

fanstuff

T Wayne

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SELF-DETERMINED
DEADLINES ARE
TERRIBLE

What've I Learned In 21 Issues?

Reasons for publishing fanzines are as numerous as the fans who produce them. In fact, since most faneds have more than one motivation, there are a lot more reasons than there are fanzine editors.

Though I've written about some of mine, I haven't mentioned one that is very close and personal. Doing a fanzine should be a learning experience. Ideally, it's an exploration of the unknown that brings enlightenment.

This is meaningful to me for two main reasons. I want *every* experience to be a learning experience and because I need to feel, at age 66, that I'm still learning and growing.

Continued on page 2_

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My Favorite Fanzines

When asked about my favorite fanzine, I answer, “*Innuendo*, *Hyphen* or *Void*, depending on my mood.” Then I usually add that *Oopsla!*, *Xero*, *Potlatch*, *Trap Door*, *Egoboo*, and *Apparatchik* are right up there, close to the first three.

All-time favorite fanzines is an interesting topic, but I’ll put that on hold for now. As **fanstuff** hits a milestone, it occurs to me to wonder which of my own fanzines I like the best.

I’ve never thought about it. If I do more than a couple of issues, it’s because I like it. Picking a favorite from among those I’ve edited or co-edited is like a mother choosing her favorite child. I’d have less trouble picking my best fanzine than the one I love best.

I considered only my major titles and left fanzines published since 2007. That whittled the contenders down to:

Quip — The first really good fanzine from Lenny Bailes and me. We successfully bucked the sercon trend and gained a lot of new friends.

Focal Point — Innovating the newszine format and collaborating with richbrown and, later, Joyce, made it challenging and fun.

Folly — The enthusiastic welcome for my “comeback” fanzine led to perhaps the most purely enjoyable run I’ve had with any fanzine.

Wild Heirs — What a terrific bunch of people! I loved doing *WH* with the Veggrants and it was extremely satisfying to see so many of them blossom into first-rate fans.

Vegas Fandom Weekly — Its run coincided with a massive expansion of the Veggrants and gave quite a few of them a chance to do their stuff in front of a large fannish audience.

I’m still trying to pick one of those five. At the moment, I lean toward *Wild Heirs*, but tomorrow I might pick *Vegas Fandom Weekly* or *Quip*.

What about the rest of you? Which of your own fanzines is your favorite? What’s your favorite individual issue?

Think it over, write it down and share it with the rest of us in **fanstuff**. (AK)

Learning from the experience of publishing a fanzine is particularly important, because as we all know, “All truth is contained in fanzines.” Rich brown used to say that very often, but then he would always add, “And all falsehood, too.” Since all experiences are educative, if properly perceived, fanzines appear to offer a double dose of knowledge.

As I contemplated the 21st issue of **fanstuff**, I realized that it’s a special number, whether for individuals or fanzines. It’s a bit late for reflections on attaining my 21st birthday, so I naturally focused my attention on **fanstuff** attaining its 21st issue.

In accordance with my Theory of Conservation of Fannish Energy, I quickly decided that I wouldn’t celebrate this fanhistoric occasion. No 100-page issues here, not this time.

No, indeed.

Instead of blowing all that primo fannish energy, I’ll keep it all in the realm of thought.

That’s why I’m going to tell you about all the things I’ve learned in the course of producing 21 issues (including this one). I don’t expect to present anything terribly profound, but who knows? I haven’t started to inventory this recently gained knowledge, so anything is possible. Possible, but I have to admit that the sports books are giving very long odds.

Here’s what I’ve learned (that I haven’t already forgotten):

I’d completely forgotten that I’d already published one issue of a fanzine called fanstuff when I published the first issue of *this fanstuff* the week after *Glitter #61*.

Fans will respond to a digital fanzine if the fanzine makes them want to respond.

For the first time in several years, I’ll have more nominees than I can fit in the blanks for the “Best Letter Writer” FAAn Award.

Getting an outstanding loc from Lenny Bailes, my oldest and truest friend, meant more to me than anything else in Fandom for a long time.

Robert Lichtman, Joyce and I are the leaders of something called the Inner Cabal dedicated to the destruction of all that is Good, True and Semi-professional.

Some fans liked the *idea* of another Corflu-centered fan fund but most fans feel that practical considerations make it unadvisable.

A second Corflu-centered fan fund was a bad idea, but a great discussion topic.

The only thing that draws more comment than compelling material is a big mistake.

Some fans are so fixated on the past that they ignore the present and deny the future.

Some fans like to denigrate digital fanzines from the back of their high horse.

Jonathan McCalmont is much less accomplished and much less important than he thinks he is.

It takes longer to write my responses to a letter of comment than to write an essay of equivalent wordage.

It takes a Fandom to raise a neo.

You can lead a fan to knowledge, but you can't make them think.

Fans want Corflu to help other funds through its auction, but they don't expect Corflu to give those funds more than the receipts from designated auction items.

Most fanzine editors try to raise the quality of their fanzines every issue, while others would rather try to lower the bar.

It's harder to produce a 10-20-p age weekly than a two-page weekly.

It's probably not a good idea to be too friendly at ReaderCon.

Mike Meara is patient as well as intelligent and talented.

Writing more than 20 sizable articles about Fandom in 20 weeks is excellent practice for writing 20 articles about Fandom in the next 20 weeks, assuming I can think up topics.

If mentioning someone in fanstuff can coax them into writing or visiting, this might be an appropriate place to mention Ted White, Frank Lunney, Steve Stiles, Sandra Bond, Rob Hansen and Lula Salazar.

A second fanzine field, oriented toward the Fan Hugos has emerged, which may partially explain why I've never heard of any of this year's recipients.

I'd better resume keeping notes on ideas as they come to me if I want to keep up fanstuff for a while.

Twenty-seven pianos is not too many, but 243 pages of *that* most certainly is.

Chris Garcia is Mass Fandom's Hope for Tomorrow.

The Numbered Fandoms Theory has more lives than Dracula.

— Arnie

The Epoch Theory Of Fanhistory

There are more ways of interpreting fanhistory than there are fanhistorians. That's because each fanhistorian can propound many theories, with each interpretation supported by solid fact.

When we put history under the lens, it doesn't have to be the same lens every time. The scale can range from the history of the planet to the history of an urban neighborhood.

The time scale is equally flexible. The historical period under study could be measured in millennia or minutes, depending on the subject.

I developed the Epoch Theory of Fandom when I began wondering if there was a way to interpret the history of all of Fandom as a unit. The Theory of Numbered Fandoms addresses Fanzine Fandom/Trufandom, and covers its twists and turns in microscopic detail.

Each "Fandom" and "Transition" described by the Numbered Fandoms Theory lasts two-to-four years. As historical eras go, that's slicing it pretty fine.

The Epoch Theory of Fandom is more of a "big picture" approach. It divides the history of Fandom into four Epochs, including the current one.

The Epochs are:

The Eo-Fandom Epoch (- 1932). Science fiction became a genre, individual fans contacted each other and local and national fan clubs appeared.

The Fanzine Epoch (1933-1973). The first fanzines appeared in the early 1930's and quickly became the focus of fan activity.

The Convention Epoch (1974-2004). Conventions proliferated exponentially in the 1960, which gave birth to a much larger Fandom in which con-going and con-running assumed a central position in Fandom.

The Digital Epoch (2005-). Desktop publishing, the Internet and Social Media are in the spotlight today.

The dividing lines between Epochs are indistinct. One flows into the next and the dominant form of fanac in one Epoch is still present in the next. It just isn't the dominant form.

Why They Race Horses By Taral Wayne

Every year at BOFCon it was the same. After the program came to an end on Saturday, Art Koll and Jerry Meigle would meet to run off their oneshot in the fan lounge. They had been doing this for 37 years, not even missing 1981, when Art came down with meningitis. Jerry simply carried on without him, writing Art's contributions as well as his own.

Of late, the two old and tired fans had become accustomed to showing some of the younger fen how to ink and crank the mimeo, then they retired to the comfort of the sofa to oversee the work.

Now and then they hollered at the hapless neos to crank slower or faster or with more "English" – which, of course, they never adequately explained when questioned. The two elderly fans only budged from their repose when serious trouble brought operations to a halt – too much ink causing the stencil to float, say. Then they rolled up their sleeves to pitch in, usually getting as inky as an old waver roller.

Jerry was first to the sofa, so it was up to Art to rob the bath tub of a couple of cold ones and bring them over. Handing one to his friend, Art said, "They get younger every year, don't they?"

"Too bad young blood can't come pre-aged, isn't it?" answered Jerry. "We wouldn't have to teach them as much."

"You know, it isn't so much that they don't know anything, as that they *think* they know things that we have to unlearn 'em." Art popped the can and dropped the tab inside.

"You're going to swallow that, someday," observed Jer.

"After that chili in room 1201, so what? Aluminum dissolves in less."

Art was spare and dressed as though he was as tough as an old boot nail – boots, studded belt, bandana holding back his longish, thinning hair. His leather jacket was covered with con pins of every kind – but in fact, he was a total sham. A kindly cream-puff, and he knew it.

Jerry had been something of a bear in middle age and had worked hard to trim the spare tire he noticed after turning 50. As he lost the weight, he put on muscle, so he was still somewhat of a bear. There was an ursine calm about him, in fact. He had a full head of hair that had turned white over the years. Jer kept it cut crisp and short – much as he had in 1974. What he lacked in pizzazz he made up for in sheer opinion.

Art plopped down on a more or less clean cushion on Jer's left "Do you know what that kid, Garcy-something – the one in the Flintstone shirt – said to me a minute ago?" asked Art.

"Uhn-uhn."

"He said, 'Why bother printing fanzines? Everybody is posting them online now.' That's what he said."

"So they are. It does save money. It was cool to save up postage for your next issue by eating mac 'n' cheese for a week when I was 25, but sometime in the last two or three decades my taste buds overruled my scruples about hard copy. Now that you're on pension, you

post *Koll's Notes* to eFanzines, like most of us.”

“Sure. But in my heart it’s really paper.”

“Bullshit,” said Jer.

“Yeah. You’re right,” Art replied after a long chug from the can. “I just didn’t like the kid questioning tradition, as though our ever printing on paper was irrelevant, as though if we’d never done it then it wouldn’t matter.”

“I think you’re imagining things. That Garcia kid is all right and couldn’t have meant that. His daddy taught him right, and he respects tradition.”

At that moment there was a cry from the mimeo crew and a splatter trail of black ink shot half-way across the room, to decorate the official con t-shirt of some gofur, inspiring a second cry of despair. Seeing that it was time for them to intervene, Art and Jerry pried their tired backsides out of the sofa.

Over the next twenty *very* frustrating minutes the pair of elderly fans replaced a snapped drive band, with much swearing and ink spread over nearby virgin surfaces such as tablecloths, chair cushions and neos. Then the mimeo rolled and new pages began to appear in the print tray again.

“Our suds aren’t cold any more,” said Art. “Too bad it wasn’t coffee.”

“But then it wouldn’t be hot anymore. Never mind; imagine it’s English beer.”

As the pages piled up one-by-one on the collation table, Art started his annual listing of complaints about the Hugo winners. It wasn’t as though he hadn’t a good case to make.

The fan Hugos had been a mixed blessing from the beginning. For every judicious award made, there had been at least one that everyone agreed a deaf, dumb and blind “furry” wouldn’t have voted for. Yet, somehow, when all the ballots had been counted, that’s what the majority of voters *had* indicated was their choice. It was a mystery how that happened so often ... and the problem had been only growing worse in the last few years.

“... I mean, if the Hugo committee would read their own goddamn rules, it says right there in black and white that a fanzine has to have distinct issues. Yet there was a website, plainly on the ballot, that no more has different issues than a roll of toilet paper has separate sheets,” complained Art.

“Toilet rolls do have separate sheets, Art.”

“Yeah... but you have to tear them off. Besides, it’s a metaphor for Chrissake.”

“You want me to get a couple more beers?” asked Jer. Art did.

When Jer came back, Art made a face at the cans of Colt 45. “I sent you out to get *beer*,” he said.

“We drank the last, I guess,” said Jer. “You want this or not?” Jer knew full well he did.

“I don’t think fans these days know what a fanzine is, let alone what makes a fanzine *good*. Not like the old days when we had classics like *Niekas*, *Mythologies*, *Algol*, *Science Fiction Review*, *Warhoon*, *SF Commentary*...”

Jer interrupted the listing. “Not to put too fine a point on it, but I never thought all that highly of *Niekas* ... or *Mythologies*.”

“What was wrong with them?” asked Art, a little petulantly.

Faan Fiction In the Distinctive Wayne Manner



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“You know ... All those *book* reviews. Articles on *books*. Interviews of guys who *wrote books*.”

“Well, it is called *Science Fiction fandom*, after all. What did you want in Science Fiction fanzines? Trout fishing?”

“If written in a clever and entertaining fashion, why not?” replied Jerry.

“Oh, c’mon! That sort of thing was alright now and then, as filler or in some of the lighter weight fanzines, but it’s perfectly obvious how out of place any such stuff is in a *serious* zine.”

“Serious zine? Pretentious, you mean. Or tendentious,” answered Jerry, sticking stubbornly to his guns.

“Next you’ll tell me you thought a serious zine was some bit of fluff like *Mota* or *Rats!*” cried Art.

“There was damn fine writing in those zines!” shouted Jer. “You can’t tell me that some plodding prose horse like Don D’Amassa or Brian Earl Brown could hold a candle to Roy Kettle, Sam Long, Teresa Nielsen, Avedon Carol, Sandra Meisel or Ed Cagle do you?”

“Jesus, Jer. You can be so dense, sometimes! D’Amassa and Brown – never mind them! What about Bruce Gillespie, Richard E. Geis, John Bangsund, Bill Blackbeard, or Alexi Panshin? You gonna tell me they aren’t damn fine, serious writers?”

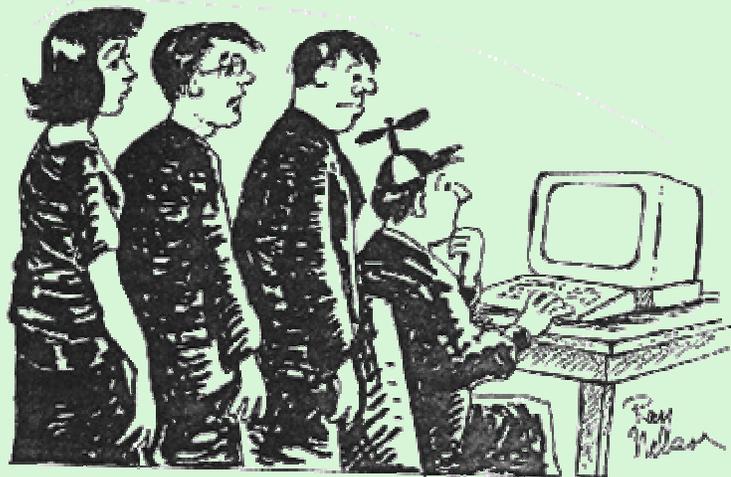
“You won’t get an argument from me ... if what you mean by fine writing is a lucid, matter-of-fact style. But I don’t look for fanzines to tell me what books I want to read, or what authors to enjoy! I’ll tell you who does ... sheep, that’s who!”

Neither of the arguing friends noticed that the mimeo had stopped turning or that the neos who had been cranking it were openly staring at them.

“Now I’m sheep, am I?” cried Art.

“If the wool fits, wear it,” said Jer, grimly.

“And what does the great literary connoisseur recommend to us sheep to read? Bob Tucker?”



“Among others...”

“Hoy Ping Pong; the immortal scribe who gave ‘A Short Course in Art for Fanzine Illustrators’ – which was nothing but an excuse for him to draw women’s breasts!”

“That was 1948. It was before our time, when fandom was a different world. Those were the works of a teenage boy, not the mature writer of the later ‘50s and ‘60s.”

“Next you’ll tell me I should never have sold those *Le Zombies* on eBay.”

“Well, you shouldn’t have. Brilliant zine – and you could have gotten more for the *SF Dimensions*.”

“You’re not going to go on about that, again, are you. I do not part with fanzines edited by Harlan Fucking Ellison!”

“And the name was *all* they had going for them,” snarled Jer.

“Says the man who once bid \$75.51 for three issues of fanzines for their Bob Shaw pieces, and Shaw not half the writer that Ellison is.”

“Harlan Ellison is only half of anyone, much less an inspired fan writer like Shaw.”

“Oh, ha ha. And is Shaw taller than Ellison’s 11 Hugos?”

“Pro writing doesn’t count. But I’ll measure any one page of any zine by Willis against a pound of turgid issues of *Yandro*.”

“*Janus. Khatru!*”

“*Tappen. True Rat. Raffles!*”

“*Granfalloon. Ashwing. Random. Beabohema!*”

“*Hitchhike. Boonfark. Horizons. Gunputty. Telos!*”

“*Habakkuk. Wild Fennel. Double:Bill. Triode. Starling. Trumpet!*”

On and on they went, hammer and tongs, while jaws dropped all around. That wasn’t a verbatim account, of course. But to the neos listening, all that could be made out with any certainty was an endless roll call of names of fanzines with which the listeners were quite unfamiliar. It was simply impossible for them to keep straight who was promoting what. They suspected that a personalzine or two had crept in there ... but no one was sure.

At length, the two embattled fans noticed the silence, and turned to the motionless duplicator. “Who said you should stop?” they barked as one. “Collation is in 45 minutes, so keep cracking!”

Then Art and Jerry resumed their argument.

Long before the last page fluttered off the silk screen and onto the final stack of printed sheets, though, the two were at irreconcilable odds and stomped off in opposite directions.

That had been the same at every BOFCon for the last 37 years, too.

What no one working on the one-shot knew was that, an hour later, Art and Jer would be in the bar, buying each other a drink.

They had done *that* for the last 37 years as well. They both knew perfectly well that the perfect fanzine was in the eyes of the beholder and no two fans saw alike. But Jer and Art had Tradition to Uphold, after all, and so every year they had the same argument.

If it was winners you wanted, you raced horses.

– Taral Wayne

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.



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 David B. Williams

Is ‘Numbered Fandoms’ Useful?

Your assessment largely agrees with one I made a few years ago. We addressed those weaknesses differently.

The question of usefulness prompts two others:

1. Useful to whom?
2. Useful for what?

The Numbered Fandoms Theory is supposed to provide a concise outline of fanhistory. Some weaknesses prevent it from effectively doing so. Alternative theories and revisions to the Numbered Fandoms Theory might both generate more useful skeletons.

loccer room

David B. Williams

I endorse your point, “fanhistorical theories, even contradictory ones, can co-exist.” I am in no way trying to expunge Speer’s Numbered Fandoms. If someone wants to continue that system up to the present day, I would be very interested in seeing the result.

But, as I have argued, I think Speer’s approach lacks historical utility. His system would be a great way for a fanwriter to outline a General History of Fandom. Each of his Numbered Fandoms could become a chapter.

But for historical purposes, there are simply too many Numbered Fandoms, and because they are numbered rather than named, it becomes impossible to keep them all in mind. *Quick!* When was Third Fandom and what was its characteristic aspect?

And finally, as I argued, I believe that Speer’s system is unsustainable. With the advent of Mass Fandom, we have lost the compact community in which a characteristic focal point can operate. We may very well be basking in the glories of 23rd Fandom right now, but how do we distinguish this Fandom from the 22nd, just three years ago?

In my scheme of defining much-broader Ages, and giving them nicknames, it’s easier to understand and retain concepts such as the Fanzine Age or the Cyberfandom Age.

Robert Lichtman questions my elimination of Transitions between Fandoms. Again, I do so for practical reasons. First, everything is “in transition” almost all the time. How do we define a transition? Historians of the Overworld talk about a Bronze Age and an Iron Age. There certainly was a transition period between these two Ages.

But I have never seen mundane historians discussing a Fourth Transition (Paleolithic, First Transition, Mesolithic, Second Transition, Neolithic, Third Transition, Bronze Age, Fourth Transition – see what I mean about transitions, they just don’t help).

There were no other comments on my scheme in the lettercol, so I look forward to your deconstruction of my proposals in this issue. Or might I suppose there were no comments because my arguments are incontrovertible? That, or perhaps everyone is saving their responses because they knew that a Part II was coming.

I agree, individual fans are not the same thing as fanzines. Fanzines are public performances that are open to review and criticism. Individual fans are persons. When you performed a comedy routine involving these persons, you were calling attention to their personal appearances, mannerisms, and quirks. That may be OK if you have the delicate touch and these individuals have the gift of being able to laugh at themselves. But

personal isn't public and deserves a higher degree of sanctity.

I really liked your statement that “knowledgeable fans get the point of more of the fannish allusions and jokes.” This is very important in maintaining a community. I said the same thing in “Us and Them” when I referred to “common terms of reference.” Every community needs them or at least finds them useful.

For example, on an episode of *The Big Bang Theory*, Sheldon believes that Leonard has betrayed him. So in a cafeteria scene, Sheldon marches up to the table and slams down a tray full of silverware in front of Leonard. Howard asks what's going on, and Leonard replies, “Thirty pieces of silverware.” Howard immediately understands (as do the viewers at home).

Neither Sheldon's symbolic statement nor Leonard and Howard's comprehension were possible without a common term of reference in the story of Judas. Howard is Jewish, but he is fully assimilated into a society steeped in Christian terms of reference. Raj, from Hindu India, was right out of the loop on this one.

Writer's block? I wish. Curious Fanstuffers may be wondering about the progression of my recently reported dementia. The manic phase finally ebbed shortly after Labor Day. From the 4th of July until then, I pounded out eleven substantial fanzine articles (three were long enough to be presented as two-parters, as in the previous two issues of *Fanstuff*).

I have placed several of these essays with prominent fanzines and have several more in the final polishing stage. I now have no further compelling ideas and am enjoying the break. Nothing to do but read, watch TV, and look forward to the next *Fanstuff*. Life is good.

Neil Jamieson-Williams

I have now read *Fanstuff* issues 1 through 19 and I have a few comments and a couple of questions. My comments centre around my identity and my present role. If Traditional/Core/Trufandom ended in 1963, I guess that I have never been a fan. I discovered the genre in 1969 and fandom in 1973; however, not real fandom as Taral has pointed out in conversation as I lived in Bramalea (a suburb north-west of Toronto). Even when I started regularly visiting Toronto in 1975 and moved to the city in 1978, I still didn't cut it as a fan – I wasn't fannish enough (and neither were my zines or my friends) to the gatekeepers of Toronto fandom. Nevertheless, I have published nine distinct fanzines, a clubzine, worked on organizing conventions, etc. between 1975 and 1986. Then I gafiated from fandom, got an education, became an academic, and raised a family.

Last year, I began a research project (I'm a social anthropologist) on science fiction fandom and revived one of my old fanzines as part of my participant observation. So, one of the questions I have is this; given that I have been a constant genre consumer since 1969 and was involved in to heavily involved in fan activity between the years 1973 and 1986, was I at one time ever a fan (even though any acceptance as Traditional/Core/Trufandom was weak and only given by Vancouver fandom, of the time period)?

More to David B. Williams Perspective and Distance

Many fanhistorians have made the error of writing historical analyses of contemporary and recent-past events. The well-meaning desire to bring things “up to date” inevitably leads to erroneous conclusions.

The Numbered Fandoms Theory has suffered from that problem many times. For instance, Peter Vorzimmer proclaimed his clique Seventh Fandom. Dick Eney perpetuated the mistake in *Fancyclopedia II*. (Seventh Fandom started in mid-1957.)

Still More to David B. Williams A Hard Look at Weaknesses Of the Numbered Fandoms Theory

You scored direct hits with several complaints about Number Fandoms. Numbering the Fandoms makes them harder to remember and needlessly more difficult for neos to learn. I also think it would be foolish to apply the theory to Fandom as a whole after about 1973. After that, it only works with Fanzine Fandom/Trufandom.

Speer invented Transitions to reflect the fact that eras begin and end gradually, overlapping adjacent ones.

That's logical, but needlessly complex. If I revise my Numbered Fandoms opus (*VFW #109*, free at efanzines.com), I'll make that change.

To Neil Jamieson-Williams The Search for Identity

Welcome to the Digital Sandbox! I'm highly flattered that you read the entire run *and* sent a loc. I hope **fanstuff** continues to prove worthy of your attention and participation.

“Classic Fandom” means Fandom up to the 1970's. David Williams' “Us and Them” can clarify it.

Your questions about your identity and role have simple answers. You are the fan you are and you do the fanac you do. Fanhistorical theories analyze and illuminate a society, not individuals. Today's Trufandom resulted from fanzine fans continuing merrily along despite the fact that Fandom's population boomed and fanzines were no longer central.

**More to Neil Jamieson-Williams
Here Come Those Categories!**

I was gafia during your years of activity, so I can't speak to your degree of acceptance, but I don't feel that's germane.

The most inclusive definition of "fan," as opposed to a reader/viewer/listener, is someone who does something beyond consuming primary source material. Some would add "and in contact with Fandom" to that definition.

If you sent your fanzines to other fanzine fans, you satisfied the narrower definition. If you only gave copies to Vancouver fans, it at least satisfies the wider definition.

**To Earl Kemp
Memories of Ed Wood**

Everything you and others have said about Ed (not to be confused with Edward) Wood accords with what I was told and what I observed.

Curiously, we always got along well. Ed and I weren't close, but we were friendly acquaintances. This despite the fact that I was doing *Quip*, an uncompromisingly fannish fanzine and that I was obviously one of those scruffy, counter-cultural college student.

We occasionally debated sercon versus fannish, but neither of us got very heated about it.

**A Brief Guide
To the Narrow Columns**

The basic layout of a **fanstuff** page has two columns. The wide one has articles, letters of comment and the news. Sometimes, there's "Poesy Coroner," but you've already survived that.

The narrow columns present shorter pieces and, in "locer room," my responses to letters of comment. I write everything in the narrow column, unless otherwise credited. Text in an outlined box is always complete.

My responses to each loc-writer are grouped by color. The name of the fan whose loc sparked the comment is always in bold on the top line.

My other question rooted in the problem of classification and creation of categories. Taral has called me up on the carpet recently for engaging in ivory tower behavior in my efforts to categorize fandom (and my refusal to accept his exclusive definitions). I have done this, in public, within the pages of my zine SWILL (swill.uldunemedia.ca) as part of a dialogue between myself and fandom, while still in the early stages of the research project. I do not see this as being ivory tower; an example of ivory tower behavior would be if I were to choose the classificatory names, without any discussion with the group under study, and then use those terms in my published research. So, my question is, how would you classify and/or categorize fandom?

Very interesting zine...

Earl Kemp

Arnie, one brief comment in response to Robert Lichtman about Ed Wood destroying fanzines.

It is true that Ed had a bit of contempt for some fanzines that he felt weren't sercon (old form definition) enough. I have no personal knowledge of his destroying fanzines but I do know this, as soon as he finished reading them he handed them to me. At a very early entry point in my fannish career I was reading current issues of top quality fanzines in a quantity that was amazing to me.

From those Hyphens I gained my knowledge of UK fans at an insider level that would have otherwise taken me years to acquire. And among them a number of good friends for decades

Eric Mayer

Thanks for yet another enjoyable issue.

I don't think I've ever suffered from total writer's block. I've been blocked on a particular piece.

You're right that the bigger problem is too many ideas. For the past decade or so I've kept an electronic notebook for ideas and there's enough stuff there to last me forever. Or so it seems. It's not uncommon for me to become stymied trying to decide which idea to work on.

How many of the ideas are actually good, which is to say capable of being developed, is hard to say. You can't judge an idea until it actually results in a finished piece. Ideas often go stale when I don't have time to work on them. What seemed an inspiration two years ago now appears tedious or ridiculous. Maybe it was a lousy thought all along, or maybe I've ceased to see the possibilities I saw at the time.

As far as I know I don't have any useful essays stored away. There are a few abortive bits of faan fiction which I can't get up the enthusiasm to finish. The first issue of Revenant incorporated the name, cover and editorial of the ezine I almost published 5 or 6 years before I finally published E-Ditto.

It sounds like you've got a lot lying around. You'll be fandom's Jimi Hendrix. Decades after you're gone there'll still be stuff appearing. The unexpurgated Fractured Circle. The cancelled issue of Fanstuff in praise of Nalini Haynes. Hey, Joyce can polish up and finish all the fragments

and then fans will scratch their heads and wonder why Arnie didn't bother to publish all his very best writing.

Robert Lichtman

I'm at something of a loss to say much about your lead article. You have an impressive list of orphaned writing projects, but no doubt others of us can make that claim although perhaps not to the same degree. In my own case, the top of the list is an embarrassing item, namely my never-completed TAFF report which hasn't progressed beyond the outline form available for reading at: <http://taff.org.uk/reports/r10.html>

As for your being amazingly prolific, I for one have often stood in awe of that. Over the years I've written tons of mailing comments and list posts, but articles are not my strong suit in terms of output.

I continue to be not very interested in David Williams' reinvention of numbered fandoms, although I admire the energy and persistence with which he pursues his theories. I wonder how many *Fanstuff* readers actually have an active interest in the subject. In this issue's letter column, only Chris Garcia has some response to David's theorizing. He writes, "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'm not sure what he means by his last sentence, although perhaps it's a restatement of David's views—and in the first one I'm trying to figure out if "ears" is supposed to be "years" or "eras." Both would work.

Laurraine's list of all-time Corflu guests has a number of names I would have added to mine if not limited to twenty: Bill Bowers, F.M. Busby, Abi Frost, Mike Glicksohn, Terry Hughes, Bill Kunkel and Bruce Pelz. This fantasy Corflu grows larger and larger. And as for your sidebar about how "bringing Abi Frost to Corflu would trigger a lot of animated conversations," I suppose so—but I always had a good relationship with her, found it sad that she died so young, and would enjoy seeing her again. I wonder if she would have given up chain-smoking?

In his letter David Williams asks, "How about critical reviews of old fanzines?" and goes on to say he checked out one available on efanazines and found it "not bad, but what is this that 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." Without knowing what fanzine he's referring to, there's no way to specifically respond—but I would note that some fanzines are as beloved for *who did them* and *who appears in them* as for their overall quality. He goes on: "People still write critical reviews of Dickens. Why not the same for *Spacewarp*, *Quandry* and *Hyphen*?" And "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." In the case of all three fanzines he mentions, there are copies available via fanac.org, but sadly they're mainly retyped rather than (for the most part) in their original form as

To Eric Mayer

Adventures in Prolificness

Any writer whose biggest problem is too many ideas has a charmed life. Some fans may have already started hating us due to our cavalier comments about the ease of getting ideas.

I would like to assure those people that, for me, writing is not any easier than it is for them. I have developed very efficient work habits, I have a high level of concentration and I have a lot of practice making the myriad of decisions that a writer makes while in the act of creating prose.

More to Eric Mayer

Fanacing into the Future

You've really done some thinking and planning, haven't you? It all sounds so wonderfully majestic that I feel like a traitor for not dying.

Joyce may not lend her support to your grand design. Recently, Don Miller told Joyce that the universe may not even last another 15 billion years. "I don't know how much writing I want to do," she told me, "if it's not going to be permanent."

To Robert Lichtman

Perils of a Wandering Mind

You know, Sage, your failure to complete your TAFF report may have worked more strongly to your advantage than a finished report.

As a fanzine editor, you're known for precision, controlled artistry and near-perfection. I'm sure it would've been a fine report, but failure to carry through is a humanizing element that makes fans appreciate your publishing achievements that much more.

More to Robert Lichtman

The Numbers' Silent Call

As one who has resisted its lure, you may not realize what a strong grip the theory has on many fanhistorians. I can't quite shake Numbered Fandoms' mesmerizing hold.

I promise that next issue's cover essay will be quite different.

What've I Learned in 21 Issues

Arnie/1

Fen Den: My Favorite Fanzines

Arnie/2

The Epoch Theory Of Fandom

Arnie/3

Why They Race Horses

Tara Wayne/4

Pick Your All-Time Corflu Guest List

Arnie/7

loccer room

YOU & me/8

Fanews

Arnie/12

page scans. One gets the words, but not the “look and feel.” But even so I invite David to go ahead and write a critical review of those fanzines, publish it in *Fanstuff* (if Arnie is willing), and let us readers “decide for themselves whether the reviewer is on target or not.”

In a sidebar to me you write in response to my comments about your amazing 80-week streak of publishing weekly, “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?” I don’t know what you would do, but I imagine I’m not alone among the readership in having lingering wishes that you might let your schedule slip to every other week in order to give us some breathing room between issues.

WAHF: Dick Lupoff, Laurraine Tutihasi

Sill More to Robert Lichtman Perils of a Wandering Mind

Revisiting well known fanzines of the past could prove interesting. Such articles, if done well, could explore the really good fanzines from a fresh perspective and maybe take some fanzines with inflated reputations down a couple of pegs.

A retro review column has possibilities, but it’s outside the discussion of the obstacles to good, in-depth reviews of *current* fanzines.

I’d certainly like to see such articles about old fanzines from you or David.

fanews

Corflu 50 Picks 2013 Recipient

Rob Hansen will be attending Corflu XXX in Portland, OR, next May. The Corflu Fifty, report Co-Administrators Rob Jackson and Curt Phillips, has selected the outstanding UK fan as the next recipient of the fund.

The Corflu Fifty is a fan fun that brings a fan to each Corflu. Unlike other such fan funds, the Corflu Fifty does no fundraising. Instead, the money comes from fans who pledge to contribute \$25. The group then discusses possible candidates until a consensus is reached.

Rotsler Fanzines Now Available!

Digitized editions of William Rotsler’s personalzine/FAPAzine *Kteic* are now available as free digital downloads at www.efanzines.com.

Time to Light the Fuse!

I’m out of time and pixels, so it’s “good-be until next weekend.

Meanwhile — Keep Fanning! — Arnie Katz

fanstuff #21, September 22, 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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Supporter: AFAL