

fanstuffs

K Forman

R Lichtman

C Brialey

C Garcia

E Mayer

T Kemp

G Charnock

D Williams

Arnie Katz



Sexual Harassment And Trufandom

Few phrases pack more of an emotional wallop than “sexual harassment.” (I’d rather not cite them here.)

“Sexual harassment” is an ugly rime that demeans the victim and shames the perpetrator. It’s an indefensible invasion of privacy, a blatant abrogation of the victim’s human rights.

“Sexual harassment” is an explosive charge. It can blow apart the accused’s life. Even unsubstantiated claims of sexual harassment can cling to a wrongfully accused person like Napalm.

News of Genevieve Valentine’s unpleasant experiences at Readercon 23 hit my in-

Continued on page 2_

**The Readercon 23 Case:
She Experienced a Painful Panel**

What would you do if you were on a program panel where the moderator repeatedly addressed you in a condescending, even insulting, way?

Let me offer some options for dealing with disrespectful and demeaning treatment:

- * Laugh it off and zing the moderator right back.
- * Pass a note to the moderator saying to cut it out or there will be a disruption.
- * Stop the moderator at the first objectionable utterance. (Not my way or recommendation, but some might like it.)
- * Get up, walk up behind the moderator and whisper to him to stop the misogamy.
- * Get up, walk over to the con-runner supervising the program and register your complaint.
- * Walk off the panel. This can be done in dignified silence or with a resounding rebuke to the moderator.

It doesn't appear that Genevieve Valentine did any of those things or, indeed, anything else while it was happening to her on a panel at Readercon 23.

Since I don't know Genevieve Valentine, I have no clue about why she said and did nothing at the time.

It would be grossly unfair to attribute her inability to respond to the slights to anything more than her shyness or stage fright.

Every fan, especially those who want to star on con programs, should learn to handle awkward situations. Still, I think we have some responsibility to defend panel participants who are incapable of defending themselves against a moderator's insensitive conduct. By the same token, a sensitive and defenseless fan might consider avoiding situations they can't handle. (AK)

box, courtesy of Andy Porter, only minutes before **fanstuff #13** would've gone into distribution.

I don't attend Readercon and I don't know any of these fans. Nonetheless, I scrapped my original "fanews" page, did some research and substituted a measured, factual report. I also included a link to Genevieve's LiveJournal blog, which has links to all pertinent documents.

I didn't go to such lengths out of a desire to meddle in Readercon. What they do with their convention is their business.

I did the last-minute work, because I think there are intriguing issues that transcend Readercon. Some aspects are so sensitive that I considered the wisdom of ducking it.

I'm rushing in where wise men fear to tread, because it seems that important. Besides, I publish **fanstuff**, in part, to serve as a fair discussion forum for topics like this.

The alleged sexual harassment and the panel incident are often grouped together in the documents. They probably had a cumulative effect on Genevieve Valentine, but they are fundamentally different situations.

That's why I decided to handle them separately. This essay addresses sexual harassment. I'll tackle what happened to Genevieve at the panel in a side-column article (*See page 2.*)

I've also separated my observations about the actual incident from this cover essay. Those comments digress from the main issues as they might relate to our subculture and, in particular, to our future conventions.

Nothing in this essay is meant to minimize the seriousness of sexual harassment or the necessity of confronting it in and out of Fandom.

There's no excuse for sexual harassment. Lame alibis like "she was asking for it" and "I thought her 'no' meant 'yes'" are unacceptable. So is saying we should let it pass, because others have gotten away with similar crimes. The police shouldn't stop chasing murderers and thieves, because other criminals have avoided arrest.

Trufandom doesn't get a pass.

We can't wink at sexual harassment. Our subculture likes to run by its own rules as much as possible, but sexual harassment violates fundamental human rights. Opposition to such behavior must be part of our ethical code, too.

Our subculture differs from Mainstream Society in many important, and many trivial, ways. We can't ignore sexual harassment, so we need to develop a fannish consensus about how it should be handled. Therefore, we must examine our group, weigh its strengths and weaknesses in this area and decide how to confront sexual harassment in Trufandom.

Fandom has a tradition of sexual freedom. Urban communes, swinging, expansive love, water brotherhood, homosexuality and lesbianism are some of the better-known forms of sexual exploration that either started in Fandom or got an enthusiastic tryout in Fandom soon after it appeared.

Sadly, fanhistory is rife with fans who crossed the line between ex-

ploration and criminality. Without getting bogged down in Naming Names, some of those fans earned prison sentences for what they did. Trufandom's sexual harassment policy must uphold sexual freedom while recognizing when fans go too far.

Another element of the Trufandom environment is the prevalence of public displays of affection at Corflu and other events that bring Trufans face-to-face. Many of us have known each other for *decades*.

It still wouldn't excuse bad behavior, but I can understand how someone not used to our ways might think there was general permission to take liberties. (Another "benefit" of improper socialization!)

Many people, fans and non-fans alike, have an image of conventions that seems to make it easier for some to transgress. They see conventions as places where the normal rules are suspended, or at least relaxed. They go to cons to act wild, cut loose and do things they wouldn't do back home.

Again, that's not an excuse for bad behavior. It might explain, to some extent, why some fans hunt so hard at cons, including Corflu.

There are infinite shades of sexual harassment, but I think there are two critical points. One is the line between sexual harassment and non-harassment. The other is the line between a prosecutable case and an incident that doesn't qualify.

Any victim of sexual harassment, in or out of Trufandom, can turn the matter over to the police and the courts.

If a case doesn't meet that standard or if the victim doesn't want to resort to the legal system, it would be wrong for us to treat it as a crime and dish out punishments like a kangaroo court.

No group of fans should anoint itself judge and jury. At best, it's vigilante justice; at worst, it's a witch hunt. We should stick to fanac and let the cops and courts handle crime.

When con committees seize extra-legal powers, it can lead to truly unfortunate things like the Breen Boondoggle.

If the victim of any level of sexual harassment appeals to a Corflu committee, I think the proper response is to talk to those involved in the incident. Talking to witnesses is only necessary to confirm facts if any are in dispute. An apology to the victim is nice, but that's between the victim and the fan they complained about. So is the decision about whether to make the incident public.

What separates harassment from non-harassment is very subjective. I don't know that drawing a single line would work.

A reasonable standard could be that sexual harassment starts when a person says, "No!" and the behavior continues. That allows each person to set her or his own standard for sub-criminal sexual harassment.

I hope a lot of you will weigh in on this subject. As always unexpurgated opinions will be featured in next issue's letter column. I also want to extend a special invitation to those who posted comments to e-lists. Send your viewpoint here and it will be read by many more fans.

I believe it's a lot better to talk it over now than when there are emotions in play from a real problem . — Arnie

The Readercon 23 Case: What Can Trufandom Learn from This?

[Note: I don't want to second-guess Readercon. It's their con and they should run it their way. But studying the case could help us deal with any such incidents that occur in our subculture.]

The very *idea* of sexual harassment revolts most of us. Lurid mental pictures may trigger well-meant, but inappropriate responses.

I'd guess that's pretty much what happened in this case. The Readercon Board of Directors got Genevieve Valentine's complaint that she was sexually harassed by Rene Walling at Readercon 23 and tried to make everybody happy.

The Board reacted very strongly, but I hope that none of *our* con committees will ever emulate their reaction to Genevieve's allegations of sexual harassment. Eager to do the Right Thing, Readercon exceeded its legitimate authority .

I have zero tolerance for zero tolerance policies. The people who announce them feel strong and proactive, but zero-tolerance is just a substitute for thinking. Zero tolerance is inflexible with no provision for addressing the actual situation. (However, Readercon didn't follow its zero tolerance policy.)

Armed with the best intentions, the Readercon Board talked to Genevieve Valentine, Rene Walling and witnesses. The facts of the case are apparently not in dispute. According to a public statement issued by the Board, Walling has acknowledged his misbehavior and expressed regret.

If a sexual harassment incident had occurred at a Corflu, I sincerely hope that would be the extent of the committee's actions.

Readercon meted out a two-year suspension to Rene Walling. The announcement also indicated that they would be watching Walling during his suspension. The Board pledged to make suspension permanent if he errs again.

If a Corflu committee tried to do something that far over the top, I'd expect it to Plunge All Trufandom into War. (AK)

A Tale Of Two Corflus

By
Ken
Forman

Take a moment to think about this. What was your favorite Corflu? Which of the past 29 times we've done this sends that warm comfy pajama-y feeling up your fannish spine? I can honestly say that every one of the eight or nine I've attended had something that I'll fondly remember. They're Corflus after all; the annual gathering of a group of friends who share a common-esque hobby.

Now that you're picturing your favorite, try to tease out of that memory what it was that made that one stand out. What sort of element really made the whole experience the subject of our little game? Was it the people, the setting, the programming, the food? For me, it's always the people. I've said it before; Corflu is a family reunion of the family we choose as opposed to the family into which we were born. After the people, the thing that most made the conventions for me was the settings. I'd not been to Walnut Creek California, nor Panama City Florida before attending those Corflus. Madison Wisconsin was always on my list of places to visit, and Corflu Badger enticed me there, too.

I've been talking to my wife Aileen and Ben & Cathi Wilson about hosting another Corflu. As a quick refresher, the Wilsons are long-time Vegas fans now living near us in Flippin. They were married at the 1995 Corflu (Charles Burbee gave away the bride). Ben and I hosted the 2004 Corflu. And anyone who attended any of the Vegas SilverCons or either of the first two Vegas Corflus may remember the hospitality suites stocked with all kinds of yummy home-made goodies. Those were arranged and hosted by Aileen and Cathi (with lots of others helping, too).

We're thinking about hosting the 2014 Corflu here in Arkansas. Aileen's been chatting with lots of Brit fans and I've been talking to a few fannish folks, too. We've encountered a quandary (pun intended) and are hoping to open some frank discussion on the subject. Our main issue is this: where exactly in Arkansas would be the best location? We've got it narrowed down to two possible places, although there are any number of venues within those two locales that will work. I'm going to outline some of the pros and cons of each place. Arnie is kind enough to run this through fanstuff. I hope it'll inspire an open and honest discussion on the subject.

Little Rock Arkansas: This "Emerald City of the South" boasts lots (and I mean LOTS) of museums and art galleries. Most of these venues are free or with a minimal admission fee. There are a number of hotel options in the middle of all that, too. With an adequate and inexpensive trolley system, most hotels have good access to the cultural opportunities. The hotels are on par with most capital cities here in America. Room rates will likely be between \$80 and \$130 per night. No smoking in any of the rooms. Numerous easily accessed restaurants will make food an easy issue as long as you're not longing for anything too exotic. For example, there might be an Ethiopian restaurant somewhere in the state, but I'd be hard pressed to find it. However, if you're looking for good Southern BBQ or fried catfish (both the official cultural food of the region), I can really set you up.

Contrary to popular expectations, the airport in Little Rock is National, but not International. Anyone travelling there from out of country

will have to hit some other hub first and catch a connecting flight. Few American airports have direct flights to Little Rock so it won't be much easier for us Yanks, either. Once there, though, shuttles will get anyone from the airport to the downtown venues. AmTrak also has a rail station in the city, although the stops are in the middle of the night. Other than the cultural attractions, a Little Rock Corflu wouldn't be significantly different from any other "big city" Corflu. (I had to put "big city" in quotes since there are fewer than 100,000 people in the city.)

Bull Shoals Arkansas: This is just a dozen miles away from Flippin and has all sorts of local flavor. There are a few venue options that would suit a Corflu quite well. Resorts such as Gaston's on the White River, Stetson's on the White, or Bel Arco on Bull Shoals Lake can and do regularly accommodate Corflu-sized groups. These resorts are far from posh, but are still suitable. Room rates run from \$50 to \$100 per night. They're also extremely lenient on the issues of smoking and bringing in outside food (more on that later). While the Bull Shoals area has very little in the way of culture, the natural beauty of the area more than makes up the difference.

Those of you who've been with me on a nature hike on the outskirts of Vegas; wait until you see the Ozark woodlands. You'll begin to understand what Claude Degler was talking about.

Getting here, on the other hand, will prove to be a challenge to most. The national airport in Little Rock or the one in Springfield Missouri (also a national) are about the closest. Both are over 100 miles away. Rental cars are pretty easy to find at either city, and not too expensive. The drive from either airport is through some truly beautiful country. One other possibility we're investigating is renting a charter bus from one of those locations. We've got some connections with a local charter bus company. They assure us that many groups organize such trips for folks arriving from all parts of the country. Most of the flights into either Little Rock or Springfield tend to arrive around the same time so setting up a bus for many fans shouldn't be too hard. With enough pre-planning, we should be able to have a charter bus available for folks at a reasonable rate.

One thing that an Ozark Corflu would definitely include is food, food, food. Cathi and Aileen are both anxious and eager to "cook for all y'all". We anticipate being able to feed everyone who attends the convention with good, home cooking. One night will include an outdoor grilling special with grilled burgers, brats, veggies. We might also do a good old fashioned outdoors Dutch oven meal. You can be sure Aileen will bring her Babycakes Bakery (Home of the Best Fried Pies in the Ozarks) trailer to the convention and treat us all with fresh pies. No matter what, a nearby Corflu will give both the ladies access to their home kitchens. We anticipate that the lower room rates plus the provided food will more than offset the added travel expenses.

In either case, the programming will be typical Corflu light. Perhaps a little more structured than some recent events, but definitely with enough for everyone.

— Ken Forman

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:

**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

The 'Loccer Room' House Rules

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 write intelligently. Fact is, I don't even *have* a firm opinion on many subjects raised in **fanstuff**.

loccer room

Chris Garcia

Good issue again! I've always loved the visual vocabulary you use for your zones. I've never managed to work up one for myself.

ON FIAWOL and FIJAGDH, you're right, it doesn't matter in the way that someone being left-handed matters (YOU MUST NEVER TRUST A LEFT-HANDED PERSON!!!), but it does say a lot about how people interact within their spheres. I've got a lot of spheres (or circles as Google+ calls them) and I interact with all of them the same way: completely and totally. It's the way to get the most fun out of something, but in the end, I always realize that it's just a hobby. But they're all just hobbies I love, and I drink deeply of them.

ON the matter of No One Wins By Skipping School, I'm of a slightly different opinion. To fully educate yourself in fandom, first go and taste around, search through everything there is, find what you most love and just go out and do it! That's the best education you can have: trying everything out, slightly more than just looking through the windows, but actually sitting in and taking a deep drag. That's the advice I give to every young fan. Just go out there, look around, find what you like and do it as much as possible. I love fan history. I love all history now that you mention it, but it's not for everyone and not knowing much about it shouldn't be a detriment to playing in the field. Too often, it's a drag. That's how a lot of interaction between newer fans and long-timers feel to the newcomers. I always try to help here I can, if someone puts out a call for articles, I'm usually up for helping. If someone wants to put out a thick zine full of content every week, I'm going to do my best to read every issue and comment. It is by accepting, and if asked giving advice, that we can help ensure continuance.

I do have to admit I had a discussion with a couple of loosely-fannish friends not too long ago. One of them said "You know, if you'd had a mentor, you'd probably have made something of your zines." My response was very simple: "If I'd had a mentor, do you think I'd have had as much fun?" Her response to that? "Probably not, but at least you'd be able to say you know what you're doing." And maybe the entire point is in that conversation. Maybe if fandom is about doing stuff, entertaining yourself and maybe others is the main point, then go it alone, do what you gotta and don't worry about it. On the other hand, if you want to do something significant, if you actually want to be GOOD at the stuff, then maybe you should take advice, seek it out, follow it. I know I'm a terrible example in that realm. I can remember early on having folks give me advice and even some harsh (though usually fair) criticism, and I just went on. I also think I'm much happier for taking that path.

Oddly, I can't seem to picture Guy Lillian quoting Pink Floyd. My imagination fails me sometimes!

I wish I could make CorFlu next year. It's just so much harder to do anything after February. Another early year CorFlu would make me a very happy boy!

Great stuff!

Graham Charnock

It's nice to see more of Dan's musings and nice of you to publish them. Extensive though your organ is I look forward to see them being given a wider and more formal outing on the web-site. Good to have my attention drawn to Joyce's original article which I missed the first time round, and which goes a long way to explaining, just why there is nothing to hand on to Portland in the way of funds. The cost of Hire or use of a

To Chris Garcia Fanstuff's Visual Vocabulary

Thanks for the kind words. In general, I try to develop a graphic style for each new fanzine title. This time, though I started with what I'd done with *Glitter* — and then changed and elaborated into the **fanstuff** look.

Sidestepping nuts-and-bolts, my three main graphics goals or **fanstuff** are:

1. Make onscreen reading easier while keeping the magazine flavor.
2. Give loccers the spotlight and let them comment without interruption.
3. Create a flexible design that accommodates varying story lengths.

I'm still refining it, as comparing this issue and #1 demonstrates.

More to Chris Garcia Don't Be Left Out!

You may have put yourself in dire peril, Chris. I don't have stats, but I *think* Trufandom has a much higher percentage of left-handers than the general population.

Since I'm ambidextrous, does that mean you can trust me half the time?

I do write left-handed, to give Fair Warning. My first grade teacher tried to make me a righty, but she had to concede that my lefty handwriting was better than right. If you've seen my handwriting, that may surprise you.

hotel's p.a. is understandable and one would be foolish not to account for it well in advance. We subverted this at Cobalt through prevailing on Martin Hoare's semi-professional experience and equipment, which he provided free, although we did make a small ex-gratia token payment after the event. Dan talks jokingly of the Committee having a nap nearby, but I also hope he will seek advice and help on a broader basis than that provided by his delightful concubine. He's a nice bloke with many strengths but I wouldn't like to see him fall prey to Pre-Traumatic Corflu Stress Disorder by attempting to do too much on his own. US Corflus seem on the whole to be organized by small local groups on even incentivized individuals, and it sometimes works better that way, sometimes worse. Maybe fandom is more homogenized in the UK or we are simply more used to working within bureaucracies, but having a fairly large and argumentative committee for Cobalt was an important part in helping make that convention work, just as having the services of someone with professional accounting experience, in John Nielsen-Hall, was essential in helping it make a profit, (or at least avoid a loss). And of course the more people involved the wider the blame can be spread when things go wrong. So Go Dan and Lynn! But don't go it entirely alone.

On the sub-note of attendance rates and other costs, a big part of the overall expense for both US and UK members is travel, and the difference between 75\$ and 100\$ is only a small part of that (well, \$25) so there well may be some stretch available there. Good luck to Dan in trying to get people to commit to T-shirts and other merchandize well in advance, but I think that's going to be a tough one. I usually don't even book my air-flight until the last possible moment, and certainly not this side of Christmas. The week before Zed in Seattle I came down with pneumonia which scuppered our plans, and we lost a lot of money because my doctor wouldn't sign off an insurance claim because she thought my illness was part of an underlying condition. So much can happen in a short time, and the Bad Stuff seems more prone to happen than the Good Stuff.

Claire Brialey

This is a challenging schedule that you set yourself; but it sets a similar challenge for your readers! (And quite right too.) I slack off a bit for a few weeks while I'm on holiday, and then miss a few more, and suddenly there are twelve issues apparently ignored. Notwithstanding your reassurances that we don't all have to respond to every single one, that sort of gap seems a churlish return for your work and all those other fans who have contributed so far. And this isn't just a duty letter. I'm enjoying and appreciating *fanstuff* a great deal, and I want to be part of it.

Don't worry, though: I'm not going to comment on every topic in those twelve issues. And some of what I'd have said in responding more promptly has already been said. But there's another challenge of not keeping up with responses: as well as all the topics you've introduced, there are other people's thoughts about them, and about related things, in subsequent letter columns. So not only have they made points that also invite response, but I need to check that my brilliant insights, great ideas or throwaway quips haven't been made already.

And for me that gets us straight into the headline topic in #2, back in May: are listservs the new APAs? Because that's how I usually engage with both APAs and e-lists (as I call them) too. I thought your overall analysis of the similarities between the two forms was sound and measured so, especially at this late date, I'm not going to take issue with any of that. But your question made me think about how I view my own participation in both of them, and whether I make it all more complicated for myself than I need to.

Some of the differences I perceive between e-lists and APAs just come down to pace. Even if I contributed to every ANZAPA mailing I'd only need to be pulling my thoughts together every couple of months. I don't belong to many primarily social fannish e-lists, but when they are active they're very prolific. I don't always have time to keep up with them (although I do catch up eventually, and read all the posts). But even when I am managing to keep up, in the time I'm carefully thinking through and crafting a response on a particular topic that discussion will move again

Still More to Chris Garcia Mentors Aren't School Marms

Maybe unpleasant memories distort what advocates of fannish socialization are trying to say to you.

Fannish socialization is unstructured and informal. A good fannish mentor tries to help the neofan learn about Fandom, its culture and possibilities.

I had the extreme luck to have two terrific mentors (rich brown and Ted White). A number of BNFs took me up when I was little more than a neo and provided encouragement, counsel and support over decades of friendship.

"What if?" scenarios being what they are, you might've had less fun if you'd had a mentor — and I might've had more fun without mine.

In my case at least, I'd call that a highly unlikely possibility. Ted and rich have been associated with a lot of the best times I've had in Fandom.

It's conceivable that your idea of a good time may not be the same as my idea of a good time. Maybe a mentor wouldn't have added to your fun (your definition), but Ted and rich's mentorship made it much more fun for me (my definition).

Their mentoring, plus timely guidance from others, made me a better fan than I would've been without their aid.

That's one of the reasons I always try to help neofans. It's my way of paying back what was done for me.

To Graham Charnock Corflus Around the World

Whatever the differences in approach, fanhistory demonstrates that fans on both sides of the Atlantic can host excellent Corflus. I'm sure that Australian Corflus, if and when, will reflect their Fandom — and Australian Corflu will be fun, too.

More to Graham Charnock The Wide world of Fandom

I agree about circulating Corflu material as widely as possible. But then, I'm for anything that promotes access within our subculture, Corflu-related or not. I encourage everyone to visit Corflu.org and I plug it in every issue of *fanstuff*.

Between email and efanzines.com, I distribute *fanstuff* to over 400 fans. That's another benefit of digital publishing.

To Claire Brialey

A Little More Reassurance

In an idyllic fannish dream-world, I'd get 200-300 letters of comment on every issue, publish three times a week and get enough donations that I don't have to do anything else.

In our less-than-utopian fannish reality, everybody has lots of commitments, fannish and otherwise.

Those who hit every "locer room" are dear to my heart, but so are commenters who come in less frequently.

I've been less compulsive in recent weeks. The weekly schedule is intact, but I don't obsess about whether it goes out Friday evening or Saturday morning.

I don't see me missing a week, though. Unforeseen problems can change *that* in a hurry, but so far so good.

More to Claire Brialey Apas and E-lists Revisited

Pace is definitely a key difference between e-list and apa communication.

It reminds me of SF stories in which colonists reach a planet after a multi-generation spaceflight. They are shocked to find it fully settled by people who used a scientific breakthrough to make the journey in hours instead of centuries.

Apas have the advantage, as you note, of allowing a fan to write one, comprehensive comment on a topic rather than a couple of dozen fragmentary posts.

Fanstuff is a bit slower than the e-lists, but the chance to present opinions more cogently is its edge.

Still More to Claire Brialey The Art of Mailing Comments

My early exposure to SAPS made me partial to detailed, extensive, detailed comments. That preference has also influenced the way I respond to letters in "locer room."

I've always hated those one-line mailing comments, the ones that say things like, "Yeah, right. I agree completely."

– and several of the points I wanted to make will not only have been raised by someone else but also developed, refuted, talked through and consigned to the trash bin of history before I'm ready. So when I'm up-to-date with an e-list I treat it almost like a chat room; when I'm not and it's not hopelessly too late to respond at all, I keep it short. Believe it or not.

Sometimes my mailing comments in an APA will also be a series of relatively disjointed quick comments that are just part of a broader conversation. (If I missed a mailing I similarly need to go back to edit my initial mailing comments, to take account of what people had already said next time around.) But I'm more likely to choose to write things in my APazine which could equally have been part of a fanzine article or even a separate piece in their own right. APazines look like fanzines – mine do anyway – and form encourages function.

And that's another difference: I don't personally think of e-lists as a forum for posting extended fan writing. I've read lots of enjoyable self-contained pieces on e-lists, mind you; but, as I wrote in *Banana Wings* earlier this year and as Robert Lichtman mentioned in his letter in *fanstuff* #5, that usually prompts one or more fan editors to swoop on them for inclusion in a fanzine too – even when there's a significant overlapping audience. Fanzines are where I feel those pieces most belong. So I may occasionally post a longer piece to an e-list, but mostly if I post at all it's as part of a conversation. Thus I respond on specific points, even in the same thread, in separate emails.

If I'm minded to write something longer it usually ends up being a fanzine article provoked by – and sometimes moving some way away from – the original discussion, because I think it will be of interest to people outside the e-list too. Indeed, sometimes I'm not convinced that where my thoughts have ended up is a place of that much interest to most of the people in the e-list; or I simply don't know whether those I consider to be my target audience for a particular post will be engaged with the list at that point. Or instead I reflect that everyone else participating has already covered everything I would have mentioned, together with the vast majority of possible responses from anyone else, and write about it neither on the list nor anywhere else.

With an APA, or indeed a fanzine, it seems more reasonable to expect that people will eventually read what I've written, even if not within minutes of receiving it. Although of course I don't really know how many people in my theoretical audience do read all, or anything, of what I write.

It is about audience, though. I know who the initial readership of my APazines or fanzines are, and so I have time before I publish to reflect on how any of them might react to what I'm writing. E-lists are often quick and conversational. Sometimes it almost feels as though I'm not writing something down – and writing it down, at that, in a place where archives remain searchable to current and future members so long as the host company keeps the faith and stays in the black. (Which is partly why I wouldn't entirely echo Lloyd Penney's enduring view back in a letter in #4 that e-list posts are ephemeral. Sometimes one might even wish they were more so!) I'm usually well aware of the ways in which anything I write could be mistaken, taken out of context, or indeed directed to the attention of those for whom it wasn't intended; so I exercise some degree of care about what I write down. But it's still easy enough to get the tone a bit wrong, or over-simplify – especially for a snappy comeback and/or a cheap laugh – or just for someone to be reading even more hastily than I'd anticipated, and thus for unfortunate misinterpretations and misunderstandings to arise. And, in an electronic forum, for all that to be easily quoted or reposted over and over again, potentially far quicker than I can keep up with that either.

Of course, when I'm writing for digital fanzines – even a letter of comment – all these issues and more come into play. But that really is another story, which I'll need to come back to in another fanzine soon.

In the end, what I enjoy about e-lists and APAs are what I enjoy about fanzines as well: they're a community for conversation and debate and fun with like-minded people. At least they can be, and getting the people right as well as the rules of engagement is what makes it a community.

I'll also take this opportunity to answer the question you posed in #11 about all-time favourite APAs. Your list is a good one, but for me not complete without inclusion of

Bruce Gillespie. Given that Bruce is himself a great fan of lists, I hope he'd appreciate this in several ways. *Scratchpad*, on efanzines.com, is essentially his APazine without the mailing comments. Unlike Murray Moore in #11, though, I can't currently promise Bruce that I'll be in the August ANZAPA mailing. But I'll pass up Murray's invitation to blame Arnie. It's all my own fault for not writing before, and indeed for having all those articles for my own genzine to get finished.

You see what happens, though, Arnie, when you publish a fanzine so frequently? We just start using it as a means to pass messages to one another. (On which note, it's probably worth a try: Mark, were you thinking of making more coffee any time soon?)

But this won't do, will it? Only one substantive topic in one issue covered, and about 1,300 words already. I must remember it's not all about me.

I've implied that commenting after sitting out for a few issues is all hard work. But one of the great advantages I find in waiting to comment is that I get the chance to reflect on a range of opinions and ideas expressed in the meantime. Thus the DUFF race arose and fell – although that happened before I even went away to Australia myself, so I had no excuse not to comment if I was going to. I had a good conversation with Dave Cake about all this at the Australian Natcon in June; but I've not heard anything since about what the plan is for the next race in either direction or (as others have mentioned) the current financial position of the fund. I know perfectly well that John Hertz is one fan to whom I can't pass messages via *fanstuff*, so I should probably just write to him and to Dave to ask that question.

Meanwhile, Lloyd Penney mentioned in his letter in #11 that he hasn't heard anything about GUFF for a year or so, and expressed concern about its health. Now, there's a Canadian fan who wasn't at the British Eastercon this year. No, wait... Anyway, Kylie Ding won the Get Up-and-over (northbound) race to the 2012 Eastercon – beating Grant Watson by just one vote! – and then spent a few months more in the UK, with several trips to other European countries. I understand that James Shields, the European administrator, and Kylie are about to open nominations for the next Going Under (southbound) race to next year's Australian Natcon at the end of April; but I won't pre-empt their formal announcement any more than that. James is also continuing to work on his own trip report from 2010.

While I've been failing to respond again to *fanstuff*, though, I've been able to see some thinking here about FAAn award categories, about which you've mentioned often that Andy Hooper is keen to have some input. (I'll also send the relevant part of this letter direct to Andy.) I see this is relatively timely, since Robert Lichtman has recently – sagely, of course – encouraged more of us to respond to the call.

While, like you and all respondents, I can't see any reason to distinguish between digital and paper fanzines in awards categories, I was surprised to see your statement in #3 that the war between such fanzines is over. Was there ever a war, I wondered? Even a cold one? But it's apparent from the experiences referenced by you and others that there was.

And as I read through the issues of *fanstuff* again, I realised that it's still going – or at least that some of the sniping hasn't stopped. Some of you who produce digital fanzines (such as you and Eric Mayer) acknowledge that it makes you feel rather hurt when other fans tell you that they prefer to, or will only, read fanzines on paper. I can understand that; it's pretty much the way I feel when fans who read and produce fanzines have indicated they're not interested in my scummy publications because they *are* only available on paper. I haven't chosen to 'exclude' them; I'd spend money on sending them a copy if they were interested. They've chosen not to read what I do.

(I'm well aware, though, that our paper-only publication is very difficult and in some cases impossible for fans with sight problems. We've tried to offer some ways around that, but I realise we've only done so for those who asked us direct, rather than making more proactive offers. I'm sorry about that. We have better solutions for the future.)

You mentioned in several issues, Arnie, that digital publishing isn't easier than its paper alternative, but simply cheaper. But I suspect that digital publishing *can* involve less thought; it's quicker overall and it doesn't cost much, so why not just do it and get it out there right now? Of course that's not always the case; people who care about this and are really good at it will apply high standards to any sort of fanzine they produce. I think

Still More to Claire Brialey A Matter of Audience

When I want a big audience for my writing, I generally aim it at professional publication. When my desire is to interact with a virtual room full of fascinating people, I look to Fandom.

It's a kick to stand on a big stage and orate to the multitudes. In some ways, it's even better to take part in the virtual party that is Trufandom.

Thoughts of fan friends around the world are uppermost when I'm doing **fanstuff**. When I respond to a loc, I try to write something of general interest, but I also have the specific loc-smith in mind. I write three-to-five pieces per week for **fanstuff**, exclusive of this column. I think of many of you as I write. And, yes, sometimes I write things in hopes of luring specific individuals to **fanstuff**.



**Yet More to Claire Brialey
What Should Be Next
For DUFF?**

I've been curious about what DUFF will do in the wake of the short-circuited US-to-Australia race.

Based on how TAFF handled the situation in the long-ago, the next DUFF election should send a delegate to the US. Of course there's no reason DUFF has to follow TAFF precedent in making the decision.

I hope those who care deeply about DUFF will help it through what could be a very challenging period. Juanita Coulson is a fine fan, but she may find the role of US DUFF Administrator a tough one. She is not too active in Fandom at the moment and is not doing much fanac on the Internet.

I don't know David Cake, the Australian Administrator. He may be ready and willing to assume the leadership role, but he wasn't visible during the recent crisis.

Maybe we'll get some opinions in the next "locer room."

**Yet Even More to Claire Brialey
I Don't Wanna
Hang Up My Fanac Shoes**

I can't imagine why anyone wouldn't want to receive your excellent fanzine. Fans who adhere to an arbitrary rule about print fanzines are missing something highly entertaining if they are ignoring *Banana Wings*. I would like to think that people who have a similarly arbitrary rule about digital fanzines are missing something enjoyable by ignoring **fanstuff**.

You feel those two stiff-necked positions are equivalent. I agree that they are — for you, but not for me.

For me, it's not merely someone's dumb choice. It's equivalent to someone saying, "Get out of here, Katz. You're worthless as a fan, so it doesn't matter if you gafiate." It hurts even worse delivered with ponderous self-righteousness.

Preceding the cavalier kiss-off with "Don't take this personally, but..." makes it even worse.

It keeps me humble which isn't a bad thing, but it hurts so bad.

the digital medium offers huge advantages in colour and layout, and especially in not needing to worry about page counts – although that last can sometimes mean not exercising editorial judgement about submissions. I find it odd that some of the fan editors who operate in the digital medium seem instead to take less care about their product, when there are fewer limitations on them being able to make it look great.

Conversely, like John Purcell I do appreciate the approach you're taking to your letter column (as described in your 'Loccer Room rules'), since you don't need to limit space by editing letters down hard. What I've read also suggests you're getting some really good quality letters; I wonder whether that's partly because correspondents have accepted that you're not going to do the job of refining their words and arguments, and taken responsibility for that themselves. In which context, of course, I was also interested to see your 'Ten Commandments of LOCs' in a sidebar in #11; that personal responsibility seems to expand number 2 under your system. And I may be breaking at least number 4 today.

Indeed, because of the strain that I'm putting on the system, I don't want to present you with a tough choice about application of your own rules. If you'd prefer, I can send an alternative version of this letter, chopped into four chunks to make it more accessible for other readers. And if you'd rather draw a line and not print this at all, I accept your editorial judgement. It's your fanzine.

I liked what Andy did with the FAAn awards presented this year, introducing more categories for different types of fanzine. I've seen some interesting thoughts about the boundary between a genzine and a perzine (or 'perszine' or 'personalzine', as some other fans prefer), which seems odd at first: surely we all just know what it is when we point to it? But I have no problem with each editor getting to make the call about their own fanzine; if we overwhelmingly disagree but think a fanzine's good enough to vote for anyway, we'll opt for the other category and leave the administrator with something interesting to arbitrate on. And I'm personally quite happy for the awards administrator, who's doing all the rest of the work, to get to make decisions like that – or indeed for them to decide to consult one or two other fans whose views they respect, if they feel they want another opinion.

I also liked the idea of having an award for 'best single issue', although I felt a bit confused about what it was for. I definitely thought *Alternative Pants* deserved recognition; I was pleased that the 2012 FAAn awards provided a relevant category that enabled me to cast a vote towards that recognition. And I imagine there will always be self-evident one-shots – although I'm not at all sure we can rely on there being enough of them in any given year to sustain a separate category. But my initial thought was that this category also offered the opportunity to vote for single issues of ongoing fanzines if I thought that they also deserved recognition. Sometimes a fanzine that I wouldn't vote for overall in another category will have a stand-out issue; sometimes there will be only one issue in the relevant year of a very good fanzine which I find it difficult to rank (as a genzine or a perzine) above a fanzine which produced several good issues, even if none were as good as the singleton. And so 'best single issue' would be a very useful category for that – if only I were certain that it's intended to be used in this way.

Should the same logic apply to fan artists and fan writers – including an award not just for the year's body of work in both cases, but also for a single piece? A 'best piece of fan writing' category could also cover really good letters of comment, similarly, alongside the Harry Warner Jr award for the year's body of work as a letterhack. (But no, I'm not trying to become a contender for another award as the producer of relatively rare LOCs. See, I do know it's not all *really* about me.)

Like Mike Meara (the real Mike Meara) in #6, though, I'm wary of too much of an expansion in categories – and for similar reasons. I'd like to encourage more people to feel inspired to vote, and to do so from a well-informed position, rather than risking putting more off because it takes quite a lot of attention and effort to be well-informed about individual pieces. And a further downside of that might just mean that the same people win more awards in any year, rather than spreading around the love. Equally, I want to honour fellow fans whose work in fanzines has given me lots of enjoyment in the previous year, but I'd want to avoid a sense that all must have prizes.

Still, to help keep the numbers down, personal preferences point me towards not

awarding 'No 1 Fan Face' and not reinstating 'Best New Fan'. And then I read Terry Kemp's description of 'mystiboo' in his letter in #10 ('the bewilderment received from public recognition' – although I'd be sorry if I'm giving Terry another dose of mystiboo here only for it to be true that it has 'no pleasure associated at all'). I was so taken by this concept that I feel it needs to be developed further. Then I realised that Robert Lichtman had offered the solution already, in his letter in #4, proposing an award for something like the Unsung Fanzine Fan – or, as I will now think of it, the Mystiboo Award.

Although would we need to think not only about who to honour, as someone whose contributions to the fanzine community we've valued, without them obviously shining in one or more of the other categories, but rather about who would be most surprised at being thought deserving? (Actually, that is one of the informal tests I tend to apply to the UK's broader but not dissimilar Doc Weir award. So it might just work.)

Discussion of the FAAn awards turns my thoughts back to Corflu, and there were a couple of points I wanted to pick up from #5 where Joyce Katz mentioned wrapping up Corflu Glitter. As she reported, there was agreement at our Saturday panel about the future that of course any Corflu could choose to invite a Guest of Honour, rather than using the traditional method of pulling a name out of a hat. But I thought there was more enthusiasm in the room than comes across in that account for continuing with the hat approach – and a lot of people there indicated that they were still counting themselves as eligible to be drawn out. Among those I knew were a good number I'd love to hear from in that capacity – and it would also be a fine way to get to know any of those I then didn't!

I really do like the symbolism that any fan attending a Corflu is worthy of honour, and I'd encourage future hosts of a Corflu to think about that when they're pondering any changes they want to make for their event. But of course, I can now wax lyrical about the GoH system having done my turn... Obviously this all means I was pleased to read Dan Steffan's thoughts in #13 on the approach he and Lynn will be taking at Corflu XXX next year.

The question of the costs of Corflu, and how that's funded from memberships and other income, is even more important. Before I read Dan's piece, I'd written that I think it's fair enough if a Corflu committee want to specifically use the auction as a fundraising mechanism for the con – particularly if that helps to avoid an increase in the membership fees which could otherwise make it more difficult for some fans to attend. I was erring on the side of stating the obvious: that it would obviously help to make clear in advance that items won't be sold for benefit of the fan funds or anything other than the con, and to emphasise that this helps to hold down membership costs. But actually I think Dan's approach is more fair and elegant: explaining that the main auction will be for the benefit of Corflu, along with what's being done to raise more money in advance, but that fan fund representatives are welcome to carry out fundraising separately.

In fact, as an indirect representative of the fan funds, I'd be inclined to suggest that we don't, to avoid overkill and fishing too much in the same pool. (The League of Fan Funds in the UK exists partly to avoid confusion and over-fishing by different fan funds at the same events, so I'd be loath to argue in favour of re-creating the problem.) I do appreciate Dan's offer of the opportunity, though. Obviously I say this without knowing whether DUFF, in particular, would welcome that opportunity to raise funds; but I'm aware that the TAFF treasury is very well-stocked overall – with the greater amount raised and held on the North American side – and although GUFF usually has to support expenses for longer trips over a greater distance, as Arnie's commented that's not a fund directly meaningful for the majority of attendees at Corflu, i.e. those from various parts of North America.

I'd like to see more fanzine fans able to attend Corflu on a frequent basis rather than less, as Joyce and other commenters have already said. And I'd really prefer fans running Corflu not to have to be willing to commit lots of hard cash to our good time as well as their time and energy and goodwill. On this note, I think Corflu XXX's Saturday membership rate is also a great idea, enabling more people to drop in and yet still feel they're contributing to the con with more than the pleasure of their company.

It may be eight months away, but I'm already looking forward to Dan and Lynn's

Yet Again to Claire Brialey Publish in Haste, Repent at Leisure

Shallow thinking and premature publishing aren't the exclusive province of editors of digital fanzines. I've gotten a lot of them in the past and I'm sure you won't contend that Fandom is free of them today.

Of course, there are many bad digital fanzines, too. Frankly, I don't think the editors of such zines would do any better if you forced them to take a month between finishing the fanzine and distributing it.

Really, what does it matter? Every medium has advantages and disadvantages. A fanzine, digital or print, should be judged by the final product, not the process that produced it.

I don't want fans to boycott **fanstuff**, because someone else pubbed a Crudzine any more than you would want fans to snub *Banana Wings* for a similar reason.

And Yet Still More to Claire Brialey Editing the Letters of Comment

I hope you don't really think that I publish the letters verbatim due to laziness or the desire to abandon my "editorial responsibilities."

I'm editing "loccer room" this way, because I want to be able to promise commenters that their words won't be filtered through me.

I've edited other letter columns for other fanzines utilizing other approaches.

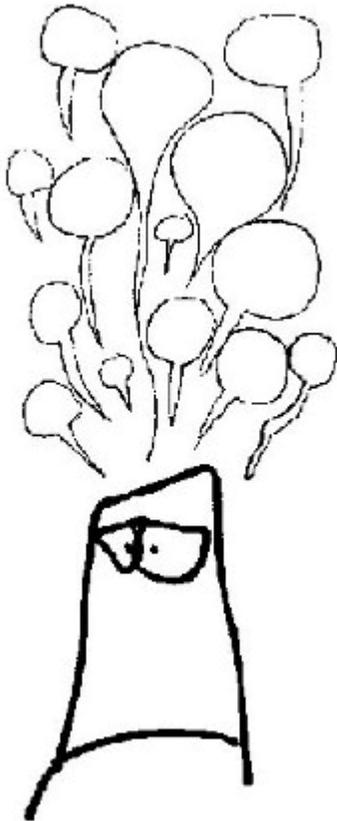
I like this one for **fanstuff**.

Lots More to Claire Brialey Return to the Ten Commandments of Locs

There are many **fanstuff** readers who rarely write letters of comment and quite a few have never written one. The "Ten Commandments of Locs" was an attempt to give them a little guidance.

Fandom is a participatory activity, not a spectator sport. I'm just trying to encourage fans to come off the sidelines and get into the game.

The more voices, the more fun.



And Now... More to Claire Brialey The FAAn Awards Categories

You won't get any argument from me about Andy Hooper as FAAn Awards Administrator. He did a great job for Corflu Glitter and I'm sure he'll perform just as splendidly for Corflu XXX.

Categories are a matter of individual taste. I hope he doesn't go through with his plan to make a category that combines perzines and blogs. A blog seems more like a column than a fanzine. The writing in blogs is already included within the "Best Fanwriter" category.

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**.

Corflu in Portland very much indeed. And I'm not just saying that because of the beer – although that brings me to another point about costs, of wider application than just the next Corflu.

Despite attending a number of Corflus and other cons in the US, as a British fan I still boggle over the 'free' bounty available in the con suite. Again, I don't know whether being able to get food and soft drinks – never mind alcohol – readily in the con suite makes the difference for some fans financially in being able to afford to attend the con. But it still seems amazing to me that this hospitality, as well as the convention meal on Sunday, is financed by my membership fee. If it turns out that for many US Corflu organisers the membership fee doesn't stretch that far, I agree we need to revisit this.

Personally, I don't take much advantage of the food provided (although it's great to have snacks to graze on in the middle of the day). I'm happy to pay for breakfast in the hotel or nearby if that's available, and enjoy the opportunity that the Corflu programme schedule affords to go out for dinner with fellow fans. If I'm at Corflu, I'm on holiday; and I'm fortunate to be in a financial situation at the moment that I can afford to do it that way. I'd not have any problem with having a donation jar in the con suite to go towards the costs of snacks and soft drinks and coffee and so on. I also rather like Mike Meara's idea in his #6 letter of a questionnaire about preferences for what a con suite might most usefully provide – but then, like him, I'm fascinated by voting. Possibly that would just present too many opportunities for all of us to demonstrate our very special individual snowflake-like nature in our expectations and demands, though...

What's great about the con suite for me is having a nice large comfortable space to hang out and chat, and where if I want to get myself an alcoholic drink I can do that without being busted by the hotel. I often bring some wine or beer or spirits rather than relying on the con suite to provide – that's still usually cheaper than it would be to spend time in a British hotel bar, which is the equivalent social space, which is one of the costs I budget for with a convention. So long as there's a good place to buy decent alcohol (including local beer and wine, which I always like to sample) I'd be quite willing to take more of a 'BYO' approach to alcoholic drinks in the con suite rather than hiking the membership fee.

But I did like Jacq Monahan's image in #6 of the growlers on ice in the Corflu Glitter con suite as 'miniature walruses'. As a British beer drinker, I never think it necessary to chill all the beer, but when in Rome Caesar's Palace Vegas...

I'm with other British fans and fellow travellers who've commented on the question of 'our' Corflus, by the way. We like to run one over here occasionally, and I hope in due course that we'll be making a firm proposal to do that again in 2015. (I know, though, that several prominent British fans have disagreed that we should ever take Corflu out of North America, where they enjoy it.) I'm not aware of any plans to attempt to have a Corflu-style event in the UK every year, and I can't see a demand for it. I'd welcome more small fun fannish conventions or relaxacons from time to time, but trying to maintain a particular fanzine focus would really narrow the appeal.

There's been quite a bit of discussion recently about the most fitting and meaningful name for our particular fannish subculture. I would say that it doesn't bother me, but by that I mean that I don't really feel a need for such a term – or possibly I just haven't found the right one yet. If it works for you to call it Trufandom again, Arnie, that's OK; I know what you mean when you use the term.

I'll probably just continue to use descriptive labels as and when I need to talk about our community, though, and trust that you understand what I mean too. Because I don't define myself as a 'Trufan', notwithstanding its derivation. Me, I'm just a fan. The sort of fan who still likes science fiction. The sort of fan who is involved with fanzines. The sort of fan who's also involved with conventions and fan funds and fan history. Y'know: a fan.

That's not dissimilar to what Chris Garcia said in his letter in #8, I realise. But I'm not concerned with trying to embrace all of wider fandom with my terminology. I just know how I'm comfortable with describing myself.

I had a similar reaction at first as Pat Charnock did, when your sidebar on Southern Fandom in #9 seemed to suggest that you were seeing UK fans as something separate to the subculture you're writing about. But I had then assumed that you see everyone on

your mailing list as being part of that subculture, even if we're also part of other fannish groups – including for reasons of geography. ('Dual citizenship', as you put it to Pat in #10. I was imagining a Venn diagram.)

On that basis it might be assumed that I agree with Chris's comments in his letter in #13 that 'We've GOT to accept everyone regardless of performance. We've GOT to see that other new peoples' view have value. We've GOT to let folks in without judgment. Yes, that may be my naive beliefs again, but there is no way we can keep fandom going without encouraging folks who might do things differently than we think is the right way. I want there to be a vibrant fanzine fandom in thirty, forty, fifty years, and the only way to do that is to be a place where people want to be.' But I don't.

I like change. Never mind fandom, change really is a way of life: there are, self-evidently, exceptions to my generalisation to help those who want to quibble, but without change things stagnate and dwindle and die. Although death, too, is a change; can't fight it, you see? And thus it doesn't really matter whether I like change or not. There are some things about fandom which I value greatly, and which I will put in work to ensure that they continue; sometimes those efforts mean making changes to maintain the essential nature of the valuable thing. Look at fanzines, after all.

I will always try to accept new people into the parts of fandom where we interact, provided that they're potentially interested in what I value. I can and do accept that their views have value too, but it may turn out that their views are so different, so unconnected, so fundamentally irrelevant to what I value about fandom that we're not going to find common ground around here. So there are going to be some changes I can't accept in order to maintain something we can still call a vibrant fanzine fandom in the decades to come.

I'd rather see something I love die than have to change it so completely that what I'm hugging to my bosom contains nothing more of my beloved than the name we continue to use for it. But if the brain's still alive in there and thus we get to keep the memories and emotions along with thinking and communication, that's different; I promise not to scream and call it a monster. Might still have some regrets, though.

Fandom isn't a way of life, but fan activity is something to which I devote a lot of time and energy. Just because something is a 'hobby' doesn't mean I don't value it; it means it's something I enjoy and I've chosen to do, which makes it count for a lot. I get one lifetime; I don't want to waste it giving things less than my best effort – even if my best isn't as good as I'd like it to be or anything like as good as those I most admire.

And this, I think, comes back to Joyce's question in #13: is it better to let people flounder or offer advice which might be rejected? Well, when I was new to all this I responded as badly as anyone to being told that my experiences and 'mistakes' were not unique, and I probably needed to be able to work some of that out by myself – although of course I had fannish resources to fall back on once I realised that I wanted to work it out. It's different when you're not so new. I was recently given some mentoring advice about fan writing by one of the five people in the world today I consider most qualified to give it. The gift that represented is something that I still find rather overwhelming. I think I've almost entirely failed to learn by it in writing this letter, and that's making me pause now to reflect on whether I should just leave this in my drafts folder. But at the very least it's made me more mindful, and I do intend to keep testing myself against that advice; and thus, I hope, getting better.

I'm willing to accept people regardless of performance, but if they're doing something that I think is worthwhile too and their performance could be better, I'll probably try to help with that. They might not want the help; they might not consider me qualified to give it or just not value my values. In which case, while I accept their right to carry on doing something their way, I'll probably value their performance less. Chris mentioned in his letter to #12 my own long letter of comment to *The Drink Tank* – which was, I fear, still much shorter than this has become – which he reiterated that he really appreciated, while acknowledging that he would find his fan activity much less fun if he were taking my advice! And of course *The Drink Tank* doesn't 'suck', Chris; but you know that I think it could be much better, by my standards. You're being true to yourself, and I do accept that; but I care about fanzines, and I can't not make judgements about the choices other people make.

Yup... More to David Williams The Scope of the Fan Awards

The Fan Activity Achievement Awards are intended to cover fanac done during the just-completed calendar year. The next batch, which will be announced at Corflu XXX is the 2013 edition, covering calendar 2012.

It's also true, as you suggest, that most voters are probably affected by each fan's body of work. "The Harry Warner Jr. Memorial Award/Best Letterhack" FAAn Award seems to be especially vulnerable to this, because there have been few stellar loc-smiths in recent years. (Wow! Now I've got a goddam letter column full of them, most assuredly including you.)

I hope the current upswing in creative fanac and a renewal of interest in fanzine letter columns will result in more egoboo for the new wave of top loccers and the reigning letter-kings, Robert Lichtman and Lloyd Penney.

We do have one honor that speaks to body of fanac, the Lifetime Achievement Award. We'll be beating the drums for the nominations phase of the 2013 LAA Awards.

I have thought for a long time, that we ought to have a Hall of Fame that honors the greatest all-time fans and fanzines. I took some initial steps toward it when I was publishing *Vegas Fandom Weekly*. I didn't pursue the idea to fruition, because it was so near the end of the *VFW* run.

I think I'll look up the material and see if I still like the idea enough to update it and turn it into an article for a near-future issue. I see some ways that such an effort might dovetail with our discussions of fannish references and the value of good socialization.

Want to Receive Fanstuff By Direct Email?

Thanks to the generosity of Bill Burns, **fanstuff** is available as a free download at www.efanzines.com. Bill maintains a complete archive.

If you'd like to have the .PDF sent to your email address, all you have to do is drop me a note. I'll be glad to add you to the reader list, now numbering about 350 fans.

To Eric Mayer
The Society of Fandom

Since Fandom is a subculture, not an organization, it can't be "joined" the way you can join the Salvation Army or the NFFF.

Newcomers can't simply follow some established registration procedure, because there isn't any such procedure. I don't think there should be one, either.

Someone becomes part of the subculture of Trufandom more or less the same way someone becomes part of any existing social group. In other words, the fan establishes contact with one or more Trufans and, if there's enough common ground and the newcomer gets along well with fans, they slide into the subculture.

If the newcomer doesn't like what we do or how we do it, there wouldn't be any point to them becoming part of our subculture, would there?

Trufandom isn't the only subculture, not even the only one based on intellectual creativity. Unless the person has a misguided idea of social climbing, it makes more sense to get with a group that shares their interests and fits better with their personality.

More to Eric Mayer A Question of Conformity

You and Chris have expressed worry about conformity. That's understandable. If fans wanted to conform, they would've stayed in Mundania instead of throwing in with us alienated artists and all-purpose pariahs.

The Great BNFs of Fanhistory are unique and special people. Today's BNFs are no less individualistic.

There are fans with whom I share sweeping areas of agreement, but we don't agree on everything. Not even close. It doesn't bother them or me. We can disagree and still stay cordial.

Do you think Shelby Vick and I are that much alike? Our backgrounds, politics and religious views are utterly different. He even pugs tons of (gasp!) amateur science fiction.

And I love ShelVy like a favorite uncle.

(I wonder now whether Chris meant 'performance' in this context as 'activity'. I don't insist that people participate actively in fandom; but I'm not very interested in those who join us only to demand to be entertained.)

Oh, and in case anyone's keeping count about that question in #4: this fan certainly needs the internet. Every time I get a new way to use it and access it, I very shortly can't imagine having been without it and miss it if it's temporarily gone. Fantastic resource for research; some great ways to communicate; amazing time-sink. And by comparison with many in fandom, I'm a slow adopter; as the most obvious example, my own fanzines aren't available on the internet – although that certainly doesn't mean I'm anti-digital. But what's it like for those of you up there on the cutting edge?

I couldn't sign off, Arnie, without mentioning that I've enjoyed reading your faan fiction. No type of fiction really presents me with comment hooks in the way that the non-fiction pieces on fannish topics invariably do, but I've read and enjoyed these fables. In any case, I couldn't possibly top what Lenny Bailes wrote in #11: a quite brilliant letter.

Eric Mayer

I agree with what Chris Garcia says in the loccol, that if we want fandom to continue we have to be open to letting people in even if they have different ways of doing things. And yet, I also agree with Joyce and you and Robert about the Nalini Haynes affair, so I guess I am not as open-minded as Chris.

My view is that we participate in fandom for the love of it. We engage in fanac for its own sake, not as a means to an end. Fandom is noncommercial. We don't fan to make a profit, to earn a living, to promote a commercial enterprise, or as a career step or to promote a career. These common activities, for me, define the borders of fandom. This is why pro author John Scalzi's blog is not fanwriting. His blog may be aimed at fans (broadly defined), as are his books, and fans might enjoy both the blogs and the books, but that doesn't make them fanac.

This is not to say that fanac can never involve money passing hands. I sent out sticky quarters when I first asked for sample fanzines. Richard Bergeron's 600 page hardbound collection of Walt Willis was fanac even if he did charge \$25 for it. (At least in my opinion.) There are always special cases but where's the line? If someone set up a company to print a series of classic fanwriting for sale, would that still be fanac? If the enterprise were designed to make a profit, I'd say no, otherwise, I'm not sure.

I suppose a faned who couldn't afford to do a print zine could offer to publish in print if he or she could find enough subbers to defray the cost. Heck, we read about subbers in The Enchanted Duplicator so that is -- or was-- a time honored tradition. (But would it be a good idea? Faneds who were footing the cost themselves might reasonably be annoyed.) However, if your aim is not to finance your zine but to make a living off it, as seems to be the case with Nalini, then that's a commercial enterprise and not fanac.

I guess one could argue that the early history of fandom is full of examples of fans who aimed to create commercial magazines or to write for the prozines. And certainly today our society is saturated with commercialism to the point that my anti-commercial tendencies may seem quaint and outdated to potential fans today, what with Interent things like Kickstarter. Maybe the future of fandom is a lot of people all striving for some sort of monetary payoff or soliciting funds to pay for their fanac. However, that wouldn't be fandom to me.

In your reply to my letter you say that fandom is unique in that it isn't geared to a specific activity. Which is very true. And also might be one of the reasons it is difficult to "recruit" new fans. Try to explain to someone that they ought to get involved with this great hobby which is about...uh...people with the same... um... attitudes... doing...well... different kinds of stuff.

David Williams points out that much of the perceived elitism in fandom is really nothing more than people who are comfortable together sitting at the same table. But with fandom not having a central activity, a problem arises in that groups of fans who are comfortable with each other tend to begin defining fandom as their particular group, for lack of any real definition.

With a hobby like orienteering, to refer back to my previous example, you don't have

that problem. If you're crazy enough to run around the woods with a map you are an orienteer. Period. Sure, the folks who've known each other for thirty years might sit at one table, the fast runners at another, the recreational walkers at yet another table, but none of them can argue that those at the other tables aren't orienteers because they don't have the right attitude, or aren't competent enough or haven't been around long enough. If you do the activity, you are in.

I always liked the concept of "fanzine fandom" in part because it has a defining activity. If you publish a fanzine you are part of the club even if some members might not like or approve of you

Terry Kemp

Gosh, have I gotten behind, some day when the world is ready the story of why may be told, but until then...

...my loc will just have to do. My first question, showing my naivety, is: What is a privacy covenant? Do they really work? Or are they actually excuses for actually writing and sharing (in house, or in group, as appropriate) what is unprintable (or should be, i.e. gossip)?

I'm sure we'd all love to see the next two volumes of FAPA. What a project. First amassing all the mailing, then culling the best, editing it all to fit, etc. Certainly a labor of love, because there certainly would be no financial profit.

It is good to see FAPA going strong. Thanks to Robert Lichtman's tidbit about SAPS, I've joined. It would be great to see more of you reading this join as well and help swell out the ranks.

Two thumbs up for listing Jack Speer. Another (now) little known, or not as well known as fan as he should be. I had the wonderful experience of exchanging a series of letters with Jack shortly before he died. The highpoint was sending him a photo of myself (as a child) with him and Rog Phillips (another now little known science fiction writer). Sic transit...

Speaking of Rog, he thought highly of Charles Riddle, editor of *Peon*, waxing lyrical as it were in his The Club House column as he heaped praise on his work. I've not been privy to all his FAPA submissions, but in my research I stumbled across Bob Riddle, his son, who has been posting his father's zines online. I hooked Bob up with Bill Burns, and you all can read this zine, and some of his FAPA submissions, and make your own determination.

Really enjoyed Eric Mayer's article. I always like to see statistics at work. I suspect that the 300 *Drink Tank* figure for actifans is spot on. When Eric suggests there are plenty of fans who want to publish a zine, but far fewer who send in a loc, I hit pause for several minutes. He got me thinking.

What is it about the intrinsic loc that makes it so important? Since the beginning lack of loc has been the main complaint. Then it hit me, and the pause went off. For a number of years Rog Phillips carried on a sporadic correspondence with Ed Wood (Advent partner), their point of contention was the stance of the reviewer (or in our case the loccer). Rog was for forever boosting and praising even the most mediocre effort, while Ed maintained that criticism was key in order to improve the product.

Can it all be that simple?

Is the lack of loc all attributable to a lack of criticism? Are fans afraid of hurting a pals feelings by criticizing his efforts?

When Murray Moore mentions how he'd like to drive to the Arkansas Corflu (see how I've insinuated that as a fixed event) two things came to mind. In the north part of the state is one of the most famous battlefields of the early part of the American Civil War, the Battle of Pea Ridge, or as those damn Yankee call it, the Battle of Elkhorn Tavern. I've always wanted to see the field. My paternal grandmother used to tell me stories of her grandfather who ran away at 14 to join the illustrious 4th Arkansas, and was subsequently captured at Pea Ridge. Only later was he exchanged to fight another day... which he did until he lost his leg during the Battle of Atlanta (you know, *Gone With the Wind*).

Arkansas also sports the only operating diamond mine in the U.S. It is open to the public for those interested in prospecting and once in a blue moon someone finds a

Still More to Eric Mayer Fandom's Roots: Where We Came From

Fandom sprang from the letter columns of the prozines. They were *readers*, not writers, though writers like Jack Williamson were the first fannish pros.

A number of early fans became writers and editors, an understandable career goal for people who liked words so much. The Lovecraft Circle, which preceded Fandom, was more of a writers group, but Fandom never had that purpose.

Early in fanhistory, giants like Hugo Gernsback wanted fans to give more emphasis to the "science" than the "fiction." He felt that the goal of every fan should be a home laboratory, not a home library.

The two rival factions fought for supremacy in clubs and fanzines. The fictioneers largely drove out the amateur scientists. They had an advantage that almost guaranteed that they'd win. The scientists liked experimenting; the fictioneers liked words. The fans most at home with words turned out far more written material and came to dominate the early fanzines.

To Terry Kemp Privacy and Secrecy in Fandom

A secret apa or e-list requires members to guard the group's very existence as a secret. I don't think any of them have used decoder rings.

A private apa or e-list doesn't attempt to hide the group's existence. They forbid members to show or tell non-members the material produced for the group.

The results... vary. Some secret and private apas have burned out in a few years, while others have lasted several decades.

Privacy and secrecy can be used to facilitate more personal conversation. They can also provide a shield for a coward who attacks non-members.

I've run into two instances of this in the last few years. I found the behavior unpleasant and withdrew from participation..

**More to Terry Kemp
Underrated and Overrated:**

The Forgotten and the Forgettable

It's difficult for me to think of Jack Speer as underrated. Not only was he one of those helpful BNFs to whom I alluded earlier, but Juffus was a close friend of Vegas Fandom. He visited many times. I still remember the day he astounded us all by cartwheeling across Toner Hall's front lawn.

Charles Lee Riddle was a well known fan in the mid-1959's and *Peon* was one of the leading fanzines. I feel that his reputation has justifiably diminished. Riddle's glory days were in the trough between the *Quandry*-led early 1950's and the *Fanac*-led era of the late 1950's and pre-Boondoggle '60's. He has come down to us as a nice guy who published a neat-looking regular fanzine with good repro. At that time, during the lull, it was enough. *Peon*'s content hovered around mediocrity. I'd rate it as significantly worse than *Yandro* or any of today's better fanzines.

So, who are my candidates for underrated BNFs? Names include: Dean Grennell, Bob Leman, Mal Ashworth, Greg Shaw, Andy Main, Joe Kennedy, Art Rapp, Eric Bentcliffe, Peter Roberts, Vernon McCain and Ron Bennett.

**To David B Williams
Fanstuff's Editorial Plan**

You've correctly divined *fanstuff* editorial format. I've got lots of interests, but I wanted to do a fanzine with a focus on Fandom itself. The idea appealed to me, because I love to write about Fandom and it looked like a congenial niche for a new title.

**More to David B. Williams
The Fascinating Mr. Degler**

I don't consider Claude Degler's belief an argument against FIAWOL any more than Hitler's belief is a valid argument against vegetarianism.

His problem probably wasn't FIAWOL. He seemed mentally troubled, delusional.

I hated Warner's cop-out chapter on him in *All Our Yesterdays*.

\$60,000 diamond. Sounds like fun to me.

Reminds me of when I was a kid and pop would take us all down to the Coulson's in Indiana. Then there was the time we all went to a nearby quarry the Coulson's knew about to hunt for fossils. I still have a coffee can filled with my choicest finds.

Well, moving fast forward, trying to catch up with the thread.

In the latest issue (#13), I was pleased to see that Joyce perceptively sees that criticism is at the heart of this conundrum. Boosting nonsense, hyping egos, praising any and all efforts might win one a "Nice Guy Award" but that's all.

Standing on the sidelines, reading history, maybe even contributing to some small part of fannish history is essentially non-participatory, the key elements being watching, and recording.

What people are generally afraid of delivering, if they are at all capable, is destructive criticism, or what can be construed as destructive. Thus enmity rears its ugly head.

Constructive criticism is much harder because it contains instructions regarding improvement.

Does this then translate the debate into an indictment of our contemporary society? A society which encourages the lock-step of mediocrity, of leaving no one behind, in order to reign in and control those who have some talent and ability. I think it does. I also think that we have traveled so far down this road that there is no turning back.

With the means to electronic participation in the hands of anyone who can access a computer, this has come to mean that anyone so organized must have something to say. But that's not even logical, let alone true.

Yet the debate rages on. The cheerleader say, "Let them fumble along, they'll find their voice." Right. Sure.

Seems more like a parent putting a favored child's finger painting on the refrigerator, and praising it, and keeping it, and bringing it out years later as an example of great art.

As disturbing as destructive criticism is, it is a far better contribution to adult communication than placating childish egos.

Now for a change of subject: Finally Dan Steffan is getting on a roll, or is it in a role!?! Either way, it's nice how he builds (for me for the first time) excitement over the prospect of attending the Portland Corflu. Before now there was just a little tiny glowing ember. But now, after being clued in as to all the aspects of slight-of-hand smoking, the Emerald City...I mean Portland...glimmers on the horizon. All sort of covered by a hazy sheen of green smoke. Is it just the local pollution? The reflected glaze from the nearby (ha ha) ocean? Or just a reflection of my envy that Dan is having so much fun?

Till next time, and until then I'll take a tip from Dick Lupoff, and sign off for dinner.

David B Williams

Thanks for the prominent welcome. Yes, I intend to make *Fanstuff* a permanent port of call; it's the only fanzine I know that is dedicated entirely to fan stuff (and let me commend the stark functionality of your chosen title).

FIAWOL versus FIJAGH? Really? Is this still an active question? Your conclusions are definitive: It doesn't matter, No one cares, and There is no right answer. I think it may be a question of definitions (all of human discourse is a question of definitions). What do we mean by "a way of life"? There are passing fancies and there are all-consuming hobbies. I think it's all a matter of *community*. Regardless of your degree of commitment to fandom, do you feel that you belong? I have maintained a sometimes tenuous association with sfandom for more than 50 years, except for an interval of gafiation from around 1985-1995. But even during that period of separation, I always considered myself a fan – an expatriate, to be sure, but someone who had never renounced his citizenship.

Almost all the long-timers seem to have gafiated at least once. Maybe that can serve as a diagnostic test. If you come back, then fandom is a way of life. (By the way, gafiation might be a suitable topic for one of your future discussions.)

FIAWOL served as the essential background for my probe into the fan career and fate of Claude Degler (see "[Looking for Degler](#)"). In the conclusion, I wrote: "Claude Degler believed that fandom is a way of life. In his enthusiasm, he discovered too late

that sometimes, life sucks.”

Are all fans brothers? Again, I have to agree with you. Such an assertion proclaims a false fraternity. It's like the Communists all calling each other “comrade”. It's just a psycho-engineering tactic to induce a sense of community and egalitarianism, when there is often intense rivalry.

Does whatever two fans do together qualify as fanac? At last I can disagree with you. To be of use, any definition of fanac must also define what one fan does alone (readers may add their own joke here). To qualify as fanac, an activity must be intended to achieve a fandom-related objective – creating content for a fanzine, hosting a convention, compiling a bibliography, whatever. Two fans playing chess or one fan watching a non-genre movie will not advance a fandom-related goal, therefore these activities cannot qualify as fanac. I have spoken.

Robert Lichtman

“FIAWOL vs. FIJAGH: The Debate Continues” didn't raise any new issues for me—I think I covered my position and situation adequately in my letter in this issue—and so I moving on to taking the “meaningless test” to see whether I was FIJAGH or FIAWOL. The results were actually meaningful. On the table you list “5R - 5L = To paraphrase Bill Rotsler, ‘You just like it.’” My net score was 1L, one off from a completely neutral score, which tends to confirm what I wrote in my letter and makes me wonder, “Am I too normal?” If so, I *do* “just like it.”

Naturally I agree with what Joyce wrote in her article! I wonder if you or anyone is sending Nalini a copy, because it would be very interesting to hear her viewpoint on the subject. Since it first came up in early issues of *fanstuff* I've checked her Website's blog pages a couple times to see if the topic continued there. Unless it resurfaced in the past couple weeks, she had her say and moved on (or back) to her usual fare of movie and book reviews and goshwow stuff about Meeting Pros.

I find nothing in Dan's excellent article on his Corflu views with which to disagree, and I'm happy to read that he checked carefully with the Red Lion to make sure there's nothing in the contract that could possibly lead to something like Sunset Station's totally bogus and greedy \$1,000 “media fee” for JoHn using his own computer. (Was there no way to contest such an outrageous hit?)

He makes an excellent point regarding the various fan funds taking “too big a bite” of Corflu auction proceeds. Also speaking as a former TAFF winner/administrator, I agree that these days the amount of money in those funds' kitties is eye-popping when compared to the balances on hand when I was doing it. His solution is elegant, and to it I would strongly suggest that the separate auction run by fan funds be scheduled *after* the one benefiting Corflu itself so that the latter will have first shot at latter-day and possibly recession-ravaged bidders' boodles.

I look forward to Andy Hooper's eBay auctions to benefit Corflu XXX and to the “online sales catalogue that...will sell materials—like fanzines and artwork—at pre-set prices.” By the way, perhaps I'm not the first to mention it, but the link given for this is www.corflu.com, which is incorrect and takes you to one of those domain-selling pages with some rather interesting graphics.

And I agree with his notion of Frank Lunney as designated guest of honor for being the one who suggested the opt-out fee for those of us not into public speaking, but I would certainly be sympathetic with Frank if he chose not to play. I will prepay my fee when I send money off for the t-shirt (size large, please).

One minor point of slight disagreement, though:

Dan writes, “The other kind of Smoking Room is a problem of logistics and finesse. While it *is* a non-smoking hotel, each guestroom at the Red Lion does have a small window that actually opens to the fresh air and I believe that with a little cleverness and a few old school precautions—coupled with Portland's cool head about herbal entertainment—visiting fans should be able to enjoy themselves just fine.” While agreeing about “Portland's cool head,” I wonder if that is shared by the Red Lion's staff and how anal they are about detecting smoke when cleaning up a room after it's been vacated. Does Dan have anecdotal knowledge from previous fannish affairs held there—I'm thinking of one of the Potlatch cons—that would ensure no surprise “stiff” fines.

To Robert Lichtman Normally Abnormal Or Abnormally Normal?

You're a pretty mature and well-balanced person, especially for a fan, but it might be a stretch to call you “normal.”

I think you were a little farther out when we first met in the 1960's, but weren't we all? I'd like to think we've both evolved in the last half-century.

Yet it's important not to lose touch with our abnormality, which is so closely allied to our creativity.

I may embark on a proactive campaign to revive my abnormality. I'll try to stay out of the headlines, if I do.

More to Robert Lichtman Calling Nalini Haynes

I added Nalini Hayne to the **fanstuff** emailing list with the first issue in which she was mentioned. So far, she has not acknowledged the fanzine, much less written a loc.

I'm in favor of Nalini bringing her viewpoints to the discussions, but she hasn't shown interest in such conversations.

Let's dust off the Betty Boop welcome mat and issue an explicit invitation:

Nalini, I hope you will share your thoughts and opinions with us, either in the form of a letter of comment or an essay. I guarantee a full and fair hearing for your views.

Perhaps she'll rise to the occasion. We shall see.

Still More to Robert Lichtman A Pixelated FAPA?

Turning FAPA digital sounds terrible to me, too, Meyer. I might change my mind far down the road, but I don't see any advantage to doing it now or in the near future.

A new electronic apa: I'd rather see it start fresh with a new name.

**Still More to Robert Lichtman
Frank Lunney
For Corflu XXX GoH?**

I don't think anyone would object to naming Frank Lunney GoH, except maybe Frank. It might take Dan's written promise that the honor will involve absolutely no public speaking.

I suppose some fans might point to the Corflu Glitter discussion that gave near-unanimous support to the current GoH selection method.

I think Corfluvians would by and large favor tossing aside the rule, at least temporarily, to salute one of the most popular and respected fans in our group.

**Sexual Harassment and
Trufandom**

Arnie — page 1

**She Experienced a
Painful Panel**

Arnie — page 2

**What Can Trufandom
Learn from This?**

Arnie — page 3

A Tale of Two Corflus

Ken Forman — page 4

locer room

YOU and me — page 6

fanews

Arnie — page 18

Eric Mayer writes, "If FAPA went electronic I'd join in a minute but I expect members would figure an electronic FAPA wouldn't really be FAPA anymore and they'd probably be right." As someone who's been in FAPA since November 1984—there are only eight current members who've been there longer than me—I would strenuously object to such a thing coming to pass. In fact, I suspect that I would drop out because to me FAPA is first and foremost a print-based group and would not be the same. (This has been suggested, actually, and has been shot down by others than just me.)

Like Arnie, I'm glad to read in Dick Lupoff's letter than he's nearly a decade removed from being "an interesting case." I already knew that, of course, since we're neighbors and see each other now and then; but it's good to have it in print in a fanzine and have it be part of "all knowledge."

To me you write, "I knew that you printed out *some* of my fanzines, but I am honored and flattered that you've printed out so many of them. All the issues of *Vegas Fandom Weekly*, *Glitter* and **fanstuff** would make a mighty stack." Indeed they do. Of course *VFW* is by far the largest part of what I've printed out. The entire run is a stack about five inches high. By comparison, *Glitter*'s run is only about half an inch, as is *fanstuff*'s; but the latter is growing and could, if you're crazy/dedicated enough to keep up this madcap pace, meet or exceed *VFW*'s.

I also note that I printed out every issue of your (and Joyce's) contributions to SNAPS. They are the only parts of the 65 mailings to receive print immortality, but I have all the mailings preserved electronically.

WAHF: Jacqueline Lichtenberg, Harry Simon, Art Widner.

fanews

Minn-STF Reviving *Rune*!

One of the most popular clubzines of all time, *Rune* is about to resume publication after an absence of many years.

Matt and Kelly Strait are the new editors. They're calling for contributions at the moment, but there are no additional details.

A *Hyphen* #37 PDF Released!

A .PDF file of Walt Willis and Chuch Harris' *Hyphen* #37iw now available free from Shelby Vick (www.planetarystories.com/HYPHEN37.pdf) According to ShelVy, the able assistance of Pat Virzi helped him complete this project.

Hyphen is one of the 10 greatest fanzines and many fans would rate it #1. If you haven't read #37, use the link and get set for a treat.

David Burton Rumor Punctured!

A report earlier this week of the death of a fan named David Burton touched off concern about *our* David Burton.

Eric Mayer has had direct contact with the Indianapolis-based fan writer and publisher, since the report about the other fan of that name.

That's it for Now!

I'll return in a week. Meanwhile — keep fanning! —Arnie Katz

fanstuff #14, August 3, 2012, is a frequent fanzine from Arnie Katz (crossfire4@cox.net). It's available at efanzines.com, thanks to kindly Mr. Burns.

Reporters this issue: Andy Porter, Karen Babich, Joyce Katz and me.

Cover illo: Bill Rotsler

Published: 8/4/12

Member fwa

Supporter AFAL