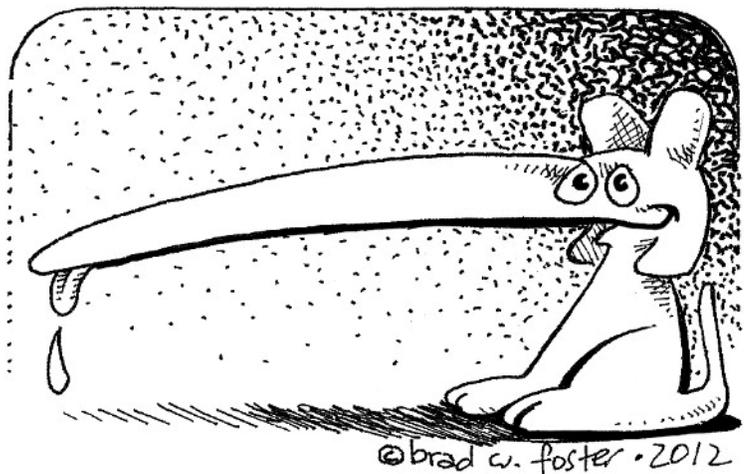


fanstuff

Joyce Katz
Terry Kemp
Brenda Dupont
R Lichtman
Bill Burns
Eric Mayer
John Purcell
Taral Wayne
Mike Meara
Arnie Katz



The Current State of Fannish Education

I recently made some seemingly unrelated observations that turned my thoughts to the subject of fannish education.

Not exactly *all* my thoughts. I also direct some of my thoughts toward the novel I'm trying to write, my friends and family, the Secrets of the Universe and, of course, large breasts.

I may well write about all of them in some future issue of **fanstuff**, but I'll stick with the "fannish education" for now.

The first thing that set me thinking about Fannish Education occurred during Corflu Glitter. Trivia contests have become a staple of Corflu programming, so I wanted to innovate.

The results of my two trivial ideas couldn't have been more dissimilar.

Thanks to great work by Sandra Bond, John D. Berry and emcee Ken Forman, the 2012 World Trivia Championship scored a big success on Saturday afternoon. Both contestants were knowledgeable and kept things in the right perspective.

Continued on page 2_

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My Fannish Education

I have no complaints about *my* Fannish Education. I went to a state university and a decent graduate school, but my Fannish Education was strictly blue chip.

Even the months I spent in the N3F, analogous to a low-end community college, weren't a total waste. The club was in a constructive phase. I got four explanatory booklets and, in the N3F apa, the chance to learn from fans like Bruce Pelz and Fred Patten.

I benefited from all three primary sources of Fannish Education: old fanzines, memoirs/Fanhistories/references and the teachings of more accomplished fans.

At the 1963 DisCon, I bought *The Eighth Stage of Fandom*, *The Enchanted Duplicator*, *The Immortal Storm* and *A Sense of FAPA*. They exposed me to classic fanzine fanac and provided fanhistorical material.

I'd been a fan about a year when I became a member of New York's Fano-clasts. Joining the group furthered my Fannish Education in three ways:

1. Access to old fanzines.
2. Contact with experienced fans who answered questions and shared anecdotes.
3. Met BNFs from around the world.

As the new kid among stellar fans, I also got an accurate picture of where I stood. Hanging with Ted White, rich brown, Dave Van Arnam, Mike McNerny and others showed me how much I still had to learn about Fandom.

Ted White and rich brown, in particular, spent a lot of time schooling me about Fandom. They taught me to be the fan I am today (so complain to them).

I'm deeply grateful to them for all they did for me.

Over the years, I've tried to repay their help and kindness to me by passing along what I learned to other, newer fans, first with the Brooklyn Insurgents and now with the Vegnants. My hope is that any fans I've aided will do the same for those who enter Trufandom.

And even now, almost 50 years in, I'm still learning.

Ken Forman's magnetic personality and innate lovability make him ideal for the master of ceremonies role. I heartily recommend the Mainspring for similar duties at future Corflus.

The Corflu Open Trivia Challenge *seemed* like a good idea. We had two, 20-question tests, one for fans at Corflu Glitter and the other for those following it on the Internet. I wrote the online test and Sandra Bond wrote the one for attendees. I thought her quiz might be too hard and too British for the actual group, so I replaced a few of her stumpers with softballs about North American Fandom.

The Corflu Glitter Trivia Challenge totally tanked. Despite pre-con enthusiasm, no one submitted an answer sheet at the con and only two fans did so online.

Ken Forman put his finger on the likely reason for the failure. He said that the test at the con was too hard. He looked at the first half-dozen questions, didn't know most of the answers and went on to something else.

That suggests the need for even easier tests, but I'm not sure the bar can be set that low. In considering how it could be done better in the future, I came to one conclusion: If the difficulty level can't be sufficiently lowered, the only alternative is to smarten up the competitors. In other words, better Fannish Education.

The other thing was the ugly exchange between Robert Lichtman and Australia's Nalini Haynes, a relatively new publishing fan.

Lichtman, nonplussed by many aspects of the mammoth *Dark Matter Fanzine #8*, sent Nalini a strong letter, but he kept a respectful tone and made specific, constructive suggestions.

Dark Matter Fanzine gave Robert plenty of ammunition. On a single page of this monstrous 200+-page fanzine, Nalini strongly requested the "Best Fanzine" Hugo, asked fans for cash donations so that she wouldn't have to finance her fanzine with her own money and proclaimed a Big Prize Contest. That trifecta would be remarkable in a first issue by a teenage neofan; for the eighth issue of a fanzine published by an adult, it was little short of astounding.

Her response, delivered in the 243-page *Dark Matter Fanzine #9*, was to call Robert "hater" and go on to build sky castles of future semi-pro success for herself.

"Hater!" is what a 14-year-old girl screams at her mother after mom tells her she *can't* go away for the weekend with a middle-aged felon out on bail for armed robbery. "Hater" is the rejoinder of someone who has nothing to say in reply.

The situation couldn't have been more clear-cut. Robert Lichtman, one of Fandom's most expert fanzine editors, reached out to Nalini Haynes, a new-ish fanzine editor. He didn't blast her with a KTF loc; his loc would've helped her make a big leap forward, if she had only listened to what he told her.

Nalini Haynes is smart and, with practice, could potentially develop into a good writer and editor. She, like the many fans who couldn't dent the trivia quizzes, may be the innocent victims of faulty Fannish Education.

Trufandom is a subculture. It's a virtual country. Trufandom has no physical territory, but its citizens (fans) are united by their history, literature, customs and ethics.

The goal of Fannish Education isn't to turn every fan into a Trivia Champion or Fanhistorian any more than the goal of Public Education turns every pupil into a history professor. Some fans do become fanhistorians, but that is not the goal.

Fannish Education could as easily be called Fannish Socialization. Its two

aims are to dispel neofannish delusions and teach immigrants enough about the “country” of Fandom so that they can be “useful citizens.”

When most neofans were high school or college age, they often came to Fandom with a great sense of entitlement. They were used to thinking of themselves as the smartest person they knew and it usually took time for them to get the message that almost all fans are intelligent and a great many are learned.

The current demographic may have reduced this factor, but the “arrogant neofan” is still a common type.

Another misapprehension that many less experienced fans have is that their fanzine is great, terrific, outstanding. Newcomers often coalesce into a group. It’s rare that members of such a group don’t over-praise the fanac of other group members.

Abetting this unrealistic view is that neither the editor of the fanzine nor his equally new buddies have sufficient knowledge of Fandom. There’s nothing like reading some of Fandom’s all-time great fanzines to help the new fan recalibrate how their fanzine rates.

Not only are the great fanzines enjoyable, they have educative value. They are a painless way to become somewhat conversant with fanhistory as well as the great fans of the past and they often inspire the learning fan to make improvements in their fanzines.

Fanhistories, memoirs and reference works are another source of Fannish Education. Their use is somewhat limited, because piling on too much of such stuff at once makes a hobby seem like school.

The third avenue of Fannish Education is direct and personal, fan to fan transmission of information. Newer fans learn through association with more experienced ones.

The incident involving Robert Lichtman and Nalini Haynes demonstrates what happens if the newer fan isn’t in the right frame of mind to listen. Robert tried to pass along some of his fannish wisdom, but Nalini acts like someone who knows it all already.

There’s a temptation to write off this kind of know-it-all fan as a lost cause. They’re not that good yet, they’re not improving at the expected rate and they aren’t attentive students.

That’s a hasty decision. True, sometimes such fans are only “passing through” our subculture, headed for another Special Fandom or full Gafia.

Fannish Education can’t turn someone who isn’t suited to the hobby into the second coming of Walt Willis. But in the case of a fan whose problem is ignorance rather than lack of ability or outright stupidity, socialization might be able to at least point the new fan in a better direction.

— Arnie

A Postscript to Part One

So ends the first half of my two-part article on Fannish Education/Socialization. (Well, three parts if you count this issue’s installment of “fenden,” which describes my own pathways to fannish knowledge.)

The second part focuses on what we might do to increase the knowledge and understanding of Fandom among newcomers.

You don’t have to wait to have your say until after I’ve had mine. We don’t stand on ceremony around here.

So if you’ve got some opinions about the nature of Fannish Education/Socialization, its current state or ways to make it more effective for more fans, let those letters of comment fly!

What’s a ‘Semi-Prozine’?

All the discussion of Nalini Haynes’ ambitions got me thinking about how Fandom categorizes publishing.

Our nomenclature doesn’t coincide with publishing industry terminology. In the mainstream, a “professional magazine” is a trade magazine for members of a profession.

That won’t get us very far.

Fandom has invented its own jargon. We divide all publishing, like Gaul, into three parts: prozines, fanzines and semi-prozines.

We define “fanzine” as an amateur print or digital publication whose target readership is within our subculture. A “prozine” is a SF-centered magazine, generally with primarily fiction content.

Prozines are commercial enterprises. A successful one must meet its financial obligations and yield an acceptable return on investment. Decades of marginal performance have lowered the bar for prozines, considered successful if they pay most of their bills most of the time.

That brings us to “semi-prozine.” At the risk of ruffling feelings, I’m not sure it has any basis in reality. It looks like a meaningless term born of ego and pretension.

There are two types of semi-prozines. One is the “Inflated Fanzine.” Their editors hunger for status. Redefining their fanzine as a semi-prozine seems, to them, a step up the ladder that leads to green rooms.

The other sub-category consists of magazines that can’t meet financial obligations without unpaid labor and, generally, an additional income source.

Instead of “semi-prozines,” we could call them “unsuccessful prozines.” This sub-class includes titles that their editors hope are “not yet successful prozines.”

Justice compels me to admit that “not yet prozines” are legitimate. Some very successful magazines, *Sports Illustrated* for example, relied on investment capital before they became profitable.

Justice also compels me to say turning a fanzine into a prozine is a long shot. Based on my experience with start-ups, the odds are better for a publication that is run like a business and has the look and feel of a consumer or trade magazine.

(AK)

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Corflu Crises to Come Joyce Katz

Corflu Glitter is almost over. You may have thought it ended on April 22, or 23rd if you waited 'til Monday to leave Vegas. But for me, it's continued, with the regular wrap-up tasks that follow the main event. I still have a few thank-yous to send, and a couple of packages to be mailed, but the accounting is mostly finished, and most left-behinds have been returned to their owners. (Now, who Did that polka dot platter belong to?)

I thought one of the best things at Glitter was the keynote panel about the future of Corflu. Arnie moderated it, and Claire Brialey, Tee Cochran, Mark Plummer and Ted White discussed "Trufandom 2020" with a lot of input from the audience. Most of the problems that were raised were answered. For example, everyone agreed that they like the Guest of Honor being picked from a hat full of names of all the attendees. But it was generally acknowledged that there are fewer names going into that hat every year, between exempting those previously chosen over the last 29 years and letting out anyone who really doesn't want to speak. The panel and audience agreed that any Corflu committee that wishes can simply invite a GoH, instead of the random pick. It's been done before, and may well be done again in the future.

The panel also agreed that Corflu should be considered a three-day event, instead of only two. For practical purposes, it's been that at most recent Corflus, with at least some programming on Friday. And since the convention already has to rent a meeting room for opening ceremonies on Friday evening, programming during the day would not engender a lot of extra expenses.

There are other problems, however, that are likely to rear up in the future. That's what I want to discuss here.

Fandom is pretty good at adapting itself to situations. For example, smoking limitations are now a fact in some states. Mostly, fans have adjusted with little complaint. And unlike most of the problems, it saves the con the cost of the smoking suite. Similarly, the t-shirt problem has been handled in different ways by different committees. Knowing how many of what sizes are needed would help avoid tying up money in shirts that don't get sold. Some committees simply ordered all one-size. Some committees had no special t-shirt, or merely arranged for logo merchandize to be available on line. Others have polled the members for sizes, and asked them to reserve a shirt in advance. This last looks smartest to me, and I recommend it.

Bigger problems to face are the charges many hotels now impose for audio-visual. We all love having world fandom participating in Corflu on line. (Continued kudos to Bill Mills for starting this, and to JoHn Hardin for doing the work at Glitter.) At first, there were no hotel charges at all. Now, hotels see it as a new revenue source. Even though Glitter used no hotel equipment, we accumulated almost \$1,000 in A-V fees. This included a charge for each microphone for each day, charges every day for the mikes plugging into their sound system, an Audio Visual charge each day just because we were doing it, and even a lap-top fee for using JoHn's computer.

Increased costs for everything must be covered. The "bottomless"

beer and soda supplies ran to almost \$400. And that doesn't count donations from various members, the growlers, the Thursday night party supplies, and the chip-ins from various Good Fellas in the con suite. Other consumables doubled the cost of hospitality. Future conventions may have to be more selective in what they provide, perhaps limiting the party supplies to only certain hours. Are we looking at "two free drink chits" to each member, as some groups have done? I hope not, but it could happen.

Traditionally, the short-fall in money is covered by the auction. But the supply of auction goods is dwindling each year. And most donations are given with instructions to split the proceeds with one or another of the fan charities. For example, Corflu Glitter took in over \$1000, but \$465 of that went to TAFF, DUFF, IFF, and CORFLU-50. I would suggest that future con-chairs consider refusing the splits with TAFF and DUFF, since those funds don't impact Corflu, and are supported by the world cons. (I fully realize this suggestion may enrage some fund supporters.)

Of course, the immediate answer is that Corflu needs to take in more money. The membership fees must be increased substantially. After all, where else can you get a weekend of free food and drink and lots of entertainment for around \$60? The price should probably be set at \$100 attending. And not just at the door – Glitter only had two people join the con at the door. Our group is very good at ponying up in advance.

The only other answer I see is to attract more fanzine fans. We should beat the bushes for fans who are like us, but not yet involved with Corflu.

And, we should make a solid effort to reach out to others. Southern Fandom, for example, is a large group of fanzine loving fans who attend conventions, who would probably enjoy a Corflu. Hopefully, if we do go to Arkansas in a few years, which seems likely, that will provide a great opportunity to coax some of them to join us. It would enrich our numbers, and also help fill the Corflu coffers.

Corflu is the greatest institution in fandom since fanzines. I hope others will give some thought to our problems, and write to *fanstuff* with your views. — Joyce Katz



Glitter Memories

Terry Kemp

Doing Corflu's Bidding

You ask a tough question. For a newbie, I had several great moments. In fact, I'll risk public censure and declare that they were all wonderful.

Well, so much for foolishness.

To pick one:

Attending the auction, getting into the spirit of it, reeling off those \$1 bid hikes like I was a Rockefeller. Finally, finding a bit of gold amidst all the fluff. Finding it was really an unpolished gem (thanks Ken).

Certainly, I lusted after the Slant artwork. Who wouldn't?

Instead I found something closer to home. The prize I walked away with is a short, short autobiographical piece by Rotsler. If my research is correct, it is the very last piece he ever wrote, as he died less than six weeks after composing it.

So, it is apparently the very last unpublished piece of Rotsler.

For those reading this that might care about such things, watch for it in the first issue of *Outlier*, coming soon.

-- Terry Kemp

About the Letter Column

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

My goal is to let fans present their views thoroughly and without interruption.

I'll edit out non-essential material, like salutations, but discussion of a topic will be presented in full. I'll fix spelling (ha!) and punctuation on what sees print, but I definitely don't want to meddle with the content.

A writer's discussion of a topic will not be interrupted. 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 aid discussion, not stifle it. My replies (and a few Other Things) are in the skinny columns.

About the Mailing List

I included the first part of Mike Meara's letter of comment primarily to give me an opportunity to write about my mailing list.

The first, and most important, point is that anyone who wants to be on the list can get his or her name added by request. All you have to do is ask.

Frankly, it isn't always easy for me to tell who's on the list and who isn't, because my email "list" is actually seven separate files. I keep each file under 50 fans, so as not to excite any SPAM filters that might otherwise derail delivery.

In this case, I hadn't added Mike, whose personal zine *A Meara for Observers* is highly recommended, to the list, because I didn't know he wasn't on it in the first place! I corrected the oversight as soon as Mike wrote to tell me about it.

This underscores something I have said several times. If you are not on the direct mailing list for this, and other Vegas fanzines, let me know and I'll be glad to add your name to it.

loccer room

I can't think of a more auspicious way to begin than with the fan who has done the most for digital fanzines.

Bill Burns

Despite my remote situation I think I'm pretty well up on current musings in UK fannish fandom.

The only comments I've seen about a UK Corflu are definitely *not* that it should be an annual event, but (just like the previous two held there) another regular Corflu that happens to be put on in Britain.

I know there are some thoughts of a UK bid for 2015, after things settle down following the London Worldcon of 2014.

This letter from a popular fan in the Lone Star State indicates that its rutting season.

John Purcell

Sir, you have definitely gotten yourself into a rut. Publishing a fanzine every week? Good heavens, man, you're pubbing zines faster than Chris Garcia! And that takes into account all of the different titles Chris is involved with.

Are you impressed by your productivity, or just on a roll? Mind you, I am not complaining, but you make it very hard to respond to your zines on a regular basis, something which I freely admit to not being on in recent months.

To be honest, I have been meaning to loc **fanStuff** since the first is-

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.

sue, but simply have been busy with job, career, and doctorate planning/writing/paperwork. Life does have a way of throwing a spanner into the works. It happens.

Your musings on whether or not fans need the Internet are interesting, and since I consider myself mostly a cyberfan now, I do have some thoughts on this subject. I wouldn't say fans "need" it, but the Internet does indeed make it easier to commit fanac. As you and many others know, my fanzine *Askance* is primarily an online fanzine, albeit grounded in traditional fanzine production; one reason for its layout is to make it easier for readers to download and print out copies. I hope people do this - some have told me they really do, which is good to know - and it also makes it possible for me to make printed copies of the zine, a practice I am sorely remiss on. *sigh* Still, I persist, and enjoy producing the zine. Desktop publishing definitely has made it much easier to produce an issue. How well I remember working on *This House* back in the 1970s and 80s, typing up first ditto masters, then moved on to mimeo stencils, finally settling on straight-to-paper layout since I had access to a really cheap and good printer (my brother, who at the time was the printer for the company he worked at then; so long as I supplied the paper and beer, he'd run it off for me, fully collated and all). All the remaining work - the stapling, envelope stuffing, addressing, stamping, etc. - was mine to do.

It certainly felt great when an issue was completed and mailed, especially since my print run did hit 300 at one point to match the mailing list. Ah, those were the days...

But back to your point. The Internet, like the computer and the typewriters, mimeos, dittos, and hectos that came before it, is a tool that fans can use to communicate with each other. It is simply a helluva lot more flexible and provides virtual instantaneous feedback, which is wonderful when that happens. I mostly use the Internet as a means to stay in touch with my fannish friends, and that works well. Truth be told, I would love to get to more conventions and sometimes wish there was a local fan group, but I can live with the way things are at present. At least I'm having fun, and that's the most important element of all. I think it was Mike Glicksohn who once proposed the 3-IF rule: should I get this wrong, I am sure someone will offer the correct version, but I think it went along the lines of "If fanac isn't fun, it's finished." That makes sense to me, and is why I still pub a zine and get to whichever cons I can.

Sorry I couldn't have made it out to Corflu Glitter, but that's what my life has been like in recent years: merely busy with limited funds. Someday, though, we want to take a trip out thataway on vacation.

In the meantime, thank you for your timely posting of *FanStuff* and I look forward to next week's edition, complete with your contest results. No PayPal payments, eh?

John Purcell's Addendum

I ran across Mike Glicksohn's IF3 - "If Fandom isn't Fun, it's Futile." - in Mike Meara's A Meara for Observers. Just thought I'd let you know in case you'd like to amend that loc I sent to you yesterday.

To Bill Burns Talkin' about Corflu

As I wrote in last issue's letter column, I consider this fundamentally a British Fandom decision. I think it's all right for us North Americans to *kibitz*, as long as everyone takes it in that spirit.

You, of course, are a Special Case, Bill, a British fan living in the US. Since I favor keeping Britain in the Corflu mix, your comment pleased me a great deal.

Still, I think everyone would be interested in hearing from more UK fans on the subject.

To John Purcell Living in a Rut

Prolific production was always a big plus when the bulk of my professional writing consisted of articles and features for print magazines and websites. I've worked on four daily sites over the years, so a fanzine a week doesn't seem like a killing pace.

Now, what Joyce calls "semi-retired," my professional focus is on the early stages of a mainstream novel I'm writing.

Old habits die hard, though. And I still have all the old habits that allowed me to write so voluminously.

Fanstuff, partly, is a safety valve. I think it needs to be frequent to make it what I want. As long as it doesn't keep me from working on the novel, I think I can keep it coming out frequently.

More to John Purcell Fandom and the Internet

Yes, exactly, the Internet is a tool, the latest in a series of tools that Trufandom has utilized to express creativity and communicate with others in our subculture. Up to a certain point, I think most of us would agree that the Internet was a nice "extra," handy but not necessary.

I think we may've reached the point at which the luxury has become a necessity for those who want to be an active, prominent fan within our subculture, Trufandom.

To Eric Mayer

Fans Who Don't Need the Internet

I agree that there are many people within Mass Fandom who don't need the Internet. They very well may have Internet access, but it isn't essential to their fanac.

There are many who attend conventions and clubs who need nothing more than the price of admission or dues. There are also Special Fandoms that, unlike Trufandom, do not depend on rapid communication or use the Internet as a vehicle for their fanac. I'd think a member of Costume Fandom would find the Internet helpful, but not a requirement.

Groggy, and in a slightly altered form **fanstuff** could be done with a manual typewriter and a hectograph. To take your point further, we could do without the Internet altogether, if all of us stopped using it and went back to snail mail and print fanzines.

Yet we all *do* use the Internet. A fan without Internet access can't take part in listservs, checkout fannish websites and blogs or send or receive electronic fanzines.

I thought I'd made it clear that I am not very active on Facebook. I don't knock it for fans who like it much better than I do, especially if they get the knack of posting without causing a lot of blow-back from hasty entries.

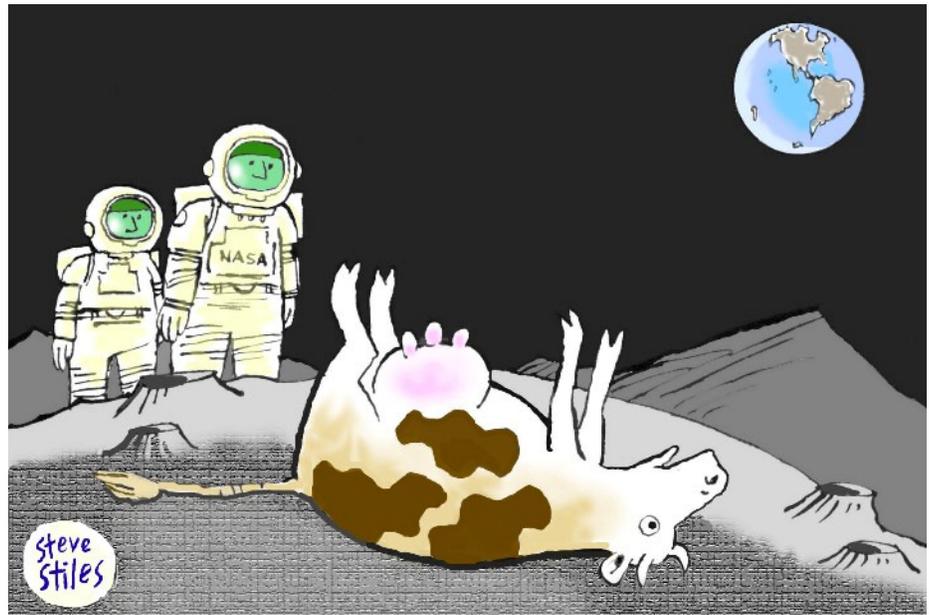
I simply can't spend much time on Facebook if I want to do fanac, and other things, that are more appealing to me. I have an account, but I probably don't look at it more than once every couple of weeks.

To Taral Wayne

More about the Internet

John Hertz fits my definition for someone who is an actifan within our subculture (Trufandom) and who doesn't use the Internet.

It makes him a good example of what I meant. We've recently seen that lack of Internet access makes it very difficult for him to interact with the rest of Trufandom. John also never gets to see some significant digital fanzines, as well as this one, which makes it even harder for him to keep pace with Trufandom.



In an email to an electronic fanzine, my old friend argues against a fan's need for the Internet.

Eric Mayer

Do fans need the Internet? I don't think so. You don't need the Internet to attend club meetings or conventions, and I imagine making travel arrangements can still be done by phone. You also don't need the Internet to produce a print fanzine and many, perhaps most, fans still prefer printed fanzines. Of course I choose to confine myself to the Internet so my universe would be pretty much separate from that of non-Internet fans. Then again I have been told often enough I'm in my own world.

I have always taken a rather minimalist approach to fandom. I produced four issues of a fanzine (*Groggy*) in the late seventies with nothing but a portable manual typewriter and a hectograph. After that, for years, I supplemented those tools with a hand cranked spirit duplicator. If you consider someone who only produces and writes for fanzines to be a fan then I was a fan. (If not, then I wasn't.)

Even now I have no use for Facebook or Twitter and haven't had any success with listservs or LiveJournal and I'm on dial-up so my use of the Internet is about as primitive and limited as possible. But for me, zines are the most important thing. But if you can communicate with a decent number of other fans verbally -- no matter how -- that's what counts.

Taral Wayne

I'd hate to concede the necessity of having internet access as a requisite of participating in fandom. Yet, from a practical standpoint, it probably is. Instead of placing an article I'd written in a matter of days... if not hours... I might have to wait weeks... or even a couple of months... for a response. Same with fanart. And its now a truism that only a handful of fans would be able to afford to publish without being able to distribute

their effort over the internet.

In spite of it, I do know fans who live as innocent of the internet as though they were still in 1975. Marc Schirmeister knows how to surf the web, and usually once a week he's down in the south end of LA at a friend's house, posting a small number of drawings to FurAffinity. But he doesn't seem to use it to email art to fanzine editors. Nor does he download fanzines from online. Where would he keep them, since Schirm doesn't own a computer of his own? He still gets Banana Wings and Chunga from the USPD, but his view of fandom today is pretty much like what would have looked to him in 1990.

John Hertz would seem to be a similar case. He knows computers... uses them at work. But he won't divulge his email address to fandom and insists his interactions with other fans be by snail mail. It's the principle reason I stopped sending him illos for Vandamonde. To do so I'd have to take files to a print shop and later mail the xeroxes to John, costing me a whopping 5 cents a copy plus a couple of dollars postage. It isn't much, but on top of the inconvenience of making two trips out the house, it's just not anything I get around to.

I'm sure there are others, only waiting for some 21st. century fan to discover in caves somewhere...

"Pessimistic." Yeah... formatting with publishing software can be very volatile. Unbeknownst to me, my last digital offering had several words hidden behind a photo... Anyone on my preview list must think I slipped my clutch. But, at least it ought to be straightened out when actually published.

UK Corflu? Might discourage Brits from traveling to the US... and vice versa. Or maybe it won't. Anyone who can afford Corflu is probably a rich so-and-so anyway, and can travel the globe as he or she likes. But why not make a present to them of Ditto? It doesn't seem to be used at the moment.

Next is a letter from a fan whose resurgence in recent years has been most welcome.

Mike Meara

Though I'm not on your email list, I've been picking up your new zine from eFanzines. As a rule, my policy is to loc only those zines which come to me on paper, or whose editors take the trouble to send me their new pdf direct, or notify me personally that it's available at eFanzines. I don't even get around to all of those, so other stuff rarely grabs my locating time.

However, there have been a few matters mentioned in FANSTUFF that I'd like to comment on, so I'll do that, briefly.

The first is the idea of a new fan fund involving Corflu and Novacon.

My first response to this idea is - leave Corflu out of this, please! It has its own fan-funding mechanism which seems to me to work quite well, and to involve the con in any other scheme would make things needlessly complicated.

However, I am much more enthused by the idea of a fund to bring some non-UK-based fan - let's leave it as general as that for the moment -

To Mike Meara Your Loccing Policy

I understand the reasoning behind your policy regarding loc-writing and it seems fair enough when applied to print fanzines.

I'd like to beg for a little leeway on behalf of editors of digital fanzines who simply post new issues on efanzines.com. A lot of them are relative newcomers who may not know email addresses or who are a little shy about sending their fanzine to a stranger.

I'm glad we got your spot on my emailing list straightened out, though. I'm hoping you loc again when the spirit moves.

More to Mike Meara A New Fan Fund?

I still see possibilities in the *idea* of starting another fan fund that connects a British convention to Corflu. I've read quite a few cogent arguments against actually introducing a new fan fund.

I'm pretty much persuaded that, whatever the merits of such a new fund, this would be the wrong time to try to implement it

Several of the negatives advanced by various loc-writers weighed especially heavily with me in formulating my own verdict.

The biggest factor, at least to me, is that there is no widespread sentiment in favor of adding a fund at this time. Bucking that would be pointless, because a fan fund without strong fan support is doomed.

The economic situation is bad for something that would require donations. If a new fund diverted money from existing ones instead of generating additional donations, it might hurt Fandom more than a new fund could possibly help it.

What Next for DUFF?

The DUFF race ended at midnight. In the wake of its recent troubles, what, if anything, do you think could be done to set it back onto a desirable course?

I'd like your opinions.

More to Mike Meara FAAn Awards Category

You've brought up an aspect of the Fan Activity Achievement Awards that I didn't address in previous comments.

As the FAAn Awards Administrator who added the "Best Website" category, I'm obviously in favor of extending the awards to cover activity in the new media when that activity is within our subcultural context.

On the other hand, I strongly oppose combining new media categories with more traditional, fanzine-related ones.

Specifically, I don't think a podcast is really like a genzine or that a blog is the same as a perzine.

I agree that some fans will prefer to produce a podcast instead of a fanzine. I'm very interested in such audio programming, so I hope any fan who does one will let me know about it.

I haven't done a podcast. However, partnered with the creative and experienced Bill Mills, I wrote and starred in a number of episodes of the Internet TV show, "The Wasted Hour." The process of doing that series was utterly different than doing a fanzine. It calls for a different skillset, even if the audio or video show is structured like a magazine.

I think we ought to salute audio and video programming in the FAAn Awards in the future, but I don't think that time has yet arrived. I also think you're right in saying that, if and when, these types of fanac will need their own, separate categories.

I'd like to see more activity in that area before it's added to the FAAn Awards ballot.

There's Still Time to Discuss The FAAn Awards

Andy Hooper, 2013 FAAn Awards Administrator, as announced a couple of issues back, wants your opinion about the next set of awards, which will be presented at Corflu XXX in Portland, OR, next May.

Are there categories you'd drop?? Ones that should be added? Ideas for increasing participation? Tell us.

to Novacon, which in the continued absence of Ploktacon is the premier UK fannish convention. Previous correspondents have pointed out some potential difficulties, but I think it would be worthwhile for someone - I have no idea who that should be - to sound out the committees of the BSFG and perhaps the current Novacon. If neither of these bodies expresses any interest in the idea, then it can be dropped right now.

Another subject that quite naturally engaged my interest was that of FAAn award categories. I join some of your other correspondents in counseling caution against proliferation; if the ballot gets too complicated, it may deter fans from voting at all, and that's the last thing we want. Though my personal preference is for five place votes across the board, this is because I am a geek and a nerd, who analyses fanzines in way too much detail, and could give you ten places if you asked. Not everyone has that much spare time, so Andy Hooper's mix of threes and fives keeps it simple whilst still allowing enough scope for a fair result. The #1 Fan Face is an award that is calculated rather than voted on directly, and I would favour dropping it; those who are interested enough can work the answer out for themselves, given a full list of results such as Andy published this time, and moreover, can work it out according to their own preferred method of point-counting. (Andy's method is not the same as the one I used in 2010, which, interestingly, would have given a different result.)

The idea of a separate category for ezines makes no sense, as has already been pointed out; a separate category covering blogs, online journals, podcasts and the like - in other words, anything that could be considered as a publication but is not recognisably a fanzine - would be much more sensible, but do we, as *fanzine* fans and publishers, even want to bother with that? I leave that question for others to debate; I wouldn't vote in that category myself, just as I don't vote in the Best Website category.

The Vegrants' nearest out-of-town neighbor delves into fanzine work and fanzine aesthetics

Terry Kemp

First off, I liked your editorial "Are All Fanzines Created Equal?" However, I have to disagree with you on one point, arguably one of your main points. Print fanzines don't require more work than digital ones. The work input by the editor is relative. By slanting your point toward work, and maintaining that one requires more, you let slip your real notion that print fanzines require a different type of work that is not creative.

You are right, but at the same time very wrong. From all my reading, from actually watching Pop and his pals put together his early print fanzines, it was always obvious that the actual production, the work that was not creative, was the most fun.

Getting together over beers, with a deadline, after work, to crank out page after page was tedious, yes. But it was the essential act that brought together decades of fans.

You are right, again, that current print fanzine editors go to the copy shop, and that nostalgic moment has disappeared from the creation of these zines.

At the end of your article, you strike at the heart of the issue again. It is

a question of quality.

Without intending to open another round of debates over what constitutes "quality" which can be a very individualistic interpretation, it would seem that entertainment would be a better word to use. That the real defining issue concerning fanzines is not their production techniques, whether printed or digital, or whether poorly produced, but whether they are entertaining.

Joyce's sidebar tale of print zine woe brought tears as I laughed at what has become the norm.

Speaking of Joyce, I was delighted with her passionate plea to send Juanita Coulson. I remember the Coulson's, and Juanita singing fan songs at their place in Indiana when we'd come down to visit. Sometimes doing the scut work on print fanzines...what fun!

Not knowing Murray well, I can only wonder why, if he knew he wouldn't go that he didn't ask for his votes to be given to Juanita. But I've probably stepped into the deep fannish political...ah...well you know for asking this question. Can't this be revisited by Murray? Juanita is one helluva fine person.

Now we reach the meat of your zine, and I wonder about something of deep concern to me. Is there some kind of significance to the color coding in your responses? If not, why not. Does green signify info tips? Light yellow...amazement.

You'll probably tell me that it means nothing...huh, I say as I wait for the dread light-yellow.

Now onward. Since Andy noticed it, I nominate Andy for Master Goth of Fandom. Suitable suggestions for dress and costume should be forwarded to Andy asap.

Claire Brialey kept me on edge as I carefully read her detailed exposition and analysis of all the pros and cons regarding another fan fund. Arguing like a lawyer she seems to have stated each and every view and position with care. Yet, cutting through all the rhetoric it seems that the current number of attending fans underscores the difficulty of establishing such a fund. From what I can draw from Claire's well-argued letter is that the current Corflu Fifty exists, and if needs be, can be modified, to continue to work as the sole fund.

For Robert Lichtman all I can say is that C(r)APA© originated at Corflu Glitter (and it's all Lenny's fault). Nuff said for now.

Now onto #4:

Fanstuff is my favorite zine./Every page is peachy-keen!/Send him all your egoboo/And you can be a part of Trufandom too!

My \$100 donation is in the mail.

I think that Lloyd Penney is onto something, a patch for fanac addiction. The owner of the patent would make a small fortune. Damn! Malcolm Gladwell...who's he? Guess I made it too easy. Now I might have to find a different name to use, but my next best selection, *Tipping Point*, has been taken by him as well. I know, I'll just deny everything. Isn't it obvious that I meant the title, *Outlier*, in the geological sense, as something that is left when all else is gone.

A Cranky Story: Fanzine Duplication & Me

Many of you know my history as a publishing fan, but others don't. I thought a short piece might make my perspective clearer.

I started with a spirit duplicator my father found in the factory he ran. After four issues of *Cursed* and a few apazines, I bought a Sears Tower mimeograph.

I upgraded to my first silkscreen mimeo, a used but sturdy Gestetner 360. After Joyce and I got married, we purchased the Rex Rotary 1000 we used until we gafiated in 1977.

When I resumed fan publishing in 1989, I didn't have a duper. By the time I started *Folly*, our business had put a fairly sizable copier in my office. After awhile, we got a chance to replace it with an even better one.

I'm probably one of the few fans who has produced photocopied fanzines by doing all the running, collating and stapling (with the help of Joyce and the other Vegrants, of course, on the collating and stapling.)

To Terry Kemp

My point is that the difference in the extra work consists solely of types of work to which we've never given awards.

If the criterion was who did the most hard work, we'd probably all have hectographed fanzines.

Fannish Declensions

Time to De-clench!

I am Exillared!

**You are obviously
Inebriated.**

He could be mistaken

More to Terry Kemp

Actually, I wrote the piece about the problem we encountered at Kinko's concerning the shop's insistence on signed permissions for art they deemed "professional."

I'm worried about two things: That Kinko's will start doing a through job of enforcing its policy and that the policy will spread to other copy shops.

Either or both could cause headaches for print fanzines that use a copy shop. Realistically, this isn't going to happen overnight, if it happens at all, but the thought of what the editor of a 50-page genzine might have to do to get the issue printed is a little scary

To Robert Lichtman

A tear for the dear, dead days of twilight, shading plates and the trusty bottle of correction fluid? Breathes there a Trufan with soul so Mundane that they are not thrilled by the sight of a shamrock green copy of *Hyphen*? I get a lump in my throat every time I see one of those brown fanzines we New York fans published so prolifically in the 1960's and 1970's.

Golden memories flood back!

Running off *Cursed* on my spirit duplicator in a small basement room that whirls gaily around me.

Increasing the mimeo ink to improve a light spot only to have the black stuff creep out the sides of the stencil.

I'll never forget the joy of getting legal length pages of fillos electro-stenciled when the process was still new and expensive.

It's hard to forget the thrill of cutting a hole in the stencil and carefully cementing the pristine Atom or Rotsler into place. It was a pity the way mimeo ink seemed to find channels through the pink stencil cement.

Let's not forget mimeographing two or three genzines on a sunshiny summer Saturday (in Brooklyn, with air conditioner off to prevent blowing a fuse). The feeling of bending over a warm mimeo with sweat pouring down my face and my fashionably long hair. The challenge of not dripping on the pages added an athletic element.

Ah, the Good Old Days!

What better way to end this issue's column than a loc from the Sage of Fandom.

Robert Lichtman

Of course I agree that these days an actifan needs to be connected to the internet in order to facilitate every aspect of fanac other than the in-person variety. Like you, I can't think of anyone involved in serious fanac other than John Hertz who isn't on-line. Having said that, though, I shed a little tear for the paper-only correspondents I had who have now left us. The last two I recall being Ron Bennett, Chuch Harris and Australian fan Bob Smith, although in the interest of full disclosure I should add that at the very end of their lives they did get on-line. Somehow, though, that was never quite the same as those thick envelopes with page after page of pithy conversation. Another fan who never got on-line, although he occasionally said he'd be taking a class in how to do so, and who is still alive so far as I know is Gary Deindorfer. I still send him every issue of *Trap Door* in hopes of shaking him loose from his gafia, but so far to no avail.

I'm looking forward to what your UK readers will have to say about the idea of a separate British Corflu, or a "Corflu-like convention" with "its own name and character." I much prefer the present situation, which brings a healthy number of UK fans to American Corflus, and a UK one every five years or so depending on who over there has the energy to pull it off.

About how you try to make your fanzines as frequent as possible, you write that 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." You and others who publish frequent, whether electronically or hard-copy, have my admiration for the energy that drives you to do so. I suggest that many fanzines, even some of the electronic ones, come out less frequently because as a group we fanzine editors are all older than back in the days when the bulk of active fans were in their teens or twenties and possessed of the boundless energy of youth. I think of my own fanzine as a yearly collection of original material in the same vein as, say, Terry Carr's *Universe* series.

Lloyd writes that "listservs still have that ephemeral feeling to them, that whatever you write will be gone soon." That's true for the most part, but those of us who are active fanzine editors pay attention to the best material that appears on the lists with an eye to publication. A good percentage of what's been in recent *Trap Doors* had its origins on a listserv, and has been polished up and often expanded for paper publication. (And both concurrently and in the past I did the same thing with material from apazines.) Revisiting the Facebook thread, I agree that one appealing possibility is, as you say, receiving Facebook messages from people "from whom I hadn't heard for 30 years or more." In some cases that might not be welcome, but you never know. In any event, I'm out there to be found, if anyone really wants to, with those two Facebook pages I mentioned. Each one is accompanied by a photo: the

family one with a fairly current photo, the Farm one with the photo Andy Porter took of longhaired and bearded me at the 1980 ABA convention just days after I left Tennessee for Glen Ellen and reentered fandom.

Your “Neofan’s Tale” was touching, but you didn’t add whether or not the Coulsons published your Feghoot.

This is a shorter letter of comment, but much of the lettercol was taken up with ongoing discussion of print fanzines vs. electronic fanzines vs. blogs vs. podcasts—and I think I’ve essentially said my say about all that in previous letters (here and elsewhere) and have nothing to add (at least this afternoon). But I will add that Tee’s letter is a ringing endorsement of e-zines—and I hope that her reading material includes the one-issue-behind issues of my fanzine.

glitter memories

Watching Time

Chatting with Joyce Katz in the Corflu smoking suite, I admired her new bracelet. Woven cords of antiqued gold-tone metal, adorned with green, pink, gold and purple flowers. The bigger flowers had red or blue rhinestone centers. The metal finish had color not unlike the colorful aluminum drinking cups of the late 50’s.

“It’s a watch,” Joyce announced as she handed it to me. I put it on. It was an oval bangle with a spring-hinge. Centered on the bracelet, the watch face was framed in rhinestones of several different colors and hues. I played with it. Taking it off, putting it back on, and holding my wrist up to the light to see it sparkle. It fit wonderfully. She noticed that it matched my Corflu badge that I blinged up with purple rhinestones, a foiled purple butterfly and a sparkly letter B. As the time came to migrate back to the con suite, I reluctantly handed the watch back to her.

She didn’t take it, telling me to wear it for the evening. How fun! I get to wear this sparkly watch! I don’t wear a watch, I use my cell phone. But sometimes I forget to watch it. I had to work the entire Corflu weekend and needed to leave by midnight to get enough sleep. Thursday evening, I forgot to check my phone and missed that by an hour. Luckily, I did not turn into a pumpkin. Friday night, all too soon, the witching hour arrived. I looked at the watch to see both hands on the 12. Time to go home. I dragged my all the way the smoking suite to say my farewells there, and gave Joyce her watch back.

This ritual continued through my evenings at Corflu until the Dead Dog. Sunday, would be the last day I could wear this lovely and fun watch.

I sat next to Joyce, telling her about my work day and how much I enjoyed my Corflu evenings, and the regrets at not getting to be there during the day for the panels. She removed the watch from her wrist and handed it to me. “I want you to have this,” she said. “A thank you for helping with Corflu.”

I treasure my watch. I think of Corflu and Joyce every time I see it. I wear it now only to fannish gatherings, lest it be tainted by the mundane world and lose its magic. — Brenda Dupont



Won't You Share Your Corflu Glitter Memory?

This issue’s articles by Brenda and Terry are part 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 1,100 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

DUFF: No One Wins!

The 2012 DUFF race ended at midnight on May 31. The results were announced today. The winner is "Hold Over Funds!"

I'll have an official DUFF statement in the next issue.

Shelby Vick issues Corflu Glitter Report

Shelby Vick, this year's Corflu 50 recipient, has released what appears to be the first full-scale con report on Corflu Glitter.

The stand-alone volume will be sent via direct email to a large list and will also be posted at efanazines.com

Corflu Trivia Quiz Booklet Coming Next Week

Within the next week, I will distribute an electronic fanzine featuring the questions and answers to the three trivia quizzes sponsored by Corflu Glitter.

Tee Cochran Recovering from Eye Problem

Popular Las Vegas fan Teresa Cochran experienced some eye problems unconnected with her blindness. An exam revealed some calcification of the cornea.

This painful condition had Tee sporting a roguish eye patch for a while. Though surgery was raised as a possibility at one point, medicinal drops have cleared up the condition well enough that there is no immediate danger.

Time Is Short....

.. And I need to get the issue proofread and into the email and onto efanazines.com.

I'll return next Friday. Meanwhile — keep fanning! — Arnie

fanstuff #5, June 1, 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. It is also available at efanazines.com, thanks to kindly Mr. Burns.

Fanstuff 6/1/12

Reporters this issue: Joyce Katz, Tee Cochran and Arnie

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