

fanstuff

R Lupoff

R Lichtman

Eric Mayer

J Caughran

Arnie Katz

NO ONE CAN
EXPLAIN FANDOM
TO ME



Why I've Switched to Using the term 'Trufandom'

Some fans have noticed that I've begun referring to our subculture as "Trufandom," instead of "Core Fandom." I'm leading off **fanstuff** #7 with an explanatory article. I'm doing this, despite a degree of trepidation, because my hope for a high-caliber "locker room" discussion is greater than my fear of rousing the knee-jerk negativists.

Continued on page 2_

fen den

A Major Announcement

A couple of issues back, I used “fen den” to announced **fanstuff**’s first (and last) Big Prize Contest. It was a quixotic gesture to curry favor with the latest crop of publishing der-vishes or something like that.

Then in the last issue, I didn’t mention the Big Prize Contest even once. All those little boxes, some of you may’ve thought, and yet he doesn’t have even an oblique reference to the Big Prize Contest.

There are cynics, skeptics and doubters among you who may have misinterpreted this silence to mean that the Big Prize Contest was nothing more than a satiric jab at fans who have published so much and know so little.

The Big Prize Contest is no idle jest, or minor bit of humor. In reality, the Big Prize Contest represents the first step in a glorious plan, here and after to be known and celebrated as the Glorious Plan to lift **fanstuff** to the pinnacle, the very pinnacle:

1. Big Prize Contest
2. Win Hugo
3. Get donations of \$27 million (that’s not too many)
4. Rename to **semi-prostuff**

So it is with understandable pride that I announce the successful completion of Step One in the Glorious Plan.

The Big Prize Contest has roared to a wildly successful conclusion. It drew more entrants than both Corflu Glitter Trivia Open quizzes! Fortunately, both submissions were outstanding, fully worthy of the Big Prizes. You’ll find the winning submissions on page 3.

Don’t worry if you didn’t win. I’ll soon be asking for donations, so you can participate then.

I switched from “Core Fandom” to “Trufandom” for the same reason I advocated the change to “Core Fandom” in the first place: Accurate nomenclature promotes better communication. That should be significant to any writer; I know it’s important to me.

The whole question of nomenclature came to the fore about five years ago, when I campaigned to change the label by which we refer to our subculture.

Its development over the years has made the original name, “Fanzine Fandom”, increasingly inapplicable. Our subculture has constantly evolved, changed and grown. It began as a shared interest within Fandom, grew into a Special Fandom centered on fanzines and is now emerging as a more complete entity. Our group is not just about fanzines any more.

I had both practical and philosophical reasons.

The question, “why?” perpetually fascinates me. Analysis has always been an important element of my professional output and I bring the same desire to figure out how things work and why they are like they are.

Stephen Hawking uses his soaring intellect to penetrate the Mysteries of the Universe; on a good day, I might be able to unlock a few of the Mysteries of Fandom.

That accounts for the fact that I’ve written so many fanhistorical and fanthropological articles, probably more of them than any other contemporary fan. I like to figure out why I do things and, by extension, how things work in the social group I’ve given so much time and energy.

More and more as I wrote such pieces, I found it hard to justify the label “Fanzine Fandom” for our subculture.

It just didn’t fit right any more. Our segment of Fandom has become so much more. It seemed ludicrous to keep calling out subculture by a name that no loner describes what it is today.

At about the same time, I became aware that many participants in our subculture do most of their fanac outside the fanzine medium. They are still part of our group, but they choose to express their fannishness through other media channels.

Are Frank Lunney, Curt Phillips, Bill Mills, Roy Kettle and other good fans like them, to be arbitrarily excluded from our subculture, because they deliver their fanac to us through e-lists, websites, blogs, audio and video?

“Fanzine Fandom” took its name from a common interest in that medium. Yet Fanzine Fandom has always been about the message, not the medium. Fanzines went from typeset and lithographed to hectographed to mimeo and spirit duplication to desktop publishing and photocopying to electronic, continuously adapting to changing needs and conditions.

“Core Fandom” refocused our subculture’s name on its *content* rather than specific medium. “Core” referred to our group’s retention of traditional fannish values. (We rejected names like “Traditional Fandom,” “Classic Fandom” and “Retro Fandom” as too backward-looking, too fixated on the past.)

Most fans liked “Core Fandom” as a label, at least enough to adopt it. Some fans advanced objections or asked for elaborations. A few fans fought the idea bitterly for reasons best known to themselves. In the end, it has become a widely known term to identify our subculture.

When I introduced the term “Core Fandom,” I wrote that I had no ego-involvement about the name and encouraged fans to suggest a better alternative. My goal is not to “name our fandom”; but to make terms used in analytical articles as clear, accurate and widely understood as possible.

I don’t care if we call it “Core Fandom” as long as we call it something accurate and resonant, so I took up my own invitation.

One argument against adopting “Core Fandom” as the label was that it had no fanhistory, no real roots in our fannish culture. It didn’t turn out to be a fatal flaw, but I understood the point. I realized it would be nice if the new label for our subculture came from our culture.

That’s why I’m trying to see if the rest of you agree that “Trufandom” is a further improvement. (If you don’t like it, we’ll return to “Core Fandom” or whatever label gains a consensus.)

The terms “Trufandom” and “Trufan” go far back in fanhistory and have always primarily been used in fanzines and mostly to refer to fans within our subculture.

The subject of our subculture’s touchstone prose epic *The Enchanted Duplicator* is Jophan’s quest for Trufandom.

“Trufandom” is content oriented and doesn’t commit us to any medium at the exclusion of all the others.

The first objection I heard was that calling ourselves “Trufandom” would bring down the wrath of fans outside our subculture.

Frankly, it probably will. So what? We think for ourselves and don’t take our marching orders from people outside our subculture any more than we would heed the opinion of non-fans. Individuality and inner-directedness help make us the kind of fans we are. If any choice will draw fire from outsiders, we might as well pick the label we think best.

There is no reason why fans outside our subculture should fret about the label “Trufandom.” Saying that we’re trufans doesn’t imply that other fans can’t call themselves “Trufans” if they wish. I don’t see much difference between us assigning a specific meaning to “Trufandom” within the context of our group and con-running fandom assigning a specific meaning to “SMoF” within the context of their group.

Realistically, the label will be most often used in articles that very few fans outside Trufandom will read. It’s really only relevant to fans within our subculture. (AK)

Got Some Thoughts on Fitting Nomenclature for Our Subculture?

Maybe I said everything you were thinking and got everything right. Most likely, though, you’ve got something to add or points you’d like to refute. Or maybe it leads to a subject you’d like to discuss. I hope you’ll tell us all about it in a loc.

Grand First Prize Winner

A Mint Copy of

Glitter #1

(unautographed)

Trufan AK

(name withheld by request due to possible envy incited by such a rare and valuable prize.)

Fanstuff is my favorite zine

Every page is peachy-keen

Send him all your egoboo

Isn’t he a handsome Jew?

Not-so=Grand 2nd Prize Winner

A Complete Set of

Glitter

(unautographed)

J. Marie Worley

Fanstuff is my favorite zine

Every page is peachy-keen

Send him all your egoboo

His lovely wife thanks you, too!

The Guide to Doom

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 the supernatural, the dark domain ruled by things that Fans Were Not Meant to Know.

My stories may give you a thrill, a chill or a chuckle, but do not take them lightly. Heed the lessons they teach and profit from the loss of such fans. Challenge the unknown if you dare, survive if the fannish fates permit.

Now I bring you the story of Douglas Runterman, who found a price-less treasure and followed it to his destruction.

Douglas Runterman slouched down one of the dimly lit hallways of the Ramada Plaza toward the huckster room.

He'd gone there six times already that day. Nothing crammed onto the dealer tables had tempted him on his five previous tours. He expected no change for the better.

The convention hadn't gone well for Douglas Runterman. He didn't know whether to be relieved that it was Sunday and the con was nearly done or regretful about everything that went wrong.

Douglas Runterman's mind drifted back to Friday, when he and Bonnie had arrived at the con from the airport. They hadn't even finished unpacking when his wife, his much younger wife, as many took pains to remind him, made a lame excuse and pulled one of her disappearing acts.

You tell yourself that Bonnie is just an independent woman. You try to convince yourself that your blonde and voluptuous wife of two years isn't running off with other fans. Your persuasive powers are unequal to the task.

And later on Friday, you got what you did not want, the proof of your own eyes.

Tears clouded his vision as he recalled the shocking meeting at the elevator. His diminutive body curled in on itself as he watched the video of his humiliation like a customer at a bizarre arcade.

With renewed horror, Douglas saw himself standing in front of the elevator, headed for a lonely night in his hotel room.

When the elevator door slid back, he saw Bonnie with her blouse gaping so Chris Zimmer could get at her massive breasts. He saw Chris' head buried between Bonnie's silicone globes. Chris was oblivious to everything except Bonnie's warm, firm, fragrant flesh. Bonnie looked right at him and smirked. She threw back her head and half-closed her eyes.

Douglas Runterman wanted to hit them, to gain retribution for his shame. He had never wanted anything so much in his life.

In that same instant, Douglas Runter knew he would not do it, because he could not do it. He was too old, too small and too soft to fight a big young Chris Zimmer.

He could not slap that smug grin off Bonnie's face. He had scruples against taking out his wrath on Bonnie, whatever her transgressions.

Bonnie moaned softly, deep in her throat. She swayed a little. Chris

Zimmer swung his arm without pausing his exploration of Bonnie's mounds.

Douglas could not move. He stood there as Zimmer's outstretched finger finally found the control panel. Douglas watched the door slide shut. He heard the elevator rise for a few seconds and then stop between floors!

He wanted to run back to the safety of his room. Bonnie would stay out all night, so he would have solitude to plan what to do next.

Then he truly wished that he had given in to that impulse. He was still next to the elevator. He could hear the noises from the car, now about four feet above the closed door.

Her moans grew louder. Douglas wondered if fans waiting for the elevator on the floor above his could hear his wife, who started mixing in some choice phrases she had heard on adult video clips.

Well, Douglas, what are you going to do about Bonnie and her boyfriend? Your ego won't let you walk away, will it. You want her to suffer as she and Chris Zimmer made you suffer. You want them to suffer more than you have suffered.

Justice is not enough, is it? Now the only thing that will satisfy you is vengeance.

Douglas fell asleep still wracked by emotions he could not control. He slept fitfully, tormented by vivid dreams in which Bonnie demonstrated several sexual activities she had never offered to him.

A new morning did not bring a sunnier outlook for Douglas. Bonnie had not returned. He could only guess where and how she had spent the night.

Like many a spurned husband, he vowed to give his wayward wife a taste of her own medicine. He would do that today and plan a more subtle retribution after the convention

You paste a smile on your face and join the convention. You ignore everything except your hunt for a girl to make Bonnie sorry she shamed you.

By Saturday night, you are ready to close in on your quarry, Rona Swenson.

She is perfect for your purposes, isn't she, Douglas? Bonnie already hates her, because Rona is pretty and 10 years younger than your wife.

With mounting excitement, you watch Rona drink her way through the afternoon and evening.

Douglas Runterman never took his eyes off the woman as he carefully moved from seat to seat in the consuite, edging closer to Rona Swenson.

Rona didn't notice his approach until she discovered Douglas sitting next to her. She knew him vaguely, a little balding fan in a worn Corflou Glitter tee-shirt.

"Rona? Rona?" he tried. "Are you ok?" He began to worry that he had waited too long to make his move.

A Tale of the Uncanny Collator



“You’re... Douglas Runterman, right,” she managed.

“That’s right, Rona,” he said. “Can I buy you a drink?”

“Get me a drink?” she repeated. “I think they ran out of bheer.”

“I have a bottle of 10-year-old Scotch in my room,” Douglas suggested. His hand dropped, casually, onto Rona’s thigh, just below the hem of her jeans skirt. “It’s very close,” he assured her, though he intended to parade the drunken bimbo around a bit so that everyone saw them together.

Maybe he would even run into his bitch of a wife, he thought. She’d hear plenty about him and Rona, in any case.

“You and me?” Rona asked, her voice rising above the room noise. “Me and the Runt?” Rona laughed. “Me and the Runt!” Rona liked saying it, so she said it again.

She kept repeating “Me and the Runt?” between fits of laughter until the mortified Douglas bolted from the consuite.

Bonnie will hear about your encounter, won’t she, Douglas? You can see that smug smile and hear that irritating laugh.

Bumping into a couple of fans near the entrance to the huckster room ended the painful review of his weekend.

The merchandise interested him even less this time. Some of the dealers had already packed up and gone home. So had about half the fans. Douglas hoped Rona Swenson was among them.

He had stayed in his room until afternoon to avoid her. Douglas hadn’t seen the blonde yet. Maybe she was one of the early departures or maybe she was lying in bed, sweating out a monster hangover. That’s what she deserved for laughing at me, he told himself.

A fan collided with him a few feet from the exit.

“I’m sorry,” the stranger said. “I must watch where I’m going.”

“No big deal...” Douglas dragged out the last word as he tried, unsuccessfully, to read the fan’s nametag. “I’m Douglas Runterman,” he said, extending his right hand.

The man rewarded him with a brief but firm handshake. “Pleased to meet you, Douglas,” he said. “You can call me ‘Bart’, Bart Cosgrove.”

“Don’t worry about the bump,” Douglas assured him. “A lot of fans would’ve steamrollered me and kept on going.”

“A very disappointing huckster room, wouldn’t you agree?” Bart asked.

Douglas scanned the row of tables. He nodded. “I keep looking,” he admitted, “but I didn’t find anything worth buying.”

“I agree, much as it saddens me to say so,” Bart said. Then, as if it had just occurred to him, Bart added, “You know, I have something you’d find more interesting”

“Oh?”

“It’s a genuine fannish relic,” Bart answered. “Would you like to see it? Perhaps we could even discuss a transaction if it meets with your approval.”

You're not really in a buying mood, eh, Douglas? But Bart has been so nice and you have nothing else to do until your Monday morning flight.

You decide you might as well see what this Bart Cosgrove wants to show you.

It's an easy way to kill some time. Perhaps you would change your opinion if you knew how it will change your life.

Douglas followed Cosgrove into the hotel room. "Please have a seat and I will get it." Bart motioned him toward one of the two low-backed chairs next to a small table in one corner of the room.

Cosgrove went into the adjoining bedroom. Douglas heard the older man muttering to himself. When he finally returned, he placed a small item wrapped in cloth on the table. "The cloth is for protection only, to preserve the condition, you know," he explained.

Cosgrove unwrapped the mysterious parcel with trembling bony fingers. "There it is!" he announced triumphantly when he had fully revealed the amber-colored rectangle of transparent plastic.

"What is it?" Douglas didn't like to admit his ignorance, but he saw no choice.

"Ahhhhh.... You have been a fan only ten or 20 years, am I correct?" Bart said.

"How did you know?"

"This artifact dates from Fandom's mimeograph era," Bart said. "It's a lettering guide. Fans used such guides to etch headings on mimeo stencils for their fanzines."

Douglas bent over the lettering guide. For the first time, he noticed the thin slits cut into the plastic. "I see the alphabet!"

"They used a stylus that fit into the slits," Bart elaborated. "Since I'm sure you don't own one, I will give you this if you acquire the lettering guide," said Bart as he draw the red-handled instrument from a pocket.

"Very interesting," Douglas said as he sat back in his chair. He had never produced a fanzine on such a device and had no intention of single-handedly reviving mimeography.

Bart didn't miss that look of waning interest. "This isn't just a lettering guide. It's a part of fanhistory!" he said. "It has passed from BNF to BNF for more than a half-century.

You listen to Bart Cosgrove's honor roll of fans who had owned this lettering guide. You think about what you'd like to do to Bonnie and her Chris while Bart Cosgrove rattles on about the item's alleged fan-nish pedigree.

"That's quite a story," Douglas said after the other's lengthy recitation.

"It is, indeed!" Bart agreed.

"Even if you can't prove a word of it," Douglas said.

"A skeptic, eh?" Bart said. "Now I will tell you something that can be proven. This is a special lettering guide, a guide with an awesome secret."



“A secret? What kind of secret?” Douglas demanded. He considered leaving, but he had no place to go.

“The fan who possesses this lettering guide can use it to make three wishes come true.”

“Three wishes? How original,” Douglas muttered.

Bart continued as if he hadn’t heard the remark. “Each owner must make three wishes before they can separate from the lettering guide.”

“Let’s say I buy this yarn,” Douglas said. “Why would anyone want to get rid of something like this?”

“There are two reasons,” Bart Cosgrove lectured. “The first is that the magic ends for each owner when the third wish is made.”

“And the other?”

“It is said that a terrible fate will overtake the owner who does not pass on the lettering guide once the three-wish contract is fulfilled.”

“What terrible fate?” Douglas asked.

“I don’t know and I don’t think I want to know,” Cosgrove countered. “The lettering guide is neither good nor evil,” Bart continued in a calmer voice. “It is somewhat... whimsical.”

“A magic lettering guide with a sense of humor?”

“Not a sense of humor, exactly,” Cosgrove hedged. “It likes to respond to what you write more than what you may have intended.”

“And how much will it cost me to own this precious item,” Douglas asked.

“I will *give* it to you,” Bart answered. “It’s the fannish way.”

“Free?” Douglas sat up straighter. He wondered about the kicker, the hidden aspect that would make this work for Cosgrove. He hadn’t detected it yet, but he was sure it was coming. “If this lettering guide thing is so powerful, how come fans aren’t bidding for it?”

“Some might if they knew of it, but it would do them no good,” said Bart. “It must be given – and given freely.”

“Can I test it with a wish?” Douglas ventured.

“No, only the owner of the lettering guide can call upon its power.” Bart looked at him. “Will you accept this priceless fannish gift?”

“Why not?” said Douglas. “There’s no way this weekend could go any worse.”

“Good!” Bart Cosgrove seemed genuinely pleased.

“Show me how it works,” said Douglas. “I want to make a wish!”

“Understandable, most understandable,” said the former owner. “Sadly, I can’t show you. It’s forbidden to perform the ritual once the fan has obtained the three wishes.

“But, don’t worry, Douglas. I can, and will, tell you how to do it. You won’t have any difficulties,” Bart Cosgrove soothed.

“Tell me what to do,” said Douglas. (AK)



End of Part One

Come back next week

For the Chilling Conclusion

loccer room

Dick Lupoff

What, an actual loc from Lupoff? Good grief, who next, Old Fan Ray Bradbury? Uh-oh, I'm afraid not. BTW, no less a newspaper than *The New York Times* ran a major obit of Bradbury on Page One of its main news section, complete with photo. Knowing Ray as I did -- a wonderful writer and a wonderful human being, but not lacking in self-esteem -- his comment on the coverage would likely have been, "What's the matter with them, putting my obit below the fold?"

But anyway, following the spat between Robert Lichtman and Nalini Haynes, I have a feeling that they are simply not connecting. Robert is a Superfan Emeritus of the Olde School. He knows the history and traditions of fandom. He know that fandom is a hobby (or hobby-community) in and of itself.

Ms. Haynes seems to regard fandom as a "Gateway Drug" to professionalism.

Hey, remember the Gateway Drug theory? Smoke a marijuana joint today, become an axe-murdering rapist heroin addict tomorrow! Right. That's why so many pot-smoking fans of the 1960s and '70s wound up as axe-murdering rapist heroin addicts. Oh, wait a minute. None of them did.

But as I was saying: Yes, it's very common for new fans and especially new fans with literary ambitions to think of fandom in general and fanzine publishing in particular as a Gateway Drug to literary professionalism -- writing, editing, illustrating, or publishing. I'll admit that this was my own first impression of the fanzine world. I was a young teenager at the time, and when I saw a little offset-printed Ace Double type fanzine called *Cosmag / SF Digest* my immediate reaction was to think of this as a stepping stone to professional publishing. Hey, leastwise I think it was called *Cosmag / SF Digest*. This was sixty-odd years ago! Don't ask me what I had for dinner last night, either.

And in fact, many professional in the science fiction world have actually come up through fandom. To name just a handful: Don Wollheim, Judy Merrill, Fred Pohl, James Blish, Damon Knight, the aforementioned Ray Bradbury, Ray Palmer, Julius Schwartz, Lee Hoffman, Robert Silverberg, Harlan Ellison, Terry Carr ... and scores more! But their development in fandom and their transition to prodom was incidental, IMO. They did not *use* fandom as a sort of apprenticeship to prodom. If it worked out that way it was more or less happenstantial.

Ms. Haynes seems to have a different view of fandom, or at least of her own role in it. She wants so to be a pro -- publisher, writer, editor,

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 Dick Lupoff Bye-Bye Bradbury

Strangely enough, Ray Bradbury is one of the few major science fiction and fantasy writers whom I never got to meet. You'd think I'd have had that pleasure, given Ray's fannish background, geographical proximity and the fairly large number of mutual acquaintances.

I read a lot of Bradbury when I was a young teen, perhaps a little too callow to fully appreciate the nuances of his writing at that time.

I've recently returned to Bradbury's creations with renewed interest thanks to the old time radio section of the Internet Archives (<http://archive.org/details/oldtimeradio>).

It's a treasure trove of classic radio programs. Internet Archive offers free downloads and streaming audio. Particularly relevant to Ray Bradbury are the extensive files of *Dimension X* and *X Minus One*, two closely connected NBC radio shows of the 1950's. Both programs feature extremely well-done dramatizations of *The Martian Chronicles* and other Bradbury stories.

Is the Fanzine Field Getting Ready to Divide?

I agree with your contention that Robert Lichtman and Nalini Haynes are arguing across an enormous disconnect.

However, I don't see it as a simple "spat," though I'm sure mutual personal dislike is creeping into the situation as they continue to irritate each other.

They are championing fundamentally different conceptions of Fandom and fanzines. Perhaps what we are observing is the start of a split between fanzines as we of Trufandom see them and a very different view of fanzines held by Mass Fandomites.

If that's what's happening, I don't think we should be all that surprised. After all, Trufandom and Mass Fandom have divergent ideas about conventions, amateur science fiction, fannish music, awards and quite a few other things. Why should fanzines be exempt?

Quite a few other Fandoms produce fanzines and each has arrived at a consensus about what they are and should be. Mass Fandom may be evolving a consensus that differs from ours.

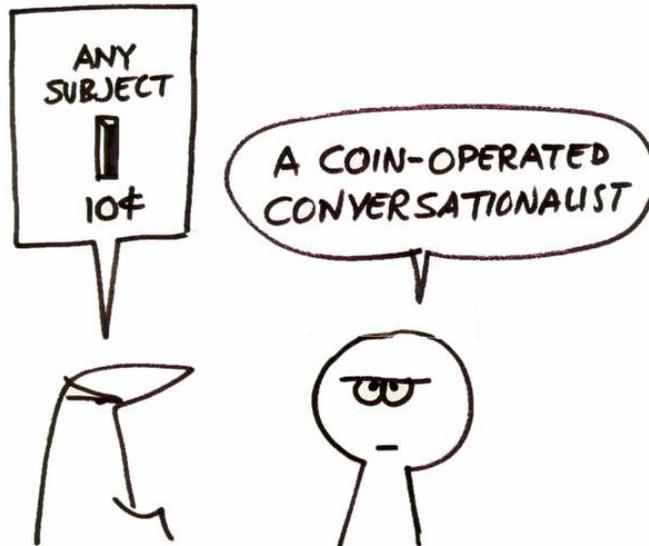
As Trufandom emerges as a distinct entity, it's reintegrating and reinventing conventions, fan music and other non-fanzine activities into its mix, why shouldn't Mass Fandom do likewise?

Possible evidence of such a developing split is the discrepancy between the Fan Hugos and the FAAn Awards. There's a lot less overlap between the two sets of honors than you'd expect.

Maybe the reason is that voters for the Fan Hugos have radically different criteria than FAAn Awards voters.

Viewed in that light, the miscommunication is much more understandable. Robert is upholding Trufandom's view while Nalini is more comfortable with the money-fame-power paradigm fans like Charlie Brown and George "Lan" Laskowski helped establish as an alternative over the last 40 years or so.

The fanzine field has already split, but it's entirely possible that such a divide is already underway.



whatever. And she is consciously working toward that goal, using fandom as a sort of minor league before winning a place in the majors.

Hey, maybe she'll make it. Look at all the others who have! She'll also make a lot of mistakes along the way. She'll learn a lot of lessons. If she's lucky (and smart) she'll learn them from the friendly and generous people in fandom who are always willing to show a neo the ropes.

FWIW, that helping hand came to me from Lee Hoffman. In 1952.

Eric Mayer

I'm glad I wrote to you about faanish education last issue because had I waited until this time I would have had almost nothing to say, your views on the matter being so close to mine. You are correct, I think, in ranking history as important but not of primary importance. In connection with that thought, I have noticed how often fans who undertake heroic efforts at digitizing classic fanac tend to concentrate on entire runs of particular zines. That strikes me as most valuable as a historical resource. It would be nice if someone were to take a scattershot approach and digitize good examples of a larger number famous fanzines. That's easy to say since I have no fanzine collection and no means of scanning zines nor any expertise! But wouldn't it be great if neos -- not to mention those of us without fanzine collections -- could look over a wide range of zines from the past?

I'm not sure what fanzines should be on such a list, although trying to select, say, ten might be a good exercise.

I do like the idea of collections of writing, but I think whole fanzines give a better idea of what Trufandom is about than articles outside their native habitat.

Speaking of fan history, Terry Kemp makes a good point in the locol about how biased it can be. In the real world there are enough competing historians and barriers to publication that it is more likely all sides of a historical issue will be represented and axe grinders will be

What Do You Think?

Is the fanzine field splitting into two divisions? Give us your opinion.

discredited. There are so few fan historians that no effective checks exist on those who want to slant history to their own ends. It can happen that fans will believe one person's biased account simply because the fan is a BNF and repeats it loudly and often. Particularly when the fan is talking about those who are dead or absent. Then too most of the writing fans refer to as "history" are actually memoirs. So much as I love fan history, I also have learned not to take everything every fan says about past events as the Gospel Truth.

I should add that I also enjoyed *The Blood of a Fugghead*, although not literally.

Jim Caughran

I suspect that people who are interested will learn about fandom, if they know where to look. I remember reading the paper copy of *Fancy-cyclopedia 2* all the way through, even sending (probably unhelpful) comments to Eney. Today, it's online, easy to refer to, and easy for anyone to update (!).

I think the great fanzines of the present are more important than fanzines of the past. They will create interest in the things that are now discussed, and a fan can look those up.

Your idea of a page of links to various information is a good one. An indexer would probably suggest a full breakdown of items as fully indexed as a good cookbook (goulash, beef, stew, Hungarian stew, maybe even paprika). In fact, Jack Weaver's automatic index to *Fancy-cyclopedia* is fantastic.

But you make it sound like a Project, not a natural process. Dougherty might have liked to get started on something like this, but I think we're better to let things happen naturally.

Thanks for making your fanzine readable electronically!

Robert Lichtman

You raise a number of interesting points in your second installment of "How We Can Improve Fannish Education." For instance, you write: "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." In my experience, some standard fannish references actually *are* best read "like novels," Meyer—for instance, both of Harry Warner Jr.'s fanhistory volumes, SaM's *The Immortal Storm* and Jack Speer's *Up To Now*. Sadly, only the latter is available as an on-line read. But there's a convenient "one-stop shop" for the others: NESFA Press has copies of the 1988 hardcover reissue of Sam's book for \$30 and both of Harry's books for \$25 apiece. For the budget-conscious, a Bookfinder search turns up copies of *All Our Yesterdays* for as low as \$11.49 and of *A Wealth of Fable* as low as \$20 (both prices include U.S. shipping).

And I'm reminded that back in 1959 when I received my hot-off-the-press copy of *Fancy-cyclopedia II* I read it through within days, eagerly turning the pages to learn about my adopted subculture (although back then I didn't use that word).

"A guide to existing fannish reference works would be a worthy pro-

To Eric Mayer

A World of Fanzine Reprints

Digitizing fanzines achieves two laudable purposes simultaneously. It preserves the fanzine in a highly readable and printable format and it instantly makes the material accessible to a far greater number of fans.

That said, I agree with Eric Mayer that digitizing a complete run of a specific fanzine may not be the best strategy. A more selective approach could result in the preservation and enhanced accessibility of more *excellent* fan material.

Electronic reprinting of an array of fanzines is one possibility. Another option is a reprint fanzine such as Terry Carr's *Entropy* or the Vegrant's *Heirlooms*. Yet another option is a reprint column such as "Entropy Reprints," which both Terry Carr and Robert Lichtman did so well.

Here's another fanzine idea. It isn't exactly the same thing, but I think it's potentially a valuable addition to Trufandom. I think there's a niche for an electronic fanzine that prints the best pieces from contemporary hard copy fanzines.

Presumably, the reprint would have to honor a grace period, maybe a month, to give the original fanzine a chance to draw its deserved response.

To Jim Caughran

Fanhitory, Chronicles & Memoirs

I confess to reading *Fancy-cyclopedia II* straight through — and I did the same thing with Jack Speer's 1946 *Fancy-cyclopedia*.

I'd say that the sequel-in-progress under the aegis of Richard Lynch, *Fancy-cyclopedia III*, is probably superior in scholarship, but weaker in readability. It is vast and highly detailed. It's an exhaustive reference rather than a rousing read.

The only aspect of *Fancy III* that I dislike is that it seems to be more of a chronicle than a history. That's probably what Richard intends, but I believe that a history should be interpretive as well as factual.

Perhaps the hope is that future fan-historians will be able to use *Fancy III* as the basis of more analytical works.

**To Robert Lichtman
The Warner Histories**

Thanks for the tip about NESFA Press. The Harry Warner books, despite some limitations, belong in every Trufan's library.

I was privileged to print installments of Harry's fanhistory column, "All Our Yesterdays," in my fanzines for many years. I still think the columns, in many ways, are better than the two books that followed them. A reprint of the columns came out many years ago and would be a great candidate for digitalization.

The books' weaknesses begin with a fundamental problem: All of Fandom doesn't take place in fanzines. I know some fans tried to be helpful by telling him about things that never reached a fanzine page. Harry's stubbornness kept Harry from incorporating such revelations into his Fanhistories.

Another difficulty was Harry's resistance to correction. There are plenty of little errors that could've been fixed, but weren't.

**More to Robert Lichtman
The Immortal Storm**

I have a soft spot in my heart (and maybe my head) when it comes to Sam Moskowitz's *The Immortal Storm*. I've read it a couple of times and enjoyed it thoroughly.

The reputation of *The Immortal Storm* has suffered in recent years. The mock-heroic writing style, twisty tence structure, self-centered narrative and numerous factual inaccuracies make it an unreliable historical reference.

The trouble, I think, is that it shouldn't be considered a fanhistory at all, but rather a memoir.

That doesn't cure its shortcomings, but it does put them in a more understandable context.

There is one thing, though. After I read *TIS*, I have to read an equal amount of Willis, Burbee and other great fanwriters to keep SAM from infecting my style.

My favorite memoir, however is Laney's *ASI*.

ject. 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." I confess that although I remember when the latter site came into being I checked it out but for some reason never bookmarked it. I've done that now, and plan to return for future visits—in the meantime having satisfied my sense of wonder perusing the costumes pages where it's almost stfnal that in fandom's past there were *slender* femmefans.

Of these sites I would venture that Fanac.org is the more valuable since it contains so much in the way of fannish reference works, classic and more recent fanzines, photos of fans from all eras, and...well, need I go on? One could get lost there for hours, even days.

"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!a!* 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." As someone who owns all of *Lighthouse*, most of *Quandry* (actually all, but two are missing their back pages), and all but the first five issues of *Oops!a!*, perhaps I should feel a little embarrassed that I'm not faunching to removing all the staples and scanning their hundreds of pages *now*, but it's just not something I have time to do, even though retired. And you acknowledge that, writing "that even with improvements in scanning, transferring a mimeographed fanzine to a digital file is time-intensive work." Whew!

It's been my fantasy for a few years now that Jim Halperin, owner of the entire fanzine collection of the late Harry Warner Jr. and, being well-heeled, will undertake scanning them all. Perhaps he could hire someone like John Purcell, who lives more or less in the neighborhood, to curate such an effort or (if John can't give up his day job just yet) consult about the priorities of such an effort (something I would happily do, too, if paid). One would hate to see time and money spent scanning old apazines full of mailing comments before more vintage and valuable material.

I not only agree that "best of," author and artist anthologies are a good middle path for now, but I've done them myself. Back in 1998 I successfully undertook *Fanorama*, a 100-page reprint of all forty of Walt Willis's fan columns in the Scottish SF magazine *Nebula*, plus his later columns continuing the title in Peter Weston's *Zenith* and the one orphaned column from when *Nebula* folded that appeared in an issue of my own *Psi-Phi*. And just five years ago I edited and Pat Virzi published *Ah! Sweet Laney!*, collecting a good selection of Towner's articles in '40s and '50s fanzines with considerable graphic augmentation (and beautiful production values entirely attributable to Pat).

You're right when you write, "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." That was certainly true with *Fanorama*, for which I have detailed sales information. I offered a discounted pre-publication price to bring in enough money to cover the cost of production, which sold 80 of the 150-copy edi-

tion. Seventeen more copies sold in the publication year, 1998. Nineteen more sold in 1999, and from there it dribbled downward: six in 2000, one apiece in 2001, 2002 and 2005, three in 2007 and one in 2009. And it's been available electronically since 2009.

I don't know the current availability of *Ah! Sweet Laney!* It has a page on efanazines, and from there one can click through to a PDF containing "one article plus flyer, cover art, and complete list of contents." Perhaps Pat Virzi will weigh in, updating the information on that page.

I never knew that Dian Crayne was once known as "Clancy." To me, fannishly speaking that name will always apply to Janie Lamb's wheelchair. (Now there's an Old Coot comment for you!)

I wonder how many readers will have knowledge of the Shadow fiction on which you modeled "Blood of a Fughead." When I read it I heard constant echoes of Terry's "Night of the Living Oldpharts," and I wonder if that might also have been unconsciously in the back of your mind when you wrote "Blood."

I see you made up for the extra "x" in Coxon last issue that Lloyd Penney points out by taking the second "e" out of his name this issue. The universe is now in balance! In his letter Lloyd writes, "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." Like Lloyd, I look forward to what Nalini might have to say about this possibility.

It was interesting to read in Taral's letter that he, too, has had what he calls an "ugly little run-in" with Nalini, and I look forward to his account of that in the next issue of *Broken Toys*.

Terry Kemp is correct when he writes, of Harry Warner Jr.'s fan history volumes, "they are neither complete nor entirely accurate." As I recall from some discussions of *A Wealth of Fable* when it first came out, Harry's source material is largely limited to what he read in fanzines since he seldom had in-person contact with fans and apparently didn't think to follow up on expanding what he gleaned from fanzines.

I have personal knowledge of one instance. In some fanzine back in the '60s, assing around, I fabricated a story that I'd run into Peter Vorzimer working as a used car salesman when I was shopping for a car in Los Angeles. Imagine my surprise, then, when upon my return to active fanac in the early '80s I acquired the 3-volume set of *Wealth* published by Joe Siclari that preceded the 1992 hardcover and found that story presented as actual fanhistory. For a long time I let it stand, chuckling to myself and pointing out Harry's amusing error to select fans who would appreciate the joke (a prerequisite being that they would know who Vorzimer was). But when I heard that Harry was polishing up the narrative for book publication I wrote him and 'fessed up to my jape.

WAHF: Steve Green, Shelby Vick, Anne Gray and Taral Wayne.

Got a Topic 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.

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

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.

**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

Brain Tumor Claims Jim Young

Jim Young, long-time trufan and budding science fiction novelist, died in hospital of a brain tumor on June 12. News of his grave illness circulated earlier in the week, but the tragedy of his death has hit his many friends very hard.

Jim Young entered Fandom only a little after I did in the mid 1960's and we had been fan friends ever since our neofan days.

Along with comrades Fred Levy-Haskell and Ken Fletcher, Jim Young founded Minn-STF and helped make Minneapolis a major fan center.

It is an understatement to say that we will miss Jim Young. He was talented, kind and loyal to his friends.

Stu Shiffman Suffers Stroke!

Well-known fan artist Stu Shiffman has suffered a stroke. Currently living and fanning in Seattle, Stu came into Fandom with Moshe Feder and Barry Smotroff as members of the Brooklyn Insurgents in the early 1970's.

Significant other Andi Shecter sends this message:

"The love of my life, the witty and erudite Stu Shiffman, is in Harborview Medical Center, recovering from a stroke. All I can say right now is that he is doing VERY well. I love him so many much, this is really hard. He's in ICU but can have visitors. Messages, etc. very welcome."

Joyce, Ross Chamberlain and I are rooting for a full and speedy recovery for our old friend and I know all of Las Vegas Fandom joins us in those good wishes and fervent hopes.

Whew! It's Time to Close

I think I earned my Faned Merit Badge this time, for reasons I will explain next issue. Until then— keep fanning! — Arnie Katz —

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To Calling Our
Subculture 'Trufandom'**
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**fen den: The Big Prize
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**A World of Fanzine
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Arnie — page 11

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Arnie — page 14

fanstuff #7, June 15, 2012, is a frequent 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 efanzines.com, thanks to kindly Mr. Burns.

Fanstuff 6/15/12

Reporters this issue: Joyce Katz, Gary Mattingly, John Purcell and me.

Member fwa Supporter AFAL