

fanstuff

R Lichtman

M Meara

E Mayer

Taral Wayne

G Spencer

G Cameron

T Kemp

P Charnock

Arnie Katz



In Praise of Faan Fiction

I love faan fiction.

I love to read fiction about fans and Fandom – and I confess that I love writing faan fiction even more than I love reading it. I must or I wouldn't have written so much of it.

Continued on page 2_

The Case Against Amateur SF & Fantasy

I strongly dislike amateur science fiction and fantasy as fanzine content. Fandom's traditional consensus is that, despite very rare exceptions, amateur Science Fiction and Fantasy is waste of fanzine pages.

If a Science Fiction or Fantasy story is good, it's virtually certain to find a professional market. That's particularly true in this era of electronic publishing, Kindle and other alternatives to print media.

Considering the quality of a lot of professional SF, I hope I may be forgiven for not wishing to read a lot of stories unlikely to come up to even that low standard.

Some fans want to excuse the low quality of amateur SF with the claim that today's amateur SF author is tomorrow's professional SF writer. Alas, that heartwarming thought is contradicted by empirical evidence. There are few, if any, amateur SF writers who have subsequently sold SF. Besides, Fandom doesn't offer writers much detailed, knowledgeable and objective criticism.

Given two amateur stories of approximately the same quality, the faan fiction story is likely to be more interesting to experienced fans than the SF piece.

It takes time to understand Fandom enough to write faan fiction. Faan fiction writers tend to have more fanwriting experience and, therefore, usually have had time to become better writers.

The lessons learned from writing anecdotes transfer most easily to a faan fiction story. After all, a lot of them are extended anecdotes.

"Write what you know" is good advice for writers. Faan fiction fits well with that counsel. In addition, Fandom is a ready-made background for writing stories, which makes it a lot less demanding than creating a whole world from scratch. (AK)

My great affection for Faan Fiction does *not* extend to Amateur Science Fiction and Fantasy. There's no reason to inflict such material on fans and it pleases me that the fannish consensus has solidified against those space-wasting stories over its 80-plus years. (*See sidebar on page 3.*)

Faan fiction first appeared in fanzines in the late 1930's. Its popularity has fluctuated, but the hobby's literature boasts many stories about fans and Fandom.

The most popular types of Faan Fiction are:

Dramatized Anecdotes. Despite the large number of fans who've become professional fiction writers, very few sullied fanzines, and their subsequent reputations, by committing amateur SF. Those fannish pros may have learned applicable lessons from writing up real, exaggerated and wholly imaginary anecdotes. Walt Willis' *The Only Way*, about wooing John Berry back to Irish Fandom, is a good example of an anecdote extended and elaborated into a full-length story.

Parody and Satire. What could be more natural than fans of science fiction and fantasy writing SF&F parodies? None know its weak points better than those who love it. A sterling example is P. Schuyler Miller's *Alice in Blunderland*.

Insurgents like Charles Burbee often cloaked their fan nish social criticism in faan fiction. Well-done satire is a mirror that makes us see shortcomings we'd rather ignore.

Brandonization. This type of faan fiction transposes a piece of Mundane writing into fannish terms with humorous intent. Terry Carr, one of the perpetrators of the 1950's hoax fan Carl Joshua Brandon, invented the form and is its best-known exponent. Among his many fine Brandonizations are *The Cacher of the Rye* and *Egoboo for Algernon*. Moshe Feder also rates mention for his *The Mimeo Man*. (Terry wrote *My Fair Femmefan*, but he didn't parody the music.)

Pastiche. Sometimes the object of a faan fiction story is to parody the style, rather than the content, of an existing piece. Lin Carter's "Kiss the Blood" series in the Lupoffs' *Xero* is a tour de force of this genre.

Humor. Laugh-provoking faan fiction stories with original plot and characters form an important category. John Berry's Goon Bleary detective yarns are primarily funny without advancing profound themes.

Humorous faan fiction is a very handy category. It gives a

humorist the chance to write about things that are funny, but which might be far too wounding if attached to real people.

Sercon Faan Fiction. Ted White coined the term and his *Stellar* brought the category to Fandom's notice. These stories use the full range of fictive techniques to create stories about fans and Fandom. Sercon faan fiction, even when it contains as much humor as *The Enchanted Dupli-cator*, have the same goals as Mundane fiction, except applied to our subculture.

My favorite sercon faan fiction story is *Way Out West in Texas* by Marion Zimmer Bradley. It deals with the difference between growing close through fanzines and correspondence, and relating face to face. It recounts the first meeting between two such friends at a convention, where differences that had not come into their paper relationship destroys their budding romance.

I've written every type of faan fiction, including the 2011 fan novel *The Fractured Circle*. I have a 31,000-word story that couldn't be more different than *TFC* that Joyce is editing, and I've written three "Tales of the Uncanny Collator" in the last month.

Why do I write so much faan fiction? I don't have a definitive answer, but thinking about it has given me some ideas.

I like a challenge. Since I came to some understanding of our subculture, I have attempted every type of fanac. I've tried my hand at just about every genre of fan writing and every category of fanzine.

I write fan fiction because I like writing it and my friends like reading it. The content of **fanstuff** tells a lot about some of the things I like best about Fandom: entertainment and communication.

Fannish humorists often face the problem of where to draw the line. Mundane humorists can fire jokes about famous people with impunity, precisely because they're public people.

I don't think we can call well-known fans and BNFs "public people" in the same sense as Kim Kardashian.

Trufandom is a small hobby group. No one participates with the expectation of becoming the butt of an endless stream of one-liners. I've had some "gentle fun" with fan friends whom I know won't be offended. I often make myself the object of the humor, because I know I can take it.

Faan fiction is quite liberating for fan humorist. I can make the jokes, even outrageous ones, without hurting someone I like *or don't want to fight).

There isn't much faan fiction written at the moment, which is one of the reasons for this essay. I'm hoping to stimulate discussion of faan fiction and the creation of more of it.

— Arnie

Some Author's Notes for the Tales of the Uncanny Collator

A number of **fanstuff** readers have commented, mostly favorably, on the first two stories in my current series, "Tales of the Uncanny Collator."

Thanks to everyone who has offered me encouragement. It definitely provides the extra incentive to keep at it.

I generally don't respond directly to literary criticism, good or bad, as a show of respect for critics. These author's notes will answer some of your questions and also give you some idea of what I think I'm trying to do.

The first "Tale of the Uncanny Collator" was an experiment. I liked the results well enough to get me to do a second, longer story. Between issues of **fanstuff**, I'm now working on a third one.

I don't know how many more of these stories there'll be after that, but my *intention* is to continue the series. I have several ideas percolating; some will turn into more faan fiction.

The series' premise is the intersection of the world of Fandom with the world of thrills, chills and the supernatural. I don't let my own skepticism get in the way

Old time radio shows, especially *The Whistler*, inspired the Collator character. The Collator doesn't closely imitate the Whistler, but it does serve the same function in the story, a super-narrator and commentator. Use of the Collator also helps me keep story word counts within reasonable bounds.

The stories are not Brandonizations or Parodies. I'm deliberately picking iconic themes like communication with the dead and wish-granting objects, but the actual treatment is original. The characters and plots are not plucked from any existing story. (AK)

It's
Fanac
Time
in
Canada!

Yesterday, Today and Tomorrow

Taral Wayne

Allow me to resurrect an oft-overlooked fandom: Canadian. There have been several Canadian fandoms, in fact.

In a nutshell, the oldest strain dates to the late 1930's and continued through the 1940's, when the *Canadian Fandom* crew put on Torcon 1 in 1948. The Derelicts and Derelict Insurgents carried on the tradition in the '50's, and produced at least one memorable zine, *A Bas*. The close of the *CanFan*/Derelict era was probably the late '50's and early '60's – the Dutch Ellis-Norm Clarke years.

The next phase of Canadian fandom had some ties with the earlier one, but was essentially a fresh start. It arose almost all at once in the late '60's and some would say it peaked in 1973, with Torcon II and *Energumen's* Hugo.

Although Mike and Sue's zine ended shortly after the worldcon, the esprit was carried on through the '70's by Victoria Vayne, myself and a number of others.

On the west coast, fandom took root in Vancouver as the BCSFA. In the late 1970s, while Victoria and I were mainly busy with *DNQ*, another significant fan center appeared in Winnipeg – Decadent Winnipeg Fandom. It was matched a couple of years later by the emergence of an even stronger Edmonton fandom.

Sometime in the mid 1980's, I think the second phase of Canadian fandom ground to a halt.

It wasn't dramatic. I can't name a year upon which the funeral wreath can be hung. It was just sometime between 1984 and 1988, as fanzines and clubs began to lose momentum and petered out.

By the 1990's there was very little happening. BCSFA continued to grind out monthly newsletters, other little clubs hung on in isolation, there was Dale Spiers insular *Opuntia*, and a couple of odd characters on the West Coast trying to carry the torch.

I can't tell you exactly when the third phase of Canadian fandom began. I'm not even sure whether there *is* one or not. It certainly didn't begin at any particular time with any special event.

It isn't homogeneous at all. In fact, Canadian fandom at present resembles a distinctive fandom less than it does a few embers scattered around after the fire is put out.

The main focus seems to be Vancouver, where the two odd characters mentioned earlier, Garth Spencer and Graeme Cameron, are doing their best to keep alive the tradition of fan pubbing. Graeme has even gone to the extremity of creating a Canadian fanzine fans award. There is a lavishly produced clubzine out of Ottawa called *Warp*, but few people are likely to have heard of it, as the download site is protected by password – you must be a member of the local club or get the password personally from the editor, a process guaranteed to result in obscurity. (I had never seen one myself until a few days ago.)

In Toronto there is Lloyd Penney, Murray Moore and me. Not that we form a local group, by any means. I rarely see the other two and I don't know how close Murray and Lloyd are either. We fanac apart.

As Canadian fans, we do not seem to have a common style, outlook or purpose. We do not project ourselves as a fandom. Those of us who dabble in fanzines on a regular basis are not regarded as members of a separate but coherent subset, but as outliers of the nearest American fan center, or members of fanzine fandom at large. What Canadian fandom lacks in commonality among its own components, it lacks in commonality with the rest of fanzine fandom.

While Vancouver fandom is busy doing its own thing – apparently trying to preach fandom to the mainstream and provide a public utility, Dale Spiers is in his own little world, largely unheeded. Lloyd and myself may talk of personal and local experiences, but plainly play to American, British and Australian audiences.

I have no idea what they are trying to do in Ottawa, but from one issue I've seen it appears to involve a heavy dose of media fan fiction.

It all boils down to one key premise. A handful of disconnected fan groups without common borders simply is not likely to be seen by anyone as a fandom in its own right.

Then, of course, there are conventions... There are still many of those in Canada, as many probably as there are anywhere else. I even know some of the people heavily involved in their running. More power to them, but that's another world, not mine. I even look suspiciously at Corflu as an alien intrusion.

Graeme Cameron

Odd, eh? Cool! Something I can be proud of.

Odd in the sense of carrying on a dead tradition? Heck, politicians do it every day. Why not a fan?

Truth is, I enjoy pubbing my ish. It's a great, solitary hobby with occasional feedback that adds a bit of zip.

The fact that I do it for fun is missing from your letter. That I am currently (temporarily) gafiated is because I've got to do some intense unfun stuff (winnowing my possessions) for a little while (I hate throwing anything out, but gotta do it).

Then I'll be able to relapse back into the fun stuff working on this or that project as my mood and whim direct.

In short, my fanac is selfish. I do it for me, because it amuses me and gives me pleasure. So far. I don't think Prime Minister Harper's dour influence is so great that we are now forbidden to enjoy our little hobbies. I think we're still allowed to have fun.

Fandom, ultimately, is a bunch of individuals doing their own thing. Sometimes there are sufficient numbers of such to jell into a popcult sense of community, and more often not. I can't speak to the motivation of the other glowing embers in the ashes of Canadian fanzine fandom, but I do my fanac

**Taral
Wayne**

**Graeme
Cameron**

&

**Garth
Spencer**

The Story Behind Fanac Night in Canada

I start watching my email inbox like a hawk the minute I dispatch an issue of **fanstuff**. Joyce, who has usually just finished a long proof-reading session, sits with me in my office. It's like the cast of a Broadway play waiting for the first reviews.

No matter what we're actually doing to pass Friday evening, thoughts of the latest **fanstuff** are never very far in the background. Joyce's additional contribution is to periodically ask, "How many locs are there?"

Taral Wayne had the distinction of sending the first loc on **fanstuff #9**. His cover letter mentioned that he had copied his loc to Garth and Graeme. Sure enough, I soon received letters from them, responding to Taral's loc.

Ordinarily, this might've caused a problem, because I have a firm policy against printing a response to something printed in that same issue. Not even when it's more or less self-inflicted.

However, Taral, Garth and Graeme kindly unshackled me by suggesting that I run their letters together.

So I have taken their four pieces of correspondence out of "locer room" and am presenting it as a separate piece. Part of Taral's loc wasn't related to Canadian Fandom, so I put that portion in the letter column.

Calling Canadian Fans

This looks like the start of a wide-ranging and lovely discussion of Canadian Fandom's past, present and future.

While everyone is welcome to comment, I'm especially eager to hear from the Canadian fans. There are quite a few of you and I hope you'll share your recollections, opinions and suggestions.

for myself, for fun. Justification enough I believe.

Is having fun odd? If so, today's reality is even drearier than I suspected.

Garth Spencer

Plus ça change, plus c'est la même chose. Nothing you wrote surprises me. What does surprise me is how long it takes for communication to happen, or at least observation. I should say the disconnection between Canadian fans and groups is not unusual in fandom at large; there's no reason why Arnie Katz should be surprised there are distinct fanzine groups, for the same reason American fans can expect to be generally unaware of Canadian fans.

Item: I read a bunch of mid-70s fanzines, mostly from Edmonton, while I was in Victoria in the early 80s; somehow it took decades to realize that was neither the same social environment around me, nor the social environment in fandom generally, once I escaped from the asylum.

Item: Graeme didn't tell me for five years, after Vancouver's last Westercon, that he saw a club ready to tear itself apart in 1991-92, when I was trying to get a dialogue going on why that Westercon nearly bankrupted us. Apparently it didn't occur to him that I was completely outside the circles of communication I was in.

Item: someone or other contacted me about trying to contact VCON; I had to tell them I was not involved anymore and referred them to the people they should be talking to.

Item: later on, I acquainted Graeme and a Vancouver Island correspondent with each other's understandings of convention practices - i.e., Graeme takes it that a fan-run convention can't afford widespread publicity because there's no budget for it, and David sees VCON among other conventions stuck in pre-1980s habits that don't serve them well, and in fact undermine their event planning. I forget whether Graeme has a position with the current VCON committee, not that it matters.

I could go on, either with recent examples about a regional conrunner's convention, or with historical examples from the beginnings of the Aurora Awards; in any case, the fact remains that communication and awareness usually doesn't happen.

Graeme Cameron

Actually the club did tear apart. Many left because they could no longer stand the constant withering over Westercon. Some did not leave VCON, but chose to leave BCSFA far, far behind, for the same reason. People were perfectly aware of what went wrong. It was the constant demand to relive Westercon over and over, as if that would somehow correct the past, that drove people away. They wanted to prepare for the future, not wallow in self-flagellation. Not everyone has a guilt complex over their 'failure' to prevent poor fiscal management. What happened happened. Get over it.

As for 'not telling you', I thought it was bloody obvious what was happening to the club post Westercon. Besides, you never asked.

Further more, I had a lot of fun at Westercon, so did a lot of people. It was only a failure in the narrow sense of VCON finances, which are totally irrelevant to the vast majority of congoers.

Our response was to lie low, try a few mini-cons, then gradually work our way back to full conventions. This worked.

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David sees VCON among other conventions stuck in pre-1980s habits that don't serve them well..

READY... AIM...



Actually I have advocated adverts, but only if there's room in the budget.

As for David, I was struck by his comment that VCON died after VCON 20. Seems odd, since we have put on 16 VCONs since serving a minimum of six or seven thousand people in total. That doesn't sound like 'dead' to me. I rather gained the impression he didn't like VCON any more since it was

no longer 'his' vision of VCON.

VCON is a general interest con, one of the few remaining. No sense serving traditional fandom, that's dead (at least in B.C.). No sense competing with anime, or gaming, or any other narrow interest, as they all have their own specialized cons. We're a bit of a sampler, offering multiple choice possibilities (more so than Fan Expo). And we are quite successful at that. Last year forty people volunteered on site because they enjoyed the con so much. We broke even. That's all we need to do. We're not in it for profit.

In my opinion you will never be satisfied by VCON, ever. You have a tendency to demand everything must be written in stone before anything can be done. There's no point in pinning down and defining the perfect convention because nothing stands still, everything is in constant flux and always will be. The key to success is constant flexibility, intelligent opportunism, and willingness to innovate. A fixed, definitive convention manual 'bible' is like a computer, obsolete even before it is made available.

Besides, most concoms have very little time to devote to VCON. It's only a hobby after all. Real life comes first. Consequently most people do not possess the patience to listen to endless rehashings of the past in the vain hope of a miraculous epiphany of some sort. They've got to get on with doing what needs to be done. No time for anything else.

Has it never occurred to you that reinventing the wheel every year is actually a GOOD thing? A small council of elders (including myself) can point out obvious mistakes. Meanwhile new people often come up with new solutions to old problems. Keeps the Con alive.

As for communication, one of the biggest problems facing VCON has always been TOO MUCH communication, in that everyone feels free to kibitz with their two cents worth. Often a meeting would end with no decisions made whatsoever. Now meetings are much more disciplined. No one is allowed to speak off topic, and are often confined only to those concom who have reports to deliver. The new system works much more efficiently than the old anarchy.

To sum up, literate people tend to overrate communication and talk talk talk. Less talk and more action is what is needed. That's how things get done.

VCON endures. If we run out of people willing to be concom, or we lose too much money (for whatever reason), then VCON will end. Otherwise we go on. Simple as that.



The Golden Rules of the Letter Column

“Loccer Room” is an unfettered and uncensored letters forum. In order to promote full discussion of the topics raised in **fanstuff**, I’ve established some rules for the section.

There are no editorial interruptions or revisions. What you write is what I’ll print. My comments are in the skinny columns.

When a writer addresses a topic the full text is always printed. It’s like posting on an e-list, except that it’s easier to read and won’t bury your contributions at the end of a seemingly endless thread.

Apologies for disagreeing with the editor are unnecessary. The last thing I want to do is stifle anyone’s opinions. I’d like to keep the column free of personal attacks, but I don’t care *what* you write as long as you make your case intelligently. Fact is, I don’t even have a firm opinion on many subjects raised in **fanstuff**.

I’d like everyone to write every issue, but I understand that won’t happen. Write when you can and ignore the crushing guilt.

Robert Lichtman: First and Last

The Fannish Hand of Fate, so often benevolent, is yet capable of dishing out a low blow. That’s exactly what happened to the innocently unsuspecting Robert Lichtman.

The Sage of Fandom sent his weekly loc to **fanews**, perfectly typed and definitely before the deadline, but then that sneaky Fannish Hand of Fate disrupted email service sufficiently to cause Robert’s letter to go directly to the Chorp Dimension. That’s where the original is now, presumably resting comfortably among the untold thousands of lost, misplaced and accidentally deleted fanwritings.

When Robert received the issue and saw that his letter wasn’t in “loccer room,” he did not grieve or lament. Instead, he Took Action.

Robert reacted with the practiced sureness of a BNF. He wrote to me about the problem and, acting on my reply, sent me the replacement copy that leads off this issue’s column.

loccer room

Robert Lichtman

In “What’s Fair For Fan Funds?” you write: “Auctions at the four Las Vegas Corflus averaged about \$1,500. Requests from fans who donated items and requests from existing funds resulted in a disbursement of half of that \$1,500 to the funds.” It’s my view that it’s valid for fans donating auction items to request that all or part of the proceeds from their sale go to the fan funds they designate, but I think it’s improper of the funds—if not directly donating auction items themselves—to request a cut from the proceeds of Corflu auctions. To me that’s overreaching, and from what I’ve read in recent years about the finances of the travel funds that have a North American nexus (TAFF and DUFF) they are in decent shape and should not come with tin cup in hand.

As to your specific questions:

“Should Corflu give money to fan funds that don’t directly involve Corflu?” I don’t think so. Of the funds you name, GUFF and CUFF have no specific connection with Corflu; the winners of those funds do not travel to U.S. destinations. The same applies to another fund you didn’t mention: FFANZ winners shuttle between Australia and New Zealand.

“Should the financial condition of the Corflu holding the auction be a factor or should the con consider donations to fan funds one of its expenses?” Yes and no, respectively. Corflu committees should not have to suffer a loss as a possibility, which could happen if donations were built into running one—and which might make some fans unwilling to take on the task. To repeat, donations to fan funds should *not* be “built in” to the bigger Corflu picture except, as you noted, when fans contributing auction items specify that a portion of the sale of them go to some specific fund.

“If Corflu should contribute, how should the size of the donation be figured? (flat amount, percentage of auction receipts or receipts from the auction of items with funds earmarked by their donors.)” I think that only the latter should be considered as required because to do otherwise would be untrue to the intent of the contributors. Beyond that, Corflu donations to fan funds, if any, should be made on the same basis that profitable worldcons have done for years: *after* all expenses of the convention have been paid. (I’ll always remember what an amazing day it was when as TAFF administrator I received a \$1,000 check from the 1986 worldcon!)

“If you feel that Corflu should allot a percentage of auction receipts to the fan funds, what percentage should be set aside for the funds?” I

believe my answers above address this point, that no specific percentage be imposed on such donations beyond the items contributed with fan fund strings attached.

All I can say about “Trial By Frequent Fanzine” is...*wow!!* And I have to confess to not having enough spare time this week to read “The Guide to Doom.”

Dan’s article on the gradual, looming and then sudden inevitability of a Corflu in Portland was a highly entertaining read. He mentions the “short visit” with Carol and me on one of his and Lynn’s Bay Area trips, which we remember fondly. And we visited Steffanland in July 2007 after spending a night at Crater Lake. They took us around to some interesting parts of Portland, and we did some exploring on our own. Both of us loved Portland, and are looking forward to visiting again next year—for Corflu and for exploring the city some more.

In Steve Jeffery’s letter he writes, “Then I look at Robert Lichtman’s letter in response to your ‘How We Can Improve Fannish Education’ and I start to get worried that we’ll soon be introducing reading assignment lists and entrance exams. Er, isn’t this supposed to be a hobby? Or is treating fandom as a hobby one of the signs of non-Trufannishness?” Having a look at the letter in question, I don’t see where I came even close to what Steve’s worrying about. For some of us, learning more about our subculture is part of our hobby. I offered a list of reference works on SF fandom for anyone interested to pursue, but with *no* suggestion that one should or must. I would be against any suggestion that it be mandatory.

What a drag to read that Lenny Bailes’s credit card number was stolen, and I’m with you in hoping that it wasn’t because of anything to do with the Glitter hotel. I’ve only had that happen to me once, and it must have been done by a very timid thief. He or she made an initial charge of 25 cents at a parking meter in Chicago. Probably this was to test the waters before moving on to the big time. But it alerted the credit card company that something might be amiss, since it happened nearly 2,000 miles from where the card was customarily used. So they were ready when the thief tried to charge a bunch of clothing at a Gap store, refused the charge, and were on the phone to me within hours. The card was canceled, and I had a replacement with new numbers in less than a week. I hope Lenny’s “necessary steps to secure his funds” were similarly painless.

Eric Mayer

Happy 66th Arnie! I am 3 1/2 years away. That looms as an important birthday for me because I’ll be able to collect Social Security without giving up all my other work -- which seems to be demanded of self-employed writers who would like to begin collecting their SS early. No earning anything on the side for us. We’d be declared ineligible. Maybe you haven’t come up against that, however.

Anyway, hope it’s a good day. Maybe Las Vegas will do something special. I recall when I was living in Weehawken, a short walk from a park overlooking the Hudson, you were still in Brooklyn, and man did

To Robert Lichtman Fan Funds & Corflu

Your comments about the relationship between Corflu and the fan funds have a lot of merit, but some of it is likely to be a tough sell to the more ardent supporters of these estimable fannish charities.

I wrote the essay to start a discussion, because Corflu chairmen often find themselves in an uncomfortable position. When fine and worthy fans plead on behalf of fine and worthy fannish charities, it is very hard to refuse.

I disagree with one small point you made. I don’t think that Corflu should auction any item for which Corflu won’t receive at least half the selling price.

That’s practicality, not philosophy.

Money is always in short supply and time for auctions at Corflu is at a premium. Items to be auctioned solely for the benefit of something other than Corflu should, at the least, be held back until all the items that do benefit Corflu have gone up for bid.

More to Robert Lichtman Fannish Education & Socialization

I don’t think Steve Jeffery is entirely serious. At least I hope not.

Worry about a dystopia in which neofans must attend classes and pass a final exam seems unnecessarily alarmist. After all, Fandom has been educating and socializing neos for more than 80 years.

Like you, I don’t see it as a chore to learn about our hobby. Fandom has a rich history and literature.

Of course, many of the folks in Mass Fandom have little or no need for such education. Their involvement is so partial and passive that they don’t have any real use for such knowledge.

There’s Still Time to Discuss The FAAn Awards

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

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

To Eric Mayer

The Mechanics of Retirement

My situation is somewhat unusual, because I was on full disability (due to blindness) for several years before I became eligible for Social Security.

Another factor is that I have generally written and edited for a company, mine or someone else's, that withheld rather large Social Security contributions.

More to Eric Mayer

Small Press Publishing

Las Vegas Fandom is well-provided with pagans, including James Taylor and Teresa Cochran, who are members of a Druid Circle. So far though, I don't see any signs that any of the local pagans are preparing to perpetrate a fanzine.

My interest in small press publishing is centered on books rather than magazines. Joyce, Bill Kunkel, Charlene Story and I did start a magazine, *Main Event*, that quickly grew into a professional magazine, but my other magazine start-ups all started at the professional level.

Joyce and I have flirted with the idea of starting a small press to produce fannish anthologies. I don't see it as a money-maker, but I believe there'd be a lot of personal satisfaction in creating a library of books that would be readily available to fans for many years to come.

To Mike Meara

The Facts of Corflu Finance

I appreciate the sympathy, but I must emphasize that Joyce and I expected to go in the hole financially. It was by design, not due to stupid budgeting.

We don't ave kids or much in the way of needy family, so we enjoy spending money on our friends to make their good time a bit better. We lost more money on Corflu Vegas and Corflu Silver, because we were a high-income couple and had the dough to spare. Now retired, we had to be more careful this time.

New York ever put on a fireworks show for you!

I sampled some of what folks referred to as small press zines back in the late eighties. And the ones I got had indeed formed clusters of editors/writers/zines rather than being just isolated zines. The small press movement didn't have such a coherent sense of identity as sf fandom, perhaps because it was so much larger and less homogenous but there definitely were communities within it.

Oddly enough I haven't been able to find many of the small press writers I admired on the Internet. For example, a favorite of mine, Sean Hill, wrote a lot about diners but I haven't found anything about what he's up to. One exception is Randy Russell. I wrote an article or two for his zines and published some of his stuff myself. There was a movie made out of his zine, *American Job*, and he has books published. But whether he's still involved in small press I don't know.

I published six issues of *Deja Vu* which included a mixture of material from people involved in sf fandom, small press and mini-comics. It seemed mostly of interest to small press folks, perhaps because its format was the small press standard -- badly xeroxed digest size! There was a lot of talent represented in those zines.

One very active zine category I stumbled on was Pagan zines. Holy cow! Or should I say "unholy". Twenty-five years ago there were endless pagan zines, all looking pretty much like crudzines. Given the covers tended to picture something mythological you would easily mistake them for fanzines until you started reading.

Maybe you could do a crossover, you know, about the Goddess of Fandom.

Mike Meara

I was sorry to read that Corflu Glitter lost money, and such a substantial amount too. This situation cannot be accepted as the norm. If we consider it as the economy in miniature, what is it to be? Higher taxes (= membership fees) or austerity (= less food and drink in the con suite)?

Regarding fan auctions and the distribution of the proceeds there from, it's clear to me that if the donor specifies a recipient for the proceeds of an item, then that wish must be respected. However, the convention is providing the platform, and should be able to insist on 10% (and maybe more) of the proceeds going to its own funds.

Fanstuff continues to gather pace. Keep it up, you mad fool you!

Taral Wayne

Is my email in time to be read, digested, meditated over, and a loc sketchily imagined before the next issue is in the mailbox. Then what? Ignore the new issue while I write a loc on the old? Or read the new arrival, wiping all memory of the last from my mind?

More to the point, how the heck can I put out my own frequent personalzine if yours comes out twice as fast?

There have always been divisions in fanzine fandom, I don't know why it would seem like a new development. Weren't New York fanzines quite distinct from LA area ones? Could anyone fail to recognize the laid

back, kaftan-personality of fanzines from the Pacific Northwest? Did you have to measure the A4 paper to appreciate the difference of Australian and UK fanzines? Admittedly, none were strangers in the other circles, but the distinctive gestalt of each major fan center was one of fandom's most persistent features.

Pat Charnock

Thanks for keeping us Charnox on your mailing list. I read Fanstuff each week, but by the time I'm ready to respond, you've usually sent the next issue, so my comments seem redundant. But there's always something thought provoking in your weekly zine.

I consider myself a fanzine fan these days. Sounds simple to me. I read most of those I'm sent, I occasionally write a loc, and I may yet go into publication again. And recently I've been getting interested in your definition of Trufandom. I had thought you were using it to describe my fandom. I don't much like the term, it sounds elitist, as if Trufandom is the one true way, and there is no other. Well, there is. Fans come in all shapes and sizes and persuasions, and although I may be a bit shy, and therefore not so inclined to socialise outside my own fandom, I don't consider my fandom is the only way.

But then you talk about "a connection between these two subcultures like the one between Trufandom and UK Fandom". And you've alienated me. If Trufandom is for fanzine fans, shouldn't it include UK fanzine fans? And you're using Trufandom to define a subset of fandom, but UK Fandom - media, fanzine, con runners and everyone else - is just lumped together.

I'm baffled, Arnie.

I'll observe in passing that in your blurb for Corflu XXX (Boomchickawawa), you've correctly given my name and address, but suggested that cheques should be made payable to "Pay Charnock". I'm not sure what the bank will make of that, and would prefer to receive cheques payable to me. Bring 'em on! I'm sure it will be a great con.

Terry Kemp

I had to read the entire issue to find the most important bit...

Happy (belated) Birthday, Arnie!

Only 66! Is this like the bit in the Ashton Kutcher comedy, *Killers*, where we need to double this figure and then times it by ten to arrive at the true figure?

I have a new fannish term to coin, it probably won't take off or last, and may not make sense to most, but here it is:

Mystiboo

If egoboo is the pleasure received from public recognition of voluntary work (Wikipedia), then Mystiboo is the bewilderment received from public recognition. No pleasure associated at all, but instead the incredulity, a sense of unreality and astonishment that recognition is given.

I'm always filled with mystiboo when anyone mentions my name.

In response to Dick Lupoff's letter when he questions why I didn't mention *The Immortal Storm* earlier when I commented on several early

To Taral Wayne It Just Keeps Comin'

I'm the only one who needs to battle the deadlines for fanstuff. It may help a little to think of fanstuff as running like a bus route rather than an airline. If you miss your flight by 10 lousy minutes, you're pretty much out of luck. If you miss the bus by 10 minutes, there's another one already headed your way.

If your letter of comment misses the next deadline, it'll be first in the queue for the following issue's installment of "loccer room."

CORFLU XXX

May 3-5, 2013
Portland, Oregon.

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Join By Mail:

(checks payable to Lynn Steffan)

Mailing Address:

Lynn Steffan
2015 NE 50th Avenue,
Portland, OR 97213.

UK Agent: Pat Charnock

(checks payable to Pat Charnock)

Mailing Address

Pat Charnock
45 Kimberley Gardens,
London N4 1LD UK.

Contact us at:

steffanlandpdx@comcast.net

Visit our website: www.corflu.org

To Pat Charnock

Trufandom and UK Fandom

The answer to your question is “dual citizenship.” UK Fandom is an old and honorable subculture with its own fanhistory, traditions and literature. It’s in no way subordinate or included within Trufandom. Many British fans don’t share the interests of Trufandom and have little or no contact with it. Many other UK fans, while maintaining activity in their native Fandom, are also active in world-wide Trufandom.

It would be inaccurate, as well as condescending, to characterize UK, Canadian, Australian and Southern Fandoms as mere appendages of Trufandom (or Core Fandom, if you prefer.)

To Robert Lichtman

Befriending Southern Fandom

The closest I’ve ever come to living in the South is southern Nevada, but I’ve had a long association with Southern Fandom.

I was an active member of SFPA in the late 1960’s, I had two different co-editors on *Quip* and I’m married to a southerner.

Drawing the groups closer is not an overnight project. There is suspicion and resistance in both camps, but I hope we can work together to overcome such obstacles.

More to Robert Lichtman

The *Immortal Storm* Sequel

Thanks for contributing the information about Sam Moskowitz’s sequel to *The Immortal Storm*.

I haven’t read it all, but the chapters I saw struck me as considerably less interesting than SaM’s original book of memoirs.

The reason may well be that SaM’s life changed a lot after World War II. He was a hyperactive fan in the center of things during most of the period *TIS* covered.

As SaM focused on his professional writing and editing career, he no longer played a big role as a leader in Fandom.

classics of fan history.

The main reason I didn't mention it before is that in the October 2010 (vol. 9, no. 5) issue of my fathers' ezine *eI*, I posted part 8 of my research on The Anthem Series. It includes a very lengthy synopsis of *The Immortal Storm* intended for those who do not know of this title, for those who do not have access to the book, and might want to read it after reading my synopsis. I didn't think it appropriate in a serious discussion of these titles to bring attention to my minor contribution, but, well...here it is.

In passing, I must admit to a certain fascination regarding the coincidence of your opening artwork, Arnie: Mayberry, Opie, and Andy's passing.

In the future I will pay more attention to your opening artwork and see if I can discern more such, which I'm sure you'll maintain are all purely coincidental. We'll see...

Not only would I dearly love to see Wally Weber at the upcoming Corflu, but I'd also love to see Dick Geis. My interest is not enough to draw these two illustrious faneds to the event. I suspect that their peers attending need to step up their participation in such a campaign.

Looking forward to more mystiboo,

Robert Lichtman

Your article on “fanzine divisions” summarizes the situation well, and you correctly note that I’m one of the fans bridging what there is of a divide between “us” and Southern Fandom. Perhaps it’s because I lived in the south during the ‘70s so the bigger culture is known to me. And I was also a member of the Southern Fandom Press Alliance (SFPA) in 1997 and 1998, producing half a dozen issues of *The Northern Californian* before dropping out. There was a seventh issue, too—actually the first, produced *before* that bunch, for the thirtieth anniversary mailing in 1991. I also set some kind of record for time served on the waiting list of SFPA—got on it back around 1989 because it looked to be an interesting group of people and kept dropping myself to the bottom when I reached the top, initially because I’d gotten on when I was administering TAFF and didn’t have the time to spare and later because I wasn’t sure if I could handle it. And as it turned out, I couldn’t; it was the One Apa Too Many. But I’m comfortable being on Curt’s Southern Fandom Classic Ya-hoogroups—that much activity I *can* shoehorn in!

I wish Terry Kemp loads of luck in his efforts to convince Wally Weber to come to next year’s Corflu in Portland. You write in a sidebar: “I also think Wally Weber is unfairly slighted as a humorist and fanwriter. He is one of the most purely funny fan writers. Like Chuch Harris and Calvin Demmon, Wally can make humor out of thin air.” As a longtime member of SAPS, I’m in the enviable position of having a front row seat for Wally’s quarterly outings. His fanzine *Key Hole* is a major highlight of each quarterly mailing as well as almost always being the largest zine, and to me a SAPS membership is well worth having and maintaining in order to get to read Wally’s offerings. (Minimum activity is only six pages every other mailing, and one must have six pages in the first mailing of one’s membership.) As it happens, there are open membership

slots. Dues have been \$5 a year because the OE and nearly half the membership live in the Seattle area, and mailings have been hand-delivered to one member's house for pickup. But the OE, Burnett R. Toskey, is moving to Southern California in August and the dues will double. Any interested in joining can contact Toskey at brtoskey (at) comcast (dot) net.

And sadly, SAPS is down to only thirteen members. Carol Ballard, widow of the legendary Wrai Ballard, passed away on June 18th. She was 81 years old. Formerly Carol Murray, she and Wrai married in 1968; he died in 2009. The funeral was yesterday, and quoting an e-mail from Wally, "It will also be Wrai's burial. Her casket was constructed with a compartment that will contain Wrai's ashes. It will be a simple burial with no graveside ceremony." There will be a memorial service on July 14th followed by a wake at their daughter's house.

About *The Immortal Storm* Dick Lupoff writes, "This 'history of fandom' was first serialized in a fanzine (I'm sure Robert Lichtman can provide detailed data) and then published as a hardcover book by one of the early fan-owned publishing houses." There's a little more to it than that. SaM's "history" was serialized in A. Langley Searles's *Fantasy Commentator* between 1945 and 1952. A mimeographed edition limited to 150 copies was published in November 1951. It's brad-bound because at 160 pages it far exceeded the capabilities of any stapler. Credited with typing and mimeography are G. M. Carr, Richard Frahm, Wally Weber (he keeps popping up everywhere!), Bob Johnson, Burnett Toskey, Ian Macauley, Joe Christoff and Kay & Henry Burwell. The Burwells are also credited with "assembly and binding." The hardcover edition followed in 1954 from the "Atlanta Science Fiction Organization Press." It adds the five chapters serialized after its publication beyond what's in the mimeographed edition, and of course it has that wonderful Frank R. Paul dust jacket artwork.

Perhaps not widely known is that Sam resumed the history, again in *Fantasy Commentator*, in 1993. In a foreword to the first chapter he writes, "I had been composing the work for Langley as fast as he had been printing it, so when his magazine ceased appearing in 1952 I ceased writing. My research files remain intact, however, and I have often thought of returning to the work." And he did, with four more chapters appearing until his death in 1997.

Although I wouldn't "pester" him, as Lloyd Penney suggests, I would be interested to know from John Purcell if he has any updated information on the status of the Harry Warner Jr. fanzine collection. I do know that its owner is treating it as a separate entity, not folding it into his other fanzine holdings, because over the years he's purchased any number of fanzines I auctioned on eBay that would definitely have been ones sent to Harry.

WAHF: Thanks to everyone who sent birthday greetings to me. It made an extremely pleasant occasion even sweeter.

fen den

The Not-Quite-Return of the Arnie Special

The eroding friction of passing time makes retired gunslingers of us all. When looking back from our current decrepitude, we see our youthful selves doing with ease things that are now beyond our ability to do at all.

Each of us must face the tipping point, the moment when it becomes impossible to deny that our personal benchmarks are out of reach.

Once I dreamt a wild dream. Some yearn for a Nobel Prize, others lust for a Hugo. My ambition was to have a sandwich named after me at a favorite restaurant.

I started ordering the sandwich, always referring to it as the "Arnie Special." I even wrote about my creation — a triple-decker with corned beef, pastrami, turkey and cole slaw on seeded rye bread — for *Trap Door*.

I felt I was on the brink of success, when the restaurant went bust. I gave up my dream and, with it, the Arnie Special.

Last Monday was my 66th birthday and I spent part of it proving, if only to myself, that I'm as smart, quick-witted and virile as I ever was.

Flushed with confidence, and not breathing *that* hard, I bragged to Joyce that I was going to revive my gastronomic triumph, the Arnie Special.

"The full and complete Arnie Special?" she asked, looking at me with undisguised admiration.

"Yes," I said, ever the laconic hero.

We went to our current favorite restaurant, The Bagel Café. When the sylph-like server asked what I wanted, I thought of the Arnie Special and its pound of cold cuts.

I spoke up in a strong voice, "I'll have lean corned beef on rye!"

What happened to the Arnie Special?" Joyce asked, shocked by this turn of events.

"I just didn't feel that hungry," I said. I just don't." A tear for my faded youth slid down my sensitive fannish face.

Somewhere, world-class gurgitator Joey Chestnut breathed a little easier.

**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 Tentative Corflu 2014 Comes Forward

Ken Forman, in a telephone conversation, revealed that an Arkansas-based group is seriously evaluating the feasibility of hosting Corflu 31 in 2014. The core of the committee would be Ken and Aileen Forman and Ben and Cathi Wilson.

The group has come up with a couple of very different possible sites. Ken is working on a piece for **fanstuff** that outlines the options. Fans will be able to comment in "locer room" and the committee will be guided by the consensus.

Ansible Reaches Major Milestone

British fan Dave Langford has just produced the 300th issue of his outstanding newszine *Ansible*. Congratulations to Dave for this long-running success that has managed to maintain its high standards over one of the longest runs in fanhistory.

Good News for Steve Green

Steve Green, fresh from his extended Spring visit to Las Vegas and the Vegrants, has scored a nice writing success.

"I've just made my first fiction sale in 23 years, to Pendragon Press's forthcoming e-anthology *The Nasty Snips Project*," writes Steve, who has concentrated on non-fiction in recent years.

The Time Has Come

The deadline beckons, as it always does, and I must obey. We've run out of both time and space, at least until next Friday. That's when I expect to send you a new issue of **fanstuff**

Meanwhile — keep fanning! — Arnie

fanstuff #10, July 6, 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.

Reporters this issue: Joyce Katz, Dave Langford, Ken Forman and me.
Cover illo: Alan White

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