

# fanstuff

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## Who Killed 'Classic' Fandom?

Classic' Fandom is dead and gone. Fandom as it was in 1937-1962 is no more and there's no reason to expect that it will, or can, ever return.

In 1962, Fandom was at the high point of one of its greatest eras.

*Continued on page 2\_*

# fen den

## Can Trufans Survive In Today's Pluralistic Fandom?

David B. Williams and I have written several articles in recent issues of **fanstuff** about the origins, growth and development of Fandom. I hope you enjoyed the fanhistorical analysis, but I also want to expand the discussion to include where Trufandom stands today and what we ought to do in the Fandom that has resulted from all that fanhistory and all those changes.

Like most of the long-time fans I know, I'm nostalgic for that smaller, familial, word-centered Classic Fandom. It's gone for good, but our subculture (Fanzine Fandom/Core Fandom/Trufandom or whatever group name you like), as a Special Fandom within Mass Fandom, is coming more and more to resemble it.

If you want to experience the closest thing to Classic Fandom that exists in 2012, my advice is to go to Portland, OR, next May for Corflu XXX. Corflu is much smaller than a 1950's worldcon or Westercon, but it has the flavor.

Trufandom demonstrated wisdom in not trying to hang onto things, like the world sf convention, that have grown beyond it. We might not like some aspects of current world sf conventions, but it has undeniably become a bigger and slicker show.

That attitude, plus a dash of sub-cultural pride, puts Trufandom in an excellent position, relative to the other Special Fandoms.

They have their cultures and we have ours, but we are all fans. Someone who is primarily active in another Special Fandom can certainly come play in ours and they'll be welcome as long as they respect our culture. Trufans can interact with the other Special Fandoms on the same basis.

Outstanding genzines included: *Fanac*, *Innuendo*, *Void*, *Skyrack*, *Hyphen*, *Oopsla!*, *Grue*, *Xero*, *Triode*, *Retribution*, *Apporheta*, *Cry* and *Warhoon*. FAPA, SAPS and several other groups enjoyed large, high-quality mailings. Worldcons averaged about 600 attendees.

Despite the excesses of the sensation-minded headline writer (me), no one killed Classic Fandom. Many fine fans with stainless intentions, and a series of major developments, morphed Fandom into a very different entity.

No, it wasn't murder or even manslaughter. It's more like reckless self-destruction. Classic Fandom acted like a fat man who goes to Las Vegas' Heart Attack Grill and eats steak until his heart explodes.

Like that hypothetical fat man, Classic Fandom didn't *mean* to cause his own death. Something within him made him unable to stop gorging until he expired.

Classic Fandom now exists solely in fanhistory. Whether its demise and replacement by today's Mass Fandom is a Good Thing depends on your perspective.

Thousands of fans like Fandom much better the way it is in 2012. Today's Fandom accommodates a much broader range of activities, more levels of involvement and more room for "fans" who only want to watch and listen.

The changes in Fandom have produced the most good for the greatest number. That doesn't thrill most Trufans, because we are, and always were, a minority. Classic Fandom represented a tiny sliver of the total population and Trufandom is a similarly slender slice of Fandom.

How tiny? If we define "fan" as someone who does more than watch, look or listen to the primary source material, there are now approximately 250,000 fans. Trufandom, including a sizable alumni group, is about 1,000. Putting it another way, one out of every 250 fans is a Trufan.

Classic Fandom was better for fans like us. Our yearning to somehow restore that congenial environment is what drives Tee Cochran's Theory of Reintegration. We want the kind of Fandom that first lured our fancestors, and perhaps ourselves as well, to the subculture.

Fandom in 1952 was a lot different than Fandom at the end of that decade. By the 1976 Bicentennial (and Mid-American), a fan plucked from Pittcon or SeaCon would've been hard-pressed to recognize their beloved Fandom. Fandom continues to evolve, of course, but the changes are elaborations of the basic pattern set during the late 1960's and 1970's. (*For a more vivid comparison of '62 and '69, see David Williams' "Us and Them" in fanstuff #15.*)

The main characteristics of Classic Fandom were:

- **Small Population.** The total population of Fandom, including club members and con-goers, was probably around 3,000.
- **Fanzines dominated activity.** Writing, drawing and publishing fanzines was Fandom's prime activity, the glue that held together everything else.

- **Homogenous Demographics.** Most fans were male, middle class about between 15 and 30 years old.
- **Word-oriented.** Most fans read avidly and most found they liked to write, too.
- **Personality.** Most fans were bookish and introverted when they first entered Classic Fandom were “inner directed” people who were uncomfortable with mainstream society.
- **Fans were generalists.** Each fan had favorite activities, but most fans had at least samples most types of fanac.

Like the man who gorges himself to death at the Heart Attack Grill, something within Fandom paved the way for the incredible population boom that led to sweeping change.

A time bomb that started ticking at Fandom’s formation detonated in the 1960’w. Right from the beginning, fans agreed that Fandom should do as much as possible to promote the popularity of science fiction.

Our fancestors undoubtedly thought it was the reasonable, natural and right thing to do. It probably seemed like proper payback for the support the pros gave Fandom in its early years. Besides, popularity for SF would vindicate the fans of SF.

The idea was so engrained in the fabric of Fandom that almost all fans welcomed the population boom, even if they had reservations about some of new newcomers.

The early 1960’s’ popularity of sword and sorcery fiction increased the size of Fandom. The Edger Rice Burroughs boom added even more new people. Then came the Tolkein craze, which brought thousands of *Lord of the Rings* lovers to conventions.

The *Star Trek* phenomenon dwarfed sword and sorcery, ERB and even JRRT. There was also a profound difference between it and the three earlier waves of newcomers. The first three were readers; the Trekkies were fans of a television show.

*Star Trek* brought many good new fans into the hobby, too. Just as many fans liked the series, many who contacted Fandom due to *Star Trek* liked written science fiction and had the same love of words.

Yet many of the newcomers were more like bobby soxers than fans. They focused on the actors, not the writers and often had minimal interest in any SF outside *Star Trek*. A lot of these folks were star-struck autograph seekers. Their adulation of actors began to create the gulf between fans and pros found at today’s large conventions.

Fandom’s response to the mass influx of people was the big tent convention. The theory was that the world sf conventions and large regionals should woo the newcomers by having activities that would appeal to such people and make them feel welcome.

It was an open, generous philosophy, but it didn’t work out quite as fans had hoped.

### My Favorite Big Change In Fandom Since 1962

I don’t need to think twice about which of the many changes Fandom has experienced is my favorite. There have been some good ones among the less agreeable ones, including digital fanzines, but my choice is that Fandom began attracting a large number of women.

I’m not saying there’s anything wrong with an all-male hobby. My interests have included Model Railroading and codebreaking, both of which are predominantly male. \*The fact that I no longer pursue either may say something.)

Francis Towner Laney, in *Ah, Sweet Idiocy!* Jeers at fans who submerge themselves in Fandom instead of pursuing a social life that included the opposite gender. Thanks to the greatly improved male-to-female ratio, fans are no longer confronted by such a painful either/or.

Lee Hoffman proved, even to misogynists, that a woman could fan as well as any man. Fandom’s belief that LeeH was male may have spared her the condescending solicitude that Fandom sometimes showed towards new female fanzine editors. Female faneds often got BNF contributions much sooner than their male counterparts, but it took them much longer to get *excellent* contributions.

A number of fine female fans, including Ethel Lindsay, Gina Ellis and Bjo, became active in the 1950’s, but the ratio of eligible males to females was still very lopsided.

The Tolkien and *Star Trek* booms brought many young women into contact with Fandom. That influx certainly helped the gender balance.

Even so, it wasn’t until Linda Bushyager and the contingent of Pittsburgh Girls began to show up at Philcon and Midwestcon that the male-to-female ratio really started to change for the younger males of Fanzine Fandom.

### My *Least* Favorite Big Change In Fandom Since 1962

The obvious answer (at least the one you'd expect from me) is that I dislike the bigness of Today's Fandom, and the anonymity and Mundanity that resulted from it.

That's a bit *too* obvious, I think. Let's take that as a given and look for a somewhat less overwhelming change.

Considered in that light, my least favorite change since 1962 is the altered relationship between the fans and the professionals in the Science Fiction community.

Despite some mild teases like "filthy pro," fans during the Classic period respected the pros. Fans recognized the vital contributions by writers, artists and editors to Fandom and Science Fiction.

They didn't venerate the pros or look upon them as stars too luminous to mix with "mere fans."

Joyce and I attended the Colt 45 Westercon in Phoenix, AZ, shortly after our return to Fandom. I was shocked by the autograph sessions and the tightly controlled "meet-and-greet" events. It was utterly impersonal and linn bryerrm fsnd snf ptod drrmrf vrtv gitm.

Colt 45 was more like a baseball card show than a fan convention. SF professionals aren't a breed apart nor do they have to be "protected" from contact with fans.

At one time, a lot of the pros had some background as fanzine fans. There are still a few, like Robert Silverberg and John DeChancie, but many of the newer pros don't have that personal connection with Fandom.

Now we have lavish and exclusive green rooms, banquets for the con committee and the guests of honor, payments for appearing on convention panels and a chasm between two groups that once found a great deal of pleasure in each other's company.

The population increase gave birth to Special Fandoms, each capable of providing enough activity to keep most of its participants satisfied. Many people attracted by the big tent cons went directly into one of the Special Fandoms. These days, a lot more fans are specialists than generalists.

Population wasn't the only factor propelling change. Some important one include:

- **The end of a fannish era.** I think there was a "fin de siecle" feeling in Fandom in '62. The era that began in 1958 appeared to reach a conclusion four years later. Rick Sneary got gotten "south Gate in '58," "WAW and the Crew in '62!" had brought Walt and Madeleine Willis to Chicon III and *Fanac* under Walter Breen's editorship lost steam as a timely, sassy newszine.
- **The Breen Boondoggle.** The fan war caused many fanzine fans to gafiate, retrench or retreat to the apas.
- **Topic A.** The Bergeron War and TAFF War temporarily burned out Fanzine Fandom. Not only did this weaken our subculture, but it disrupted the arrival of new fanzine fans for about five years.
- **The Internet.** It greatly increased Fandom's population, reinvigorated the fannish philosophy of Communicationism and made it easy for fans to get many current fanzines without doing anything more active than a download.
- **Increase in Commercialism.** I empathize with anyone who loves SF so much they want to earn a living as a writer, artist, editor or even a huckster. But when hobbyists try to earn money on fanzines and cons, which traditionally were done as fanac, taints Fandom.
- **Disappearance of Prozine Fan Columns.** Those column once gave fans like us a direct and simple way to contact us. Now most newcomers contact Fandom through con r online.

That's pretty much the way I think we got from Classic Fandom, circa 1962, o the Mass Fandom of Today.

Now, I hope, it's your turn to comment.

There are some tantalizing questions awaiting fanstuff's loc-smiths:

How do you feel about all the changes?

Which ones do you like best— and least?

What do you think is in store for Fandom in the next decades?

— Arnie Katz

In the beginning, Hugo Gernsback created the heavens and the earth, or at least the science-fiction genre and SF fandom, which for some of us amount to the same thing.

I don't think Gernsback ever quite grasped science fiction as a literary genre. As publisher of magazines with such titles as *The Electrical Experimenter* and *Science and Invention* and a pioneer in early radio and electronics, he came from what we might call science fandom, and in launching an all-SF magazine, he believed he was encouraging young people to seek careers in science. (SF eventually succeeded in that role, as several astronomers and NASA engineers have testified.)

Many of the primordial fan groups – The Scienceers, the Science Correspondence Club – were also science-oriented and only gradually shifted focus from science to science fiction. The first general controversy in early fandom was the division that arose between the science hobbyists and the newer fans who just wanted to discuss SF (and, not too long after that, a further division with fans who were mostly just interested in fandom).

Yet in the early days, science provided the legitimizing veneer to help market (and justify reading) this new brand of fantastic pulp fiction. A young Isaac Asimov conned his skeptical father into letting him read one of those trashy pulp magazines by pointing out the word science on the cover of *Science Wonder Stories*.

SF of several sorts existed long before Gernsback. Some of the most popular serials in the general fiction magazines of the 1890s and early years of the 20th century can be classified as SF. Scientific romances (Wells), lost world and lost race stories (Doyle, Haggard), and adventures on other planets (Burroughs) thrilled readers when they appeared in popular fiction magazines such as *All-Story* and *Argosy*.

Ray Cumming's *The Girl in the Golden Atom*, Murray Leinster's *The Runaway Skyscraper*, and A. Merritt's *The Moon Pool* and *The Metal Monster* all appeared in the general fiction magazines, mixed in with westerns, mysteries, and love stories, years before the first issue of *Amazing Stories*.

But when Gernsback launched *Amazing Stories*, the first all-SF magazine, in April 1926, he set SF apart as a particular type of literature. This presented an immediate problem: what to call the kind of stories he was publishing. The editor of *All-Story* had used the term “pseudo-scientific stories” which, while perhaps accurate, was just too clunky to catch on.

Gernsback coined the term *scientifiction*, reflecting his view of SF as the gateway literature leading young people into science. This was still a bit too polysyllabic as a term that had to be written repeatedly in letters and fanzines, so fans adopted the abbreviation stf (“steff”). Like today's texters, early fans adopted many abbreviations and acronyms to save key strokes, and thus fandom began to develop its own jargon.

Gernsback himself began referring to his magazine's content as science fiction in 1929, popularizing the name that became universally recognized for the genre. When John Campbell changed the name of *As-tounding Stories* to *Astounding Science Fiction* in 1938, everyone un-

# How It All Began

By  
David B.  
Williams

# CORFLU XXX

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derstood what the magazine was offering.

Number One Fan Forry Ackerman introduced the term sci-fi in 1954, mimicking the popular term hi-fi for high-fidelity sound. For some reason sci-fi caught on with the mundanes, much to the chagrin of the SF community.

Gradually, other pulp publishing houses began to issue SF titles of their own, and a publishing category was born. Multiple markets meant less risk for freelance writers; if one editor didn't buy a story, then another might, so more writers began producing original material. This was important for the genre's development; the early issues of *Amazing* had been filled with reprints of stories by Wells, Verne, and Poe.

Gernsback himself helped to increase the number of SF magazines when he lost control of *Amazing* in a 1929 bankruptcy and, to keep his hand in the game, launched a new magazine, *Science Wonder Stories* (later just *Wonder Stories*).

Creating the SF genre made Gernsback a historical figure. But he can also be credited as the progenitor of SF fandom. He began publishing readers' letters in *Amazing Stories* and made a conscious decision to print the readers' addresses as well as their names.

Gernsback called the lettercol "Discussions" and the readers responded to this obvious invitation with letters discussing the ideas in the stories, not just the conventional rating of the previous issue's content. These discussions stimulated readers to begin corresponding with each other, and eldritch forces began to stir.

The importance of the prozines and their letter columns cannot be exaggerated. The first generation of fans were readers, and the prozines were what they read. Except for the classic works of Verne, Wells, and Burroughs, books with SF content were virtually nonexistent, and very few fans could afford to buy them anyway. The cheap, gaudy SF pulps were the only game in town, often purchased second-hand for a nickel or plucked out of trash bins at no cost whatever (thus foreshadowing the later slogan, "Put science fiction back in the gutter where it belongs").

The prozine letterhackers' names and addresses also helped to pad out the mailing lists for the first SF fanzines, or fanmags as they were called initially. The more felicitous term fanzine only appeared later, a happy construction of fanned Russ Chauvenet in 1940.

If the first fanzines weren't inspired by the publications produced in the basement print shops of the amateur journalism movement, they should have been. H. P. Lovecraft, for one, was deeply involved in the ayjay movement well before the birth of SF fandom. Don Wollheim and John Michel merely re-invented the wheel when they founded the Fantasy Amateur Press Association in 1937, because collective mailings were already a common practice in the ayjay world.

Gernsback made another historic move in the May 1934 issue of *Wonder Stories*, when he announced the creation of the Science Fiction League. The magazine's cover displayed the SFL's emblem, a multi-rocketed spaceship passing in front of the earth. In a lengthy editorial, Gernsback declared the SFL's mission to be "the furtherance and betterment of the art of science fiction," and he urged fans to join and "spread

the gospel of science fiction."

Fans in many cities responded to the call and applied for SFL charters, and chapters sprang up across the US and even in distant Britain and Australia. Many of these chapters were tiny, boasting no more than three or four teenaged members, and SFL chapters vanished almost as often as they appeared. But they provided a sense of cohesion to fandom and an entry point for newcomers who discovered the existence of a local chapter through *Wonder Stories*.

SFL chapters also began publishing and exchanging newsletters, some of which morphed into full-fledged fanzines and gave that aspect of fandom an extra boost.

The SFL might have achieved more, but it never really functioned as a national organization (which might have led to an official journal and annual conventions, for example). The kids who made up the majority of the SFL's membership were just too young and certainly too impecunious to operate an organization on a national scale; few were able to keep their local clubs going for more than a year or two.

The SFL only existed because of *Wonder Stories*' sponsorship, and when the magazine lost interest, so did the fans. Nonetheless, a few of today's oldest local SF societies (LASFS, PSFS) can glory in the knowledge that they were first organized as SFL chapters.

Fandom was never destined to be shaped and defined by a national organization. In the 1940s the National Fantasy Fan Federation tried to fulfill that role but never won the allegiance of the majority of fans. The numerous and largely imaginary branches of Claude Degler's Cosmic Circle probably gave the whole concept a bad smell. The best that fans could manage was an annual Worldcon, which came to be seen as fandom's common possession.

Gernsback never quite grokked science fiction. His formula for good SF was "75 percent fiction and 25 percent science." Here, it seems, was a guy who thought that the info dumps were the best part of an SF tale.

Gernsback's utilitarian view of SF as an educational tool suggests that he may have lacked a sense of wonder. Nor did he cultivate strong ties with fandom. He was the Worldcon's guest of honor in 1952 (when he was launching a new SF magazine and it was in his interest to appear) but didn't routinely attend Worldcons to hobnob with the *hoi polloi*.

As a businessman, Gernsback has been described as venal and sleazy. Although he paid himself a handsome salary, he neglected to pay his writers their measly half-cent per word until sued by Don Wollheim. Gernsback has sometimes been cited as the Father of Science Fiction. He might be better viewed as our deadbeat dad.

Nonetheless, when the Worldcon finally created annual awards, something that would have been inevitable at a national organization's yearly meetings, it's not surprising that they were nicknamed Hugos in recognition, if not in honor, of the man who started it all.



— David B. Williams

### **‘Loccer Room House Rules**

The “loccer room” is an “equal opportunity” forum. I print all substantial locs; the fans in “WAHF” have sent simple acknowledgements or communications not intended for publication.

**Locs appear in approximately the same order as received.** It would be unusual for any loc to be printed out of order, though the possibility exists.

**Letters are never interrupted by editorial comments.** My comments are off to the side, in the narrow columns.

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

**There are no ambushes.** Except for my comments in “loccer room” no one will respond to your loc in the issue in which it first appears.

**Apologies for disagreeing with me are unnecessary.** I don’t want to stifle anyone’s opinions. I’d like to keep “loccer room” 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**.

### **To David B. Williams Are Social Fans**

#### **Fandom’s Social Disease?**

I think the social side of Trufandom is tightly linked to my overall enjoyment of it.

I concede that my fannish experience is unusual in that I have almost always been surrounded by other Trufans. In New York, I was a member of the Fanoclasts and FISTFA and then the Brooklyn Insurgents. Out here in Las Vegas, I’m co-host of the Vegnants. I’m used to having many close friends who are also fans. Another reason I don’t want to knock social fans is that I, and quite a few of my friends, met their spouses in Fandom. Joyce and I have been together about 42 years, so I’d call it a success, at least tentatively.

The only real problem occurs if social fans become too large a percentage of the club. When purely social events bury creative fanac, it can make things a bit too Mundane for my taste.

# loccer room

### **David B. Williams**

Ugh, social fans. I share your concern and think that this menace should be abated immediately. But your warning may have come 50 years too late. Rich Lynch's outline for a history of fandom in the 1960s includes detailed notes on the outbreak of sex in the later 60s. That's the kind of thing that can happen when the social side of fandom gets out of hand.

The other detrimental effect is the padding of con reports with endless accounts of groups going out to restaurants. If Claude Degler could get through an entire Worldcon on a diet of grape jelly, I think today's fans can survive without leaving the convention site to engorge themselves. I don't read fanzines for the foody porn.

I say let's put the science back in science fiction and foreswear all this getting-to-know-you stuff. The old ways are always the best ways. When fannish connections were limited to fanzines, there was no danger of obesity or STDs.

I'd also like to put in a good word for egoboo. Several times in recent weeks I have seen faneds disparage the idea that “it's all about the 'boo.” OK, maybe it's not, but I don't think egoboo should be entirely dismissed, either. Would anyone pub a fanzine if they received *no response at all*? Egoboo, the basic recognition of one's existence and contributions, is essential. When I read in Fanstuff 15 that Terry Kemp thinks my treatise on Degler is “recommended reading,” I am set all aglow and rededicate myself to fanac.

You directed two sidebar responses to me. First, I am tickled to learn that we were loc brothers in Amazing and Fantastic way back then in the early '60s. I don't have copies to refer to, but maybe someone out there with a prozine collection can look us up and report.

You also said, “I think sexual harassment is sexual harassment, whether it occurs in the workplace, at school, in a swing club or at a Corflu. Conduct is the issue, not locale.” I agree (homicide is always homicide, whether it's involuntary manslaughter or first-degree murder). But my point was not about conduct, rather about its effect. If a supervisor at work lets you know there's more than one way to earn that promotion, that's a serious problem. But in casual and voluntary social situations, where the victim can simply laugh and walk away, sexual harassment is just offensive behavior and can be dealt with as such.

I liked Robert Lichtman's formula, that “sexual harassment starts when a person says, No!” To cite fandom's most famous example, Asimov was notorious for snorting and pawing at femmefans. Some may have found this offensive and were free to say so. Others may have been amused and returned to their local clubs bragging that Isaac Asimov had squeezed their bum. The conduct was tasteless, but it's the effect that matters.

### **Russ Perry**

Just a quick suggestion... For the "Loccer Room", your responses are sometimes hard to tell exactly where they should go, and given the layout, you can't really do it positionally -- perhaps the addition of an

indicator (either a line from between paragraphs to the comment box; or something akin to "\*" marking a comment box is now available on this topic) to mark exactly where the letter's content sparked your response would be helpful to the readers to follow your train of thought more directly.

### Chris Garcia

You know, it's weird. I had trouble getting into the lead-off article. Maybe it's the fact that I grew up in a world where it's never been weird to be a science fiction fan. Kids didn't get beat up at my school for playing D&D, for reading Snow Crash (a ragged copy of which got passed around Santa Clara High) or jus being weird. Maybe it was growing up in the Silicon Valley, where the wizards stay up late.

I loved Sid Coleman's reviews. I remember having someone recommend them to me and going through the back issues of F&SF to read 'em. I still have those issues around here somewhere. I've been reading old mags lately again, mostly Analogs, but a few F&SFs mixed in. I don't think I ever met him, and he sounds like the kind of guy I'd have enjoyed meeting.

It's interesting that you say the period between 1962 to 1967 was a critical period. I've always heard that it was from the Breendoggle to the BayCon that formed what a modern WorldCon and modern fandom would look like. Especially the 1968 WorldCon. This set the table for everything that's gone forward. SCA, the sex, drugs & rock 'n roll, and the growth. In that span, you had the '64 con (which I've not heard nearly as much about though I go by the Leamington in Oakland all the time) and NYCon, but you can feel the ripples. Also, it was the introduction of my father to fandom, without which, it's anybody's guess if I'd ever have gone and been a fan.

Wow, Art's 95! I love that guy, the man who said the nicest thing that has ever been said to me!

Good luck to Mr. Curt Phillips on running the CorFlu 50! I hope he does just as well as Rich Coad, who did a HELLUVA job!

Chris

### Peter Sullivan

A letter about the lettercol for the lettercol – how many levels of meta-fandom is that, then?

I like the fact that you're so explicit about the House Rules for the lettercol in FanStuff – even if (or perhaps that should be especially because) I disagree with some of them.

But, as Al Murray said, in his character of The Pub Landlord, "My Gaff, My Rules." The one which I know you share with just about every other lettercol in Fandom is the "not chopping letters up" rule. Postal games fandom had a similar tradition of vibrant and wide-ranging lettercols as the science fiction fandom that it grew out of. But, certainly in the British side of the postal games hobby, lettercols were, by convention, almost always arranged by topic rather than writer, certainly after the word-processor became a standard part of the average editor's armoury.

(Previously, there had been some editors who ran letters un-chopped in the order they came in, but that was primarily because saving them until deadline made for too much re-typing all at once; the objection to topic-based from them was purely practical, rather than philosophical.) Science fiction fandom seems to have evolved a completely different principle. Was this just a matter of different fandoms evolving along different lines, or was there a big Fan Feud (that no-one ever talks about any more) that lies behind the principle of

### More too David B. Williams Let's Hear It for Egoboo!?

Egoboo is coin of the realm in Trufandom. To extend the metaphor, coins are not evil but greed, the obsessive desire to *get* money is.

In the same way, there's nothing intrinsically wrong with egoboo. The evil comes from the compulsive pursuit of egoboo. If desire for egoboo blinds us to other factors, we lose perspective and maybe, our ethical compass.

What you're reading, I think, is a reaction against the crass "it's all about the 'boo" slogan.

I love egoboo. It feels wonderful to have my friends, my fellow fans, express their approval of something I've done in Fandom. For me, there's no award that could mean as much as praise from fans like Ted White, Robert Lichtman, the folks you read in **fanstuff** and many more I hope will contribute in the future.

One of the worst aspect of egoboo-obsession is the lust for awards. It makes me very sad to see otherwise admirable fan friends going through all kinds of gyrations to get an award.

The only thing worse than whoring after an award is whoring after an award and not getting it.

### A Guider to the Narrow Columns

I write everything in the narrow columns unless otherwise credited.

In the letter column, my responses to each letter of comment are grouped by color and separated into these rounded-corner boxes. The name of the fan whose loc sparked the comment is always in bold on the top line.

### To Russ Perry Changes to 'locer room'

I'd already decided to color-code my responses and had done the guide when I got your loc. I wanted to give you credit for Independent Invention.

Welcome to our cabal. **Fanstuff** may be too esoteric for a newcomer. I recommend [www.efanzines.com](http://www.efanzines.com), the free digital fanzine newsstand. Some good titles: *Trap Door*, *Inca*, *Askance*, *Revenant*, *Broken Toys* and *Sweetheart of Fanac Falls* (a Joyce Katz anthology).

**To Chris Garcia  
Growing Up Weird**

This is one of those times when the difference in our ages is significant. A lot has changed since I was a kid in the 1950's and 1960's and when you were of comparable age in the '80's and 90's. And I would guess that the difference is big, between my kid years and those who grew up in the 1930's and 1940's.

In a way, you made my point. One of the things that has caused changes in Fandom is that Fandom's pioneers had to fight for their right to read science fiction.

Someone who got into Fandom in the Classic period wasn't doing something "cool" or "trendy." They came to Fandom because it offered a safe environment for alienated, artistic people.

In Fandom's formative years, the feeling was that it was an oppressed minority surrounded by Hostile Mundanes.

I'm not claiming that it was better the way things were before World War II. I'm just trying to explain how conditions were different, which caused a somewhat different type of person to seek Fandom in 1940 than the average first-time world science fiction convention attendee.

By and large, I've always found "normal" an overrated state of being. Today's new fans are much better-adjusted than fans of the past. I can't fault them for that, but I prefer the company of creative and colorful people. Trufandom is still home to many such fascinating folks.

**To Peter Sullivan  
Welcome Back!**

It's really good to see this loc, Peter, because I know how you've been battling health problems. I was also glad to see the issues of *Fafia* posted on efan-zines.com

I don't think that the rule of never breaking into a letter is as universal as you assume. I've seen that and numerous other violations.

I want fans to contribute their thoughts and opinions. They're a lot more likely to do so if they know they can expect fair treatment.

letting the writers' letters stand alone, rather than try to develop any thematic unity? Of course, in your case, you take this principle even further, by not even interjecting your own comments, but (in layout terms, as well as conceptually) "side-lining" yourself.

With the advent of not just word-processors, but also the e-fanzine – meaning that page count is no longer such an issue – I wonder if anyone has ever considered doing both? Print the letters in their "raw" state first, unedited and un-responded to. And then do them again, arranged by topic, and with as many editorial interjections as the great and wise faned wants to insert. Of course, if it turns out that I'm the only person in the whole of fanzine fandom who prefers his lettercols arranged by topic anyway, then the whole thing would become a little bit pointless.

**Terry Kemp**

The hurrieder I gets the behinder I be.

So this time I've decided to take a clue from my crafty, clever, cruel self and comment about both #15 & #16 simultaneously. Let them's as be a listening figure out what applies where. (See, if you are reading carefully, this was a side-wise comment about Art Widner's delightful loc in #15...and so it goes...pay attention, read closely...it'll be over too soon.)

Whereas I have been enjoying the long letters, long stories, and long editorials, I enjoyed your "The Day the Laughter Died" most of all due to its brevity. There is a certain charm that only a good short short story can deliver when done right.

Contrariwise Arnie, you went to great lengths to introduce a tremendously wide range of concepts in your accompanying editorial, from "fellow travelers" with all the taboo insinuations of "red communism" from a much earlier point in our shared post-WWII history, and you went all the way to mention using LSD as a tool of conversion. (Surprisingly no one commented on this aspect. How strange?) Quite entertaining to read, but I suspect that your more serious conclusion was contained in the next sidebar when you mention the efficacy of the one-shot.

For a fellow traveling neofan like myself I was very intrigued with the possibility of participating with a one-shot at Corflu. It didn't happen, no complaint here. But if it had all I can imagine is all the tricks of the trade I'd of learned, most importantly, facility. Oh well, we picks ourselves up, brush green flecks off, and press on...

In this final run-up to the Chicon it was appropriate to read David Wil-

I LOVE THE FEELING  
OF LOCs ON BARE FEET



liams article, and my Pop's response. (So buy a copy already!) A curious case of coincidence occurs as I see mention of Steve Silver in this context.

If things go well, I've arranged with Steve Silver to have him broadcast a 10 minute audio recording during the past presidents of Chicon panel that they are planning to hold. (They are arranging to have Pop participate via Skype.) Through the oddest set of circumstances I have this 10 minute audio segment of my father being interviewed by the local Chicago radio station back in 1962. In this amazing historical artifact he promotes science fiction in general and the 1962 Chicon, of which he was president, specifically.

All together I have created twenty minutes of entertaining audio in MP3 format, on a CD. At the upcoming October Comic Fest (at which both Pop and I will be guest speakers) I will be offering a limited number with purchase of a copy of the PROCEEDINGS directly from us.

This is an exclusive offer for the Fest. If there are any copies leftover I plan to extend this exclusive offer to readers of my log and/or fanzine.

So much for shameless self-promotion, but it's all part of Raising Money for Corflu XXX. Help send Pop to Corflu, remember to buy your copy only from me (and get a nifty CD too).

As a side note, at the last Corflu I had very much wanted to sit down and chat with Mills about a small stack of such recordings that I have (all circa 1955-1962). They contain some filksinging by Juanita Coulson, and a fan play with such fannish luminaries as SaM and Asimov playing parts.

And so it goes. There are some quality concerns due to the conversion from old reel-to-reel to cassette and at long last to digital. I had wanted to talk with Mills about improving the quality. But such was not meant to be...but I'm not complaining.

So...I'm not the only one who Google searched Bull Run. Hey hey, how about that male to female ratio.

It was nice to see someone else carrying the fannish torch for *Peon* (howdy Robert). I have a special regard for this fanzine. During my research into my godfather, Rog Phillips, I eventually stumbled onto Bob Riddle, Charles' son, who is now posting this fanzine online. I introduced Bob to Bill Burns and there is a link available there as well. Bob is a professional astronomer. I've been trying to get him to write an article for me. Maybe we can hook him...

At any rate, a nice run of the fanzine is now available. You can make your own conclusions about the place of PEON in the pantheon of fanzines. Alas, the Rog Phillips article is a reprint from SPACEWARP #42.

Why is there a fandom? Now that I've got your attention again, this editorial reminds me of something important (to me). Does anyone reading this have a set of the old ELECTRICAL EXPERIMENTER magazine who would be willing to do a look-up for me? I can't stress how important this is to me. Thanks in advance!

Reading Lupoff's article on Sid Coleman made me smile. Say Dick, if you think he was so much younger than you, I thought he was an older brother, specifically based on the number of times I got to sleep under the ping-pong (fanzine fabrication) table while he got my bed. But Sid wasn't alone in this, Fritz Leiber (among others too drunk to travel too far) also got the dubious privilege of sleeping in my bed, under the shining light of my murky aquarium.

But hey, what did I know? I was convinced that the young kid who couldn't hold his alcohol and almost always ended up cradling the toilet before the night was over really "was" my brother. Only later did I find out it was Harlan Ellison.

### To Terry Kemp Brevity Is the Soul of Fit

Writing pieces for **fanstuff** each week gives me a chance to practice two elements of writing. The format encourages me to write concisely and to write to size.

I designed the format to support a variety of story lengths. Since I want to keep the page-count under control, though, I avoid lengthy pieces in **fanstuff** unless it divides nicely into a multi-part article.

### More o Terry Kemp Some Hard Travelin'

Sen. Joseph McCarthy used "Fellow Traveler" to smear some of his targets, and grafting that connotation onto the fannish use of the term seems like a big reach.

"Fellow traveler," as we use it, has the same meaning, but the stigmatizing context is different.

The Vegrants dubbed our Social Fans "Fellow Travelers," because that's exactly what they are. We think of them as people who share a lot of our attitudes and approaches, but not the strong interest in Trufandom and its activities.

### Still More to Terry Kemp I Hear You Talkin'

I'm sure that many fans will be interested in your 20-minute recording. I hope post-Chicon 7 availability won't *really* depend on whether there are leftovers.

You don't have to limit distribution that way. Why not put it online as a free digital download? I imagine Bill Mills would be glad to host it on his site and It could be placed on YouTube fairly easily, too.

### Got News?

There are few better ways to spread news of your new issue, Big Project or other fannish happening than in the ages of **fanstuff**.

Still, I can't print it if you don't write and tell me about it.

**Yet More to Terry Kemp  
What Happened to Bill Mills?**

I, too, regret Bill Mills' absence at Corflu. It was yet another sad consequence of the huge blow-up between Nic Farey and Bill Mills.

Bill quit the Corflu Glitter committee in a huff. He also expressed fears for his safety after Farey threatened physical violence if he attended the con.

**And Yet Even More to Terry Kemp  
Occasionally on Sunday**

This **fanstuff** will go into the e-mail on Sunday due to a series of occurrences unconnected to Fandom.

We had an electrical malfunction at the Launch Pad. No sooner did we get that fixed than my computer began to malfunction and our ISP started to have trouble.

Finally, and on a much happier note, we had a surprise visit from my brother Ira and sister-in-law Carol, whom I hadn't seen in more than half a year. As a bonus, I also got to see my nephew Rob, his wife Helene and their first offspring Ashlyn.

**To Lloyd Penney  
Is Fanac Dying?**

Your observations about Media Fandom coincide with other reports of media-centered conventions. I'm not sure it has much to do with Trufandom, though.

Maybe "Media Fandom" is evolving into an Interest Group. The chief activities seem to be watching and listening to science fiction and meeting the stars of electronic science fiction with an emphasis on actors and special effects creators.

That's enough for a lot of Media fans. I'm glad they have found something they enjoy. That's not what I enjoy in Fandom, but there's no reason to stop others. Las Vegas has a club, VSFA, that is centered on watching science fiction. The group has been structured that way for a long time. Maybe this is the future of formal SF clubs.

Boy, Arnie, if I'd a known a bad rhyme would stimulate you to such musical heights, complete with symphonic score and three-part harmony, I'd a sent one earlier.

Here's a one-liner for Chris Garcia: When you finish creating your R Twidner Secret Decoder Ring could you send me a copy?

So, until the arrival of the next **fanstuff**...on Friday, or Saturday, or Sunday, or...

**Lloyd Penney**

Once again, there's two Fanstuffs, issues 15 and 16, and much to say to get this ready for the next issue.

15...I think participation in fannish activities is slowly going away... Toronto has a media-SF convention, Fan eXpo that starts today, that is trying to be our local equivalent of SDCC, and it's mostly actors doing a self-promotional tour here. There really is not much room for fannish activity or involvement; all seem to be expected to simply sit and passively consume what's happening in front of you. I am definitely not going; I cannot see anything happening there that I might be interested in. (The exception might be a little bit of steampunk programming, but the cost of the event is too high to really want to go.) I doubt we'll be able to convince others to get off their butts and actually do things, but who know, some things come back in a retro fashion.

If I had a fannish mentor, it was Mike Glicksohn. He answered questions for me, gave me some leads on people who were publishing fanzines, and was the one who suggested that I try contributing to the local. That's just another reason why Mike is much missed here.

The Readercon fiasco seems to have been handled, and case closed. Many have made their commentary and judgments, and I would still like to hear from Genevieve Valentine and René Walling directly, to find their own first-hand versions of what really happened. (I am preparing for the expected shitstorm coming my way for daring to ask such a question.)

16...Science fiction fandom isn't as unique as we might think it to be, but this social phenomenon doesn't happen with every interest. Social beings like us need to have someone to show off what they love, and with luck, find someone else to discuss it with. I was never involved with ham radio (almost got my hands on a ham set), but I was involved with a similar interest, shortwave listen-



ing, and was a member of the Ontario DX Association for a number of years. In dealing with some of the newer fans locally, they are, of course, unaware of the history of fandom, and a few of them do not like the term ‘fan’. Perhaps they’ve seen far too much negative connotation in the press, but they know what they like, and pursue it. Our fandom would be unrecognizable to those fans of the 30s and 40s, and future fandom will be unrecognizable to us; it’s simply a matter of evolution and time.

I have to worry about leaving soon to go to the evening job, so I think it’s time for me to fold it up. Sorry about the every-two-issues loc (Chris Garcia’s quite used to that), but it allows me to get it done with the limited time I have. Time management skills...I haz dem. Take care, hugs to Joyce, see you later this week.

### **Robert Lichtman**

I’ll happily play your “Fantasy Corflu” game—and alphabetically by last name as you requested. Because you say we can choose fans “past or present” I decided to stick with a list of those who are no doubt having their own Corflu-in-the-sky even as I write, and my criteria was that I had to have actually met them at some point in my own time in fandom. That leaves out people like, for instance, Laney—who would certainly be interesting to have at a Corflu—and it saves me having the possibility of an embarrassing omission of living fans I’d like to see there (and only the somewhat lesser embarrassment of overlooking someone obvious among the departed). So, my list of “up to twenty”: Bloch, Boggs, Breen, Burbee, Carr (Terry, of course), Clarke (Norm), Demmon, Donaho, Ellik, Ellington (Dick), Harris, Moffatt, Perdue, Rotsler, Shaw (Bob & Greg), Sneary, Speer, Tucker and Willis. At this Fantasy Corflu, one thing that would not be allowed is for any of them to pay to remove their name from the GoH hat!

While agreeing that Amateur Journalism (ajay) would qualify as a fandom in its early period (1876-1914, as you put it), I don’t think it has ever stopped being a fandom—and wonder where you got information that leads you to believe that it “didn’t continue to grow and elaborate as a subculture was the preponderance of ministers among its participants in the 1920-1960 period.” I can find nothing supporting that in my ajay history sources.

When I got involved in ajay myself in the early ‘60s, I found a pretty vibrant group of individuals at its most interesting core. Many of them had been active dating back to the ‘30s and ‘40s; none of them were ministers. Sensing a possibly hot prospect, several of them made the effort to orient me to the subculture and gave me copies of some of the best publications then current and going back thirty to forty years. They read very much like fanzines, and of course there’s been some overlap between ajay and fandom over the long run.

These days I’m still marginally involved in ajay. I’ve been a member of The Fossils, its equivalent to our First Fandom, since 2006 and have contributed a number of articles to its official publication. You can see them by following these links:

<http://www.thefossils.org/fossil/fos340.pdf> (at page 2)

<http://www.thefossils.org/fossil/fos349.pdf> (at page 15)

<http://www.thefossils.org/fossil/fos351.pdf> (at page 18)

<http://www.thefossils.org/fossil/fos353.pdf> (at page 24)

And there’s a review of *Ah! Sweet Laney!* on page 28 of this issue:

<http://www.thefossils.org/fossil/fos332.pdf> (at page 29)

Its author, Ken Faig, was a member of FAPA from 1976 to 1991, and is also a part of Lovecraft fandom (and a mainstay of the EOD apa).

### **To Robert Lichtman The Ideal Corflu Roster**

I like your idea much better than mine. It’s at least as interesting and it has far less potential to hurt anyone’s feelings.

Since there’s nothing to force me into obstinate consistency, I’m going to substitute your idea for mine.

Next issue, I’ll re-start the question, but limiting it to fans now residing at the Enchanted Convention.

### **More to Robert Lichtman The Truth About AyJay**

Sage, I bow to your obviously superior knowledge of amateur journalism.

If you say that it still has the attributes of a Fandom, I can accept that.

### **Still More to Robert Lichtman First Fandom, Fossils And Oldpharts**

I thought it might be desirable, in view of the size of Trufandom’s “Alumni Group,” if there was a contact point that reflected our subculture.

FirstFandom lost its way many years ago and Oldfans (the Facebook page) already has a number of members with little or no previous contact with Fanzine Fandom. The Oldfen members (mostly) seem nice, but I don’t feel much of a connection to many of them.

I’ll be interested to see what you, and others, have to say about doing something like that.



**Who Killed  
'Classic Fandom?'**

Arnie/1

**Fen Den  
Can Trufans Survive  
On Today's  
Pluralistic Fandom?**

Arnie/2

**My Favorite  
MBig Chane in Fandom  
Since 1962**

Arnie/3

**My Least Favorite  
Big Chane in Fandom  
Since 1962**

Arnie'4

**How It All  
Began**

David B. Williams/5

**loccer room**

YOU & me/8

**fanews**

Arnie/14

Additionally, there continue to be annual conventions held by the various ajoy groups, although so far as I know there's nothing encompassing all of them that would parallel our worldcon. However, there's a lot of overlap among the memberships so perhaps that's a moot point.

Interesting how your take on Ham Radio is at variance with mine on CB Radio in my letter in this issue. I think the difference is that CB people were always looser and more down-home than the hams.

As someone who also knew Sid Coleman and got to see him up close and personal now and then when he and his wife Diana would come to the Bay Area and house-sit for various of his colleagues, I really enjoyed Dick Lupoff's article about him. Dick writes of Sid, "On another occasion he mentioned that he had a new book out. Someone asked if he should order a copy and Sid said not to bother, he wouldn't understand it." Perhaps this book might have been *Aspects of Symmetry: Selected Erice Lectures*, which was published by the Cambridge University Press in 1988. Amazon carries it, and its "look inside this book" will easily demonstrate that Sid was right in telling his inquiring friend not to get a copy.

In a sidebar to me you write that I'm "an acknowledged master at dealing with the *other* main type of Social Fan — the Fanzine Alumnus...formerly active Fanzine Fans who now maintain a social connection to Fandom...[who] have the extra appeal of sometimes allowing themselves to be cajoled into writing or drawing something 'for old times' sake. Yes, people in that group have sometimes enlivened the pages of *Trap Door* with unexpected contributions. Even now I'm slowly working on a few Likely Prospects, though I'm not going to mention their names.

And in another sidebar to me: "My closest equivalent to your sojourn among the Golden Gate Futurians is my experience with the faded grandeur of the Eastern Science Fiction Association." I suspect you mean my time with the LASFS, because at the end of that sidebar you write that your "something better" was joining the Fanoclasts—which for me would be the equivalent of connecting with the Golden Gate Futurians.

# fanews

**Chicon 7 Coming Next Weekend**

I just wanted to wish everyone on the way to visit Steven Silver over Labor Day weekend a great time at the convention.

**As for Me**

I'll be here pubbing My Ish.

Meanwhile — keep fanning! — Arnie

fanstuff #16, August 25, 2012, is a frequent fanzine from Arnie Katz ([crossfire4@cox.net](mailto:crossfire4@cox.net)). It's available at [efanzines.com](http://efanzines.com), thanks to kindly Mr. Burns.

Reporters this issue: Dan Steffan, Curt Phillips, Joyce Katz and me.

Member fwa

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