding fans' attention. Once again, I thank you for your time, energy and creativity.

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 of your article is whatever you think is appropriate, up to about 1,000 words.

The Corflu Glitter Logo 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 URL is: www.cafepress.com/CorfluGlitter.com

**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 amount 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**.

fanews

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Reporters This Issue

Thanks to Andy Hooper, Steve Green, Rich Coad, Dan Steffan

Three Join Corflu Fifty

Three prominent fans have joined The Coflu 50, the fan fund that brings a deserving fan to Corflu each year. This year's recipient was Shelby Vick, who made everyone's Corflu Glitter just that much better.

Administrators Rich Coad and Rob Jackson have announced that Shelby Vick, Lenny Bailes and Nigel Rowe have added their names to the group.

Each member contributes \$25. Recipients are chosen by consensus after discussion on the private Corflu 50 listserv.

If you'd like to join, contact one of the administrators or write to me.

Roc Mills Suffers Injury Fall!

Roc Mills, long-time popular Las Vegas (and Los Angeles) fan, suffered a serious fall in the bathtub. She sustained two broken ribs and assorted, less serious injuries.

Roc is reportedly on the mend, though recuperation will be a long and painful process. Here's hoping for the fastest possible recuperation for one of Fandom's nicest fans.

Corflu Glitter Tee-Shirts Available

If you're faunching for a Corflu Glitter tee-shirt, it's 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.

It's Closing Time

See you all next Friday.

Meanwhile, keep fanning! — Arnie

fanstuff #4, May 25, 2012, is a fairly new fanzine from Arnie Katz (cross-fire4@cox.net), who is apparently under a geas to put out a fanzine every Friday, at least for the present.

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

Fanstuff #4

Member fwa Supporter AFAL