

fanstuff

DB Williams

R Lichtman

C Garcia

L Penney

J Mowatt

L Tutihasi

Arnie Katz

TELL ME ABOUT
WHEN FIRST
FANDOM RULED
THE EARTH!



Meet My Fannish Literary Orphans

As I explained in a recent issue of *fanstuff*, I've never succumbed to the worst malady that can befall an author. Writer's block is a far more virulent menace to wordsmiths than its nearest competitor, drinking – and its onset doesn't even have the minor plus of inebriation. To

Continued on page 2_

fen den

How I Got to Be

A Ridiculously Prolific Writer

It's not exactly news that I'm a prolific writer. It could hardly come as a shock to those of you who have gotten a fanzine from me every week for the last 81 weeks or even "just" the 20 weekly issues of **fanstuff**.

Given the topic of this week's cover essay, I thought you might be mildly curious about how I developed this high level of productivity.

Like many neofans, with a few obvious exceptions, at first I had trouble writing anything that ran more than 400 or 500 words.

Lenny Bailes and I had to push ourselves to the limit to fill nine, double-spaced pages for our first issue. (Cursed #1 had a 10th page, a cover by my friend Rick Shaper.)

Practice made Lenny and I better writers, but neither of us displayed the ability to generate Mass Quantities of Deathless Prose.

My fanwriting output grew significantly when rich brown and I revived *Focal Point*. The biweekly schedule and the news-genzine format required me to step up production.

I took my first full-time editorial job in 1970, as editorial assistant at *Quick Frozen Foods*, a business press publication. Three months later, I got promoted to Assistant Editor with responsibilities that included two feature articles and a bunch of short pieces for each monthly issue.

When editor Sam Martin (Moskowitz), an exceptionally prolific writer, left *QFF*, his successor seldom wrote more than the magazine's editorial. My writing responsibilities expanded to take up a lot of the slack.

I found that the more I wrote, the more I could write. By the time I returned to Fandom, I found I could do a monthly fanzine (*Folly*) and produce a couple of features and eight-to-10 shorter pieces a day for CollectingChannel.com.

Fanstuff has proven to be a good outlet for my prolific fanwriting. I am working on some other things, which will (mostly) appear in due course.

be fair in the comparison, writer's block seldom involves the sufferer in bar fights, hangovers or cirrhosis of the liver.

I don't mean that I'm impervious to writer's block, only that I have not caught a dose of it yet. The possibility is no less frightening to me than any other writer.

It's scary to see writer's block seize a friend. Sometimes, it happens suddenly, but more horrible by far is watching writer's block creep over someone and slowly, yet inexorably, stop their writing.

Like most nonfans, I'd done very little writing until I began publishing fanzines in 1963. I didn't want to write for the school newspaper or literary magazine. The former was banal and the latter was insufferably pretentious. I wrote lots of school themes, but little else until Lenny Bailes and I contacted Fandom for the first time by publishing *Cursed #1*.

My fannish and professional writing experiences (see "fen den" on page 2) helped me gain the knack of writing prolifically. I'm lazy and sometimes lack motivation, but my methods still yield the same result.

Like the boxer who has never suffered a knockout, I approach each writing session with the confidence of a writer who has never lacked something to write.

Though I respect the power of writer's block, my greatest danger comes from the opposite direction.

Just as genius borders insanity, prolificness and chaotic creativity are similarly adjacent.

The more I write, the more ideas I get. That's fine, but only up to a point. If my mind generates too many ideas, catastrophe is dead ahead.

I hop from idea to idea, from article to article, finishing nothing. If allowed to proceed to its disastrous climax, it leaves me drained and demoralized with a folder full of literary orphans.

Sometimes, the casualties of such spells even include half-done fanzines. I'd be ashamed to tell you how many stillborn fanzine issues linger in the labyrinth of my computer's file system.

Many factors contributed to my 1977 Gafia. It also created a fannish literary orphan in the form of the longest faan fiction story I wrote until 2011's *The Fractured Circle*.

I finished *Fanderella*, but I gafiated before I published it. It languished in a stack of papers until I resumed full fanac in 1990.

By the time I might've considered dredging up the manuscript, I'd become very friendly with Vincent Clarke – and discovered that he had written a major faan fiction version of *Fanderella*, too.

Seized by a noble fannish impulse, I decided to put away my version until I could do a volume that included both Vince's version and mine. A good thought, perhaps, but I never did get around to it.

Gafia is not a static and unvarying condition. There were times when the urge to write and publish for Fandom almost overwhelmed me. I vaguely recall spending an afternoon of professional down time writing the first page of an editorial for what might've been a "comeback" personalzine. The mood passed and the page got trashed.

I eased back into Fandom in 1989 by rejoining TAPS, an apa

Lenny Bailes and I founded a quarter-century earlier. After about six months of shaking off the rust, I made my “official” de-gafiation when I started *Folly*.

Mark Blackman’s post card inviting me to help TAPS celebrate its 25th anniversary triggered my return, but I’d begun to feel The Call a year or so before Mark challenged the Glades of Gafia to play Stanley to my Livingston.

I decided to write my fannish memoirs, more as an aid to reflection, rather than something I planned to publish.

I wrote 25-30 chapters on my Macintosh computer. My memoirs had numerous spots that needed additional writing, but writing it clarified my feelings about Fandom. By the time I’d written 25,000 words or so, I was fairly certain that I was headed back to Fandom.

So I returned to Fandom, produced a frequent fanzine, got reacquainted with old friends and made new ones and helped the new and isolated Las Vegas group connect to Fandom.

By the time I thought about finishing and publishing the memoirs, the window of opportunity had slammed shut. Joyce and I had switched to PCs at our employer’s request and none of the local Mac users had an operating system old enough to unlock my disks.

At least it wasn’t a *total* loss. I eventually reworked the chapters that covered my neofan days and published it as *Fandom in Mind*.

I’ve profited from my repeated bouts of over-revving. Now I can usually detect it in the early stages and head it off before I write myself into a stupor. That cuts down literary orphans caused by over-revving, but there are plenty of other reasons and, therefore, plenty of other unfinished pieces.

The earliest major unfinished piece was a fan novel rich brown and I tried to write together. We collaborated smoothly until we’d finished the first several chapters. When we looked over the section, however, we decided it was pedestrian and dull. We agreed to put our fannish energies to better use and co-edited *The Incomplete Terry Carr* and the Ross Chamberlain edition of *The Enchanted Duplicator*. That worked out better for everybody, including rich and me.

I wrote a long humorous article about Abi Frost’s TAFF visit to Las Vegas, but I knew I wouldn’t publish it. I let it rip for seven pages, enjoying the cathartic effect of letting out my pent up feelings about her.

Fannish karma got me on that one. It was one of the best, and funniest, articles I have ever written – and all I could do was file away the manuscript. I lost track of it when we moved to the Launch Pad, so it’s probably sitting in a cartoon in a closet or the garage.

I currently have two major pieces of faan fiction residing in my literary orphanage.

I got the concept for “Typoland” while looking for a way to have some fun at my expense about my propensity to make typographic errors.

In the story, Typoland came into being as a result of Rick Sneary’s typographic misadventures. Such was the force of Rick’s Fannish

ARE YOU READY?

NOW, UNLEASH THE
FULL POWER
OF YOUR COSMIC

MIND!

What’s the point of being a member of a secret society if no one has ever heard of it?

Don’t settle for the Rosicrucians or the Elders of Zion.

Why invest your time and energy in a Secret Conspiracy that nobody knows?

Join the world’s best-known Secret Society. Become a member of the...

INNER

CABAL

Pick Your Corflu All-Time Guest List

If you could wave one of the Spirit of Trufandom's magic wands to summon great fans of the past to a Corflu, whom would you choose?

Each of us can submit a guest list of up to 20 fans we'd like to have at Corflu. Your hypothetical invitees must have Passed On to the Enchanted Convention. (They're dead.)

List your choices in any order, though alphabetical by last name is appreciated. You can pick up to the 20-fan maximum.

Individual Guest Lists will not be revealed unless you include them within your loc (as Robert Lichtman did in **fanstuff** #17). It's ok to send your Guest List in the same email as your loc, just put it after the end of the letter of comment.

Appearing on a Guest List is worth once point when I total them. This will filter out idiosyncratic selections and give us a consensus Guest List for Corflu Imagine.

Here's my list: Bob Bloch, rich brown, Burbee, FM Busby, TCarr, Norm Clarke, Vincent Clarke, Calvin Demmon, Ron Ellik, Jack Gaughan, Chuch Harris, Lee Hoffman, Francis Towner Laney, Thom Perry, Boyd Raeburn, Bill Rotsler, Bob Shaw, Bob Tucker, Dave Van Arnam, Walt Willis. Now, it's *your* turn.



Mind that every time he made a typo, something appeared in Typoland. (Rick Sneary's Fannish Mind caused the 1958 World SF Convention.)

When Rick died, Typoland began to wither. Older denizens aged and finally died – and Sneary no longer made the steady stream of typos to renew the population.

In desperation, the sentient beings of Typoland turn to a new and prolific source of Typos, me. That does the trick, until one of my typos generates a fearsome menace in Typoland.

The imperiled citizens of Typoland establish a link between their dimension and ours and pull me through. The balance of the story concerns encounters with various beings conjured by my typos.

I stopped writing it, because I thought it was “too much Arnie.” I'd written several pieces in which I figured prominently and decided that I needed to write a less self-referential piece of faan fiction. I put “Typoland” aside and, instead, wrote “Nic Farey and His Rockin' Commandos!”

I originally titled the other faan fiction story “A Visit to Fanacville,” but changed it to “Fanopolis” when I learned that Bill Mills had a professional audio project with a somewhat similar title. I didn't want to infringe and cause confusion.

The story protagonist is Joe Walcott, a fictional character I invented in *Quip* #1. On the way home from Corflu, Joe has a strange adventure in which he visits a small town populated by famous fans.

I put it aside, because ideas I added made it look like a bigger job than I wanted to tackle at the time. I may yet go back to it, write an extensive middle section and publish it.

Though the plight of my literary orphans is sad, they aren't without hope. Sometimes, I return to one of them. For instance, I incorporated an idea I had for an article, “Fandom's Time Bomb,” into the cover essay I wrote a couple of weeks ago about why Fandom changed the way it has.

A reprieve is probably coming for another literary orphan, an essay I did for a fanzine Joyce and I contemplated, but didn't publish.

An article I wrote in honor of Las Vegas' Brenda Dupont, about primary, secondary and tertiary fan activities is likely to make an appearance in **fanstuff**. A couple of pieces earmarked for other fanzines are presently living at the orphanage, but I expect to get around to them soon (or maybe Real Soon Now).

And who knows? Perhaps mentioning them here will inspire me to liberate a few more orphans from their digital dungeon. Why, I might even get around to finishing an essay on what Fandom can learn from the themes of *The Lord of the Rings*.

I'm looking forward to you sharing your writing methods and idiosyncrasies and maybe even acknowledge one or two of *your* literary orphans.

-- Arnie

Poesy Coroner

Roscoe Pubbed a Fanzine (Jesus on the Main Line)

Music: Traditional
Lyrics: Arnie Katz

Roscoe pubbed a fanzine
Don't you want to read?
Roscoe pubbed a fanzine
Don't you want to read?
Roscoe pubbed a fanzine
Don't you want to read

Write to him
And tell him what you need!

Roscoe pubbed a fanzine
Tell him what you wish
Roscoe pubbed a fanzine
Tell him what you wish
Roscoe pubbed a fanzine
Tell him what you wish

Write to him
And pledge that L-o-C!

Roscoe pubbed a fanzine
Don't you want to Loc
Roscoe pubbed a fanzine
Don't you want to Loc
Roscoe pubbed a fanzine
You'd better send a Loc

Write to him
And send that L-o-C!

Willis writes for Roscoe
Burbee's in there, too!
Willis writes for Roscoe
Burbee's in there, too!
Willis writes for Roscoe
Burbee's in there, too!

Write to him
And you can be there, too!

Atom draws for Roscoe
Rotsler draws there, too!
Atom draws for Roscoe
Rotsler draws there, too!
Atom draws for Roscoe
Rotsler draws there, too!

Write to him
And you can draw there, too!

Roscoe pubbed a fanzine
Don't you want to read?
Roscoe pubbed a fanzine
Don't you want to read?
Roscoe pubbed a fanzine
Don't you want to read

Write to him
And tell him what you need!



I Have No Voice And I Must Sing

This week, "Poesy Coroner" turns from skiffle ("You Don't Have to be an Insurgent to Fight in the Feud") to a fannish song parody of a gospel tune.

I wrote this shortly after completing the forthcoming *The Gospel of Fandom*. I'm hoping it will get you in the proper receptive Spirit for my most ambitious piece of the year.

Got a song or poem you'd like to foist on **fanstuff**'s readers? I don't think my own contributions to "Poesy Coroner" have set a daunting standard. So why don't you give it a try?

Just What Fandom Is This, Anyway? Part Two

By
David B.
Williams

If the First Age of Fandom ended (or rather culminated) with the First World SF Convention, then we also have established the beginning of the Second Age of Fandom. For its duration I recommend the war years, from 1939 to 1946 or later, an interval during which fandom experienced some *really* dramatic changes.

The war disrupted fandom from top to bottom, beginning in the United Kingdom in 1939 and the United States at the very end of 1941. Indeed, upon further reflection I think it would be more appropriate to call the war years The Interregnum and move the Second Age of Fandom into the post-war period. Fandom didn't progress during the war, it held its breath.

Wartime service fated a large number of actifans, who were mostly of prime military age at the outbreak of hostilities.

Worldcons were canceled for the duration. Wartime shortages imposed hardships on the prozines, and rising stars such as Heinlein and Asimov put aside their pens for war work.

Even the faneds who remained at home and were free to continue fanac found it more difficult to obtain paper and

mimeo supplies. In a remarkable early example of outsourcing, one enterprising American fan had a fanzine duplicated in Austria using captured German stencils.

I don't have either the personal experiences or the fanzine collection needed to decide when The Interregnum ended and the Second Age of Fandom began. (Note that I haven't called it The First Interregnum – cross your fingers.) We might choose 1946, when many fans were demobilized and returned to active service in fandom. That was also the year Worldcons resumed.

Or perhaps we could justify extending the terminal point to 1947, 1948, or whenever, to accommodate the time needed for full recovery. Suggestions, with supporting arguments, are welcomed.

Now we get to the difficult part. It's easy to recognize fandom's beginnings as an important period, and World War II was a tremendous historical intrusion into the lives of fans and the broader mundane society in which they lived. To quote the last line of Moskowitz's *The Immortal Storm*, "Things would never again be quite the same in science



fiction or science fiction fandom.

After the war, fandom reconstituted itself. Worldcons quickly resumed. New fanzines were launched. The Second Age of Fandom had dawned. Once we figure out exactly when that happened, we then have to decide how to characterize it and when it ended.

From what I have read about fandom in the 1950s, I have the impression that it was a fairly homogeneous period. Worldcon attendance was growing but remained modest. Focal-point fanzines came and went, but it was generally a Fanzine Age. The mundane Space Age opened in 1957 and was of interest to many fans, but it didn't change fandom's basic nature.

In fact, I will be so bold as to suggest that the Second Age may have extended into the 1960s. Exactly how was fandom fundamentally different in 1962 than in 1952? I can't think of any prominent historical markers in the late '50s or early '60s that might have divided two distinct periods.

Eney's publication of *Fancylopedia II* in 1959 may have been the culmination of something, but what? My personal entry into the ranks of fandom in 1960 had no perceptible impact whatever. Let's set this problem aside for future fan historians to resolve (unless, of course, you can make a case for dividing the interval from the late '40s to the middle '60s into two recognizably different fannish Ages).

The next major historical landmark demanding our attention may be the premier of Star Trek in 1966. This could be considered the beginning of the Media Age when movies and TV shows replaced printed SF as the dominant stfnal entertainment of most fans (and, having awakened the somnolent masses of Mundania, instigated fandom's Second Barbarian Invasion). But that's not the only reason I highlight the late 1960s. Other developments were afoot.

Beginning around that time, Worldcon attendance began to rise steeply. The anti-war movement distracted some fans from their former focus on fanac and engendered political tensions in clubs and fanzines. Some actifans even emigrated to Canada. Fans, formerly a rather staid bunch, suddenly discovered the thrills of sex, drugs, and rock 'n' roll.

While not a major influence, filking grew out of the folk-music movement in Mundania. That was also the time when the fantasy craze instigated by Tolkien's *Lord of the Rings* began to convert SF fandom into SF/F fandom.

If we adopt 1966 as the beginning of the Third or Fourth Age of Fandom, we again face the challenge of characterizing what followed and deciding when the next big change occurred. At this point I will give up trying to assign numbers to Ages, because this is a work in progress and reader input will, hopefully, result in the shifting of historical markers and the stretching, compression, division, and renumbering of the intervening Ages.

While I was vaguely involved in fandom during most of the 1970s and 1980s, I really wasn't paying close attention. But I do believe that, at some point early in that interval, we must recognize that conventions began to replace fanzines as the major focus of fanac.

Hey,
Fans!

Numbered

Fandoms

The Fannish

Thrill Ride

Lives Again!

CORFLU XXX

May 3-5, 2013
Portland, Oregon.

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Today, with the proliferation of local and regional cons, many more fans are involved in con running than in pubbing or writing for fanzines. In addition, attending cons has become the primary form of fanac for most fans, some of whom can now boast of having participated in 200-300 of these conclaves. Even the ballooning of fannish physiques in recent decades hasn't resulted in vests big enough to display that many souvenir name badges.

My own experience with the Indianapolis SF/F club may be illustrative. When I joined, I discovered that the club's primary

focus was staging its annual InConJunction. Much meeting time was devoted to electing the next con chair and hearing reports from the incumbent con chairs already working on future InConJunctions. Members lent their ears to explanations of hotel contracts and speculated about possible guests of honor.

The club had never published a fanzine, and when the idea was broached at one meeting, it became clear from the discussion that most of the members had no clear idea of what a fanzine was. Many members enlivened the meetings with reports on their experiences at other cons in the region, but there was never a mention of anything anyone had read in a fanzine.

I'm not sure how to mark the start of a Convention Age. It's pretty difficult to point to a precise moment in time when conventions became more important than fanzines. And perhaps the Convention Age was coeval with the Media Age.

Every SF con today has a movie screening room, panels focused on TV shows and movie franchises, and costume pageants in which most characters are drawn from the visual media, not books. In return, media fans bulk up the registration totals, attracted by this programming.

The media fans also hold their own branded conventions, dedicated to their beloved TV shows or movie franchises, and these cons attract traditional fans. The two interests nourish each other.

Then we have to consider the other interests that have arisen within, or latched onto, traditional fandom, the most important of which is gaming. Maybe we should be striving to find a snappy name and a later start date for a combined Media/Convention/Gaming Age. Multi-purposed Fandom? Conglomerated Fandom? Hydra Fandom? I rather like Multiverse Fandom for its sfnal connotations.

We are still living in the fandom that began in this Multiverse Age, but that needn't prevent us from recognizing new Ages. All the trends

that began in the First Age of Fandom continued into the subsequent Ages. What's important is what has changed.

I can identify the next change that altered the fundamental characteristics of fandom. Sometime around 1990, the Internet changed everything. First came discussion lists, then web sites and forums and blogs and e-fanzines and podcasts. Worldcon events can now be viewed online by stay-at-home fans around the world.

In the 1970s, a shift from the laborious craft of mimeography to artless photocopying or hired offset printing increased the cost of reproducing fanzines, to say nothing of spiraling postal rates. But in the Internet Age, web-based publishing eliminated those costs. Faneds no longer worried about how many issues they could afford to publish and mail each year.

Even better, historic fanzines from Ages past could be scanned and posted online for fans who formerly had no chance to read the originals. Wiki software made it possible to undertake previously unthinkable projects such as *Fancylopedia 3*.

Does anyone know when the first successful Internet discussion list became active? That could provide the needed historical marker to christen this new Age which, I believe, brings us up to the present day.

OK, I've laid out my thesis and conclusions. Speer's scheme was flawed because I recognized too many minor developments as separate fandoms. I think I see where he went wrong. According to *Fancy 3*'s explanation of the theory, "A numbered fandom is essentially a fannish era with distinct characteristics and a strong identifiable focus."

As an amateur historian, I agree with the need for "distinct characteristics" to define a historical period, but I dispute the requirement for "a strong identifiable focus" (for Speer and Silverberg, usually a fanzine). That way lies madness. Historical periods in the Outer World are bigger than individual personalities or events, and the same applies to fandom.

But in purely fannish terms, there is a further weakness in this concept of "a strong identifiable focus." For some time now, fandom has been too vast and multi-purposed to permit an effective focal point.

Fan history needs to be painted in broad brush strokes. To recapitulate my analysis:

First Age: 1926-1939

The Interregnum: 1939-1946 Second (and Third?) Age: 1946-1966

Third and/or Fourth and/or Fifth Age: 1966-1990?

Fourth and/or Fifth and/or Sixth Age: 1990?-Today

So, to answer the question at the top of this extended fanhistorical exercise, this is the fandom of the Fourth or Fifth or possibly Sixth Age, depending on whether someone can justify dividing 1946-1966 or 1966-1990 into additional Ages. We are definitely in some period of fan history, but at this time certainty is unattainable.

As indicated, none of this is set in stone. I have tried to hedge all my propositions to allow for future adjustments and emendations. Now it's up to you. If there is enough constructive response, I will be happy to revisit this topic in a future *Fanstuff* and reveal the True Ages of Fandom.

-- David B. Williams

Talkin' about Those Numbered Fandoms

[Note: My comments on David Williams' two-part article will appear in the next issue, per *fanstuff*'s "no ambushes" rule.]

Jack Speer created the Numbered Fandoms Theory and its inclusion in his *Fancylopedia* made it very widely know. And in the ensuing 66 years, this approach has fascinated fanhistorians. Its siren song is so compelling that more fanhistorians have written revisions, elaborations and extensions of the Numbered Fandoms Theory than have proposed other ways of looking at Fandom's 85-year history.

The Numbered Fandoms Theory has sparked lively debate — and sometimes, debates that got *too* lively.

There's no such thing as a definitive theory of history (or fan-history), because there's no way to prove that any such theory is correct.

A chronicle consists of verified facts. A history is an interpretation of those facts. Give 10 historians the same facts and they'll offer 10 different historical analyses.

Thus, fanhistorical theories, even contradictory ones, can co-exist. It's unnecessary to obliterate other theories to validate one.

This is a huge topic. We can verify facts, challenge concepts, critique sources and propose interpretations. You can debate the worth of the theory.

I wouldn't mention this, except that this topic occasionally incites great heat. I know we all want to keep the discussions about Numbered Fandoms on the same adult level as all the other discussions. I look forward to your views. (AK)

The Loccer Room House Rules

The **fanstuff** letter column, “loccer room,” aspires to be a fair, open and unfettered forum for discussion.

Here in brief, are the rules designed to keep the column up to the needed standard.

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.

No ambushes. No one will ‘respond’ to your loc in the same issue, except me.

Apologies for disagreeing with me are 100% unnecessary. 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 Chris Garcia A Matter of Identity

I apologize for the erroneous photo, Chris, but I must admit that I’m also relieved. When I saw that photo, I thought you had enhanced your status as the Fan for All Seasons by manifesting the ability to morph into whatever shape is most appropriate for the fan-nish occasion.

A more prosaic cause might be that I am terrible at visual identification and that Joyce and I haven’t seen you in some years.

I have tentative plans to make amends by doing you deferred justice next issue.

Meanwhile, are you absolutely sure that, among all your many and varied fan activities, you didn’t start a blog and forget it?

loccer room

Chris Garcia

Good issue, but I am concerned. I don't actually have a blog! I have a Twitter and Facebook account, an old LiveJournal, but no blog. I'm pretty sure that's not a photo of me (I don't think I'm that handsome!). On the other hand, it might be the other Chris Garcia who is my cousin and with whom I share a birthday and who at least was involved in southern anime fandom, or the comedian who is also a relative (I think we settled on third cousin when we looked into it).

The interesting thing about fannish blogs is they have HUGE numbers of followers for some, and then little tiny audiences for others. Something like A Dribble of Ink by Aidan Moher has tens of thousands of readers, but seldom deals with fandom issues while certainly covering SF. The idea of a LiveJournal for fannish types would be awesome, though! It would at least put things where they can more easily be found. Remembering what LJ was back in the 2007 timeframe, when there were huge followings for many fans of all stripes. But alas, time flows forward.

I do usually describe myself as an omnifan, largely because I tend to like doin' stuff. I tend to think that the fanac I do is utterly useless to anyone but me (save for Journey Planet) because it's done for my love of doin' it. I love doing zines. I like to be a part of things, and I find myself doing stuff because it's fun. I had someone ask how long it would be before I burned out on having fun and became a joyless crank. I answered the only way I could - the average life expectancy of a male born in 1974 is 79 years!

The highlights of my Labor Day weekend (of course spent in Chicago) were three - Watching Mo Starkey win the Hugo, having Cat Valente come up and introduce herself to me, and finally meeting the great Bob Devny! That guy is awesome! As always, I got very emotional watching the roll of the names of those who passed away in the prior year at the Hugo ceremony. Kathryn Daugherty, Rusty, Bill, I don't mind saying I shed a whole bunch of tears that evening. Oh, and I met Fred Prophet and had my annual chat with Dave Kyle!

Numbered fandoms are an interesting phenomena as we move further and further along the timeline and the ears seem to blend together. Distinctions that were once definitions now seem to be merely notes in a larger view of the age. I've read Speer's fanhistory, one of my favorites, and I wish I'd had him around a little longer so I could have picked his brain. No doubt he'd have been one of the folks at my Dream CorFlu.

It's funny, Robert mentions What Do We Think Is In Store for Fandom in the Next Decades, which is just what Richard Chewdyk asked at a dinner at WorldCon, only broached as "Will there be a WorldCon in ten years?" I totally think there will be, and I see things continuing in much the same vein as they are now, only with more on-line components. Now, twenty-five years from now, entirely virtual cons might well happen, but I don't think much before we get good sensory-emersion systems.

Sadly, there were two things that seemed to have walked off with some lucky fan from the Fanzine Lounge in Chicago. One was a signed copy of Red-shirts meant for the Fan Funds Auction, the other, my copy of the original Proceedings of the 1962 WorldCon. At least I got a photo of John Teehan with the original and the reprint he did (which I really need to buy soon!)

Great issue, as always! It's strange to open up a PDF and see your name staring back at you from the front page!

Laurraine Tutihasi

First, I'd never have recognized Chris Garcia from that picture! So little hair!

Second, I've written down 20 names for your Corflu all time guest list and here they are in some vague alphabetical order:

1. Bill Bowers;
2. rich brown;
3. F.M. Busby;
4. Terry Carr;
5. Al Curry;
6. Elessar;
7. Abi Frost;
8. George Flynn (hard to understand but a good person);
9. Mike Glicksohn (totally necessary);
10. Rusty Hevelin;
11. Terry Hughes;
12. Bill Kunkel;
13. Mark Owings;
14. Susan Palermo;
15. Bruce Pelz;
16. Jack Speer;
17. Lou Stathis;
18. Bob Tucker;
19. Anna Vargo;
20. Jim Young (died recently, same sort of brain thing as Susan Palermo)

Wow, that was hard!

Thanks for sending your fanzine to me! I have finally figured out how to download and save, consistently.

Jim Mowatt

You mention fannish feuding. By far the easiest way to get involved in a feud at the moment is to mention Nalini Haynes and not say her fanzine is really great. You'll be branded as a hater, misogynist or, goodness knows what, in the blink of an eye.

'Mad as a bag of talking carrots' just about sums it up.

David B. Williams

So, you are reluctant to write critical fanzine reviews, for the several reasons stated. Then you lead off *Fanstuff* 19 with a review of Chris Garcia. I think you met your own standards of fairness and objectivity. But this opens up a dazzling new field of reviewing, Fan Reviews.

I think I agree with you, Chris is the kind of broad, generalist fan who can help bridge the gaps between the Special Fandoms. The problem is, where can we find another?

I stand by my assertion, a fanzine is a public performance. A fanzine is a publication. Note the first two syllables of that word: publication.

The first paragraph of Robert Lichtman's first loc and your earlier discussion of fanzine reviewing gave me an idea on how to circumvent your inhibitions. Robert says, quite rightly, "The passage of time does wonders for mellowing our memories of what it used to be like, and when." How about critical reviews of old fanzines?

I recall pulling up a scan of one historic fanzine from the eFanzine site, looking it over, and shrugging. Not bad, but is this what had all fandom whooping and hollering and still lingers in reverent memory? It may have been the best fanzine ever published *at that time*, but as we all know to our sorrow, time doesn't stand still.

People still write critical reviews of Dickens. Why not the same for *Spaceways*, *Quandry*, and *Hyphen*?

More to Chris Garcia Success and Failure In the Blogosphere

I don't think there's a huge mystery about why some blogs have hundreds of thousands of readers and the majority are read by 10 or fewer people.

As someone wrote in **fanstuff** a month or two ago, a lot more people write blogs than should. Freedom of Speech and Freedom of the Press guarantee everyone the right to *try* writing a blog, but that doesn't guarantee that anyone will read it.

In general, the most successful blogs have a clearly defined subject. It also helps if the blog is well written.

A fannish blog has a built-in edge, because most fans know a greater than average number of people who might be interested in reading what they have to say. One way to maximize that advantage would be to create a web page with links to all fannish blogs.

Still More to Chris Garcia Why Do We Do What We Do

I'm sure a chorus of cheers greeted your comment about doing fanac because you like it. Most fans would say pretty much the same. Only a Masochist would pour time and energy into activities they dislike. "Please yourself" is the implied rule of every hobby. Most Trufans, being "inner directed," wouldn't have it any other way.

The only thing I'd add is that, if pleasing myself were the only priority, I could achieve that more easily with a diary than a fanzine.

My desire to entertain and communicated with my fan friends is a powerful motivation.

To Laurraine Tutihasi So, Who's Coming to Corflu?

Your All-Time Corflu Guest List fascinated me, both for the names that also appeared on mine and the ones who didn't. Several times, I found myself thinking how nice it would be to see some of the fans you mentioned.

I imagine bringing Abi Frost to Corflu would trigger a lot of animated conversations

To Jim Mowatt

A Cogent and Accurate Summation

Bearing in mind that the thrust of the discussion was *avoiding* feuds, your statement concisely, and precisely, recaps Nalini Haynes' dubious conduct over the last couple of months.

One (of many) things I find amusing is that all the insults and vitriol seem to be coming *from* her. I'd characterize most fans having written to her as offering constructive criticism to help a fanzine editor whose dreams are still far ahead of her abilities.

The offer of space in **fanstuff** to articulate her views on Fandom and fanzines still holds, but I don't think she'll rise to the occasion. She doesn't seem very interested that kind of discussion.

To David B. Williams Meditations on the Subject Of Christopher J. Garcia

I didn't think of my article as a "review" of Chris Garcia. My aim was to put Chris' manifold contributions to Fandom in a truer light. There was, in fact, no qualitative assessment of his fanac, which would've been inappropriate.

I sincerely believe that Chris has a huge role to play in Fandom as a whole. Like Guy Lillian, Curt Phillips and Warren Buff have done with Southern Fandom, Chris and other fans like him can be human bridges to draw the Special Fandoms closer together.

A Guide to the Narrow Columns

Everything in the narrow columns found on every page is by me, unless specifically marked otherwise. Each narrow column is complete. Text doesn't continue from one narrow column to another.

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.

Detailed, critical reviews of historic fanzines would have the same educational value as reviews of contemporary zines, but no one's feelings would be permanently damaged. The editors have attained that Gafiation From Which No Fan Returns. Some of the contributors may still be around, but who's going to be mortally wounded by an unfavorable mention of something they wrote 42 years ago and don't even remember?

If fanzines are chosen from those that have been scanned and posted on the Web, this scheme has one further recommendation: Readers could compare the review with the actual fanzine and decide for themselves whether the reviewer is on target or not.

Robert also points out in the same loc that he didn't learn anything new from my essay, "How It All Began." Writing about basic fanhistory for *Fanstuff* did concern me, because the readership includes so many knowledgeable fans.

However, I also know that there are other fans, even some who have been around for many years, who have never informed themselves about early fanhistory or have forgotten the details. I'm less concerned with boring the well-informed than with the ever-present possibility that they will point out my errors.

I try to avoid writing mere chronicles – this happened, then that happened. I make comparisons and contrasts and point out connections in the hope of sparking a few "Oh yeah, I never thought about it that way" reactions.

I choose topics when one of these comparisons or connections piques my own interest. I assume that if it snagged my interest, it might also be of interest to others. Of course, it may all have been said before, in 1965 or 1989. But if it's new to me, it must be new to at least a few other fans entering the stage of life I like to think of as Advanced Middle Age.

So much for self-justification. In the end, the readers should blame you, Arnie. You keep publishing the stuff and inviting more.

John Hardin's statement, "I also think the impact of VHS and widespread cable TV can't be overstated on the growth of media fandom," jumped out at me because I had just written something like that. Until *Star Wars*, movies were a kind of one-time thing and didn't spark their own sub-fandoms.

But videotapes (and now DVDs) made it possible for movie fans to become collectors, just like their print ancestors. Movies can be watched over and over again, just like episodes of TV shows, with the same effect. Dr. Pavlov would have understood.

Well, gotta go. First, I promised myself that this time, my loc would be less than 1,000 words. Second, I picked up two newly released DVDs from Redbox at the supermarket this afternoon. What? Read a book? Surely you jest.

Lloyd Penney

I have let things slide even more than usual...no surprise, but still when you gotta catch up, you gotta catch up, and it is fanstuff's turn. I have issues 16, 17 and 18; three instead of the usual two. Must get it done and fast so you can have more local for the weekend.

16...From what we've experienced and read, classic fandom is indeed gone, but I think classic fandom is a different beast for each person. The interactive fans are largely gone, replaced by the passive consumers, which quickly allow the pro-run conventions to come in and offer actors' autographs for \$40. We wanted more and more of those classic times, who wouldn't like more of what they like?, but yet, we brought fandom out into the open, and many peo-

ple liked the format, without necessarily liking the material.

Even though I often say I came into fandom too late for my own good, I sometimes think I am lucky to come in when I did, in 1977. While my first exposure was Trek fandom, my next exposure was the SF short story anthology, those by Gold, Wollheim, Carr and more. Once into fandom, the journalism student in me was attracted to fanzines and apas. This is why I often use the smorgasbord analogy; I often nibble from a variety of dishes, but sometime nosh down on just one. Costuming was one of my early interests, having married a tailor/seamstress, and the steampunk fad has lured me back to the costumers' fold. Having fun and feeding my interests is what my fandom is all about.

Great historical piece by David Williams. There is always something new to learn, all in the details. The more articles we have like this, the more scholars will understand us long after this fun activity is gone. I hate to couch it that way, but we are worried about fandom's eventual disappearance, or dissolution in something unrecognizable, and I expect there will be sociologists who may be interested in why we fanned the way we did.

Lots of people complain about social media, and even the Internet, but we have to remember to not complain about it, but bend it to our needs. It's not going away any time soon, so subvert it, and make it do what you need it to do. On the other hand... The future of clubs, whatever their interest, seems to be on Facebook. There are thousands of clubs there, set up through FB software, and nearly bereft of any responsibility in the club other than to join and click Like.

17...I think the whole thing about personal involvement in fandom is Fandom Is Whatever You Want Out Of It. Now, FIWYWOOI is barely pronounceable, but I think it's the wise path to take. As everything else, you get out of it what you put into it.

I discontinued my fanzine review column because there was little response to it. I don't know if anyone wanted KTF reviews out of me, but I was pleased that there were new fanzines coming in nearly every month, and pretty well every fanzine that I receive got one review from me. The lack of ageism in fandom allows me to have friends as young as 19, and as old as R. Twidner at 95. The interest fills in the multiple gaps between the generations, and suddenly, the fact I'm now 53 really has no relevance.

19...Chris Garcia is the fun fan of the day, the fan who seems to be enjoying fandom the most of anyone. Whether he is the fan of tomorrow depends on whether or not fandom itself has a tomorrow. For the record, Yvonne and I will be Chris' FanGoH liaisons when he comes to Toronto for a local con in November. And, I will be far from the first to say that that's not Chris on page 2. Wonder who it is? Our Chris is not only producing many fanzine titles, but also podcasts, a myriad of Tweets and posts on Facebook, and other ways of communicating in the amazing modern technology we enjoy. As said earlier, he is bending the new tech to his needs. As such, he may also be the most modern of us.

Labour Day...it would have been nice to go to the Worldcon, we'd been to the previous three Chicons, but money is still tight, and we are still planning to go to London in 2014. A great trip, and a Worldcon to go with it. Eric Mayer, I'm with you, I always find something to like in a fanzine, and sometimes, it is the simple fact it exists, and someone worked to produce it for our consumption. Maybe that's the reason my reviews weren't all that good...I was too positive. I saw conventions as just another activity to have fun with, and definitely not something to replace other activities. I've been in the local 30 years

More to David B. Williams Are Fans Public Or Private People?

I understand your position and unequivocally agree that it is valid and tenable. Furthermore, there are many other fans who would agree with you.

My problem is that, after turning it over in my mind again and again for over 40 years, I can't convince myself to agree with your point of view. I won't recapitulate the reasons I gave last issue, but I still find them persuasive.

I can't refute your assertion that fanzines are public. I agree that fanzines, hard copy and digital, are public, even disregarding the orthographic similarity. (Some who disagreed with us would say you only proved that Fandom needs a specialized word.) I've always honored the privacy covenants of groups to which I didn't belong. Yet it's obvious that some fans ignore them. I've always conducted my fanzine fanac under the assumption that everything will be common knowledge in Fandom.

In my discussion of the public/private issue, I assumed that anything printed or posted in an "open venue" is public. My concern is for the fans, not the fanzines.

Again, I'm not saying you're wrong. I'm saying that I have a hard time thinking of individual fans, who may be known by a few hundred other fans, as public people.

Yet More to David B. Williams What Good Is Being A Knowledgeable Fan?

Fandom is a virtual nation with its own history, literature, customs and so forth.

When someone "immigrates" to Fandom, learning about these things makes Fandom much more enjoyable.

I love famhistory, but I don't expect many other fans to have the same degree of interest. I want fans to know enough about Fandom that they understand that Fandom is more than a bunch of people who like to eat dinner together.

As a bonus, knowledgeable fans get the point of more of the fannish allusions and jokes.

**To Lloyd Penney
Beware The Passive Fans:
Slow Death by Inertia**

I applaud your comments distinguishing fans from mere consumers.

The accumulation of the passive audience strikes at the very core of Fandom. As Bob Shaw and Walt Willis told us in *The Enchanted Duplicator*, the Spirit of Fandom holds a wand in each hand. One is called Contact and the other is named Fanac,

My sign off at the end of the last page every issue of this pixilated rag is: "Keep Fanning!" Fandom is much more fun for participants than for spectators. There's demand for spectator events so there'll be such events until that demand diminishes

I don't know about the rest of you, but I want something more than a seat in the audience out of Fandom.

**More to Lloyd Penney
Too Late a Fan?**

Sometimes, I wish I'd gotten into Fandom a couple of years earlier. Then reality reasserts itself. I get a vivid mental image of what I might've been like as a 14- or 15-year-old neofan. Sometimes, the road not taken is the one that leads to disaster.

I am thankful, though, that I got into Fandom before the Boondoggle and the population boom disrupted things.

**Still More to Lloyd Penney
There's a Little Bit of Good
In All Fanzines**

Philosophically, your approach is very commendable. By looking for Good things, you derive more pleasure than someone who only sees the bad aspects.

Our disagreement emerges when theory turns to existential reality. Within my available time, I focus on fanzines that require less searching and yield more god.

Call me indolent, but I'd rather spend the time with fanzines that overflow with goodness like *Trap Door*, *Chunga* and *Banana Wings*.

now, and those same 30 years were also spent on various convention committees. That sounds like a balance to me. We're retired from conrunning, and I am still here in the local.

A little idea that came from my readings here... Sometimes, I think fandom is its own big support group. I know of so many fine folks within it who feel they are the black sheep of the family, or no one understands them. We seem to have a lot of people with some level of autism, Asperger's, ADD or ADHD, or other syndromes that may not always be visible to the uneducated eye. We are good enough to overlook those faults by saying that we're all in it together, and we have a level of community that sometimes seems to surpass that of our direct families. There was mention in issue 16 about Growing Up Weird, and there's the key words...artistic and alienated, and then colourful. I think that's the best part. We're not weird, we're colourful. And, often, very tolerant. And, sometimes, very intolerant. At least we're not all that predictable.

Two pages for three issues isn't bad, I guess. I had to rush it a little bit because I have a single-day assignment with a big advertising agency tomorrow, and I need to get some writing done before I leave early for it tomorrow. So, here it is, and I hope this will help to fill the local for issue 20. Looking forward to it.

Robert Lichtman

Yes, Chris GarCia is definitely a New Breed, fannishly speaking. I came away from reading your lead article with the view that Chris definitely shouldn't, as you write, "be viewed as a lukewarm Trufan, but rather as the first Big Name Fan of a new and valuable breed. He is, quite simply, a fan for all seasons." Or, as you put it elsewhere in the article, he's a "generalist," an "omni-fan," and emphatically "has a somewhat different perspective on Fandom than we who are basically members of the Trufandom subculture."

I think we are fortunate that among his many activities Chris publishes fanzines. Lacking that, he would be one of those people on the membership lists of the worldcon and various regional conventions whose name we Trufen don't quite recognize. I confess to having looked at very few of the (as of this writing) 324 issues of *The Drink Tank*. In looking up that number, I noted sagely (ahahahahaha!) that three issues of *fanstuff* have come out since he posted that issue and I realized that it's you, Arnie Katz, who has reclaimed the mantle of Most Frequent Faned with eighty consecutive issues of a weekly fanzine. You are, indeed, an Old Fan But Not Tired, and my beanie's off to you.

But getting back to Chris and *The Drink Tank*, to the extent I have checked it out I grok that in its many special theme issues he's encompassed his many interests and his participation in many different Special Fandoms in its pages. I think that's quite an accomplishment.

And then there's that photo on page 2. This doesn't look like Our Chris GarCia, and I'm sure I'm not the only one who's questioning it. You write that it's from his blog, but I can't find his blog anywhere. In searching, I noticed there are a number of Chris GarCias who have blogs. Also, I've hunted for the photo on Google Images in an effort to figure out which Chris GarCia this actually is, but in vain. Please solve this mystery!

What most turned me on in your article on how you spent Labor Day weekend was the note that Joyce might do an anthology of Bill Kunkel's writing and art. I hope she does, and look forward to reading it.

In his article on numbered fandoms David Williams muses on the nature of the numbered Transitions, wonders what they're all about, and proposes doing away with them. It's clear from a reading of the "numbered fandoms" article in

Fancyclopedia II that characteristics of a transition include the reduction in activity or outright gaffiation of a significant number of the fans who were most prominent in the numbered fandom immediately preceding it, as well as a change in the fanzine considered the “focal point” of that fandom (or, where there was none, some other fanzine-related activity that dominated the period, such as the initial burst of fanzine publishing that accompanied the founding of FAPA. As far as his proposed rewriting of various parts of the numbered fandom theory is concerned, I’m afraid that at this point I yawn in his general direction. It’s not a subject that (at least today) moves me to intense navel gazing.

You wrote, in response to my first letter: “During your first year in Fandom, you read many fanzines from the two or three most recent years. Once you’d read them, you started getting fanzines as they were published. This often creates the impression that good fanzines have grown rarer.” I assume that the “you” in your wording is meant to be global. In my specific case, getting into fandom in 1958, I didn’t see fanzines from 1956-58 during my first year. Instead, I saw almost entirely current fanzines—some were excellent, some were bad, and most were in the mid-range. And as you know, I formed an early affinity with the most “fannish” of them. Just short of my first year in fandom I was lent complete files of *Spacewarp* and *Quandry* by Rick Sneary, and I read them straight through, an intense but energizing experience. Of the two, *Quandry* was the most “fannish,” although *Spacewarp* had its moments—especially near the end of the run. They provided some interesting relativity about the crop of current fanzines, as well as some learning by their example about how fanzines began and developed. No one can make a case that the earliest issues of those two titles were anything special, but their editors showed great promise (as was said about me when I published the first couple issues of *Psi-Phi*) and both evolved over their run into lively, entertaining and well-written fanzines with an enthusiastic band of contributors and a definite “group mind.” They definitely influenced here I was going with *Psi-Phi* by setting a good example and opening my mind up to the possibilities.

I’m trying to parse why Terry Kemp would “side with Ed Wood when he blasted Rog Phillips’ fanzine review column, The Club House, for being too nice. Rog argued well and correctly that it was his necessary position to boost, no matter what, but he was working for a national prozine, boosting was the game in order to increase circulation.” I agree with Rog, and also with Arnie in his sidebar addressing Terry’s comments. It seems to me that Ed didn’t understand what Rog was attempting to accomplish with his reviews—or, if he did, he was being a jerk. Ed, after all, is “famous” in fanhistory for being the person who tore up the issues of *Hyphen* that were sent to him in exchange for his *Journal of Science-Fiction*.

Your naming Dave Van Arnam as likely most “unsung” name on your fantasy Corflu guest list doesn’t surprise me. I wasn’t on the mailing list for the many issues of his weekly *First Draft* (and only have a couple in my collection), but I did receive the first (and only) issue of his 1963 fanzine, *Jargon*. I pulled my copy to have a fresh look and ended up reading parts of it. I liked his self-introduction and his takes on various topics. And I enjoyed Ted White’s article on the history of one-off fan funds, “TAWF Postmortem,” which was prompted by an article by Bob Jennings (the very same who recently revived *Fadaway* and finally learned how to spell it correctly) who attacked the 1962 Willis fund in an issue of his fanzine. Dave spent the final years of his life living here in the Bay Area, specifically in a rambling house on the Berkeley/Albany line, where his widow Marianne still resides. But

To Robert Lichtman Vive La Difference!

What makes Chris Garcia so special is that he’s *not* just a name on a bunch of convention membership lists.

If Chris had published three issues of *The Drink Tank* instead of 300-plus, he would still not be merely a name on some lists. He might be largely unknown to us Trufans, but he’d still have all his other fanac. We wouldn’t benefit from his presence, as I believe we will going forward, but he would still be helping other Special Fandoms.

More to Robert Lichtman The Frequent Fanzine Fetish

It’s true, Sage, that Chris Garcia’s weekly fanzine no longer comes out weekly. As the erstwhile editor of *Vegas Fandom Weekly*, I can only sympathize with the way Chris must’ve felt when he realized that *TDT* had slipped off the crest of that tidal wave.

And even as I nail down the 81st consecutive weekly fanzine, there’s no doubt that I will again experience a similar bittersweet revelation.

Frankly, I probably will need a week off sooner or later. I hate the thought of breaking the string, because I fear the possibility of breaking the spell. What would I do if **fanstuff** skipped a week and turned into a digital pumpkin?

Still More to Robert Lichtman What’s Next for Joyce?!

I mentioned the possibility of a Bill Kunkel anthology as subtle pressure to encourage Joyce to return to a high level of activity. She has talked about a couple of anthologies and possibly a regular fanzine, but all activity to this point is on the ideational plane.

Joyce and I felt privileged to host Corflu Glitter, but there was some agony mixed in with the joy. I have tried to avoid just about everything that would rekindle bad memories.

I’m glad I plunged right into **fanstuff**, because it constantly reminds me of how wonderful fandom can be. I’m hoping Joyce will shake off the doldrums soon.

Meet My Fannish Literary Orphans

Arnie/1

Fen Den How I Got to Be a Ridiculously Prolific Writer

Arnie/2

Four-Dimensional Mental Crifanac: Pick Your All-Time Corflu Guest List

Arnie/4

Poesy Coroner

Arnie/t

Just What Fandom Is This, Anyway?

David B. Williams/6

loccer room

YOU & me/10

Fanews

Arnie/16

sadly I never saw much of him, and that's my loss.

I wouldn't agree with your characterization of Nalini Haynes as "spewing hate in every direction" based on poking around in her blog now and then. But I would agree she'd be better served and more respected if "she would respond directly instead of posting... somewhere her targets are unlikely to see." Most of what she posts on her blog is stfnally-oriented: reviews of books and movies, reports on attending author gatherings, etc. Since I'm far from *au courant* with the latest releases, I don't read the reviews and can't comment on her taste—but judging from what's been the primary content of her fanzine since its beginning, her blog posts are entirely in line with her favored subjects. But judging from her reactions to my comments months ago about her soliciting contributions from readers to buy updated software so her fanzine could be Even Better, she's intolerant of any criticism and takes it all as deeply personal attacks. That's just sad.

WAHF: Brad Foster, Dick Lupoff, Kat Templeton, Taral Wayne

And Yet Again, More to Robert Lichtman

Rog Phillips: Revoewing the Reviewer

I think what Terry meant is that Ed Wood criticized Rog Phillips for treating the fanzines discussed in "The Club House" and "The Revolving Fan" too kindly. Evidently, Ed felt that Rog should bombard the fanzines with detailed explication of their flaws.

When put into an analogous position, as the reviewer of electronic gaming fanzines in *Electronic Games* magazine, I came down on Rog Phillips' side of the debate. I wasn't quite as sunny as Rog, but I saw no purpose to highlighting the fanzines' weaknesses.

Where I think Ed Wood may've gone wrong is failure to consider the context. Rog Phillips could certainly have written an in-depth critique of a fanzine that put every flaw under a microscope, but few *Amazing* readers would want, or even understand, such a column.

Most of the prozine's readers weren't fans; they didn't participate in Fandom. Those who read "The Club House" were curious about Fandom. They wanted to know a little more about Fandom, what it was like and about the kinds of activities that were available to fans.

Fanzines were dominant in Fandom, so it was natural for Phillips to devote most of the column to descriptions and recommendations of some of the better, then-current fanzines.

'Fanews' Is Minng... Again

I'll try to stop further repetition, but "Fanews" is absent for the second straight issue. You could help by sending some stories, but it really has been a space problem.

Pease Keep Hands Inside Until Fanzines Comes to Complete Stop

I'll return next weekend. Meanwhile, keep fanning! — Arnie

fanstuff #20, September 14, 2012, is a frequent fanzine from Arnie Katz (crossfire4@cox.net). It's available at efanzines.com, thanks to kindly Mr. Burns. 9/9/12

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