

fanstuff

Fanzine

D Steffan

D Lupoff

E Mayer

R Lichtman

L Bailes

T Kemp

L Penney

J Purcell

M Moore

Arnie Katz

THIS VERY FANZINE WAS ONCE
INVOLVED IN A WIDESPREAD
FANNISH SCANDAL!



IT WAS MIMOED
BACK THEN AND
USED DISMANTLED
HYPHENS AS
SLIPSHEETS!

Some Thoughts About FAPA

A Few Thoughts about FAPA

I saw a Trufen e-list thread, started by my old friend Mike McInerney, with “75 years, 300 mailings” in the subject line. That had to be a reference to Fandom’s oldest and most revered amateur press association, FAPA (Fantasy Amateur Press Association).

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Death of an electronic apa A SNAPS Post Mortem

SNAPS, the digital apa formed by Joyce, JoHn Hardin and me, has apparently done its last eMailing. (See "fanews"). The group, originally monthly, went bimonthly. Membership hovered around 15-20 with eMailings in the 50-85 range.

It had some good moments and fine contributors, like Robert Lichtman, John DeChancie, John Purcell, John Nielsen Hall and Ross Chamberlain.

SNAPs gave several fans like James Taylor, Jacq Monahan, Tee Cochran and Brenda Dupont a chance to try their hands at fan publishing, with excellent results.

The immediate cause of SNAPS' demise was over-enthusiasm. With the best intentions, a couple of members seriously over-submitted. The eMailings ballooned to over 300 pages, swamping the apa and killing enthusiasm.

Yet SNAPS had already started to stagger a bit. My term as official editor, succeeding Joyce, went on too long and collided with my fannish depression of 2011. My replacement, the tandem of JoHn Hardin and Jacq Monahan, did well for the first year, but the recent problems seemed to hit them hard.

In the long run, though, I think three less obvious factors sealed SNAPS' fate. It might've gone on another year or so, but it was obviously losing steam.

I think an electronic apa needs three things to be healthy and prosperous:

1. Geographic dispersion. It's probably better if the members have less in-person contact than was the case with most of SNAPS, centered as it was in Las Vegas.

2. Frequent bundles. Monthly is good and every other week or every third week would be better. A digital apa is, fundamentally, an alternative to the e-lists. The less frequent the apa, the greater its handicap as a communications channel.

3. Mailing comments. Discussion is the main reason for an electronic apa and MCs are the medium.

I also believe that these three factors, plus invitational membership and a privacy covenant would probably give a new electronic apa the best chance of success. (AK)

Don Wolheim invented FAPA, somewhat based on Mundane apas like NAPA (National Amateur Press Association), in 1937. He claimed that the collapse of the lithographed fanzine field proved that it's fruitless to seek subscribers. A central mailer could sharply reduce the cost and effort required to do a fanzine while insuring that all prominent acti-fans got copies.

Don Wolheim thought FAPA would encompass all of Fanzine Fandom. That could've shrunk Fanzine Fandom to 50, FAPA's membership limit, and weakened its ability to expand – or even survive.

Fortunately for Fandom, two developments made FAPA veer from its intended course and helped it assume the classic fannish quarterly apa format:

1. Fans being fans, most FAPA members decided to do fanzines expressly for the group rather than distribute their genzines through the new channel
2. Jack Speer and Dan MacPhail independently (and simultaneously) invented the mailing comment.

Instead of supplanting Fanzine Fandom, FAPA became a virtual club *within* Fanzine Fandom, connected by multi-sided discussions via mailing comments.

In a period of few genzines, FAPA's quarterly schedule seemed sufficiently fast. Fans also liked getting a stack of new fanzines every three months.

FAPA's formula has enabled it to produce 300 quarterly mailings in its 75 years of operation. That's outstanding performance for *any* fan group. But there's some evidence that changes in Fandom have made apas less relevant.

A Sense of FAPA contains a selection of outstanding material from FAPA's first 100 mailings. (1937-1962). There are no comparable collections for the second hundred (1963-1988) or the third hundred (1989-to-date).

I'm sure excellent volumes could be compiled for both later periods. Yet I don't think the anthology of mailings 101-200 wouldn't be as good as *ASoF* and the 201-300 collection would be another step down in quality from the second book.

Even if I'm right, the amount of top quality material is not the measure of an apa's worth. Yet I think it indicates that FAPA has become less of a destination for outstanding fanac.

Why? FAPA's second 25 years coincides with the proliferation of apas and an overall increase in genzines. In the 1930's and 1940's, FAPA was the most important alternatives to publishing something in a genzine.

The third 25 years has seen the rise of new media that move much faster than any quarterly apa. Also, the increasing popularity of electronic fanzines took away FAPA's cost advantage. It costs a lot more to publish a hard copy fanzine for FAPA (or any apa) than a digital fanzine with five to 10 times the circulation.

Although I have no first-hand knowledge, I get the impression that FAPA is currently at a low point. The roster is far below the 65-member maximum and a good many of its former luminaries are no longer members.

At one time, I wondered if FAPA would be able to reach its 300th mailing. Now I wouldn't bet against FAPA surviving to mailing 400. It may not be exactly like it was 50 years ago, but I think it will still be FAPA.

My renewed optimism about FAPA's future is based on my observation that Trufandom is changing in ways that may help the apa. I'm not predicting a new Golden Age, though that may be possible, but I believe FAPA could be headed for happier times.

The reason: FAPA's recent disadvantages may be swinging over to becoming the group's prime selling point to new members.

In all the discussions about digital and print fanzines, like the one here in **fanstuff**, many have expressed their great love of hard copy fanzines. Yet, economics make publishing printed fanzines of size and frequency impractical for most Trufans.

FAPA may turn out to be the ideal way to scratch that particular fanish itch. FAPA's central mailing system brings down the cost of doing a printed fanzine and the membership provides a responsive, quality audience.

Mailing comments have declined in importance in FAPA, because e-lists and frequent fanzines promote faster communication than a quarterly apa can provide. Still, something sent through FAPA is likely to draw 20 to 30 comments, which is a lot more than most digital fanzines expect.

FAPA's minimum activity requirement is eight pages annually. This makes it very convenient to produce one or two fanzines for FAPA a year. Given the much lower cost of publishing for FAPA, many fans could periodically indulge their great desire to produce hard copy fanzines.

FAPA's longevity and prestige would play well in its potential new role as print fanzine mecca. There are other good apas (SFPA is an example), but even SAPS doesn't have the cachet of the Fantasy Amateur Press Association.

Quite a few apas have folded in recent years, such as TAPS and the Cult, and more will probably see their final mailings before it's all over.

FAPA's shrunken membership rolls still make it one of the larger groups. That's another factor likely to keep FAPA going when smaller apas get squeezed to extinction. Some smaller, close-knit apas will also continue, but FAPA may again become *the* general interest fanish apa. The day may come when FAPA can deliver a healthy slice of Trufandom for the fanzines in its bundles.

Geeze, I think I've almost talked myself into rejoining FAPA!
How about the rest of you?

— Arnie

Four-Dimensional Mental Crifanac All-Time Favorite Apans?

Who are your all-time favorite apa members? Who are the fans whose writing, drawing and publishing have brought you the most pleasure over the years?

There certainly have been a lot of great ones in the 75 years since Don Wolheim introduced FAPA.

Acknowledging that a list I did tomorrow could be a lot different, let me offer a list (in alphabetical order) of my favorites and the reasons why.

Redd Boggs. Redd was one of Fandom's premier essayists, a talent he amply showed in zines like *Bete Noire*.

Charles Burbee. His *Burlblings* presented some of Burb's funniest bits.

Terry Carr. *Lighthouse* was a great gen-apazine and Terry also did a lot of writing for FAPA and SAPS.

Gordon Eklund. There was a stretch when no one was more consistently funny than Gordy in SAPS.

Dean Grennell. He should be better-remembered than he is for his gen-apazine *Grue* and its FAPA-only companion, *Bleen*.

Francis Towner Laney. He produced my candidate for the greatest apa publication of all-time, *Ah, Sweet Idiocy!*. His FAPazine *Fandango* and his contribution to various Insurgent titles were also noteworthy.

Robert Lichtman. He hits the mailings and he may be the finest Mailing Commenter.

Bill Rotsler. Not only an incredibly prolific cartoonist, Bill put many issues of *Kteic*, *Masque* and *The Tatoo'd Dragon* through FAPA.

Jack Speer. *Sustaining Program* and *Synapse* were two of his long-running FAPazines. He was a strong essayist and could write a trenchant mailing comment, too.

Harry Warner. It wasn't pretty, but *Horizons* is a FAPA colossus.

Ted White. *Gambit* was a great long-running FAPazine and Ted also wrote voluminously at a very high level for several secret and private apas.

Others who might make my list include: Richard Bergeron, Joyce Katz, Wally Weber, Bob Tucker and Bruce Pelz.

So... who'd make your list and why?

Locs, Locs, Where Are the Locs? By Eric Mayer

Back in the nineteen-seventies letters of comment were the lifeblood of what I called fanzine fandom. (Which, I guess would be the ancestor of Trufandom or whatever the heck we're involved in today!) It wasn't just that Harry Warner seemingly locced every zine, as Lloyd Penney does, practically everyone wrote regularly to almost everyone else, judging by the exploding loccols. Some zines morphed into letter zines which consisted almost entirely of massive, self-generated letter columns. There was a whole lot of letter hacking going on. So much, faneds had to hack letters to keep their zines short enough to print and mail.

The letter columns of ezines today -- at least those published outside Las Vegas -- appear famished by comparison. John Purcell, whose Askance is a faanish exemplar, had to invent loccers for a recent issue. Chris Garcia's Hugo winning Drink Tank is lucky if it has two letters in an issue, typically from some combination of myself, Lloyd Penney and John Purcell. A pdf zine with a lot of correspondents is almost always a zine that is primarily print, or has a print edition. Faneds who produce both, invariably note that most of their response is to print copies.

It's hard to pin down the exact reasons for the absence of ezine locs. Plenty of old time fans, who maintain the ethic of paying for zines with "the usual" want to read print zines just like mom used to collate.

Younger fans, who might be more receptive to electronic fanac are used to the Internet culture of everything-for-free. Maybe more importantly both younger and older fans prefer the nearly instantaneous discussions offered by listservs, LiveJournal, Facebook and the like. to the slow glass of loccols. So maybe there aren't as many fans of fanzines as there used to be.

That idea can, to an extent, be tested. I recently skimmed through the ezines I've read this year noting the names of those who contributed in some way. (i.e. whose names appeared in a pdf zine) I added in people who received votes or voted for the FAAn awards, and attendees of Corflu, as having an active interest in fanzines.

I can't claim to read every zine Bill Burns posts. I shy away from those that concentrate heavily on conventions as well as local newszines, but to the extent that we're talking about fans of fanzines we're probably not talking about fans who are only involved in conventions or local clubs. All in all I looked through 75 issues of 41 different ezines posted to eFanzines during the first five months of 2012 and counted 407 contributors.

I'm not sure how to evaluate those numbers. Many of the names showed up only once, usually in a loccol, quite a few others were confined to one fanzine. Then too, it was obvious that ezines with a print edition boasted more locs than pure ezines but I am not certain which ezines also appear in print, or what their respective print runs might be. It is quite possible (probably likely) that a large number of the contributors I counted were responding to fanzines that they had received through the mail even though I downloaded the pdfs from eFanzines.

So the number of truly active ezine fans is probably lower than I counted. Chris Garcia and James Bacon found 300 fans active enough

to contribute to issue 300 of Drink Tank. Maybe that's a more realistic estimate.

My impression is that there aren't enough fans interested in ezines to support the number of ezines published. There are plenty of fans who want to publish a fanzine but not very many who want to read fanzines. Which simply confirms what I figured already. If any one has a different interpretation I'd love to hear it.

Great Expectations?

One factor that is overlooked in discussions of the lack of locs on ezines is how quickly some ezines appear. Could Drink Tank have sustained a massive response every week forty years ago? When I was publishing Groggy I generally received between 25 and 35 locs an issue, but I don't think I ever published more than four per year and sometimes only two. So during a year I might have received between 60 and 120 locs. Seventeen issues of E-Ditto brought in around 70 letters. Perhaps the response to ezines is not quite as poor relatively speaking as it seems, given that can only expect so many responses to one zine so quickly. Had I published 17 issues of Groggy in 1979 I am pretty sure I would not have received over 500 locs! Whether a very frequent ezine can maintain a high level of response is, of course, about to be tested by Fanstuff.

Insularity and Balkanization

It strikes me that few fans today take an interest in the whole universe of fanzines. As fans grow older and tired, enthusiasm for publishing and reading zines wanes. However, fans, remain vitally interested in maintaining contact and interacting with friends they made in fandom. They may continue to engage in fanac on a limited scale, no longer taking much note of those outside their circle. S

So another reason for the paucity of locs on ezines is that those published essentially for circles of friends as well as those from faneds not affiliated with a close-knit group have strictly limited potential audiences.

— Eric Mayer



The Ten Commandments of Locs

Writing letters of comment is not a lost art. Fandom's top locsmiths are as skilled as the letterhacks of the 1950's and 1960's.

Many older fans' loccing muscles have grown weak and flabby with disuse. A lot of newer fans have never gotten the loccing habit and some may have written no more than one or two in their entire fan careers.

With both these groups in mind, and an occasional roguish Wink, I present these 10 Commandments of Locs:

1. Don't review the fanzine, comment on its contents.
2. Pre-edit your loc to reduce the incidence of editorial changes.
3. Don't feel compelled to comment on everything. Concentrating on one or a few topics usually yields a better loc than attempting to respond to every topic.
4. Keep the length of the loc in sync with the size of the fanzine. A 10-page loc to a six-page fanzine is probably overkill.
5. Put your name at the top and bottom of the loc to minimize the chance of misattribution.
6. Give reasons for your opinions. Logical arguments are much more interesting than unsupported judgments.
7. Don't spend most of your loc telling the faned why you are too busy to write a letter. Everybody is busy.
8. Always make it clear what sparked your reply.
9. Never duplicate material in locs to two different fanzines. They'll probably come out the same day and make you look ridiculous and earn you two new enemies.
10. Don't lard your loc with a lot of ephemera. Too much about your next meal may earn your loc a detour to the WAHF (We Also Heard From) section.

The 11th Commandment, with apologies to the Master Publisher and Lester Del Rey, is: Send your best locs to **fanstuff**. (AK)

The 'Loccer Room' House rules

I want "Loccer Room" to stay a level playing field and an appealing forum for discussion.

These are the ground rules:

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.

To Lenny Bailes A Warm Welcome For My Oldest Friend

If a mention of your name is what's necessary to coax a terrific loc like this out of you, I may have to establish a box in one of the side columns as a regular feature.

It would be like "Ed Cox Doodle in this space" boxes, except that it would be all about you — and you wouldn't have to doodle."

More to Lenny Bailes Credit Card Piracy No Theft at the Station

I didn't think your card went rogue as a consequence of CorfluGlitter, either. If anyone else had suffered a similar loss, I guarantee I'd have heard about it. On the other hand, I felt an obligation to make sure there weren't other, similar incidents..

loccer room

Lenny Bailes

It shouldn't have to take Robert Lichtman dropping my name to nudge my responder neurons into cranking out an LoC to **fanstuff**. But that's what it did take. I should have responded earlier, but I missed reading the snippet about me in #8, being away that weekend at a Minneapolis convention. (More about that further down in the LoC.)

I'm pretty sure, now, that the leaking of my credit card number had absolutely nothing to do with the Sunset Station and Corflu. I thoroughly enjoyed the amenities that the Sunset Station offered us at Corflu, and was reluctant to think one of their staff could have gone over to the dark side. So I hereby offer an apology for even the slightest hint of dishonor to a great hotel.

It was a card that I'd used only two or three times this year -- but the kicker came several days after I posted about the leak on Trufen, when a second card number was also revealed to be compromised. I didn't use the second card, at all, in Las Vegas. And I had used both cards to order prescription medicine from an Internet pharmacy outside the U.S. Cue Dragnet music. Crimedog (or me snuffling through my imitation of him) made some telephone calls, contacted a police department in Iowa, and is currently in luke-warm pursuit of the goons who probably obtained the numbers from an International syndicate operating out of Acapulco. (What's the point of reading all those issues of Detective Comics, if you can't make some practical use out of them? I am the Stapler, I bind stray pages together by night -- or something like that.)

Which is a way of saying that I was also tickled by your two recent pieces of faan fiction. For me, you succeeded, this time, in fleshing out the algorithms that shape the story form with some callouts to the universal glue that binds us to the fannish experience.

Your recent essay attempts to define the true nature of fandom and of faan fiction remind me of a story I heard about Immanuel Kant back when I was a Philosophy major at UCLA. Kant, we know, (or one soon learned if one happened to be a Philosophy major) was the pioneer figure in the Western Enlightenment at classifying human consciousness of the material world. Kant's foundational categories for the stuff of thought are taught to every college freshman who signs up for the four-year degree certification -- to answer questions like "What is reality" or "how many college professors does it take to change a light bulb?"

The story about Kant that my teachers told, to place him in perspective, was that he had a painting of the seashore hanging in his living room. He lived only five miles from the sea, but he was so much into proving the Truth about Reality through his writing that he never left his home to visit the scene in the painting.

I don't get around that much anymore, either Meyer. But I'll tell you -- I think the relationships and activities that go on, these days, among some of the people who self-identify as fans are more complicated and interesting than can be known from the classification schemes that you've attempted from time to

time (as articulately formed as some of those schemes have been). I see certain problems in building classification schemes that try to take back the definitions of the words "fan," "fandom," and "fannish," from the current popular context -- where you rightly perceive the terms to be redefined into things that don't mean what they used to to you and me.

One problem is that you occasionally draw circles to cheerlead for keeping "us" together, but you leave some of "us" or potential members of "us" outside of the circles. Don't mistake my respect for your ability as a cheerleader to rally the ranks. Some have even pronounced you the Papa Legba of Fanzine Fandom. You stir the pot, and Behold! The gafiated Rise to submit their LoCs. But sometimes, from where I sit, your attempts to classify suggest the limitations of even a Kantian genius to subsume and label That Which Remains Unexperienced. Pat Charnock hinted as much in #10, If you're going to classify fanzine (or classical) fandom by geographic regions, then you have categories such as U.K., German, U.S., Canadian, Swedish, Japanese, etc. These categories should subsume types of fans: sercons, insurgents, clubs, collectors, publishers, writers, artists, *and* generational groups (5th,6th, 7th, Wheels of IF, New Wave, London Circle, Ratfans, etc). If you want to zoom in on categories that represent types of fannish activity, then you don't really want to set those categories up for one country and dump everyone in other countries into geographic lumps instead of activity ones.

I understand where you're coming from in wanting to distinguish between groups in fandom that you've personally been involved with. Both of us joined the Southern Fandom Press Alliance as teenagers and experienced the phenomenon of SFPA trying to differentiate between "Southern Fandom" and all the other fanzine fans in the U.S. We knew (along with SFPA members Dave Locke, Dave Hulan, Bill Plott, and others who participated in fanzine fandom on a national level) that this was an artificial distinction. Yet, at the same time, we learned that there was a sense of geographic loyalty among some members of SFPA, not completely different from the regional loyalty of some fans from Brooklyn.

Which brings me to the crux point of this LoC -- involving commentary on your extension of the Katzian Prologema to amateur fiction in fanzines, an explanation of how I happened to be attending a Minneapolis convention that exists primarily to discuss and dissect professional fantasy fiction, and how I ran into a bona fide 6th Fandomite in Minneapolis.

I haven't written as much faan fiction as you have, but I've tried my hand at it from time to time. I largely agree with/accept your schema for the classification of faan fiction. I don't recall anyone else ever attempting as thorough a taxonomy as you've presented. I agree that, for members of our fannish cohort, faan fiction generally has more appeal in a fanzine than attempts at fantastic short stories that lack the fannish backdrop. But you and I grew up with and identify with the Insurgent movement in fanzines that came out of the 20th Century.

In the 21st Century, there's a whole other fan fiction movement that dwarfs ours in variety of output and scope of participation. Dissing the movement out of hand by comparing its output to the amateur science fiction that used to appear in 20th Century crudzines strikes me as *wrong.* I don't spend a lot of time immersed in the fanzine/web writing produced by the Gen-Y/Millennial cohort, but I've sampled some of it and sometimes hang out at parties with the current generation of insurgents who use it as a rallying point. I know that some contemporary fan fiction is as well-crafted as anything produced for our "Double-A" fan cohort. One significant difference in some of it is that the

Note to Lenny Bailes A Thinker We Kant Ignore

Categorization is valuable an necessary. Yet for me, it's a means to an end. I want to help create a set of well-understood terms to facilitate analysis of various parts of our hobby.

I've always put in a lot of effort probing my own attitudes and behavior and it has seemed natural to extend this interest in how and why things work to Fandom.

I'm aware that some fans find such excavations uninteresting or even threatening. That's their right, but it's also *my* right to continue those explorations. (If my essays of that type sometimes seem a little over-specific, it's because I'm hoping to deflect uncomprehending responses.)

More to Lenny Bailes Another Way of Looking

Your reference to Kant and his seascape spoke to something within me. Art and Nature can be enjoyed separately or together and the overlap in subject matter is not a barrier to enjoying both.

There is a nude painting hanging on the wall in our bedroom. It isn't Joyce, but the artist's wife, who sold it to us about 30 years ago, gave us a big discount, because she thought Joyce looked so much like the model. (The wife in her younger days.)

I enjoy looking at the painting. I love its rich earthy tones and its delicate eroticism.

I also love to look at Joyce as she relaxes on the king-size bed.

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.

More to Lenny Bailes They All Come Back

I wrote an article of that title (well, only the "They All Come Back" part) for *Vegas Fandom Weekly*. It began with an analysis of the phenomenon of people returning to Fandom after an absence of many years. It ends with a prediction that more and more formerly active fans would return until the phenomenon became so powerful that the dead would rise from their graves to resume fan activity.

The social media has greatly increased renewed contact between lapsed fans and those still active.

One thing I've learned as a result of numerous reconnections is that timing is a lot more important than I had originally thought. Its odd that I hadn't realized this before, because timing played a significant role in my case.

I received a letter from Walt Willis in the mid 1980's, asking me to contribute to a revived *Hyphen*.

I was in the depths of my gafia. WAW befriended me when I was a neo and having a piece in *Hyphen* was a major fannish ambition. I felt a flicker of *something*, but I didn't reply.

Then, in 1989, I got a postcard from Mark Blackman, whom I didn't know.

When Walt wrote, I wasn't in a receptive, fannish state of mind. Maybe it was his letter that relit-lit the flame, but whatever it was, I was ready to make my comeback when Mark Blackman wrote to me.

Voila! I re-joined TAPS. Six months later, I returned to Fandom in full force with *Folly*.

My social media contacts with former fans have mostly been cut from the same cloth. A former fan sends me a message on Facebook. We have one pleasant exchange of catch up letters, I add them to the email list and then... nothing. They're still great people, but it just isn't their time to resume activity in Fandom.

Still, I wouldn't want to underestimate the siren call of Trufandom.

"Brandonization" doesn't translate and encode the pastiche to our subculture of "classic" fandom. Instead, the pastiche and encoding in the stories is invented. free-form. The backdrops in the stories reference the shared experience of fans of the source material -- which may include the DCAU, Joss Whedon, Aaron Sorkin, Russell Davies, or J.K. Rowling as starting points. But any work of animation, tv series, literature, etc., is fair game for modern forms of "Brandonization."

So, why was I in Minneapolis? Because of the original connection of the 4th Street Fantasy Convention to a) other small s-f literary conventions where people like to talk about books, b) the longtime association of 4th Street with the Minneapolis musical community, c) the friendships I formed over years of going to 4th Streets and Minicons. I've never wanted to renounce my interest in the literature of f&sf -- although I certainly don't read as much of it as I used to. For me, the same elements of non-conformity, questioning authority, and not fitting in with mainstream society's ideas about having a social life, still manifest in f&sf-f literature -- as well as in s-f fandom. I like being in the company of smart, articulate, artsy skeptics -- whether they're found at Fanoclast reunions or at Potlatch/Readercon/4th Street panels and parties.

So at 4th Street, after one panel, I heard a voice calling: "Len, Len Bailes. Hold up for a second!" A tall white-haired gentleman was calling to me and I knew who it was -- although I didn't recognize him, physically after all these years. I'd seen his name listed on the roster of attendees and said to myself "Nah! It couldn't be the same one. He lives in Cleveland, not Minneapolis, and why would he be coming to a gabfest of Minneapolis Scribblers!"

"Do you remember me?" he said. "I stayed at your house, once, when you were 15 years old!"

"17," I said. "So you *are* that Charles Wells! I saw your name on the membership list and wondered." We spent some time catching up. The last time I had seen Charles (who lived in the same town as Lee Hoffman in the '50s and later published a well-known FAPazine called 'Cadenza') was at a four-person convention that my parents allowed me to hold in our dining room in 1964. Charles, Lon Atkins, Al Scott, and myself had conducted a Diplomacy game, published a one-shot, and hung out in some Charlotte, N.C. bars back when I was in high school and freshly exiled from New York fandom to the mysterious world of the South.

"I'm at 4th Street because I'm really a big fan of Emma Bull," Charles told me. "I heard she was going to be here." I told him to hang around after the next panel, and I would introduce him.

"Emma," I said to her, "there's a fan of 'War for the Oaks' here at the convention who used to hang out with Lee Hoffman and would like to meet you."

"No shit!" she said. (Emma is now involved with a series of novels about Wyatt Earp and the OK Corral, She is a fan of Lee Hoffman's westerns, believing herself to be a successor in trying to keep an often-neglected literary genre alive.) I introduced Charles to Emma, as promised, and they traded some stories about Lee at various ages. "You know," Emma said, "if you're a fanzine fan, you should really think about going to Corflu! There's really not another convention like it."

"Yes," I added. "Shelby Vick was at the last one, several months ago, as a special guest of the convention." Charles was sold on the idea of attending, and I left him with links to the Corflu website and E-fanzines.com.

My moral is that the great, invisible web of fannish connections can run deep. I'm not so sure about putting the TRU brand on some people's foreheads and not others -- even though I have occasionally felt like I'm in the middle of a

strange cattle stampede at modern s-f conventions.

Murray Moore

A confession and an apology.

Confession first, to you, Arnie. I don't read non-paper fanzines.

My priority is printed fanzines mailed or handed to me. My 2011 New Year's resolution was to LoC every printed fanzine that I received in 2011. I also re-joined ANZAPA starting with the October 2010 mailing and I have contributed an issue of my MOZ to each bi-monthly mailing. (I was, briefly, a member of ANZAPA before Torcon 3: my involvement in Torcon 3 took more and more of my time until I dropped ANZAPA.)

I have a pile of printed fanzines to LoC and an end-of-month ANZAPA deadline.

So why am I writing my first fanstuff LoC?

Yesterday in a post to the trufen e-list I mentioned Richard Lupoff, saying Richard currently was part of fanzine fandom, through you.

I opened a recent fanstuff to do a name check for Richard.

And yesterday I read issues 1 through 9 of fanstuff. And here I am, having read issue 10, writing a LoC on an e-zine.

That is my confession.

My apology is to those faneds of print fanzines to whom I owe a LoC. I am not deserting you: I will LoC your ish. Blame Arnie, yes Arnie. The gravitational pull of fanstuff is too strong. And yes Bruce I will be part of the August ANZAPA mailing.

Thus I came, serendipitously, to read Taral and The Graeme and Garth explaining Canadian fanzine fans and fandom.

Helpful in understanding Canadian fandom is to know that Canada is like Australia, not the United States.

Australia's fan centers, as I understand them, Melbourne and Perth, are a day's airplane flight apart. In my case, if I want to attend KeyCon (Winnipeg), When Words Collide (Calgary), VCon (Vancouver), I must fly unless I have the time and interest for a road trip. Also flights within Canada are more expensive, due to less competition: our choices are Air Canada or Westjet. The result is that few Canadian fans travel cross-country to meet other Canadian fans. E.g. the cost of my flying from Toronto to a previous Vegas Corflu was less than the cost of flying to Winnipeg.

Toronto has Ad Astra and the new SFCOntario (SFCOntario 3 this coming November). Concept in Montreal is cancelled. Ottawa has a new small convention.

You in Las Vegas are similarly absent of choices of conventions to which you can drive.

We drive not to Canadian conventions but to American conventions, Confusion in Michigan in January, Boskone in Massachusetts in February, ILLuXCon in Pennsylvania in November. We attended our first Midwestcon last month. In August we return to Ohio for our first Pulpfest. Atlantic seaboard and Southern fans and Midwest fans can drive to many more conventions than can Canadian and Australian fans.

Which reminds me, we would like to drive to an Arkansas Corflu; my hope is that the month will be a month when the temperature is comfortable and the humidity is low.

Arkansas native Rompin' Ronnie Hawkins is a long-time resident of Ontario. Hawkins had a cancer that mysteriously disappeared. He seems to have a good attitude. During a visit to hospital Hawkins told the nurses that he was in

To Murray More While You're Confessing

Let me match your confession with one of my own

When a fan I know and like writes something like the opening section of your letter, it hurts me deeply. It represents a degree of personal rejection that makes my heart ache and, sometimes, fills me with a daunting dread that the cavalier decisions of others could rip Fandom away from me.

I'm completely blind in one eye and legally blind with almost no near vision in the other. I can no longer read almost all printed fanzines. As a person living on disability, a regular print fanzine is beyond my resources.

Murray, if you want to pick the fanzines you read according to their method of reproduction, go right ahead. You'll miss a lot of fine fanac, which is its own punishment.

If you can't bring yourself to read on-screen, why don't you simply print out the ones that seem worthy of your time? I did several hundred fanzine before I switched to digital publishing, so I think it would be fine and fair for you to pay for the ink and paper on the next several hundred.

More to Murray Moore The Marvelous Mr. Lupoff

It's a delightful coincidence that you wrote about Dick Lupoff in the very same issue as **fanstuff's** first (but I hope not the last) Lupoff article.

Your comments give me the excuse, not that I really needed one, to dish out some egoboo to someone who stands tall in my respect and affection.

I don't think it's quite accurate to write that Richard Lupoff is only active in Fandom through me.

I'm grateful for the writing he has lavished on my fanzines, as I am grateful for his friendship and wise counsel. Dick and Pat were extremely hospitable to me when I was a somewhat bumptious high schooler.

Dick has been a BNF for about 60 years and he is also a professional editor and writer. Dick has plenty of friends in Trufandom and doesn't have to rely on my guidance.

THAT LOC
IS A RE-RUN
FROM 1988



Send fanstuff Your Fanews

Only with your help can I keep "fanews" from being an obit page.

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**.

To John Purcell More about Faan Fiction

It is extremely kind of you to put my name with those wonderful faan fictioneers. Since we share the same high opinion of the others you mention, I am doubly pleased.

You're right, getting the references can enrich the experience of reading some faan fiction. The "Collator" stories have very few such allusions and I deliberately wrote my faan novel *The Fractured Circle* so that it doesn't depend on fannish references.

hospital for a penis reduction. The other famous Arkansans whose names I think of are Earl Kemp and Bill Clinton, in that order.

Corflu hosts should not end up out-of-pocket, is my position. Corflu is beyond being a party. My suggestion: money goes to fan funds from a Corflu only after all of that Corflu's bills are paid. As I see it, the money donated to fan funds by Corflu Glitter was from you and Joyce, Arnie.

Donors of items to the auction who want the money to go to a fan fund should be told, only if a surplus exists after the Corflu bills are paid. I expect that most donors still would participate.

Or, as previously suggested in fanstuff, increase the Corflu revenue by raising the cost of a Corflu membership. As with all conventions to which one does not commute, the big costs of attending are the costs of travel and of a hotel room.

John Purcell

The time has come for another loc. I have a bit of time available during this Summer of Dissertation, so here's a loc on your latest issue, which has numerous comment hooks. For that, well done, sir. Well done.

While I do enjoy reading faan fiction - and it helps to know who the faan fiction is referring to to glean as much enjoyment as possible out of the piece - I have rarely written it. Back in the early 1980s in my perzine *Bangweulu* I created a conglomerate fannish figure who lampooned fans whom I felt were rather full of themselves and took themselves way too seriously. I named that character Emmanuel T. Bullshit, and usually placed him in situations where he could be taken down a few notches. It was fun mental exercise, but over the intervening decades the interest in actually writing faan fiction just hasn't been there for me. Don't get me wrong: I thoroughly enjoy reading well-written faan fiction (Willis, Carr, Burbee, and you are among my favorites in this very specific fan writing genre), I just simply don't feel that I'm qualified - if that makes sense - to write it very effectively. Once in a great while I do get the urge, such as working on my fannish musical *The Sound of Fanac*, but even that project, as much fun as it is, is going to require a lot of time and effort. And right now, those are two commodities that are tied up in producing my dissertation. Oh, well. At least the PhD will be done in Not Too Long Now (next May), which is most definitely A Good Thing. Translation: I may eventually try my hand at writing faan fiction again. Just don't hold your breath.

As for pubbing amateur SF & F in a fanzine, I have done that - *In a Prior Lifetime #6* (December 2005) - and have no intention of doing it again. I agree with you that if I believe a fiction story of mine is worthy of publication, then it deserves to be sent off to the market. Shelby Vick actually published one short story of mine, "Customer Service", in an issue of *Planetary Stories* a year or so ago, which made me feel pretty darned good. Fanzines are great proving grounds for developing writing ability; I think producing fan writing on a regular basis is excellent practice for establishing voice, style, and utilizing all the tricks of the writing trade. One of these days I will attempt to write a "fannish" type of article for a professional publication, such as *Texas Monthly*. It seems to me that if a fan is writing what could be called "existential humor", then that might find a place in non-fannish publications. Eric Mayer has mentioned doing this during his writing career. All I can say is, why the heck not?

Taral, Graeme and Garth remind me very well about Canadian Fandom of the 1970s and 1980s, which was when I was *really* active in fanac the first time. Decadent Winnipeg Fandom and the Edmonton, Calgary, Vancouver, and Toronto fan groups were very active then, and it's good to see in zines like

BCSFazine and Graeme's numerous publications that some folks are still desiring to be very active fanzine fans Up There. More power to them. Heck, V-Con is coming up on something like its 36th edition this coming fall - go to *V-Conversation* fanzine on efanzines.com to catch up on what they're doing - and it sounds like it's going to be a good con. So good to read what these fellows are saying here. Good work on pulling all their locs together into this compendium article. Very interesting reading.

The Loccer Room column contains many erudite comments that I feel unworthy to contribute to their dialog, especially since gentlemen like Robert Lichtman, Mike Meara, Terry Kemp and Taral Wayne have done such an excellent job of covering the topics. However, Robert wondered if I had any additional information about Harry Warner, Jr.'s fanzine collection, and sadly, no real change is to be announced; Jerry Weist's death really slowed down the cataloging and researching of the collection, and James Halperin last fall (early September 2011) told me he really hasn't had much of a chance to work on it. But he did tell me that he would very much like to digitize the entire fanzine collection in order to preserve it for research purposes. That would be fantastic! As one who has personally seen the stacks and stacks of boxed fanzines, that is a gargantuan task, and I hope James can pull it off. If I learn more, naturally I shall pass that along.

This seems like a good place to stop the loc. Consider yourself fortunate, Arnie: this is the first loc I have written to anybody in nearly two months. Amazing how much of a time killer working on a PhD can be.

Terry Kemp

By far the best issue so far.

While I tend to agree with some of your expressed points regarding faan fiction, and some of what you say about amateur and professional sf, there are a few areas I do disagree.

First let's take the case of current professional science fiction short stories published in those struggling magazines that still see print. It only takes one word to sum up all such efforts, dismal.

In my opinion, the crop of professional editors who have gained control of these magazines over the last twenty-five years or more have single-handedly managed to nearly destroy the business. Time and time again I'm impressed with their selection process, wherein the image of a dart board labeled mostly with names of old-timers far past their prime takes up the larger portion of space, and those few newcomers that sporadically appear do so seemingly based on personality rather than any inherent talent.

Darts haphazardly tossed by nearly blind editors who have no talent or ability to discern a good story in and of itself and so resort to chance in the hopes of making a reasonable selection.

Well, it doesn't work, and hasn't been working for a very long time. The result has been the closure of one magazine after the other, and those remaining decreasing their frequency. If these facts don't prove my point, I could cite some of the more atrocious recent selections.

Next, the case of amateur fiction appearing in fanzines.

In this case I'm in nearly total agreement with you Arnie, some of the very worst fiction has seen print in various zines since the beginning. But...

Every once in a while a diamond bursts forth shining brilliantly. And for this reason alone, this once in a very long while appearance, makes it all worth wading through every abortion.

One of these rare gems was "The Swordsmen of Varnis," as by Geoffrey

More to John Purcell The Idea Burglars

Little as I like amateur science fiction and fantasy, I reserve my strongest scorn for Slash Fiction. That's the sludge that hijacks someone else's creations.

Of course, I'm not including professional fiction, written under license, that extends an intellectual property into new stories. Likewise, I don't include stories written, with permission, using a common setting.

There are folks who don't consider unauthorized use of an existing intellectual property to be stealing. Generally, these people would never think of swiping a book off my shelves or money off my bureau. If I were a carpenter, they wouldn't sneak into my workshop and steal a table. I'm a writer and my "workshop" produces writing.

My knowledge of Slash Fiction Fanzines is fragmentary, but those I've seen depressed me. Most of it seemed to be sex fantasies, poorly written by people with little or no first-hand experience.

I'm so unhappy about idea thieves that I rarely write Brandonizations any more. The closest I've come is a parody of the opening scene of *The Godfather*, "The Fan-Father" for *Home Kookin'* in 2010. Otherwise, I go with characters and plots of my own invention. Fiction with actual fans is also an exception.

I hope to have a "Collator" story ready for the next week. It's a little different than the first two in the series, so I'm not inclined to rush it.

To Terry Kemp Short Imaginative Fiction Today

The feeble SF magazine field is not the only market for short fiction. And though I'm not impressed with the general run of professional fiction editors, I don't think amateur stories get edited any better — and probably worse.

Besides, budding writers don't have to inflict their failures on us. They can join a writer's group.

Moiré to Terry Kemp

Pros and Fans as Fiction Writers

As I previously remarked, there aren't any prominent professional fiction writers who wrote an appreciable amount of amateur SF and fantasy before they started getting paid for stories.

Professional writers who become or remain fans are highly unlikely to put something in a fanzine that they could sell to a professional market. It wouldn't be smart for a professional fiction writer to ignore any chance to make a little money. A professional writer's unsalable manuscripts are still failures. I'd rather just read the successes.

More to Terry Kemp Living Fanhistory

Fanzines, including convention publications, are a reservoir of amazing information, and misinformation, about Fandom. "All Truth is Contained in Fanzines" is a famous saying, but it ignores the fact that fanzines also contain a great deal of material that isn't true.

I feel that fanhistory is a fertile area for research, but that the greatest gains in knowledge still come from primary and secondary sources. That is, the memories of fans who lived through fanhistorical events of interest and interviews with such fans.

I would like to see more fans attempt in-depth interviews with fanhistorically significant fans while we still have access to some of them.

For a long time, Fandom tended to take its pioneers for granted. When ever "old" fans weren't that old, Fandom acted like they'd always be there.

Now we know better.

A few fans, including Charles Jackson and Bill Mills, have done some nice work, but there is so much more that can be done.

I dunno. Maybe this is something I should do, too. I wonder how much interest there might be in such interviews in **fanstuff**.

Somehow, I have a hunch you'll let me know. And if you would like to see fanhistorically relevant interviews here, who should be the subjects?

Cobbe (pseudonym of Clive Jackson, *Slant* #3, Spring 1950). There are others.

So, this leads to the next case, one which you didn't really go into in any detail, those amateurs who do/have become professionals. And the other related case, those professionals who remain fans and have had their fiction and serious articles appear in fanzines.

Robert Silverberg, Marion Zimmer Bradley, and Lee Hoffman all come to mind as amateurs who started in fanzines and became professionals. There are others.

And in the other related case, we have such professional writers as David Keller, whose dubious fiction appeared in both zines and Arkham House publications. Dubious because so much was clearly amateur, but Keller financially supported Derleth through hard times and so his writing saw print, becoming part of the strange phenomena associated with collecting Arkham House titles for ridiculous prices without discerning the quality (and transparent lack thereof) of the written works.

Even Lovecraft has not held up well over time.

And fanzines allow professionals to write about subjects that few professional editors would ever publish.

"Sympathy For the Devil: A story about Robert Heinlein's 'Solution Unsatisfactory'" by Alexei Panshin (*eI*, June 2008) comes to mind. A must read for anyone interested in Heinlein. An excellent article.

Yes, not fiction, that's true. And a reprint from Panshin's website. But it's appearance in a fanzine is where I first read it, and the fannish association is crystal clear for those who have followed the Panshin/Heinlein thread over the past forty-five years.

So, I'm for supporting bad fiction by amateurs in fanzines. I'll wade through the flack waiting for a gem, no matter how long the wait.

And I'm more interested and thrilled by reading an intelligent article by Panshin, or some clever fiction by Victor Banis, then spending my money on the trash that the current crop of editors think worth my money.

There is even a website that Mike Ashley turned me on to, much more worthwhile than any of the contemporary wastes of good paper: www.ralan.com which I would recommend to any wannabe writer.

At that website the ambitious can test their merit, and leave fanzines to the faans.

Because I heartily agree with you Arnie on your main point, the fanzine is the home of faan fiction.

Moving on, I was intrigued by Taral Wayne's excellent synopsis of Canadian fandom. Taral left me wanting to read more, hoping for details, names and even more color. And then, lo and behold, the next letter up was from Graeme Cameron. How cool was that!

I'm familiar with Cameron's "Canadian Encyclopedia" as hosted by our favorite fan, Bill Burns. I have found this fan history to be a veritable fount of information in regards to the narrow area of my research (1945-1965). While I'm not in the position to ascertain either its accuracy or content, it has answered the fundamental question I have about fandom...who are these people.

Cameron's work ranks up their side-by-side with those other works we have recently been discussing (*The Immortal Storm*, *All Our Yesterdays*, and *A Wealth of Fable*).

I do hope that Cameron returns to fandom and continues his work.

Whereas every researcher, in all honesty, must enjoy searching and finding bits and pieces of history previously unknown or unassociated, it is also very important that those who are most familiar with their times and their peers put

pen to paper (or fingers to keyboard) and write down all that they can.

So much post-WWII information has already been lost beyond retrieval.

In order to round the corner, so to speak, I'd just like to mention the website maintained by the Melbourne Science Fiction Club. Yet another fount of information for the researcher.

Well, Arnie, I hope you'll pay more attention to Eric Mayer in the future, if that's what it takes to get you to become a small press publisher. Sign me up as a customer!

I can only speak for myself, but Mike Meara seems to have summed it up succinctly. If we have to pay a higher membership fee, then so be it. Corflu Glitter was fun. Austerity for these once-a-year get-togethers would not be fun!

Thanks to Robert Lichtman for his kind mention of Wally. I'll pass this issue along to Wally and hope that he sees the high regard he is held. We'll need more such from all to get Wally to the next Corflu.

And Dick Geis!

Wow! SAPS! A membership... can one hope it's possible?

All my dreams come true...

The Arnie Special...yum! I just made my first batch of chicken tikka masala...been watching too much Hell's Kitchen. (It was very tasty.)

Finally, wiping tears from eyes, we reach the end of the current issue...what to do...how can I wait for the next one? Hurry.

One last note: I'll toss my hat in the ring in total support for the Forman groups bid for the 2014 Corflu. Arkansas is the ancestral home for my branch of the Kemp family (since the 1850's). A large number are buried in the old cemetery in Little Rock, and up and down the state. Time permitted, a visit would be nice. See how all the old folks are doing.

Till then, next fanstuff issue...

Robert Lichtman

We're on the same page when it comes to appreciating faan fiction and not caring for amateur SF and fantasy when it turns up in a fanzine. I have made the occasional exception on the latter, but other than fond recollections of Bob Leman's humorous fantasy short stories in *The Vinegar Worm* back in the late '50s and early '60s I can't think of a specific example. You've categorized the various kinds of faan fiction quite thoroughly. While I like MZB's "Way Out West In Texas," my very favorite "sercon faan fiction" is Larry Stark's "Con Report" which Dan Steffan published in *Boonfark* #5 back in 1981. And Stark's story reminded me of David Ish's "The Fantasy People," a piece of faan fiction that was published in *New World Writing*'s "9th Mentor Selection" (Lippincott 1956; NAL/Mentor MD170, April 1956 (pp.148-167). Both Stark's and Ish's stories are about relationships.

Regarding "It's Fanac Time in Canada," I think Taral sums up the situation north of the border well when he writes, "What Canadian fandom lacks in commonality among its own components, it lacks in commonality with the rest of fanzine fandom." That's certainly true when you factor in Garth and Graeme on the other end of the country, and Dale Speirs midway churning out monthly issues of *Opuntia*. There's almost no connection, and definitely no connectivity that I can detect. He mentions himself, Lloyd Penney and Murray Moore as other fans living in the Toronto area—to which I would add Jim Caughran and Hope Leibowitz—and notes, "As Canadian fans, we do not seem to have a common style, outlook or purpose. We do not project ourselves as a fandom." Indeed, I never actually think of them living in the same metropolitan area. This is so different than the Toronto fandom that was around when I first arrived on the

More to Terry Kemp Are You Trawling for Egoboo?

I hope you don't really think you're unworthy to contribute your opinions to **fanstuff**. You're an intelligent and perceptive person and your writing is entertaining even when I don't agree with you.

I look forward to you locs and, let me say right out here in public, I'd welcome a Terry Kemp article.

To Robert Lichtman Recommended Faan Fiction

Good recommendations, to which I might add Kent Moomaw's "The Adversaries."

I wish I had copies of this stuff. I'd be sorely tempted to do a faan fiction anthology.

More to Robert Lichtman Fannish Publishing Company

May your comments about a publishing company start-up leap from your loc to Roscoe's furry ear. Since the labor, mine and others, during the start-up period would be volunteer, I don't think the launch costs would be too heavy.

I'm not looking for projects in the mainstream, but this Fandom-related one is very close to my heart.



**More to Robert Lichtman
Multiple Fanzine Fields**

You explained the basic unity of what we call “Trufandom” very succinctly and accurately.

To qualify as a distinct fanzine division within our Fandom, its participants must have a set of attitudes and standards different from those found in Trufandom. In addition, the two divisions should have little or no interaction with each other.

**More too Robert Lichtman
Corflu 31**

I'm pretty enthusiastic about a Forman-Wilson Corflu, too. This four-some did a great job on both Corflu Blackjack and Toner.

Not only should the event be good, but it might bring them back into more active participation in fanzines.

Joyce suggested “OzarKorflu,” too. Ken, Aileen, Cathi and Ben will choose whatever name they like, but it seems like a Sign that both the High Priestess and the Sage of Fandom agree. Ken is still working on the article, but he and I both hope to have it in **fanstuff #12**

**To Lloyd Penney
Divisions of Fanzine Publishing**

I don't agree that the variety of content and graphics is relevant.

Other fanzines I've published have had material about video and computer games. *Digital Press*, edited by Joe Santulli, also has material about video and computer games. Yet it is clear that they are *not* part of the same fanzine network. *DP* is part of the Fanzine Division within Electronic Gaming Fandom.

To come at it from another direction, **fanstuff** and *SF Commentary* couldn't be much more different, but its editors have a community of interest and are part of the same communications network.

scene, namely the Derelict Insurgents (Boyd Raeburn, Ron Kidder, Gerald Steward and slightly removed P. Howard Lyons).

In your sidebar to me about Corflu and fan funds you write, “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.”

Looking back at what I wrote, I can easily agree. And I agree with your observation that “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.” As far as my views on this subject being “a tough sell to the more ardent supporters of these estimable fannish charities,” I can live with that and look forward to any blowback.

On small-press publishing you write, “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.”

This is a shared fantasy, Meyer, and sadly on both parts of it: the desire to make such a library available *and* the likelihood that it wouldn't come close to breaking even. There are fans among us who could afford to angel such a project. One wishes they would read this and step forward.

Taral writes, “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?” I would say no; other than perhaps drawing from each area's local pool of fanwriters and artists for at least some of each fanzine's content, the similarities outnumber the differences. And this regional variation isn't a divide when both area's fans are on the same page about fandom.

I look forward to Ken Forman's article about a potential OzarKorflu in 2014.

Lloyd Penney

As always, it's catch-up time again. I have with me printouts of issues 9 and 10 of fanstuff, and I have every intention of getting a decent loc to you before Friday. What's that phrase about something paved with good intentions?

9...Divisions of fanzines just show there is a wide swath of interests within SF fandom they can cover. In the sidebar, it really looks like we have to take a damon knight attitude towards fanzines...those we call our fanzines are those we point to and call our fanzines. I have received some very interesting stuff over the years, and some would call them ours, and others wouldn't. The whole thing seems to be quite subjective.

Fan funds continue, and they all need more money to keep going. I haven't been able to add funds to the CUFF treasuries recently, but I hope to rectify that. I haven't heard much about GUFF over the last year or so, hope it's still vital.

Reporting the news is a very good thing, but sometimes, it's difficult to know which publications want it. I know that if there's a story that fans might want to read about, I'd relay it to File 770, Ansible, and a handful of clubzines I receive. I can report that one of the fans I've known the longest in Toronto fandom, Joy Fenton, passed away from breast cancer the end of May. She had connections with local fandom, Trek fandom, the local community of LGBT fans, the local Goths and steampunks, and probably a couple of other groups I never knew about. There's been no public or fannish funeral, but I do hope there will be the chance to say goodbye sometime.

10...I can see why there's not much faan fiction around any more...a liti-

gious bunch we can be, and as we know, not all share the same sense of humour. Sure, we can take it, and we know it's all in fun...yet, I am sure that if I tried this, I could end up at the receiving end of a libel suit, so I won't bother.

Tara has written fanhistories before, but this one is a superior history, with more information relevant to my own history. The second phase of Canadian ground to a halt in the mid-80s, around the time I arrived on the scene. I would like to think this is a coincidence. I'd come out from Vancouver Island to go to school, and that time was full of fan parties, other new people arriving on the scene, and many people being dismissed because they also enjoyed media SF like Star Trek.

I knew of OSFiC and the Draco Film Society, but I preferred the parties and those few conventions that were around. The fanzine Warp is actually the clubzine from the Montreal SF&F Association. I certainly play to US, British and Canadian zines, but I also write for the clubzines in Vancouver, Montreal and Ottawa...it's a thin network, but they all connect with one another, and they have often tried to connect with groups they find in other Canadian cities, usually with-out success. I have made various noises about starting my own fanzine...looks like if I do, it might be an anomaly in Canfandom. Maybe I should get right on it, and see what impact it makes.

Maybe your local pagans don't produce a fanzine...I found out recently that our local Goths produce one called The Raven's Call. They also share our favorite tea room, so perhaps I should get in touch with them. Might need a few more black clothes in my wardrobe, too.

I wonder where in Arkansas (why are Kansas and Arkansas pronounced differently?) a Corflu could be held...Little Rock, obviously. I don't think I could go, but I'd like to hear about it just the same.

I think I am done, and with luck, will arrive in your inbox in time for your production of the next issue.

Hope your birthday was a great time! See you in a couple of days, I predict...

WAHF: Steve Green, Bill Burns, Woody Bernardi



GREEN UNDER fen den

A Major Announcement!

I've ripped the inoffensive chitterchatter scheduled for this space so that I can bring you news that will be as important to me as it should be to you.

I've revised the Revised Glorious Plan! I'm sure the thought of an even better Glorious Plan thrills you as much as it does me.

As you may recall, Phase One, the Big Prize Contest, went off without a hitch. Then I announced the Revised Glorious Plan, in which demanding a Hugo leapfrogged over Collecting Donations. Although **fanstuff** has not yet received its deserved "Best Semi-Pro Podcast" statuette, it's a foregone conclusion. I see no reason to dillydally about launching the drive for donations.

It is vital that all of you grasp what is at stake here. Without your contributions, I will be forced to continue to pay for the Diet Cokes and Fatburgers that give me the strength to produce each fabulous **fanstuff**. The cost of intoxicants alone is staggering!

Now you must do your sacred fannish duty. Open those wallets and dig deep into those pockets to fulfill your obligations.

Give every dollar you can spare — and then give even more. (Details of the tithe program and automatic payment option are available on request.)

Every cent you donate goes for a noble and beautiful purpose, my self-aggrandizement and perpetual glorification. Think how wonderful you'll feel when you know that your donation has enabled me to avoid paying for my own hobby. And the knowledge that you could've fecklessly frittered away that money on food, rent and medicine for your children.

Give! Give! Give! (AK)

steffanac

CORFLU XXX: HOTEL HOEDOWN

CORFIELD XXX

Despite its lengthy moniker, the Red Lion Hotel Portland - Convention Center is a rather unassuming place. Named after the Portland Convention Center, which is right across the street, the Red Lion was my first choice for our 2013 Corflu lodgings. I discovered the place in 2007 when Lynn and I went to our first ORECON. It immediately struck me as comfortable, practical, and unpretentious. It was a good place for a small con.

We'd gone there in the company of Eileen Gunn and John D. Berry, who had come down from Seattle for the weekend. We ran into a number of old acquaintances, like Jerry Kaufman and Lucy Huntzinger, and had the opportunity to make a few new ones, like David Levine (of the *Bento Levines*) and the High Priestess of Portland science fiction, Ursula Le Guin, who was also in attendance that weekend. At one point during the con there was an informal social affair -- a red hat party -- that was held in the hotel's fifth floor bar. We went along for a refreshing drink and to observe the crimson chapeaus in their natural habitat. What we saw there was amazing.

Not only was the room full of women in elaborate red hats, including Ms. Le Guin, who shocked me by remembering my name, but the room itself was an unexpected surprise all by itself. It was big and full of light and offered up a panoramic rooftop view of downtown Portland. I'd once been to a Corflu where the banquet was held in the hotel's "rooftop" restaurant -- which was strangely located on the 6th floor of the 8 floor hotel -- but that place couldn't hold a candle to The Skyroom.

The Skyroom is the hotel's rooftop bar and function space. As you walk into the room through the doors near the bar, the Skyroom itself opens up and out into a high ceilinged room with glass walls and an outdoor patio that offers up an impressive view of the Portland skyline, just across the Willamette River. We were both quite impressed. "Wow," I said to Lynn. "This would be a great place for a Corflu banquet."

That was five years ago.

When we decided to host the 2013 Corflu, I began checking out the various hotels in Portland for the ideal spot to hold the con. I made lists and I began researching them. I still had the Red Lion in the back of my head, but I didn't want to miss the boat at one of the eccentric little Portland hotels that might have offered us something too good to pass up.

I was intrigued to find out how many small hotels there are in this city. Some of them have been in business for decades, while others have had their vintage spaces revitalized into boutique hotels that offer decidedly unique accommodations to their mostly young clientele. One has a huge lending library of signed first editions for their guests, another includes a turntable in each room for those who come to town for vinyl hunting, and still another occupies a once infamous gay bath-house. Something for everyone -- much like the city of Portland itself.

In the end, however, the problem with most of those very groovy modern hotels was their size. I wasn't kidding when I said that some of them were small. Most of them had less than 75 rooms and little or no meeting space.

Those that did have meeting space wanted a lot of money to rent it out because their primary clients were business meetings and small arts group functions. That wouldn't work for a Corflu.

In some cases we would have had to guarantee that we could rent out the entire hotel for the weekend -- something that they really didn't really want to do at the beginning of tourist season. Not without big guarantees, anyway. We were a small con, but we were still too big for them. Of course it would have been totally fun to take over a whole hotel, but it isn't really a feasible fantasy for a con as modest as Corflu. One of the hotels that I was interested in -- The Heathman -- was totally unavailable to us, or anybody else for that matter. Apparently, ever since the place was mentioned as one of the major rendezvous spots in the wildly popular mommy-porn books, *50 Shades of Grey*, the hotel has been solidly booked for at least the next year. (I wonder what special services they provide their guests? A ball gag on the pillow instead of a piece of chocolate?)

So after doing my homework about some of the other hotels in town -- I didn't bother to investigate any of the larger hotels, like the Hilton, for instance -- I then went to my first choice, the Red Lion Hotel - Convention Center in Southeast Portland and much to my pleasure it seemed to be almost exactly as I remembered it. ("It all came back to me like the hot kiss at the end of a wet fist.") So I made an appointment to go down for a meeting with the hotel's rep, Holly Van Hood.

As Holly gave Lynn and I the tour of the building I found out that, actually, quite a bit had changed at the Red Lion. For instance, we found out that they had totally remodeled their hotel rooms during the last two years. What had been comfortable, but slightly worn accommodations five years ago had now been replaced by new, crisp guest rooms with modern beds, Wi-fi and a window in every room that actually opens to the night air. (We're told that a new lobby is in the works this summer.) So the hotel was just as I remembered it, but with a face lift.

The hotel's size was just right, too. The Red Lion has 175 rooms, which means that they can easily take on our membership while still being able to handle their usual seasonal guests and the folks who come to Portland to attend functions across the street at the Convention Center. The size of our con was a bonus for them and they were immediately attracted to us. They were looking for a group our size to offset the collegiate athletes who will be competing across the avenue next Spring. We each recognized a good thing when we saw it and made our deal.

Our meeting space/function room will be located on the fifth floor -- just a short stumble down the hallway from the Skyroom bar. Our hospitality suite will occupy a three room suite that includes plenty of space for everyone to meet and mingle while eating and drinking their fill of Portland's many delightful libations. We will be bringing in kegs of locally brewed beer for the British amongst you and at least one bathtub full of Pepsis for anyone who might want to make a BNF happy.

The 2013 Faan Awards and Corflu banquet will be held on Sunday in the previously over-hyped Skyroom, with all of Portland as a backdrop. Yes-siree.

The Red Lion Hotel is also ideally located for maximum enjoyment of all that the city of Portland has to offer. On one side of the hotel there is a stop for the MAX-train -- the city's primary public transport system -- and on the other side of the hotel is (or will be -- when it opens) a stop for the city's new East Side trolley car route. Both of these clean, modern public transports will



CORFLU XXX

**May 3-5, 2013
Portland, Oregon.**

**Red Lion Hotel
Portland - Convention Center - [www.redlion.com/
conventioncenter](http://www.redlion.com/conventioncenter)**

Attending Memberships:

\$65 US

£40 UK

Supporting Memberships:

\$15 US

£10 UK.

Payment Options

Join via PayPal:

lynnspx@comcast.net.

Join By Mail:

(checks payable to Lynn Steffan)

Mailing Address:

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Visit our website:

www.corflu.org

take any and all Coflucians directly into downtown Portland and beyond. For \$5 a day, you can ride anywhere you want to go: to the center of the city -- a block or so from Powell's Books, for instance -- or to the world famous Rose Test Gardens and the nearby Japanese Gardens, to the Portland Zoo, or to one of the city's famous food cart lots for everything from gourmet peanut butter sandwiches to fine Thai cuisine. Or visit one of the dozens of top quality restaurants, brew pubs, book and record stores and then simply hop on the train and ride directly back to the front of your hotel. Even the most saturated Charnock could crawl to the front door from there.

If you come to Portland on an aeroplane you can take the MAX-train directly to the hotel from the airport and when you get there the hotel will reimburse you for the cost of your trip -- so hold on to those farecards. If you are driving a car to Portland, the hotel has cut its normal parking rate in half for all registered guests, reducing the cost from \$12 a night to just \$6 a night. For those of you coming to town via zeppelin, there is a docking tower on the roof of the hotel, but the management asks that you inform them of your mooring time of arrival whenever possible. Unfortunately, the hotel has been forced to close their popular jet pack rental booth due to an unprecedented number of recent pantleg fires.

So, what's all of this fabulousness going to cost the potential Corflu attendee? Well, it breaks down like this: All rooms at the 2013 Corflu will rent for \$99 a night -- with no limit on number of occupants per room. While there is no sales tax in Oregon, there is still some standard hotelier fees that are going to be added on to your bill. There is a 13% hotel guest tax that is added onto your nightly cost. This brings the cost of each room to \$112 a night. Granted that can't compete with Vegas rates, but it isn't too bad for a place with trees.

This convention room rate will be available Thursday through Monday nights of the con, though the hotel has graciously said that they would be willing to extend that rate to any con attendees who might arrive earlier in the week or stay later.

The final fee that the hotel has insisted on is a phantom fee, of sorts. When you check in, the hotel will ask all of their guests for a \$20 daily deposit on their credit card (or in cash, if you prefer) for each night you stay in the hotel. This fee is to cover any potential incidental costs that a guest might have during his stay, like damages. If no incidental costs are accumulated, the credit will be applied to your final bill. This is a bit of a pain, but in the end it shouldn't cost you anything if you've avoided being in any way incidental. Apparently, hotels like the Red Lion who host a lot of athletic teams and summertime tour groups get a lot of wear and tear and damage and they have created this system to help cover their losses. For us it should be no real problem, other than the inconvenience.

There are two ways to reserve a room at the Red Lion Hotel Portland - Convention Center for Corflu XXX. The first is by accessing the hotel's website at www.RedLion.com and completing the on-line Room Block and Group Reservation form, using the reservation code (Group Block Number) CORFLU30 to receive the \$99 a night convention rate.

The second way to make your reservation is by telephone. Call 1-800-RED LION (1-800-733-5466) to make your reservation. Be sure to mention that you are part of Corflu XXX in order to secure the convention rate. Cancellations must be made before 4:00 pm on the day prior to your scheduled arrival to avoid a one day room charge.

We hope you'll all consider coming to Portland in the Spring to join us for what we hope will be one of the greatest Corflus since Higgs boson was a naval recruit. We'll leave a light on in the Skyroom for you.

--Dan Steffan, Your Corflu Concierge

dese Daze

by Dick Lupoff

A few years ago I received an advance proof of the jacket for a book I'd written and was so pleased with it that I wanted to make copies and send 'em to a few friends and family members. Took the thing to a local copy shop and they wouldn't make copies. Said, *This looks like copyrighted material and we can't copy it unless we see an authorization from the copyright holder.*

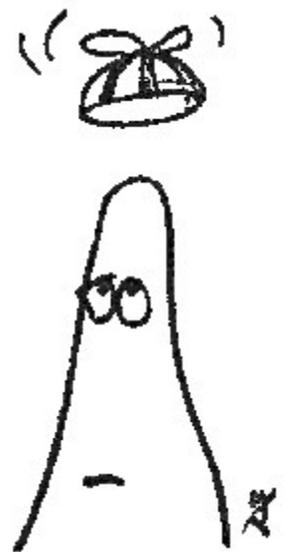
I 'splained that I was the author of this book, offered to show 'em my personal ID and pointed out that it matched the byline on the cover. In fact, this was a hardcover book with an author photo on the jacket and, yep, it was me okay.

They didn't care. They were a franchise operation and my guess is that they'd had a warning from Corporate Headquarter about copyright violations and were simply obeying orders.

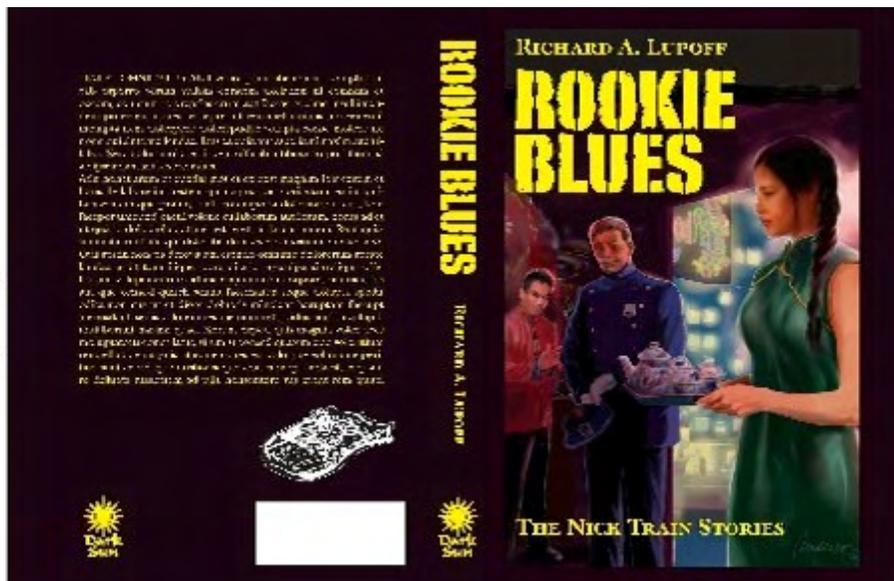
I found another copy shop, *not* a corporate franchise, and got my copies made there.

Of course if that happened now I'd simply run the thing through the scanner on my desk and hum a chorus of the old army song that has been bowdlerized into "Bless 'em All." Yeah, you know the one.

Hen, just for fun, I'll attach a scan of the jacket of my *next* book this email. Made this without even seeing a copy of the jacket. The publisher sent me a scan. I downloaded it and, as the great Landon Chesney was wont to say, "Viola!" — Dick Lupoff



DICK LUPOFF is a prolific author of science fiction, fantasy, and horror. He has written over 100 books, including the "Rookie Blues" series. He is also a frequent contributor to various magazines and anthologies.



ROOKIE BLUES is a collection of stories set in a futuristic, urban environment. The stories explore themes of identity, power, and the human condition. The book is a must-read for fans of science fiction and urban fantasy.

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About FAPA**
Arnie — page 1

**Death of an APA
The SNAPS
Post-Mortem**
Arnie — page 2

**My All-Time
Favorite Apan.**
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**Loc, Locs, Where
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fanews

Editor Blows Deadline, Keeps Schedule!

For the first time in 72 weeks, **fanstuff** did not go out to Trufandom on Friday. This week's edition went into the email on Sunday morning.

"My apologies to any fans who panicked or became disoriented due to the unaccustomed absence of a **fanstuff** in their Friday inbox," the zine's notably weird editor stated. "Everything will be back to normal next Friday, when **fanstuff** #12 hits fannish mailboxes." He also expressed his relief that fans remained calm during this crisis and that there were no suicides as a result of the confusion.

Arnie attributed the delay to a variety of factors, including the current Las Vegas heat wave, sunspots and invisible fakefannish rays allegedly beamed at the Launch Pad by the Provision Wing of the N3F.

After the sedatives took effect, the editor said that the delay actually resulted from the arrival of "must pub" content on Friday morning that necessitated remaking a number of pages and assorted minor diversions.

SNAPS Calls '30' at 65 Mailings

Co-Official Editors JoHn Hardin and Jacq Monahan have announced that the recently distributed 65th eMailing is the group's last. Joyce, JoHn and I started the electronic apa and all three of us served terms as OE.

"SNAPS" originally stood for "Southern Nevada Amateur Press," a tribute to the apa's base of operations. Despite the name, SNAPS' roster included fans from all over the world.

Purcell Plans to Fold *Askance*

John Purcell's popular fanzine *Askance* will end its successful run with the slightly delayed 27th issue. John posted the following:

"Sad to report that *Askance* 27, the June issue (partially worked on), will become the July issue. I am currently involved with an online statistics class to finish my doctoral degree plan, and it is simply taking up a ton of time. So, I've decided to shove the zine back one month."

Done at Last!

See you next Friday. Meanwhile — keep fanning! — Arnie

fanstuff #11, July 13, 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, JoHn Hardin and me.

Cover illo: Alan White

Published: 7/14/12

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