

fanstuff

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How We Can Improve Fannish Education

Fannish Education and Socialization is a tricky proposition. It's vital to the perpetuation of Trufandom, but pushing it too hard can have the opposite of the intended effect. This is a hobby, not night school, so fans are always wary of anything that sounds too much like work.

The desire to help a fan to better understanding of the hobby can sometimes make a fan forget that all this stuff is a lot of fun rather than a homework assignment. That not only makes it next to impossible to pass on fannish wisdom, but the pressure may drive the object of such lessons into another Fandom.

Easy access trumps aggressive schooling every time. Fannish Education works best when it is an extension of the process that first brought the

Continued on page 2_

fen den

Trial by Frequent Fanzine

Justice has grown more sophisticated over the centuries. Once, they threw a suspected witch into water. If she floated, the water had rejected her, proving her guilt. Drowning proved her innocent..

If Humanity ever reverts to such a streamlined judiciary, they can replace drowning wells by forcing the accused to publish a weekly fanzine.

It's economical, too. A weekly fanzine exacts enough punishment to satisfy even the most vengeful society.

Don't mind me. It's a privilege to have **fanstuff** welcomed into Fandom's inboxes. It's just that last Friday gave me a chilling glimpse of Fannish Hell. I'm eager to avoid a return visit.

The myth of Sisyphus holds no terrors for me. The frustration of pushing a boulder up a hill until gravity rolls it back down pales beside "fixing" the same fanzine, again and again without actually correcting the problem. The fact that I was blameless, convicted of a crime I did not commit, made it hurt worse.

When I got the proofread file, I made a .pdf. My last-minute check found a big problem: page nine's big text frame was empty, though the side pieces were fine.

I congratulated myself on a nice save. I copied the missing text from an earlier version of the file into the blank text frame. Joyce checked the page. I sent it.

Mike Meara alerted me to the problem.

Abandoning hope of a quick fix, I remade the Word file with the locs. I inserted the text, Joyce reviewed it and I sent out version two.

Robert Lichtman quickly informed me that it had become even more confusing. I re-checked the file and it was good. When I pasted it into the issue, the new problem reappeared.

After several hours, I discovered that page nine had two frames, one on top of the other, each connected to a separate sequence of pages. When I inserted the Word file, it pushed hidden text into visible frames.

I removed the duplicate frame, replaced a few others and finished with the version I emailed last Sunday.

I shall survive.

neofan to the subculture. We don't want to force anyone to learn the ropes any more than we want to drag Mundanes into our hobby. Besides, self-motivation is the most powerful type. If they *want* to learn about Fandom, they'll acquire more knowledge faster than someone forced to negotiate the same learning curve.

Fannish references are valuable, but they are the least important of the three main avenues of Fannish Education and Socialization. References become more relevant as the fan gains knowledge. They're most likely to interest fans who like fanhistory.

I encourage fans to acquire fannish reference works. I also advise them not to read them like novels unless they are fond of reading instruction manuals and dictionaries. (Some people *do* enjoy one or both activities.)

The library of fannish references is in disrepair. For a bunch of folks who appear to write down everything – Aileen Forman is Changing Her Status even as you read this – we are slipshod about references.

Reference works are often the hardest to produce and require the greatest investment of time. I'll have something to say about that at another time. In the here-and-now, we can make sure newer fans know about them. Frankly, I probably know fewer than half the available stuff – and fanhistory is a big interest for me!

A guide to existing fannish reference works would be a worthy project. So would a website that linked to various references online. Sites like Fanac.org and TheVoicesofFandom.com have put material online, but a simple "clearinghouse" website might promote exploration.

Classic fanzines epitomize the soft sell approach. The natural consequence of reading classic fanzines is an increase in understanding and perspective. Remember, the goal is knowledge and understanding of the subculture, not making every newcomer into a fanhistorian. It's reading for pleasure, not studying.

Access is the problem. Fans can't read the great fanzines of the past if they can't get to them.

The university collections are great for survival, but negative for access. Not many neofans are going to make the trip to UC Riverside or other universities with fanzine collections. I'm not sure a library reading room provides the best ambience for a enjoying a run of *Void*.

The best way to improve access is to digitize those wonderful zines. Today's technology eliminates rarity. Few fans will ever know the joy of owning a few issues of *Quandry*, *Oops!* or *Lighthouse*, much less a complete set.

Electronic reprints aren't ideal, but they'd be a lot better than the nothing we have now.

The hitch is that even with improvements in scanning, transferring a mimeographed fanzine to a digital file is time-intensive work.

In the end, our best hope for massive digitizing of fanzines may lie in one of two directions:

- OCR technology may well improve to the point that scanning a fanzine requires much less work.
- One of the universities with a big fanzine collection hires people to digitize it.

Both are likely to happen, eventually. The "when" could take us into Real Soon Now territory.

While we wait for that day, anthologies may be a good alternative. I've done quite a few over the years, though I'm sorry I didn't get *Faned's Choice* done for Corflu. That sort of thing does happen, sometimes, but that setback is

unlikely to prevent me from doing some other collection in the future.

“Best of” anthologies of great fanzines, great fan writers and great fan artists make good special publications. Other possibilities include a selection of pieces from a particular fan center, era or year.

Theme-based collections, though rare in our Fandom, offer some intriguing possibilities. Anthologies of fannish humor, faan fiction or fanhistory articles would all be terrific reading.

Let’s not overlook an untapped source of fannish anthologies: the ones that are already done. These divide into two sub-categories:

- Anthologies done before DTP as hard copy mimeo or spirit duplicated fanzines.
- Anthologies for which a DTP file exists.

Putting a special publication online greatly increases accessibility. Older collections must be scanned, but more recent ones can be turned into Adobe Acrobat (.PDF) files and posted in less time than it takes to read this article.

Many fans, even those who give their regular fanzines away for free, want to recoup some or all of the expenses of a special publication. Over the years, this has created a batch of anthologies are theoretically available for purchase, *if you know about them*.

I understand fans who don’t post electronic versions of anthologies in hopes of first selling the complete hard copy run. Most of a hard copy anthology’s print run sells within the first six-to-12 months. Sales slow to a trickle after that in most cases.

I urge fanthologists to post the electronic files of collections that have stopped selling appreciable numbers. You might lose a few sales, but gain some new fan friends.

There’s not much to say about the third major way to educate and socialize newer fans: the communication of knowledge from more experienced fans to less experienced ones. Most of us probably do this already to some extent and no one should feel duty-bound to start an informal lecture series at the next club meeting or convention.

If you’re looking for a new fannish persona, one that might enhance Fannish Education and Socialization is the Old Coot. Our sub-culture’s demographics are now ideal for this and there are quite a few fans who display definite Old Coot tendencies.

It’s easy, and fun, to play the Old Coot. Sit in the corner, chuckle softly to yourself and wait for someone to give you an opening. Then, in a strong voice (whiskey rough if possible) say, “Why, that reminds me of,” and then tell your anecdote from Fandom’s past.

As an Old Coot, you can feel entitled to go directly to a second story, if the first one you tell reminds you of it.

Telling a *third* story is possible, but not advisable. It’s chancy, unless you’re either a fabulous raconteur or the one providing the drink or smoke.

Unsuccessfully exceeding the two-yarn limit exposes the Old Coot to the potential penalty of other fans reclassifying you as a *Drunken* Old Coot. This designation allows you to tell any number of stories, even if none of them has a proper ending, but it also permits fans to draw pictures on your face when you finally shut up and pass out. (AK)

Got Some Thoughts on Fannish Education & Socialization

Maybe I said everything you were going to say and got everything right. Most likely, though, there’s something you’d like to add or refute. Tell us all in a loc.

She Wants a Nickname

Shortly after I sent **fanstuff** on Sunday, Dian Crayne wrote to say that she couldn’t take my vow of increased vigilance seriously, because I’d typoed my wife’s name in huge type on page one!

It pains me deeply to have to write this, because I’ve had a crush on her for nearly 50 years and two name changes, but Dian Crayne is wrong!

Wrong. Wrong. Wrong.

Don’t denigrate Dian with condescending excuses for her mistake. She hasn’t lost her keen intelligence and laser-like perception. Dian Crayne remains exceedingly smart; her error was born of ignorance, not stupidity.

It’s not Dian’s fault that she did not know all the facts surrounding the cover or she would not have written to me so rashly. Yet here, I must blame myself. Had the DUFF results not arrived at the last second, a story about my wife’s name change would’ve run in its place.

Like the rookie second baseman in Philip Roth’s brilliant baseball satire, *The Great American Novel*, she has always wanted a nickname. It’s true that she is the “High Priestess of Fandom” and the “Sweetheart of Fanac Falls,” but those are more than nicknames.

Many times over the years, she has tried to acquire a true nickname. She was “Clancy” for a couple of years, but it never really stuck.

None of the others did, either.

Last week, however, she had one of those remarkable brainstorms for which she is so well known. “I’ve come to an important conclusion,” she announced around midnight one recent evening. “I’m going to get a new name!”

The subsequent discussion carried us into the next morning. None of my suggestions pleased her. (I still don’t see what’s wrong with “Candi LaPantie”

It was almost noon when she had another breakthrough. “I’m changing my name to ‘Joycr’!” she declared.

I asked her to spell it. She did. I noted it for the cover. “OK,” I asked after waiting in vain for her to explain. “Why ‘Joycr’?”

“Now that my name is ‘Joycr,” she said, “I can have a nickname!”

“That’s wonderful!” I cried, ever the loyal husband.

“Call me ‘Joyce,” she said, happily nicknamed at last. (AK)

Blood of a Fugghead

Arnie
Katz

I am the Collator.

I fan by night and see into the hearts of fans who have ventured into the shadow world of things that Fans Were Not Meant to Know.

I collect stories, strange accounts of fans who stand at the spot where Fandom and the Supernatural meet.

The tale I tell to you now concerns the strange and remarkable story of Gerald Milton, a fan who wanted to publish the best and had to take the consequences.

“You are far too pessimistic, Gerald,” said Tony Mathews. He leaned forward in the overstuffed leather chair. He stared into his friend’s eyes and tried, without success, to read his expression.

“Not at all, Tony,” Gerald replied. “If I’m going to publish a fanzine, I want it to be the best, the very best.”

“That’s a laudable ambition,” said Tony, nodding his head for emphasis.

“I want to publish a fanzine that will outshine all its contemporaries.” Gerald looked at his friend, meeting Tony’s stunned gaze. “I will be satisfied with nothing less. Nothing.”

“I’ve known you for a long time,” Tony began.

“Since high school,” Gerald interrupted. “Now we’re older than the teachers we had back then.”

“True enough,” I agreed.

Gerald replied. “Are you saying that you don’t think I’m up to doing a regular fanzine?” His bushy eyebrows drew closer together.

You look into the face of your friend of 35 years. You know in your heart, don’t you, Gerald? If he voices the doubts that claw your insides, you will smash that face.

The tension makes your hands tremble until you clasp them. You sit like a coiled spring, waiting for Tony’s reply

“Not at all Gerald,” Tony placated. “I’ve always thought you were the kind of fan who should be doing a regular zine. I’m sure you could work a fanzine up to be as good as any, maybe better.”

“Tony, Tony,” Gerald sighed. He lowered his head and pinched the bridge of his nose as if just struck by a headache. “Starting small, making contacts, working my fanzine up the ladder of success issue by issue. That’s your way.”

“What other way could there be?” Tony blurted, astonished at the implications of Gerald Milton’s statement.

“We’ve been friends for many years, but we aren’t all that much alike,” Gerald said. “I don’t want to start at the bottom and I won’t – or I won’t bother to start at all!”

Tony Mathews did not speak, because he could not find the right words. The vehemence, if not the sense, of Gerald’s vow impressed him, yet Tony could not see how his friend could make his bold declaration a reality.

Gerald Milton leaned closer and dropped his voice to a conspiratorial whisper. “I’ve searched and I’ve studied.”

“What have you studied, Gerald?” Tony prompted.

“There are books...” Gerald swallowed hard, unsure about how much to tell even his closest fan friend. “I have delved into the ancient fannish secrets.”

Gerald paused, struggling for the words. “I’ve learned things, Tony.”

“Things? What things?” Tony countered. Had Gerald improbably become a fanhistorian and, if he had, how would that help him?

“Come back tonight and I will show you,” Gerald promised. “Come at 11 PM and come alone.” Tony knew that this was no fannish prank or farfetched hoax. He also knew that he would accept Gerald’s invitation.

You tell yourself to be patient as you hurry Tony Mathews out the door. Something bigger than yourself has you in its grip as you rush to your fen den to begin preparations for what is to come that night.

Total absorption in your task allows the hours to slide past unnoticed. The grandfather clock in the entranceway of your home comes to life.

You count the striking chimes: nine... 10... 11...

The echoes barely die when you hear a knock on the front door. It’s Tony. You rush through the pleasantries, because the only thing that really matters is your experiment, isn’t it, Gerald?

Tony stopped in the doorway to the fen den, surprised at the changes Gerald had made. The Persian rug was rolled up against the wall. Gerald had also pushed all the furniture except a tall square table against the walls.

“This afternoon, you told me you had learned things,” Tony said when the silence threatened to become uncomfortable.

“You will be amazed,” Gerald promised.

Tony Mathews wondered whether Gerald had lost his balance. He knew it would be a mistake to suggest such a thing. Gerald’s temper was especially precarious today.

“I only want to publish the best,” Gerald reminded. “I can’t be satisfied with the puerile contributions of today’s so-called BNFs!” He didn’t mention that he didn’t know most of those BNFs very well. He wasn’t about to humble himself, crawl to them for grudging contributions.

“Then where are you...”

“I will go to the ultimate source.”

“I don’t understand,” Tony managed. “The ultimate source?” His voice trailed off in a question.

“Yes, the only art and writing good enough for my fanzine must come from Fandom’s all-time greats! Nothing less will do!”

“How... how,” Tony couldn’t frame any of the questions he wanted to ask.

“How can I get writing and art from dead fans?” Gerald finished the question. “My studies have taught me much and the same collecting instinct that amassed the largest batch of pro autographs in the state has brought items of magical fannishness to me.

“They are here, on the table,” Gerald said as he gestured.

“Magic fannishness?” Tony said. He wished he could sit down.

Gerald opened a suede drawstring pouch. “This is the propeller beanie worn by Ben Singer, the first beanie worn to a convention.” He put it on his head.

He tapped the black binding of the book on the table. “This is *Warhoon* 28, the Walter A. Willis anthology.” Gerald rested his hand on the cover, like a witness being sworn before testifying in a trial.

Gerald made as if to begin, but he suddenly stopped. Gerald opened a small wooden box and withdrew a conical gas bottle filed with dark blue liquid. “This is no ordinary bottle of correction fluid,” Gerald said as he unscrewed the top. “It belonged to Forrest J Ackerman. He mislaid it and it dropped from sight until I discovered it.”

“Are we cutting stencils?” Tony asked. He cringed as he heard his own

A Tale of the Uncanny Collator

words. It was an absurd question, but he didn't know what else to say.

"Now watch," Gerald said as he bent over and began pouring the Corflu onto the oak floor. He poured it slow, methodically, careful to avoid a spill before he completed laying down a rectangle that enclosed both men and the table.

Keeping one hand in contact with *Warhoon 28*, Gerald raised the other above his head in supplication.

"I wear the magic beanie to protect my Fannish Headbone from other-worldly possession!" Gerald's voice sounded shrill in Tony's ears.

"I touch the book of Willis wisdom and feel its strength!" Gerald screamed the words. Explosive thunder seemed to answer his cry. Tony saw the sheen of sweat on his friend's sensitive fannish face and a wild look in his eyes.

The thunder rumbled even more loudly, coming nearer. Tom tried to look out the window. If there was lightning, he couldn't see the flashes through the gauzy white curtain.

"We stand inside the rectangle scribed with corflu. The Powers of Bowers shield us from harm!"

Gerald shrieked at the top of his voice. Tony could not hear the incantation above the thunder, so close and violent that the walls of the house seemed to shake.

The lamps in the room started to strobe, slowly at first and then with mounting speed. Tony gasped at Gerald Minton's livid face, freeze-framed by the pulsing lights.

Tony stared, because he could do nothing else. As the strobing grew faster, it seemed as if the entire room was alternating between positive and negative. Every time the light caught Gerald's face, it was more grotesque than the time before.

A wind whipped through the fen den. Pictures rattled against the wall and a paper whirled around the room.

Tony heard it first, above the noise, despite the distraction. "Something's coming!" Tony shouted.

"Yes, they're coming!" Gerald boomed. "The great fans are coming!"

Both men stood frozen within the rectangle as ghostly figures emerged from a wall that had seemed so solid only minutes earlier.

"We are here," announced a voice. "You have summoned us."

"Will you write and draw my fanzine?" Gerald asked. "Tell me you will contribute!"

"We have come across the great void, but we cannot stay without the Blood of a Fugghead!" the voice said as apparitions continued to emerge from the wall.

"The blood of a fugghead? The blood of a fugghead?" Gerald repeated the phrase again and again until it sounded like gibberish. He looked around wildly, though he knew he was not prepared for this request.

You don't have to think, do you Gerald? You always knew it could come to this.

His eyes locked on Tony. He knew what to do, what had to be done to fulfill his destiny. "The blood of a fugghead!" Gerald roared as he lunged at Tony.

Gerald snarled like a crazed animal as his fingernails raked bloody ruts in Tony's face.



The pain jolted him back to life even as Gerald tried to rip it from him. Tony waited until the room went black. He lashed out blindly in the direction of Gerald's feral howls.

Tony felt something soft crumple under his fist. The returning light showed a red stream erupting from the center of Gerald's face.

Gerald Milton recoiled like an animal. Heedless of anything else, he tumbled out of the protective rectangle.

The ghostly shapes clustered around Gerald as he fell to the floor. The mists thickened until Tony could no longer see Gerald.

"Blood of a fugghead, Burb," an ethereal voice chuckled.

"Gets them every time, Towner," a similarly wispy voice replied.

He heard a loud, braying laugh.

The mists thinned and drifted toward the wall through which they had come in answer to Gerald Milton's summons.

As the fannish ghosts disappeared into the wall, the strobing slowed and the paintings on the wall stopped clattering.

A shaken Tony Mathews looked around at the fen den.

It all seemed so normal again.

Except that the body of Gerald Milton was gone.

Tony might have persuaded himself that he hadn't seen Gerald sprawled on the floor. He could have convinced himself, given time, if he hadn't noticed the deep red stain on the yellow oak boards.

That grandiose fanzine never appeared and Gerald Milton was never heard from again.

Like most Fuggheads, Gerald didn't know he was one until it was pointed out by more experienced fans.

The price of ignoring reality can be very steep.

I am the Collator.

Won't You Share Your Corflu Glitter Memory?

The last few issues of **fanstuff** has presented a series of short pieces under the umbrella "Glitter Memories." Tee Cochran, Terry Kemp, Brenda Dupont and now Jacq Monahan have told about their favorite Corflu Glitter moment.

I'd love some of the rest of you who were there to follow their sterling example and share *your* Corflu Glitter memory, too.

It can be any word length that seems good to you from 300 to 1100 words.

glitter memories

Woody and Ice

Woody Bernardi and I were charged with putting the growlers (brown glass beer and ale jugs) on ice in the mammoth bathtub of the non-smoking consuite. JoHn Hardin had acquired the seven dwarf jugs from Ellis Island, Barleys, and Gordon Biersch. An eighth came from Aces and Ales courtesy of James and Teresa Cochran Taylor.

We effectively disabled the ice machines on several different floors using a bucket and a large plastic storage container. We filled these by pressing the ice dispenser button over and over again until we'd exhausted its on-hand inventory and the machine had to stop to recoup and reload, before spewing its frosty diamond-like crystals once more. This took about ten minutes and we were impatient.

Undaunted, we ran down several carpeted hallways with our precious cargo, like an Arctic Burke and Hare, intent on delivering our icy offering to the cavernous mouth of the tub. By comparison, the growlers seemed like miniature walruses, always wanting more and more submersion into chilly waters. Off we trotted to other unsuspecting floors, full of mundanes who just needed a few dozen cubes for their Sierra Mists; they didn't stand a chance.

By mission's end, we had succeeded in filling nearly one-third of the tub and exhausting several ice machines (and nearly ourselves) with the effort. The satisfaction came from outsmarting a mechanism with built-in portion control.

It was our Corflu adventure, and it was an **ICE** one.

— Jacq Monahan

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.

To Lloyd Penney Frequency of Response

My constant pleading for letters of comment notwithstanding, I don't expect every readers to write in response to every issue. I celebrate and appreciate fans like Robert Lichtman who aim to have a letter in every issue.

More to Lloyd Penney Print and Digital Revisited

I think part of the initial antipathy towards digital fanzines arose because there are a surprising number of fans who are very resistant to new technology. They like to read stories about it, but are less eager to incorporate it into their lives. There are other reasons, but it's the root of *some* of the opposition.

As the editor of a succession of digital fanzines, I can tell you that a lot of fans feel one way about me running off the fanzine and sending it to them than they do about them running off one copy of the same fanzine. Time will cure the problem.

loccer room

Lloyd Penny

It's catch up time... I had fanstuff issues 3 and 4, ready to go, 5 came along, and this past week has been a busy time, with our 29th wedding anniversary on May 28, and my 53rd birthday on June 2, so back in the saddle, and here's a loc on the past three issues.

3. There never should have been a war between those who publish on paper and those who publish with electrons. We do what we can afford, and we've been told for years we must Pub Our Ish, without any indication of how it should be done. I have some tentative plans to publish a zine, and I think I might create it with Word, send a copy to Bill Burns for .pdfing and ask him to send a .pdfed copy back so I can distribute to others who might not be on eFanzines.com. The printable e-zine is, I think, the perfect compromise.

We need to embrace the newer technologies, and I know even newer tech will come eventually, but we truly resist change. For those who enjoy a fairly liberal literature, we are very conservative in our ways. Bucky Fuller did say that the medium is the message, so an advanced medium like e-zines puts out the message that we look forward to the most effective printing methods.

Kinko's wouldn't print those Corflu zines for you? I guess we really do have to steal our photocopying at work if we want it done right!

I like the idea of a new fan fund to send people back and forth between Corflu and NovaCon, but all who donate must feel they have a chance to win, and not be told they might not fit the definition of the right kind of fan to run for it and win it. This proposal needs more thought and more meat on the bones for it to run properly and be more inclusive than exclusive.

If you're going to put an extra x in John Coxon's name (Coxxon?), add yet another x (CoXXXon), and he'd be a perfect guest in Portland next year. I am glad Corflu went so well this year; I will have to gaze at the Ustream feed again next year for Corflu XXX.

4. Fans don't really need the internet, but it does make fanac go much faster. Getting this letter of comment to you via e-mail rather than papermail shows how much the internet is preferred. Actifans get more done in a shorter time with the internet, for example. VCONversations is actually a fanzine that is promoting a convention in Vancouver, so they are assembling the con fans to register, and using contests to build excitement for the con. I understand that completely.

Taral is right, fans have to learn to loc again. With the newer technologies, the gift economy of fanzines has been disrupted, but we have to make up the balance, and I have tried my best to respond and encourage, especially for newer zines and faneds.

5. When it comes to the Lichtman/Haynes argument, I will stand on the sidelines and see what goes on. I am trying to understand what Nalini would like to do, and I think I have some idea...some of this might just be cultural differences, seeing she's from Australia, and that country may have different fannish expectations and traditions. Let's see where it goes. I believe Nalini has some physical handicaps that prevent her from regular work, and she may be looking at using the zine as a way to make a few dollars to supplement whatever social payment the Australian or state government pays out. Nalini, tell me if I have this right or wrong.

Mike Glicksohn's maxim was IF3...If Fandom isn't Fun, It's Futile. Mike was always accepting of others, for even if your fanac didn't resemble his, as long as you were having fun, your fanac was just fine. Internet access is not a prerequisite for be-

ing in fandom, but it's probably our handiest tool.

My loc...Malcolm Gladwell is the author of a book called *Outliers*. That's where I first saw the word. It's a scientific term to describe things or phenomena that lie outside normal experience. Look him up, he's got some interesting ideas about how to deal with new ideas.

I probably should have done a little better with each issue, but I am also watching the clock...got to think about heading out for the evening job. Please do keep them coming, and I will keep an eye out Friday for another issue.

Taral Wayne

My Glitter Memories...

I don't have none. The End.

Actually, I suppose I do. I wasn't in some other dimension over the weekend. More than likely I was at the keyboard, as usual. I seem to recall that I was typing something for *Broken Toys 4* about the FAAns, and when I actually published it a couple of weeks later I had to make changes because Corflu had come and gone. I'd like to think that working on your ish is a good alternative to attending a fanzine fan's convention.

So those are my memories. The End.

As a matter of fact, I've had my own ugly little run-in with Ms. Haynes, on FaceBook. I wouldn't mind so much except that the others who were involved bent over backwards to appease the intractable Haynes, to the point where I had been given good reason to feel insulted by people I counted as friends. Was it necessary for them to call me a "troll" because I wouldn't agree with the official line? And then, when I did the sensible thing by bowing out of an argument that couldn't be won, and could serve no useful purpose, did this have to be tossed in my face as typical of trolling behavior? I've a couple of good solid grudges stored up over that one... And in the end, my predictions were proved correct. Despite assurances by all parties that I would have *no* say in a published discussion, she refused to participate. I've made this the subject of a piece that will be appearing in the next *Broken Toys*.

We all make mistakes. Some of us make more of them and bigger ones than others. But the saving grace of fandom is that we make allowances. You can overlook a big ego – over time, fandom has a way of whittling them down to size. You can overlook unreasonable expectations or impractical notions – experience will correct such misjudgments. But there are some mistakes that are fatal in the long run... often in the short run. One of them is to demand that no opposite views be allowed in a discussion, and that whoever holds them be barred. That sort of power is rather too god-like for fandom, I think. More the Republican Party's sort of thing.

Who were my fannish mentors? I'd like to say Mike Glicksohn, and certainly he did offer useful tips when pressed. But we were never close enough for me to think of him as a mentor. He was more of an example... of both things I wanted to be in fandom, and some things I didn't want to be. I owe my practical education to the fanzines I got in the mail, and if anyone made impressions on my early incarnation it would have been fans like Andy Porter, Bill Bowers, Mike Glycer and a few others I corresponded with and whose zines I contributed to. To be honest, my memories of my first years in fandom are of the activities I engaged in with Victoria Vayne, Bob Wilson, Phil Paine, Bob Webber, and others who I knew in Toronto. Fandom beyond the local event horizon was beguiling, but also impossibly far away and somewhat inaccessible. Moshe Feder and Stu Shiffman were the tip of the iceberg of New York fandom for me, but below the water line was the invisible mass – mysterious and perhaps even a little dangerous – of the rest of New York fandom. It was the same with the Bushagers in Philadelphia and Glycer in LA. It was probably not until I stopped attending cons and began to retrench my fanac that I finally mastered the whole business.

Eric Mayer

must take you to task for the close-mindedness you display at the beginning of *Fanstuff 5*. I'm referring to your listing of what you direct your thoughts toward, concluding with "of course, large breasts." What may I ask, do you hold against moderately sized

Still More to Lloyd Penney Some Darker Matters

There are many possible excuses to explain Nalini Haynes' approach to Fandom. While studying those possibilities might be interesting, I believe a behaviorist view — what is she actually doing and saying — can get us close to understanding her views, if not Naline herself.

The unvarnished truth is that she has now done nine issues and is still pretty far from publishing an entertaining, well-organized fanzine. I would say that Nalini Haynes has many writing and editing lessons to learn before professional publishing can become a realistic, attainable goal.

She has a lot of drive and, therefore, she may someday make the jump. It would be more likely if she dropped the know-it-all attitude and learned from the many skilled fans who would be glad to help her development.

To Taral Wayne Against a Policy of Appeasement

Some folks call our subculture elitist and exclusionary. I don't think that's true and, ironically, Trufandom may suffer from the opposite problem.

It sometimes seems that we are so overjoyed to see a newcomer that we over-praise and over-reward them in our eagerness to make them welcome.

No one wants to destroy a newcomer's enthusiasm, but they aren't going to progress very far or very fast unless they show the ability to learn.

Bullshitting neofans will only confirm them in their delusions.

To Eric Mayer Do You Like Boobs a Lot?

I have nothing against *any* size breasts, but my preference is... well, my preference.

Not, I assure you, that I subscribe to the crude concept that "bigger is better." There are many aesthetic considerations that modify the appearance.

Bill Kunkel said I liked big breasts, because even with my eyes, I could see them from far off.

**More to Eric Mayer
Is Fannish Education Possible?**

Classes and homework would be ridiculous as a way to teach newcomers about Fandom. As you say, it's a hobby and few people will sign up for such an "adult education" program.

It's probably better to think of it as socialization, the process by which people become adjusted to a society. I know this is doable, because most really savvy fans have benefited from it.

**To Terry Kemp
The Secret of the Universe**

As much as I would like to raise the concept of big breasts to the cosmic level, I don't think I can ascribe that to mammoth mammaries.

Joyce and I once stumbled upon the *actual* Secret of the Universe. We made this discovery over 40 years ago and, frankly, it scared the hell out of us.

As special as we felt due to the possession of such rarified knowledge, we started to worry that others would do Terrible Things to us to force us to reveal the Secret of the Universe.

We spent a couple of hours trying to find a way out of the situation.

We decided that the Secret of the Universe is just too dangerous. We decided to bend all our energies to forgetting it.

It was a long shot, but it worked. It worked so well, in fact, that neither Joyce nor I have the slightest idea about the nature of the Secret of the Universe.

breasts, or even small breasts? You really should expand your horizons. Or do I mean narrow them? Well, I suppose it all depends on what grabs you, or vice versa.

As for fannish education, is it possible? Trufandom is the rare creative hobby that sees itself as a purely amateur undertaking. To me, that's the joy of it. Trufandom is not a rung on the ladder to professionalism or a minor league for aspiring major leaguers. It most certainly is not a business opportunity. If you don't simply "get it" right away -- and most people don't -- you probably never will. A fanzine is rather like a Biblical parable. It can be appreciated only by those who have eyes to see. Most people, fixated on advancement and commercialism, don't have eyes to see the joy of creative effort for its own sake.

As for neos who do get it, the trick is not to lecture them or lay down standards, which only discourage and quench enthusiasm. My dad taught high school and he pointed out that the main task of a teacher is to inspire. Inspired people will educate themselves. What is needed is to direct neofans to fan histories and great fanzines of the past. There is a fair amount of history around and there are some examples of classic zines on eFanzines and Fanac.org. However the history is somewhat heavily geared to old friends sharing memories and there are not enough electronic examples of great fanzines from the past.

Writing and putting online more histories would be a huge task as would scanning many more old classic zines. In the meantime, however, someone with more familiarity than I have with ezines, might want to compile some lists of urls for classic zines and articles (in pdf zines or otherwise) that someone new to Trufandom might want to read to get a feel for what it is all about.

Since I favor electronic fanac I am naturally thinking in Internet terms, when I am not thinking, or course, of breasts of many different sizes.

Terry Kemp

Once again, another fantastic, turnaround. And this week, not one, but three...

So, is Joycr an ekename, some fannish nickname I'm not familiar with?

Okay, all kidding aside, now down to the brass tacks. So, Arnie, are you saying that the Secret of the Universe is big breasts?

Okay, I'll stop, I promise. I'll wait for your book, and I want a signed first edition.

The 2012 World Trivia Championship was such a success because it was a difficult test of knowledge, not solely because it was incredibly well handled by all participants. The Corflu Open Trivia Challenge was a good idea. It might seem simplistic, but all things considered, especially the state of well...consciousness of some of those attending, but how about a multiple choice answer.

If multiple choice, then the questions could be made even harder and more obscure, and more could be added to make the test easier in some respects (the multiple choices would contain the answer), but harder questions would still tax the participant. The Challenge would be even more daunting, and embarrassing (and thus more fun) considering that the answers would be there, yet the hard questions would still befuddle all except the most knowledgeable.

So, I'm for harder Challenges, but multiple choice.

What you had to say about Nalini/Robert was very instructive, rats. Now all my plans for requesting the "Best Fanzine" Hugo, asking for cash donations, and planning the Big Prize Contest in my first fanzine, the upcoming *Outlier*, have been dashed on the hard rocks of fandom truth.

Just what does it take a neo fanned to do to become a SMOF?

Alas, alack, so sad, another dream up in a cloud of smoke. But it's really great smoke!

To your list of fanhistorical reading material, I would add both of Harry Warner's books, *All Our Yesterdays* and *A Wealth of Fable*. Although a caveat should be attached to both as they are neither complete nor entirely accurate. To put a fine point on both works, they are biased. Ed Wood pointed this out to Warner and the other Advent partners when they decided to publish *AOY*. A complete omission of any mention of Chicago-based fandom in both books led the Advent boys to decide against publishing *AWOF*.

And so it goes, walking the fannish path through the twists and turns of Yesterday and Fable, and verily even the Immortal Storm does not a picture complete.

In order to further this distinction, that is the problem between deeds and words documenting those deeds, I would cite my dearly departed pal, Ken Krueger, as the perfect example. Ken did everything, from editing fanzines to publishing the first post-WWII specialty press books, which includes the very first edition of Doc Smith's *Sky-lark of Space*.

To the best of my knowledge Ken has never received a Hugo for his seminal publishing works, or as a member of First Fandom. In fact, in science fiction fandom, thanks to Chalker and Owings, and with a boost from Eshbach, Ken is a subject of some ridicule and scorn.

Why is that, you ask?

Chalker and Owings admittedly, in their tremendous tome *The Science-Fantasy Publishers*, weaved a slanted, biased version of Ken's participation throughout. It was not based on first hand accounts, from their own experience. Their account was second-hand at best, and appears mostly third-hand. [And don't get me started documenting all their serious bibliographic blunders. Just looking at what they had to say about Shasta Publishers shows that Chalker and Owings didn't open up a copy of the related books to check page counts. Which brings into question where did they get all their erroneous bibliographic information...from whole cloth?]

Two weeks before Ken died, I had a very long talk with him about Chalker, Owings, and Eshbach. Ken expressed his embarrassment that to his chagrin he saw and signed off on Chalker and Owings account.

Why, I asked? How could you?

Over the phone I could hear him shrug, as if it meant nothing to him. Perhaps it had come to mean nothing, that is correcting mistakes in perception was no longer important to him. For years I had struggled with Ken, asking him to write up the "true" account according to his lights, he never did.

And during that last conversation, when he was lamenting the cruelty that Eshbach had inflicted unjustly on his reputation (see Eshbach's very biased account of Ken in his *Over My Shoulder*), after all it was Ken's distribution list that Eshbach had taken and used to found Fantasy Press, and a big debt had been owed by Lloyd to Ken that was both repudiated and ridiculed, as if Ken was of no account. Well, during that last conversation I came to know that Ken had moved on into a larger world, comic fandom, where he was honored and appreciated.

Ken had finally arrived at home, forsaking his first family, science fiction fandom, just as they had so completely, and with a seeming malice of forethought, alienated him while others took credit for his accomplishments.

So much for fannish history written from second-hand and third-hand.

Ken never did send me his account. That last time on the phone he told me, once again, that it was in the mail.

Next: Am I hearing it right? Is it to be Arkansas in '14? I'd love to hear Ken step up in Fanstuff with a series of letters addressing the issues Joyce broached.

If it hasn't been hammered out already, and I missed the hard work doing the hammering, then I'm with Bill Burns...UK Corflu in '15.

Let's hear more from the Brits and make it happen in '15!

Next: Taral Wayne's reference to Marc Schirmeister resonated. I had a long chat with Marc last March at the LAPB Sleaze book convention, to which Marc is a regular. Asking after his artwork, finding his very detailed and somewhat compelling story of trials and tribulations in living arrangements, complete with obscure homeless house guests, and a noticeable lack of computer access, led to my basic conclusion that the snail mail difficulty factor was even more compounded in his case. A real shame! Marc clearly underscores the transition, and difficulties, between the old style and digital age.

Robert Lichtman

In "The Current State of Fannish Education" you bring up what you call an "ugly exchange" between me and Nalini Haynes over my observations on some of what I wrote in response to the seventh issue of her fanzine *Dark Matter*. I do agree with your

More to Terry Kemp

SMoFs, BNFs and Elder Ghods

Recently, some fans have disdained "neofan" as condescending. I don't think of it that way at all. It identifies an inexperienced fan, so that we take that in account when we interact with him or her.

A person drops the label when they have learned enough about Fandom that they no longer need a high level of tutelage.

The "neofan" period used to last about a year. That was in the 1960's, when we deemed the average fanlife lasted two years.

The Internet has made Fandom both more accessible and more diffuse. It now seems to take two-to-three years before Trufandom as a whole becomes aware of a newcomer and that person has learned enough about the subculture.

A Big Name Fan (BNF) is a fan whose contributions to Fandom are well-known and admired. It's a term of respect that doesn't carry any particular perks and prerogatives. (The phrase, "Want to make a BNF happy?" can sometimes get someone to fetch you a beverage, but that's about it.)

Secret Master of Fandom (SMOF) was a joke when it originated in Trufandom. Con-runners take it somewhat more seriously and use it as a synonym for "BNF."

An Elder Ghod is usually someone who is an all-time great BNF. There is sometimes the connotation that they are past the quantitative peak of their fan activity.

To Robert Lichtman Fanzine Advice and Criticism

There is a chasm between you and Nalini when it comes to fanzines. You are a master faned — note lack of hyphen in the middle — and she is pretty close to the beginning of the learning curve.

I've known Guy Lillian a long time and consider him a fan friend. I hope he won't cross me off his list due to my comments.

Guy's memories are *his* memories. I can't tell him not to feel the way he feels.

I'm aware of the unpleasant exchange between him and Ted White and I'm sure Guy received some negative feedback, but I hardly think Ted could or would, keep out someone. No one has that power (and no intelligent fan seeks it).

Despite what Guy wrote, it's not your fault if Nalini Haynes doesn't know enough about Fandom to understand that you are a fan worthy of respect. What are you supposed to do, ask, "Do you know who I am?" That plays even worse in Fandom than it does in Mundania.

If Nalini didn't know you, Robert, that's her ignorance. She could've corrected it with a quick trip to efanzines.com. I don't know if that would have made any difference; her slow rate of progress and her unwillingness to take straightforward criticism suggest that she may not give much credence to *any* criticism.

That's a shame, because Nalini has lots of energy and is willing to work hard. If she's deaf to your help, Robert, I wish she'd look at Bruce Gillespie's fanzine.

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.

comment that the exchange between us "demonstrates what happens if the newer fan isn't in the right frame of mind to listen." But I think receptiveness might not be the issue, that instead there might be a vast chasm between my view of publishing fanzines and hers.

In his review of your first five issues of *fanstuff* in *Zine Dump* #29, Guy Lillian III focuses almost exclusively on your comments about me and Nalini in #5 and does not agree with your view of me as "respectful": "Robert — whom I sincerely admire — was *not* particularly respectful to Nalini; his tone struck me as exasperated, irritated, intolerant and humorless. An avuncular attitude offering *friendly* advice would have better conveyed his point and preserved the peace."

It's true that I was a little short with *Dark Matter* and its editor but what Guy probably doesn't know is that what she printed as a LoC in her eighth issue was actually a post on the Fmzfen e-list that I copied to her—thus perhaps explaining the tone of some of my comments. I was surprised that she published it.

(A little footnote here on Guy's comments on my interactions with Nalini. He writes just below what I quoted above: "We've circled this particular block before. 19 years ago I had to scrap my way into fanzine fandom past an old fan-ed who thought his way and his whim were the end-all to how this hobby should be conducted." I can see, then, how what I wrote might have made him a little prickly *and* I sympathize with his suffering at the hands of whoever that was, but I don't for a minute think I resemble that old faned's insistent way and whim.)

Commenting on what I sent her, she seeks to inform her readers about who I am— noting and giving a link to what she calls my "public profile" on the Scifiinc.net "Fan Gallery" (ten-year old information and an even older photo). She also notes that my partial TAFF report is online at Dave Langford's TAFF Website, and says about that: "Robert was given money under the auspices of the TAFF to cross the Atlantic and attend a convention with the expectation that he would also contribute to the science fiction community." I think I fulfilled that expectation both before and after that trip, not even counting the three years I served as North American administrator, although I never finished my report.

She also writes: "Robert produces a few personal zines listed here <http://corflu.org/corflu29/2011-fanzines.htm>. Robert's zines do not appear to be available online although some of his comments and correspondence in other zines is online." She suffers from incomplete Googling, then, since seven issues of *Trap Door* are readily available at efanzines.com. A search for my name in quotes followed by the word "fanzine" brings up that fact as the first result (at least today). If Nalini is reading *fanstuff*, may I respectfully suggest she have a look at those issues and see what she thinks.

I didn't write anything in response to the above, but when the ninth issue made its appearance recently, naturally I had to see if the conversation continued in any form. It did. In a section in which she muses about going from fanzine to semi-prozine, she writes:

"Robert Lichtman's letter, published in the previous issue, suggested that *Dark Matter* either downsize or fold: haters gonna hate, especially when someone new comes along and does something different. At least Robert had the guts to say it to my face: I have been told a lot of other people were saying it in private forums behind my back. I'll probably get Amanda Palmer's teeshirt: the front says 'Haters exit stage right' while the back says 'get thee to a nunnery.'"

I wasn't too surprised at her mischaracterization of my comments in #8, which were in part: "Although she's not asking me directly, it's a little odd to want others to support one's hobby. If one can't afford it, one generally either cuts back to what is affordable or folds."

But... "hater"?! Where did that come from? Several people on Fmzfen informed me it was teenage talk and, unlike me, they were familiar with it. I shrugged it off.

I again posted on Fmzfen a response and copied her. She wrote back saying she wasn't going to publish my latest "letter," but instead posted it on the *Dark Matter* blog. You can see it at http://www.darkmatterfanzine.com/blog_dmf/?p=390&preview=true.

Here's part of what I wrote about how if she had donations to support her long-term plans for *Dark Matter*:

"Taking a cue from an author she interviewed who gets patronage money from people who enjoy the work he puts out on the Web, she writes: 'If you have one thousand dedicated fans who are prepared to support you to the sum of \$100 per year, you can live on that while you're creating and releasing your work free on the internet.'"

I did some too-quick math and came up with that being a million dollars a year, and wrote further: “Good work if you can get it, but it’s a poor or at least unlikely model for a fanzine. If I had that kind of support for my zine I could put it out more often *and* I could pay my contributors...!”

She pounced on my multiplication error: “Clearly Robert has issues with math: \$100 X 1000 fans is \$100,000 dollars not a million. \$100,000 is the equivalent of a salary for a full-time worker and an expense budget.”

In a Fmzfen posting I responded to that: “If she’s thinking that \$100K is somehow typical pay for full-time workers she’s living in some fantasyland of her own making. I worked full-time for decades without that kind of income, and yet I’ve managed to publish thousands of pages of fanzines without benefit of patrons. (Well, a few times here and there people have sent money—most notably the late Elmer Perdue, who did it more than once—but without prompting from me.)”

That income figure made me wonder if workers are generally higher-paid in Australia than here. On the last page of the issue I found her self-profile, which said in part: “Nalini holds two degrees including her Master of Social Science. Passionate about social justice issues, Nalini has worked with disadvantaged people as a counselor and educator. Nalini currently writes and edits *Dark Matter* fanzine. Nalini also lobbies for a more enlightened future.”

So perhaps in her universe, holding two degrees, she does make that kind of money—making it all the more mysterious about her asking for donations. But don’t look for future issues to continue the conversation. Further on in her blog above a LoC from Chris Garcia she writes: “After DMF9, I’ll be putting letters and press releases on the website rather than in DMF, so that they can be read while they’re current. I’m also hoping we can get a conversation going by using the immediacy of the web.” A few screens later there’s also a LoC from Lloyd Penney, but that’s it—and since unless one routinely goes to the *Dark Matter* blog to check up, so much for the interactivity that’s an important part of fanzines when it comes to her zine.

Maybe she should, then, “go semi-prozine.”

Parallel to your buying *Eighth Stage of Fandom*, *The Enchanted Duplicator*, *The Immortal Storm* and *A Sense of FAPA* at the 1963 worldcon and your access to old fanzines from “the older New York area fans you met, my own early experience included pre-ordering and then reading cover to cover *Fancylopedia II* and borrowing gobs of fanzines from Rick Sneary, to whose house in South Gate I used to bicycle in my pre-auto owning days. The wire baskets on my bike for toting stuff only held so much, but one time I returned home with complete runs of *Spacewarp* and *Quandry* and on another with the first dozen SAPS mailings. I’d just joined the latter group and serialized my impressions and comments on those mailings over three issues of my SAPSzine. Rick lent me other fanzines, too, titles not remembered; but even more than that he was a willing font of fannish and fanhistorical knowledge and only too happy to impart as much as I could handle. Which was a lot! Of course he wasn’t alone among the L.A. area fans to offer assistance and counsel, but he was the first.

In Joyce’s article, I definitely agree with her view that the proceeds from the Corflu auctions should be decoupled from the various fan funds. Given how, as she describes, hotels are only too happy to tack on “charges” for things they don’t even provide, such as the A-V fees she cited, *and* that Corflu isn’t a destination for any fan fund winners other than whoever gets selected by consensus among the Corflu Fifty, it seems completely reasonable to me.

As for her comment that “the membership fees must be increased substantially,” I feel it’s only right that someone putting on a Corflu shouldn’t have to expect to dig into their own pocket to cover any shortfalls—that surely limits the number of people willing to take it on—but how substantially is the question.

And “attract more fanzines fans”—you bet! But I like that idea because it will enlarge our bubble, not because it will “also help fill the Corflu coffers.”

In describing his progression through various means of fanzine reproduction, John Purcell concludes: All the remaining work—the stapling, envelope stuffing, addressing, stamping, etc.—was mine to do. It certainly felt great when an issue was com-

More to Robert Lichtman Corflu’s Coming Crises

All my comments here refer to North American Corflu. The British edition has its own, special problems and I don’t know the situation well enough to say anything useful about those cons.

North American Corflu need more income to offset the increased fees and costs that come with expanded audio and video and the rising prices of food and beverages.

I hope we’re going to see more discussion here of the auction and how its revenue should be allocated.

Fannish Declensions

Time to De-clench!

I am Brilliant.

You are quite bright.

**He moves his lips when
reading Stiles
cartoons.**

To Mke McInerney

Yes, I knew of your computer situation. That's why I'm doubly pleased that you sent a letter of comment. I recall many fine hours spent in your company in the old FISTFA and Fanoclasts days and I'm delighted by this indication of current interest.

More to Mike McInerney DUFF Accountability

When I advocated not indulging in a witchhunt, I didn't mean that DUFF should become a secret organization. The financial status of DUFF is, as far as I know, a matter of public record. I assume those figures and the voting breakdown will be available shortly.

I still think the race should've been aborted the minute it became obvious that there was only one candidate. It probably hasn't swollen the DUFF purse appreciably and I can't help but feel that losing to noone making the trip has the kernel of an insult.

pleted and mailed, especially since my print run did hit 300 at one point to match the mailing list." The first issue of *Trap Door* had a print run of 300, but that was the only time. I was "new" to publishing fanzines at the time and was using an abridged version of the mailing list the late rich brown used to make available to fanzine editors. Realizing I'd overshot, I only made 250 copies of the second issue—and thereafter ranged between 250 and on a couple issues a high of 285 until the 22nd issue in 2003, when a combination of fans passing away and a serious look at the people I was carrying who had either never responded at all or hadn't for maybe ten issues led me (along with the increasing cost of postage, copy costs having remained roughly constant) to start cutting back further. Sadly, more of the recent cuts have been from deaths in the fannish family, and now the print run has dipped somewhat below 200 as there are insufficient new fans to try out.

I actually kind of enjoy the tasks John mentions above, but I did give up stapling a couple issues ago when I found that it wasn't that much more to have it done by the copy shop.

In your comments to me you write of "thrill of cutting a hole in the stencil and carefully cementing the pristine ATom or Rotsler into place." This definitely dates me, since I've never used electrostencils at all. For both the ditto work I did on *Psi-Phi* and the mimeography of *Frap*, I hand-mastered or -stenciled all the artwork myself. Back in the day I was noted to some extent as Good At It, although I consider both Ted White and Terry Carr to be the most skilled practitioners of stenciling other people's art.

Mike McInerney

As I mentioned before I can't see your fanzine on my home computer. I have an unsupported platform. I never had this problem with a paper fanzine. But on the other hand I do go to the library where they allow me one hour a day and I get to see Fanstuff via efanazines. But because of that I don't have a copy in front of me to refer to.

I did want to make some comments about DUFF. DUFF was the only fan enterprise that I ever ran for and so it has a warm spot in my heart even though I am only an occasional voter. I voted this time because I was unhappy with the "sham election" that has recently been concluded. I call it a fake race because it was set up from the get go to fail. The obvious intention was that no one be elected and if someone actually won that they be unable to travel because of lack of time to make plans, buy tickets etc.

The deck was stacked, the game was rigged. Why? That is the question, as well as what caused this to happen?

I feel that a disclosure of the details is needed and could help prevent a future race from the same problem. I'm not looking to blame anyone unless something shady actually happened. But we the voters don't KNOW what happened. The administrators have mostly been very silent about this. Who checks on the administrators? Who do they answer to if not the voters?

We hear that the funds are at a low ebb especially on the Australian side. We hear that there aren't enough funds to run two races next year. Maybe the administrators just aren't very good fund raisers, maybe something worse. I don't know.

I do feel it is wrong to blame John Hertz only. After all he is just one half of the co-administration. I'd like to hear some statement from David Cake the Australian Administrator about how this happened and did he have anything to do with it. He has an email Dave@difference.com.au and I hope that you Arnie send him a copy of this next issue of Fanstuff, hopefully with this letter in it. And I look forward to his reply.

Meanwhile I speculate this all happened because the treasury was so low that even one DUFF trip would have been difficult. Is there an annual report one could look at saying how much was spent, earned and how much remains in DUFF bank accounts?

Mike Meara

Glad you got the layout problem fixed in the end.

I confess you've got me hooked with this weekly fanzine idea, you wily old angler, you. So here's a few more thots, to deal with as you will.

So, you gafiated in 1977? That was the year of our first visit to the

US. I hope there's no connection between these two events. You certainly wouldn't think so, from the attached photo.

Joyce's piece is not only very well-written, but contains some information I find disturbing. But before that, some bits I can agree with. Corflu is a three-day con, for sure, in fact, for me it's a four-day con, since I like to arrive on the Thursday and get settled in. The problem with this arrangement is that I sometimes peak too early - a common problem as you get older, they say - and end up burnt out by the Sunday night.

On the t-shirt front I have spilled tomato soup - I'm sorry, I'll read that again. On the t-shirt front, I'd favour the idea of ordering in advance and picking it up (and paying of course) when I pick up my badge.

\$1000 in A-V fees is outrageous. But I think con pricing is like one of those old-time wooden puzzles - you knock something down in one corner, and something else pops up in another.

Recruiting more attendees would help spread the costs in some areas, but not of course in the area of con-suite supplies. Maybe the supplies need to be better targeted. Sweets and choccies are all very well, but not good for us. It would be interesting to see the results from a questionnaire about what kinds of stuff should be offered in a con-suite. I'd fill one of those in, if anyone thought it was worth doing.

I look at attending memberships for Worldcons, and see figures I just wouldn't dream of paying, even though I can afford it. \$215 for Chicon 7? No. \$160 for LoneStarCon 3? No. So I guess I'll never go to a Worldcon again, and that includes London in 2014. No great loss, for them or for me. \$100 for a Corflu seems a lot by comparison, but at least I know I'll like what I'm getting. So if it has to be, so be it.

WAHF: Shelby Vick, Jacq Monahan, Jim Caughran, Dian Crayne, Pat Charnock, Alva Svoboda

Note: I've printed all substantial letters of comment. The WAHFs are mostly touching base or alerting me to the problems with **fanstuff #5**.

That's the letter column for this issue, Thanks to everyone who participated — and I hope more of you will give it a try next issue.

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.

To Mike Meara

The interest and intelligence of your letters of comment is exceeded only by your patience and magnanimity while I was scrambling your letter last week. As the pusher in this transaction, I probably shouldn't admit that I am hoping to keep you firm in your addiction.

More to Mike Meara

I'd love to build up a lurid story about how you and Pat drove us from Fandom. However, the two of you were such great TAFFolk that we made one of our increasingly infrequent visits to FISFA to see you at the apartment of Brian Burley and Judy Harrow.

Did that orgy of rather strange-looking people (non-fans) burn its way into your memory?

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

A Statement from the DUFF Administrators

This year's Down Under Fan Fund voting was counted on June 1, 2012, Pacific Daylight Time, by John Hertz the North America Administrator and David Cake the Australia - New Zealand Administrator.

Founded in 1972, and supported by donations from all over the world, DUFF each year votes for a delegate from NA to ANZ, or the other direction, in alternate years. Anyone active in fandom may vote

The 2012 candidates were Juanita Coulson of the United States and Murray Moore of Canada. Moore in his platform urged voters to choose Hold Over Funds and said he would not go if elected.

The decision was clear from first-choice votes. Counting lower choices was not needed.

Hold Over Funds received 38 first-choice NA votes + 19 ANZ. Coulson received 24 first-choice NA votes + 1 ANZ. Moore received 11 first-choice NA votes + 2 ANZ.

Funds will be held over. No delegate will be sent in 2012.

Each Administrator received some out-area votes (e.g. Britain) which are included in the totals above.

A more detailed report will follow

-- John Hertz & David Cake

SF Master Ray Bradbury Dead

Ray Bradbury, one of the greatest science fiction and fantasy authors of all time, died on June 5 just short of his 82 birthday. Bradbury had been in frail health for a long time prior to his passing.

Bradbury was a member of the Los Angeles Science Fantasy Society (LASFS) in the late 1930's. In Fandom, he was primarily known as a comedian.

Ray Bradbury, more than any other writer of his era, brought imaginative literature into the mainstream, with such works as *The Martian Chronicles*.

Ray Bradbury's death brought forth regrets and eulogies from every corner of the SF community and mainstream society. President Obama was among those who paid tribute, calling him a "master storyteller."

It's Over... for Now

But I'll return in a week with a new issue.

Meanwhile, keep fanning! — Arnie Katz

fanstuff #5, June 8, 2012, is a frequent fanzine from Arnie Katz (crossfire4@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 efanzines.com, thanks to kindly Mr. Burns.

Fanstuff 6/8/12

Reporters this issue: Joyce Katz, Andy Hooper, Claire Brialey and Arnie

Member fwa Supporter AFAL

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