

fanstuff

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Why I Publish FANZINES

There are more reasons to publish fanzines than there are faneds, because each one has multiple motivations.

I'm no exception to that generalization. That's fortunate, because "I dunno" would make a very short, and very dull, cover Essay.

As you'd expect, my reasons for producing fanzines have changed over the years. I started at 16 and I'm now 66, so it would be remarkable, not to mention disappointing, if I hadn't shown some growth over the last half century.

Lenny Bailes and I, having read about Fandom in Rog Phillips' "Club House" column in *Amazing*, had a strong wish to contact Fandom. We

Continued on page 2_

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The Challenge of fanstuff

My motivations for publishing any given fanzine title have a bit of overlap with the reasons-to-fanzine in this issue's Cover Essay. Yet there are also salient differences in goals and challenges.

I always pick a new title to go with a new direction. One of the blessings of fanzine publishing is that you *can* change direction and start fresh with a new title. In the professional field, there are often obstacles to doing that, even when the magazine's owners believe a full revamp is the only way to save the property. *Vegas Fandom Weekly*, *Glitter* and **fanstuff** have things in common, including frequency, but each has had a distinctive format tailored to its purpose. Continuing the name when the fanzine became something fundamentally different would've just muddied the waters while serving no good purpose.

It would be unwise for me to describe all of the goals and challenges associated with **fanstuff**. Like Hari Selden's Great Plan, some editorial policies function better when the readers are not consciously aware of them. I can say some things on the subject without sabotaging the fanzine, though.

A prime goal for **fanstuff** is to see if I can offset the disadvantages of digital fanzines versus printed ones with greater timeliness and compelling content.

I want to create a fast-paced discussion forum that's more fannish and less fragmentary than the new media.

A big motivation is my desire to get back to more "artistic" fanwriting. I spent most of my fanning time on Corflu *Glitter* and *Glitter* for more than a year. I enjoyed doing *Glitter*, but it didn't offer many chances for real fanwriting. **Fanstuff** is a good outlet for both my articles and faan fiction. (It's a good outlet for your articles and faan fiction, too.)

The "publisher challenge" is tougher than I anticipated. Only the events of Thursday and Friday affected *Glitter*; anything at any time during the week can derail **fanstuff**. It does keep things lively. (AK)

achieved that goal by first publishing a fanzine and then getting it mentioned in the *Amazing* letter column. So that was the overriding concern when Lenny and I started.

There were others, the reasons behind that reason. I wanted to communicate with other science fiction enthusiasts, demonstrate my brilliance (ha!) as a writer, meet the professional writers and editors and make friends.

Oh, and I wanted to meet girls. Alienated pariah though I may have been, I was also an extremely horny male teenager. I didn't do *anything* without considering the potential for meeting girls.

That was then and this is now. In between came college and grad school, marriage to Joyce, a career as a writer and editor, a 13-year gafiation and a return to Fandom that has lasted nearly 23 years so far.

And I still love doing fanzines. Let me tell you why (in no particular order...

Friendship. Most of my close friends are fans, so part of what I like about doing fanzines is knowing that I'll be sending copies to my friends.

I always think about my friends when I am writing or editing a fanzine. I seldom write a particular piece for a specific fan, but I often think of a friend or two while writing and wonder what they might say about it and whether or not they'll enjoy it.

Contact with Fandom. Fanzines are my primary avenue of communication with Fandom. Joyce and I go to Corflu as often as finances permit, but we no longer attend other conventions. I've always been a well-intentioned but erratic correspondent and I'm a bit lukewarm about e-lists.

I'm fairly good at this fanzine stuff, though I've made some sudden starts and stops in the distant past.

Entertaining Friends. To me, professional writing and editing is like standing on a brightly lit stage and speaking to an unseen, anonymous audience sitting out there in the dark.

The fanzine experience feels completely different to me. It's more like sitting in the living room among my friends and it's my turn to entertain them.

I'm always delighted to have the chance to entertain my friends.

Creative Freedom. A faned is free of most of the constraints that limit a professional editor. Even when there isn't someone leaning over the editor's shoulder, numerous factors affect editorial policies.

When I do a fanzine, I don't have to worry about ad ratios, budgets and other commercial considerations. I also don't have to worry about competition, because I view the Fanzine Field as cooperative, not competitive.

I do fanzines when I want and publish what appeals to me. I could fold fanstuff today or change any element of it – and change it all again tomorrow.

Editorial Challenge. On a certain level, every fanzine I do is an experiment. There are things I want to try to see if I can do them successfully.

I'm most apt to fold a fanzine when I run out of challenges. With *Vegas Fandom Weekly*, for example, one way I kept my interest strong was to change the layout about every 20 issues. Each of these periodic changes gave me new parameters and new layout problems to solve.

Sometimes, the fanzine's basic premise embodies a challenge. Again using

Vegas Fandom Weekly as an example, I had three prime motivations:

1. Experiment with weekly publishing
2. Help a new generation of Las Vegas fans connect with Fandom outside southern Nevada
3. Prove that it was still possible to produce a weekly fannish newszine even in an era of e-lists and websites.

There's also what could more accurately be called "publishing challenge." I don't look forward to the slips, goofs and impeding circumstances that bedevil the editor-publisher of a fanzine, but they do ward off complacency and force me to make decisions under pressure. I realize that's not everyone's idea of fun, but I enjoy it.

Aesthetic Satisfaction. When I wrap up an issue of a fanzine and see that it's good, I still get the same pleasure I did when I first started publishing fanzines.

To see the finished fanzine, with all of its elements woven together in an artistic unity never fails to put a smile on my face.

Our society offers few opportunities for someone to point at a full, completed project and know that they did it. I get that feeling very time I dispatch a new issue of a fanzine.

I Love Writing. It doesn't come easy, but I very much enjoy the process of writing. It's a struggle, and I understand that some people don't enjoy it, but I do.

Payback. I've gotten so much from Fandom that I feel strongly impelled to try to make Fandom better and to help preserve its essence for the Trufans to come.

If that sounds corny and idealistic, that's too bad. I think we have something very good in this subculture and I want to do the little I can to add to it and preserve it for others.

Group Activity. I've often done co-edited or club fanzines. Much as I enjoy steering my own course, putting out a fanzine together is a bonding experience.

The Vegnants have several times worked up to doing a clubzine. *Wild Heirs* was the best, but *Home Kookin'* and *Neon* had some nice moments, too.

And each provided the kind of group experience that draws members of a club together.

Egoboo. It's not the main reason I produce fanzines or do any other form of fanac, but I won't claim that I'm the only human being who doesn't like praise. Of course I like to get egoboo, especially from any of the many fans who've earned my respect over the years

Response. When I send out a fanzine, I'm like a kid waiting for that Capt. Video premium to finally arrive. Letters of comment are even better than things for which I sent two Powerhouse candy bar wrappers and a variably cash sum "for postage and handling." -- Arnie



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. Make a list of up to 20 fans and send it here.

Now It's Your Turn!

Those are my reasons. I hope you'll share yours with the rest of us, too.

The Eternal Quadrangle

Part 2

By
Arnie
Katz

What Has Gone Before

THE COLLATOR has a story to tell about Jeff FOSTER and a series of strange, life-changing encounters.

JEFF is feeling pretty good about the weekend as he stand in front of the convention hotel, waiting for the valet to retrieve his car. He thinks about VAL REESE, the alluring female fan he met in the huckster room and about the tug-of-war for her affections with former friend turned enemy PAUL MARINO.

That's when things took a decidedly unconventional turn.

As he stands there, mind in turmoil, two menacing strangers sidle up to JEFF and strong-arm him into their luxurious car.

His kidnappers take JEFF to the lair of THE GAFIATOR, a red-clad figure whose sworn duty is to rid Fandom of undesirable people who drift into Fandom due to its "open door" policy. A shaken JEFF FOSTER accepts a red envelope from THE GAFIATOR'S massive red-gloved hand.

When THE GAFIATOR orders him to open the envelope, JEFF extracts an ominous red file. JEFF opens the folder...

Jeff Foster groaned. Tears rolled down his sensitive fannish face.

"Not a pretty picture is it, Mr. Foster?" said The Gafiator with a regretful shake of his massive head. "Not a pretty picture when you put it all together – and, by the way, we do have photos."

You scan the lengthy document under The Gafiator's unwavering gaze. Each painful recollection is like the monotonous, mind-shattering assault of the Chinese water torture.

Each item seems minor, almost trivial, taken by itself, doesn't it, Jeff? All of them together tell an ugly story.

"What the hell is the idea?" Jeff shouted as he slapped the file against the table. "If you think you can blackmail me with this crap, forget it. No one but a few fans would even understand most of it, so it's not a big threat." Jeff thought he might be able to bluff through it, but his stomach was rolling and fluttering.

"You have arrived at the key point, Mr. Foster," said The Gafiator. "Only fans would understand your transgressions, but that is sufficient for my purposes.

"Your purposes?" Jeff replied, leaning forward toward his mysterious adversary. "Your *purposes*?"

"Please try to remain calm, Mr. Foster. Your bombast will have no effect on the situation," said The Gafiator. "I ask you to think how Fandom, even your closest friends, will react to this dossier should I decide to distribute it."

"No one would believe it," Jeff said.

"That is possible, at least at first, but fans would investigate," The Gafiator explained. "They would find that everything in the report is true."

"I'm a good fan and a good person," Jeff insisted "No one would hold a few mistakes against me."

"Perhaps not, if they learned of them one at a time over a great number of years," countered The Gafiator. "If I release you dossier, the best you can hope for is five years of answering unpleasant questions, losing friends and a tarnished reputation.

"And, Mr. Foster, if this proves insufficient, I will capitalize on the credi-

bility of the dossier to unleash more fanciful, and more damaging information."

"Why, you --" Jeff shouted as he rose from his chair. The Gafiator gripped him by the shoulder and forced him back into his seat.

"You cannot hurt me in any way," said The Gafiator, as he held a squirming Jeff Foster in place. "Your hysteria will not improve your situation and may well have the opposite effect."

Jeff made one more effort to break The Gafiator's hold. "All right, all right," Jeff said. He slumped into his chair WHEN The Gafiator released him. "If it's money you want..."

"I do not want money," The Gafiator stated. "There is only one thing I demand, only one thing you must do to make this dossier disappear."

Jeff stared at him, but said nothing. The Gafiator made no sign or attempt to speak. Jeff couldn't help himself. He didn't want to speak, but he couldn't take the Fan in Red's seeming indifference and the silence. "What do you want?"

"Your gafiation," said The Gafiator. "I want you to promise that you will leave Fandom as from this moment and never again establish any form of contact."

"That's all? You just want me to leave my friends, my fan publishing, the femmefan I just met at the con?" said Jeff. "You don't ask much, do you?"

"This is the one and only thing that I can ask and the only thing I must ask," The Gafiator responded. "I have been summoned. I must complete my mission to remove you from Fandom."

"But who summoned you?" Jeff asked.

"I cannot divulge that information," The Gafiator answered. "All that matters is that you have read the dossier, understood its consequences and agree to gafiate."

Jeff picked up the folder. "You're probably right about what would happen if this gets circulated," Jeff admitted. "Even if I could refute all this crap, which I can't, it will ruin Fandom for me."

"The dossier and subsequent action that might be forced upon me would make Fandom absolutely untenable."

"All I can do is gafiate," Jeff said. He lowered his face into his hands. "I have no choice except to do what you say, but I have a question."

"I will answer if I can," The Gafiator promised.

"Why me?" Jeff asked. "Why should you force me to gafiate? I've made mistakes and sometimes done less than my best, but I'm basically a good fan and a decent person."

"Yes, you are," The Gafiator conceded.

"Bringing all of it together is the reason it would ruin me in Fandom," Jeff said. "And even so, it's the threat of plausible, but false, allegations that made me decide to gafiate."

"I come when I am summoned, but I admit to some misgivings," said The Gafiator.

"Isn't there a fannish court of appeals?" Jeff cried. "Can you commute my sentence?"

"I am not the judge," Said The Gafiator, "The verdict is set before I am summoned. My duty is to carry out that verdict."

"Someone is using you to run me out of Fandom!" Jeff knew that someone had to be Pat Marino. Only his former friend knew some of the things in the report. The motive was Val Reese and the means was the summoning of The Gafiator. "Someone did this to me for pure spite!"

The Collator's Tale Comes To a Shocking Climax!



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"I cannot alter the verdict and you must gafiate," said The Gafiator, "but my noble fannish purpose must not be subverted by personal grudges."

"That would be wrong," Jeff assured the Fan in Red.

"Your gafiation is a fact that I cannot change, but there is something I can do, if you wish," said The Gafiator. "I can permit you to summon me and cause the person you name to follow you into the Glades of Gafia."

"That doesn't help me much," said Jeff.

"It will balance the scales," replied The Gafiator. "Though I may not tell you the name of the person who has visited this fate upon you, I sense from your words that you know who bears you such ill will."

Jeff had resigned himself to being the helpless victim. Now all his emotions were welded into one force: Revenge. Someone had taken away Fandom and, with it, the first woman who had truly interested him in almost three years.

"I can pick the fan?" Jeff asked.

"It would not be ethical for me to do so."

"Pat Marino," Jeff said. "If I have to gafiate, so does he!"

"He will," said The Gafiator. "With your help, Mr. Foster, I will see to that."

You remained with The Gafiator in his library and, under his questioning, told him everything you knew about Pat Marino, didn't you, Jeff.

Late night confidences run both ways, so you had an ample stock of stories that Pat would never want the rest of Fandom to know.

And when it was done, when all the tawdry facts were assembled in a dossier, you had the satisfaction of knowing that Pat Marino had far more, and far scarier, skeletons in his closet.

It was the next morning before The Gafiator had extracted every bit of useful data about Pat Marino from Jeff Foster.

The Collator took the pile of notes to the door directly behind his chair. He opened a sliding panel and pushed the pages through.

In what seemed like almost no time at all, the same unseen minion passed a sealed red envelope through the same opening in the door to The Gafiator.

"I have been summoned," said The Gafiator. "I will meet with Mr. Marino today and he will be an ex-fan by midnight!"

The Gafiator stood behind him at the door of the apartment. Jeff could hear voices and guessed the Fan in Red's two minions were waiting in the hall.

"I won't say thank you," Jeff told The Gafiator. "Nothing personal, you understand."

"Yes, I do," The Gafiator answered. "At least you go with the knowledge that Pat Marino will suffer the same fate he chose for you."

The Gafiator put his mammoth hand's on Jeff's shoulders and locked eyes. "Do not make a mistake, Mr. Foster. Any attempt to return to Fandom will entail the gravest of consequences."

Within a half-hour, the limo has returned you to the front entrance of the hotel, waiting for the valet to bring your car.

You'd like to dismiss it as a dream, but that's impossible with the red envelope lying on the front seat. You drive off to the airport, putting the hotel and Fandom behind you.

Too bad you can't see Pat Marino's moment of truth with The Gafiator.

Pat Marino was sweating even in the coolness of the library. He had just read the first page of the dossier which The Gafiator had thrust into his hands.

The three items on the first page drained the color from his face. There were a lot more pages. He didn't want to read them, but he forced himself.

"Your choice is a simple one, Mr. Marino," said The Gafiator when Pat dropped the file on the table. "You must either gafiate totally and permanently or this dossier will be sent to every fan."

"I could never live this down!" Pat Marino croaked in a hoarse whisper.

"I am sure you are correct, Mr. Marino," The Gafiator agreed. "Which will it be?"

Pat Marino raised his arms like a prisoner surrendering to the police. "I give up," he told the Fan in Red. "I'll have to quit."

"You have made a wise decision, Mr. Marino," This meeting has served its purpose," said The Gafiator as he rose from his chair. "My assistants will drive you wherever you wish to go."

Pat Marino stood up and walked to the door where the butler waited to lead him to the apartment's front door.

The hardboiled pair who had brought him to this disastrous meeting took custody from the butler and drove him to the airport.

As he waited to board his flight, Pat Marino wondered how he would fill all those suddenly empty hours.

The sight of a defeated and demoralized Pat Marino might have eased your pain, Jeff.

And if you had seen the aftermath, it might have fully mended your broken heart.

"You can come in now," said The Gafiator. His shout brought a beautiful young woman into the room. The black silk of her robe clung to what it covered and gave him an arousing view of what it didn't.

She stood by his chair and watched silently as he tossed the red hat onto the table and removed the red gloves.

"You must be more careful," he said while he deftly popped the red-tinted contact lenses out of his eyes. "I don't mind you having your little adventures, but this type of entanglement is bound to cause problems."

"You're so understanding," she said; "And they're both really gone?"

"Jeff Foster and Pat Marino will never see you or Fandom again," he assured her. The red wig was gone now, though it would take a hot shower to wash away the subtle red tint of his skin. "The Gafiator got over on them both, thanks to the information each gave me about the other, plus what you'd learned over the weekend."

"It won't happen again," she promised. She leaned down and kissed him lightly on the lips.

"That's good, because I don't want to have to go through this whole production again,"

He stood and took her hand. "It's time for us to go to our room," he told her as he led her from the library.

"Yes, Daddy," she said. "Let's hurry. It has been a hard day."

Things are not always what they seem and the path of love sometimes leads to dark places.

I am the Collator.

I hold the balance that weighs the cost when Trufandom meets the unknown

-- Arnie.



The Loccer Room House Rules

“Loccer room” aspires to be a fair, open and unfettered discussion forum.

Here in brief are the rules.

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

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

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

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

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 Dick Lupoff

Looking Back at the Fanoclasts

The Fanoclasts, like the Vegrants, had a cyclical history. It appears that the Fanoclasts had at least three “peak periods” between its inception and when it waned in the 1970's. The *active* rosters of these “Golden Ages” didn't overlap much. As a result, my knowledge of the earlier peaks is sketchy. I wasn't even aware that Blish and Budrys were Fanoclasts. More memories, please!”

More to Dick Lupoff

Lynn Cater Meets the Beatles

Curiously, because people I respect thought highly of him, Lynn Carter wasn't my favorite Fanoclast alumnus. I didn't hate Lynn, but my few encounters incited no wish for closer acquaintance.

I can still see Lynn at a party you and Pat gave in Poughkeepsie. He stood on the lawn between two speakers booming “Elinor Rigby” and declared, “See? The Beatles are just ‘Yeah-yeah-yeah!’”

loccer room

Dick Lupoff

Ah, your mention of the Fanoclasts as a den of fan/pro hybrids certainly brought back memories. One of my good friends in that merry band was Larry Shaw. Larry had a problem -- his first wife, Lee Hoffman, was a Fanoclast, as was Larry, and as was his second wife, Noreen Shaw. Noreen, of course, was the former Noreen Falasca, wife of prominent fan Nick Falasca. Noreen and Lee didn't care much for each other, and Larry used to maneuver his attendance, especially when Noreen was accompanying him, to avoid turning up at meetings when Lee was there.

Talk about complicated relationships! Larry, Noreen, Lee, and even Nick Falasca are all deceased now, alas. But Pat and I get to see Larry and Noreen's son Steve Shaw once or twice a year, when we get to Southern California. Steve's brother, Mike, still lives on the East Coast.

Larry was editing at Lancer Books, I believe, when he and Noreen published *Axe*, a highly influential science fiction and fandom newszine out of the basement of their house in Staten Island.

And of course there were Jim Blish and Don Wollheim, longtime fan/pro ...well, maybe “enemies” is too strong a word. But they really disliked each other. I once asked Jim why he and Don were on such bad terms and he said, “Because I sued him and he never got over it.”

I asked why he'd sued Don, and he said, “Because he called me a Fascist.”

Pause.

“Of course, I *was* a Fascist at the time.”

Pause.

“Still, that's a terrible thing to say about anybody.”

I do remember the night that Pat and I gave a party at our apartment on 73rd Street in Manhattan. Doorbell rang and there stood Blish and Wollheim, shoulder to shoulder in the doorway. I stood back and they marched into the apartment in lockstep, separated to opposite ends of the living room, and never went near each other for the rest of the night.

Next time I saw Don, I asked him what that was about. He said, “We were waiting for the elevator and when it came neither of us was going to let the other one ride up first. So we shared an elevator ride. Same thing at your front door.”

Other Fanoclasts included Algis Budrys, Larry Ivie, Dave Van Arnam, and Lin Carter. Did you mention Terry Carr? And Don and Elsie Wollheim, yes. The Wollheims at collating parties for *Xero*. Hey, I'll tell you about that some time.

And then there was the famous incident involving Jim Blish and Henry Andrew Ackermann. You don't remember Henry Andrew Ackermann? Really? Look him up in your Day Index. Then remind me to tell you about him and Blish.

I'm tempted to look back at that era as a Golden Age of both fandom and science fiction, but I have a feeling that I'm seeing it through the proverbial rose-colored glasses of nostalgia. We were all you and filled with energy and excitement. Now we're “old fans and tired,” and I expect that the twenty- and thirty-somethings of today's fan world will look back on the present decade with similar fondness fifty years from now.

John Purcell

It has been awhile since I've had the urge - but especially the time - to write a loc on your latest weekly issue of Fanstuff, especially since it is now of legal age in every state. Hmm. Fanstuff is a state of mind.

Yeah. I can believe that. Anyway, onward to some cogent comments on the latest ish.

I have to agree with you that one of the great joys of producing a fanzine is much like what you said: you learn something new every time. It also helps to try to stretch your writing, editing, and publishing skills (as in DTP: Desk Top Publishing) because of the many benefits of such mental exercise: it keeps you alert, makes you attack different topics, play with graphics, flexes your descriptive abilities, develops vocabulary, and especially extensive writing practice develops a more fluid and expressive writing style, something which I need to work on.

Gaining enlightenment from fan writing is definitely what I consider a tangential dividend; it's not deliberate, but reaching a fannish epiphany - that “a-hah” moment of insight - can really

enliven fannish text. If you, the writer, reach that moment and express it well on paper, sharing with readers extends your enlightened state. This, I doth/ believe, is a Very Good Thing, and is never really sought for, but merely happens as the mind explores.

So saying that, your inventory of fannish insights - an epiphany by degrees, one could say - was interesting, and I thank you for sharing. A couple of them ring true to me, and I suspect to other faneds:

"Fans will respond to a digital fanzine if the fanzine makes them want to respond." Indeed. The latest *Askance* (#27, Summer 2012) resulted in five locs in the first three weeks of its posting on efanzines.com, which is a new record for the zine; also, look at the responses you get for Fanstuff. 'Nuff said, as it is said.

"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." Well, my oldest and truest friend in fandom, Steve Glennon, has essentially slipped out into fringe fandom up in Minneapolis, but never really was into fanzines that much. If I ever got a loc from him, my heart would probably stop and I'd enter the Eternal Consuite in the Sky with a beatific smile.

As it stands, whenever I get a Figby cartoon strip from my equally long-term friend, Bill Fischer, that means a lot to me. It is so good to have such wonderful friends, and in fandom, they tend to last forever - provided a Fannish Holy War doesn't rip you apart, but let's not go there right now.

"I'd better resume keeping notes on ideas as they come to me if I want to keep up fanstuff for a while." Taking notes is A Good Idea. It helps me immensely, and has even resulted in Taral Wayne producing a fine new fanzine, *Broken Toys*. Hefty agreement here, Arnie.

"Chris Garcia is Mass Fandom's Hope for Tomorrow." I don't know about that. Being a science fiction fan, Arnie, you do understand what can happen when mass gets over-excited? Do NOT be in the same room when that happens.

As for your side-bar prompt - "Which of your own fanzines is your favorite? What's your favorite individual issue?" - there are definitely certain issues that leap out to me. From *Askance's* 27 issue run (so far) I'd have to say issues number 3 (in which I pubbed my interview with James Halperin, the man who bought, thereby saving, Harry Warner, Jr.'s fanzine collection), 9 (Joe Lansdale special section, article by Greg Benford), and the current issue (special "whither fanzines" section, besides being a whopping 80 pages long!)

Then there's the last issue of *In a Prior Lifetime* (#20:February, 2007), *This House* #9 (June 1979) and the Ace Double issues of *Bangweulu* #6 and *This House* #15 (Spring, 1988), notable for their Steven Fox covers and the final bow of those two zines. Looking back, I'm quite happy with what I have produced over the years, and look forward to even more productive years. This is a fun hobby interest that I enjoy a great deal, and that, to me, is what being a fan is all about.

A bit ago I mentioned Taral Wayne, so this is a good spot to say I really enjoyed his faan fiction. It serves to remind me to try my hand at this particular genre again, but don't expect that to happen until sometime in late Spring 2013 at the earliest. The only reason I'm dashing off this loc this morning is to get me in the writing mood before getting back into working on the Literature Review section of my dissertation.

Speaking of which, I will probably bash out a quick issue of *Askance* for Halloween (one month away) just to get that out of my system so I can concentrate on the doctoral-to-do list. Just a head's up for everybody, so if any of your readers care to join the loccol for that issue, go to efanzines.com in the next couple weeks and read issue #27 and get loccing. Like I said earlier, I've been receiving some really good letters already; more will only help the cause

Holy crap! Here I am, trolling for locs in an Arnie Katz fanzine. What has happened to my fannish career? Has it all come to this? Oh, the shame of it... (puts paper bag over head).

Many thanks for an interesting issue, Arnie. Looking forward as always to the next one.

I did not mean to do this, Arnie, but I started glancing through the loccol and just had to give a shout out to David B. Williams' wonderful letter. Regarding the numbering of fandoms, that is something I don't really care much about, leaving that more to the fannish historians among us, even though it is interesting reading. But David mentioned that it is very important to the fannish community that we understand all the "fannish allusions and jokes" that pepper fan writing of all kinds. He is right: if there wasn't a common frame of reference (or "terms," as he said) then fandom as we know it wouldn't be as united; they are the mortar and bricks that cement fans together, provide the foundation for further fannish myth-building. It definitely helps to know the lingo in order to connect fan writers, readers and artists.

Finally, sometimes I re-read old fanzines, even though I don't have that many dating before 1970. They can be extraordinarily educational on many levels: historically, especially for the

Still More to Dick Lupoff

Lee Hoffman and the Fanoclcasts

Lee ceased attending local fan functions, perhaps as a result of the uncomfortable situation you describe.

She returned to the group in the mid 1960's, largely due to Andy Porter's efforts. He visited her in person and coaxed her into it.

To John Purcell

The Fannish Lessons Learned

Many years ago, I noticed something about my writing that has helped me as a fan and pro. When I wrote spontaneously, my prose seemed highly structured and convoluted. The better I edited my prose, the more natural and spontaneous it read.

More to John Purcell

Enlightenment Through Fanac

Writing often helps me clarify my thinking on a topic. Sometimes, the act of structuring a piece yields insights I didn't have when I started writing it.

Still More to John Purcell

Some Deserved Egoboo

For Lenny Bailes and Joyce Katz

The fannish ghods have blessed me. Not only is my "oldest friend" a Fan of Distinction, but I'm married to the most accomplished female fan of her era.

Yet Still More to John Purcell

A Few Notes on Notes

I used to believe strongly in taking notes. Even when I carried a tape recorder on interviews, I also took notes in case something ruined the tape.

My handwriting, never pretty, degenerated into illegibility after cataract surgery left me with almost no near vision. I knew I'd reached the end of useful note-taking when I tried to write a Corflu report from my notebook.

I wrote about a thousand words from notes and then decided to do some editing. To my shock and shame, I discovered that my inscrutable notes had led me to describe events wholly in accurately. I rewrote it from memory and gave up on the notebooks.

Yet Again to John Purcell My Favorite Me

It's damn embarrassing to get caught without ready answers to my own questions. Like an indulgent papa, I love all my fanzine children — and I have more such offspring than the old woman who lived in the shoe.

I'm fond of *Quip*, because it was my first really good fanzine. I loved *Focal Point*, *Folly* and *Vegas Fandom Weekly*, because they had such a strong effect on our subculture. *Wild Heirs* has a special place in my heart, because of the wonderful experience of creating it with my Vegrants buddies.

Compelled to choose among those favorites, I guess I'd put *VFW* at the top of my personal list.

It may be even harder for me to choose my favorite single issue. I'm tempted by the mammoth third annishes of *Quip* and *Wild Heirs* and the equally gaudy *Home Kookin'* first annish.

So naturally, my favorite isn't any of those three. My pick is *Fanzine Dreams*. I published the zine, entirely written by me, to celebrate my 30th Fanniversary. It contained several items, including my memoirs, that I think are among the best I did in the 1990's.

I didn't mention either *Glitter* or **fanstuff**, because I need to wait a few years to assess them accurately. I'm currently head over heels about **fanstuff**, but I won't have a good fix on it until a year or so after its final issue.

To Chris Garcia The ATom Illo on the Cover Of Fanstuff #22

I'm fairly sure I used the illo in the distant past. It wouldn't shock me if the Sage of Fandom gets a good laugh by citing the 243 times I previously used the drawing.

My recollection is cloudy on this subject, but I *do* know that I had it scanned and ready. I was waiting for the Ideal Moment and I think that arrived last week.

I much prefer Rotsler's trenchant fan-nish cartoons to his other illos. On the other hand, though I love ATom's fan-nish cartoons, I'm absolutely crazy about his beak-nosed space ships.

people and events that begat and shaped fandom. I think it's helpful for a fan to know where we've come from; it definitely links us all together. Time-binding forever!



a fan, trying to tie them in with the way a fan engages with a film as well as throwing some critic-y type stuff in there.

As far as Pros as Fans, I love me some Jay Lake and Carrie Vaughn. Both have written for me and both are wonderfully fun to have around cons. Mary Robinette Kowal is another one, and Alastair Reynolds has written for both The Drink Tank and Journey Planet. He's a good guy!

Terry Kemp

Got wrapped up in too much stuff last week to send a loc. First, Nic Farey was in town, called, we went to dinner at the local Mexican place. Nice food. Interesting talk. Much too brief and it was over. A mini Corflu. Who knew there was any fandom in Kingman?

Then I ran out of water, something I discovered while showering. Very soapy and no water. It took a day for me to haul enough water to fill my tank. The next half a day was spent recovering. My fun time allotment got soaked up depleted until it was gone.

Finally there was an unmentionable email thread I got caught up in. Ever get in one? One of those compelling waste-of-time threads that you can't unhook from? The kind where each time you log on to your email there's another piece of the thread waiting to untangle? Well, thankfully that's done and it is another week, another Fanstuff.

I got a big grin on my face as I started reading your latest article, just what I needed.

My first thought was, how can I rib Arnie about his claims. Then it dawned on me, where I'd heard all this before...on the back of every comic book I've ever read. The "Charles Atlas" ads.

You came close Arnie. But you should've been a pitchman. Can't you see it, "The Arnie Katz School of Production Writing."

Blurb follows: In just 90 days you can learn how! Just send \$20 razzbuckniks and two Green Lantern comics, and we'll send you our famous, world renowned "Instructional Booklet." In just 10, count 'em, 10 easy lessons, you too will be a Production Writer.

Ah, so many ways to make some money. And this is just one of them.

I want to become a member of the Inner Circle. When can I expect my 8 1/2 x 11 certificate suitable for framing, flashing button, and decoder ring? Does the kit come with a Beanie Cap? A Zap-Zap Ray Gun?

...A Monk's Robe with a Cow! Will we make sacrifices in the full moon to the spirit of Degler?

Liked David's piece on numbered fandoms. Here's a suggestion for the end of The Interregnum and the beginning of the Second Age of Fandom. Just follow the money, i.e. the circulation of *Amazing Stories*. It hit a boom time when Rog Phillips began his column "The Club House" in the March 1948 issue.

So, there it was the Dawn of a New Age...March 1948.

Before then all was in confusion. Palmer had foisted Shaverism on fandom. The fanzines were all abuzz. There were riots in the streets. Ackerman was seen burning an effigy of RAP during a LASFS meeting. Chaos everywhere. Then, well, just like Green Lantern's light, there was Rog, boosting fanzines, fandom, conventioning, all while making a damn good living at it. Sweet!

More properly this was the Second Coming of Age of Fandom.

The old guard moved on in, or were moved on, March 1953. Howard Browne, then editor of

AS finally had his day, changed everything, fired Rog, used that money to hire Heinlein. The young turks had taken over, even if several of them were a tad long in the tooth, with what hair they had left graying.

Korea was winding down. The Boys were coming home. Jobs, money, family, time's were good. They'd taken over. Had a good run too, all the way to 1962. ChiCon. A full decade in charge allowed the fandom they participated in to mature, season. Like flowers, they all spread proliferating the message.

We can trace the seeds of change to Campbell where they were planted. Dianetics!

What folly! Science replaced by religion. No wonder so many gafiated. The Golden Age was over. The woo-woo stuff had replaced reason. Just look around now at the world around us. See where this path has led us. Science fiction held the answer to the future, only to give away the key for a few lousy bucks. We call it The American Way of Life.

Hhhmm, 1966...Beginning of the Third Age...yeah that works. *Star Trek*, bad science fiction (gravity in spaceships, faster-than-light travel, noise in a vacuum). Yeah, it reads like a typical Harlan Ellison short story.

Headline: Noted Futurist Brings You the Third Age.

Has a nice ring to it.

David, if you're trying to define a salient feature to pin the Third Age on, let me suggest what Arnie has been hinting at for some time, The Rise of Social Fanning!

Conventions, movies, the media, gaming...all social.

Yes, the Web...Welcome to The Future...Welcome to The Machine...The Fourth Age.

Begs a question, will we shortly be defining The Fifth Age as a result of world-wide collapse? Are we about to face the consequences of allowing religion to replace science? At what real cost? The potential loss of all freedoms... freedom of speech paramount among them?

What will a fanzine from The Fifth Age be like? An act of treason?

Chris Garcia: Buy your copy of the Proceedings from me. I'll throw in a copy of the 1962 radio interview with Pop boosting the upcoming con (20 minutes, MP3). Quite a deal! Money goes into The Take Pop to Portland Fund. See ya at Corflu!

Offer available to all readers. Just contact me. I'll fix you up.

Robert Lichtman: At first it was very easy to see Rog's side to the argument, that boosting fanzines was not only his job, but the right thing to do. After reading 57 installments, I began to see Ed Wood's side clearly. Too much pabulum. After a while, each successive column reads like the last one, nothing new added. A waste of time to read. Add in "Fandora's Box," the exact same type of column, nearly word-for-word some months, attributed to Mari Wolf, his second wife, but most likely written by Rog, and we have an over abundance of back-slapping, without any insight, in many cases without any improvement in quality.

Not that improvement is the point, but it is admittedly useless to pretend to be reviewing a fanzine with vague atta-boys all the time. This is not a review, it is merely a list...which was Ed's point.

The reviewer, like the critic, must make his way between boosting (saying good things) and analysis (saying what is wrong). Damon Knight made this point, improving on it in each new edition, in his collection of essays, *In Search of Wonder*. A criticism, firmly made, backed up, is a good thing.

Arnie pretty much sums up the actual Wood/Graham argument. It seemed to be painted in all black or all white terms, which is foolish. Certainly why neither ever really made their point. Rog kept coming back to it, not quite done, like a dog with a favorite bone, determined to demolish it once and for all. But he kept coming back because some of the points Wood raised resonate, even with us.

That's why I like to bring up Knight. He was a damn fine critic. He explains his process. Discusses the tools he actually used. Knight was a systematizer, the first such critic. All the rest, P. Schuyler Miller, Boucher, or Bleiler, all shot from the hip. Missing as often as they hit.

I think that Knight was essentially showing that all things are gray. Not all one way, or another. Some parts are good, some not so much.

Whew, with that the polemic ceases. Ado my friends.

And to all other members of the Inner Circle...

Taral Wayne

My apologies to David Williams for not acknowledging his notion of fannish eras, since I had meant to. The outline David gave resonates with a very similar scheme I devised myself, way back in the 1970s, when I decided that even then the nine numbered fandoms could not be extended into the present day. Fandom had grown too big and had fractured into far too many separate cosmos to ever fit into any simple linear scheme. As far as I can remember, I divided fandom up much as David did. For me, the crucial point was that fandom was both a network and body of traditions. But, whenever the influx of Barbarians grew too great for the existing

More to Chris Garcia Some of My Best Fan Friends Read (and Write) Science Fiction

Chris, I honestly think you have misconstrued some of what I intended (or I fell short as a communicator).

I don't want to restrict or reduce writing and talking about SF in Trufandom. My point is that many folks would otherwise fit well in Fanzine Fandom/Trufandom, except that they fear that they *must* write about SF.

The 80-year fanhistorical trend is a decline in the percentage of SF content in fanzines. Assuring potential fans that they can write about anything is just a more accurate description. By the way, Rotsler was not an SF enthusiast when he entered Fandom.

Still More to Chris Garcia Are We Not Fen?

You wrote:

"Fandom isn't that much fandom without the thing you're fanning about at least being present."

The "topic" of Trufandom is fanzines and allied media. There's no required topic — and the entire history of fanzines is about the gradual development of unrestricted content.

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 Corner," 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 my comment is always in bold at the top line. A bold headline identifies the subject of my remarks.

**Still More to Chris Garcia
Memories of Jack Gaughan**

The fannish pros who stand tallest with me are often BNFs like Bob Tucker who remained actifans after finding professional success in the SF field.

One exceptions was artist Jack Gaughan. He had little fan contact before he fell in with the Fanoclasts/FISTFA group, but he really got the spirit.

Jack was amiable and fun at social events, but he also did quite a bit of fanac. (By coincidence, Joyce, then in St. Louis, published the Jack Gaughan-Vaughn Bode Cartoon War in *Odd*.)

Jack, one of SF's best artists in the 1960's, wanted to participate in Fandom, too. When he saw that most of his new friends inclined towards fannish fanzines, he embraced a cartoon style that fit the fannish fanzines.



**To Terry Kemp
Days and Times**

Thank you for re-sending this letter. I figure we all came out ahead in the end, since *fanstuff* and its readers got the bonus of your amusing poem in #22.

Your cover note mentioned the fear that this loc would be out of date. That gives me the excuse to remind everyone that *fanstuff* is a weekly. If you wanted to comment on something in #20 in a loc to #24, that material would be less than a month old!

community of fans to tutor into the old ways, there is a changeover and radical paradigm shift. The Old Guard may continue for quite some time, but it is a diminishing force, whose membership grows smaller. Meanwhile, the Barbarians make their own cross-connections and creates a new body of tradition. I think I described three such drastic generational changes and paradigm shifts in fannish history up until about 1975, when I outlined the scheme. The first was obviously from the beginnings in the 1920s up to WWII. Post WWII to about 1966 was the second great era of fandom. Then from 1966 to what was the present when I wrote this all up was the third era. I was unable to say when it would end, of course.

Since then it looks to me as though the third era of fandom continued more or less without significant change up until the 1990s. The Barbarians had been flooding in throughout the 1970s, 80s and 90s, but we hung in, and kept control. However, we are finally seeing the Old Guard being overwhelmed. We struggle against the invading hordes, but vainly I think, and we see ourselves become increasingly irrelevant.

When I wrote about all this, I'm not sure. I can't even remember in what fanzine it appeared, but it might have been one of my own. I can't recall any response there may have been, and wonder if perhaps the piece was never actually published.

Another possible reason why David's outline on fan eras may not have been commented on is that *FanStuff* comes out way too often for its own good. You only download the latest issue, browse through it, have a cup of coffee and the next issue is already in your internet mailbox! Who has a *chance* to loc anything? Frequent is good, but I think *FanStuff's* weekly schedule is much too much of a good thing.

Robert shows a little unexpected cunning in claiming to have guessed the ending of "Why They Race Horses" before reading the end. Actually, he was sent a copy to read a week before it was published. That may help his precognitive abilities.

I think my eyes are giving out – all that purple prose ... literally purple, or at least black on purple. Maybe more, later.

I think you and I would probably agree to some formula such as, "fannish fandom is not about science fiction, however it assumes a familiarity with science fiction that comes of reading or having read the genre, and that we use it as a common vernacular. We do not often talk about SF, but may say, "faster than FTL," or "the Grandfather paradox" and understand perfectly."

Nevertheless, there are fans whom we deem are fully-paid –up members of fannish fandom – or just "fandom" – who still publish fanzines that would be perfectly at home in 1938. So far as sticking strictly to the genre goes, J.T. Majors and *Alexiad* are one example. Earl Kemp and *eI* are another. Both zines may stray a *little* off topic, to include science or politics affecting science, but nobody would mistake either for your fanzine or mine.

For that matter, the classical genzine has always contained mixed contents – the editorial, a book review, a genre article, a con report, a humorous anecdote and a letter column of news, gossip, innuendo and (with any luck) scandal. *Askance*, *Challenger* and *Chunga* all cluster around that dot on the graph, I think.

So, while I read very little SF these days and still consider myself a fan, there hardly seems any justification for denying that it *is* still Science Fiction Fandom.

Also, I slum around in other fandoms. When speaking of "our" fandom to comics fans, animation buffs, furies and other groups who *also* think of themselves as fandom, I find it expedient to indicate I mean "SF." A tendency to say "fandom" when we mean "science fiction fandom" – as though we were the one and only – may be one reason that members of other interest groups find us arrogant.

For instance, I've been corresponding with a blogger who writes online about popular culture. I don't know how he discovered *FanStuff*, but he did, and he read some issues in which you and the readers were going on about who's a trufan and who isn't, and apparently he was pretty put off by it all. *FanStuff* become the feature subject of his next blog. He had nothing good to say about us Old School fans, lemme tell you... and for some reason I was named as one of the worst offenders.

This got back to me through channels, so I looked up the blog and found out just how many flavours of self-centered, boring old-fart I was, then dropped the guy a line. Since then I've exchanged thoughts with the blogger, and he sees my point of view a great deal more sympathetically now than he did. It turns out that the blogger was not as unfamiliar with Old School



Broken Toys is a collection by David M. ...
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the

thinking as he let on in his blog. But, you know how it is when you have a column to write – you pick a point of view that may not be wholly honest and ham it up for the reader. Once he saw where I was coming from, he softened his stance considerably. I think he still thinks you are a bit dicey though – perhaps I didn't argue quite as strenuously on your behalf as I did for myself and for fandom as a whole.

See... there I did it... I should have said "SF fandom as a whole," or maybe "Old School SF Fandom." Not only are old habits hard to break, being politically correct is too much of a mouthful to be natural.

Lloyd Penney

I've had to set my contributions here to ever three issues now, it's the only way to keep caught up. It may get worse...tomorrow, I start a new job with a publishing company just steps north of Toronto, and I will be their senior copy editor. With some luck and prayers, this will be the end of my job hunting for a long time to come. So, on my last day of freedom before the job starts, I am getting caught up in my writing, and here is a loc on issues 20, 21 and 22 of fanstuff.

20...I can't say I've really had writers' block myself, but then, I haven't had the writing deadlines you've had over the years. David Williams' article on the history of fandom shows that while there is much about fandom that is apparent to us, because we discuss it much, others aren't aware of those much things, and it's really no fault of theirs. I have talked to many local friends about fanzines, and while they are now aware of them, they really have no interest in them. Fandom will continue to change its interests and modes of expression, whether we like it or not.

Chris Garcia's mention of Something Like a Dribble of Ink by Aiden Moher...I don't read that blog, but it may be indicative of our future. It discusses SF without the idea of fandom, and I expect the fandom we know will come to that. I still think there is merit in the idea of many fans being passive consumer, but I will fine-tune that idea to say that enjoying SF as a group is what created fandom, being able to share the experience with others, and today, the enjoyment of SF, in whatever format you care to name, has become a solitary experience, not to be shared at all, and no group activity like fandom will come from that. With this in mind, I wonder if social media might be fandom's salvation as it organizes groups of people in clubs and other organizations? Provide three examples and discuss...

21...I am pleased to say that I've been enjoying your fanzines since Folly, and I have tried my best to contribute with comments designed to help discuss, and to inform and perhaps leave a smile or two. The past should be honoured, the present dealt with, and the future speculated upon with wonder and doubt, and we are trying our best here to not feel so rooted in the past that we can't derive any pleasure from the present. That's why steampunk caught our eye...we are also costumers from a ways back, and we participated in many Worldcon masquerades in the 80s. Also, a Canadian-made detective programme, Murdoch Mysteries, is gaining a sizable audience, not only in Canada, but in the UK, Australia and in many European countries, and through the help of Facebook, is developing a dedicated fandom of its own.

Taral's essay made me smile. I am pleased to receive any fanzines. If they are paper or electron, don't care, they are more a function of what you want to spend or can afford. Money shouldn't prevent you from pubbing your ish. Some will say that the right computer or software can be expensive, but most of us have the requisite software, and there's sufficient freeware out there, and if nothing else, Word can help to produce a decent document. I will take a zine, no matter its format, I can handle them all. Paper is nice, but I do understand.

22...Our common love of science fiction, and all the products that have come out the idea and genre of SF, bring us together for fanzines and other ways we mingle virtually. Still, we get to choose what part of SF we like. There's so much to choose from, and I freely admit that not everything within the category SF turns my crank. I return to my old tried and true smorgasbord model. My favorite fannish pro is Rob Sawyer. Rob may travel the globe and SF writer and futurist, but when he can, he does come to our fannish pubnights when he can, and I think that if he had the time, he'd produce a fanzine. He and his wife Carolyn worked on conventions and clubs in Toronto for a while.

As I whip up such a letter as this, I have to keep glancing at the clock. I am trying to get the most out of this last day before work begins again. So, I will take this opportunity say thank you, and I hope I will be able to contribute some more in the locol, and a little sooner this time, I hope.

David B. Williams

"Is this still science fiction fandom?" It is if we want it to be. In the current *Drink Tank* (#326) Chris Barkley laments that the World SF Convention pulls only 5,000 attendees compared to ComicCon or DragonDon.

More To Terry Kemp More on Phillips vs. Wood About Fanzine Reviews

You read 57 installments of "The Club House" in rapid succession? I don't think your experience would be like someone who reads one a month.

I agree that Rog Phillips' sunshine barrage would be over the top, taken in a single gulp.

Also bear in mind that "The Club House" is primarily aimed at non-fans who are curious about Fandom. The column wouldn't be very exciting to Ed Wood (or you or me, today), but I'll bet it was exciting to someone who wanted to know more about Fandom.

To Taral Wayne Oldpharts Never Fade Away, Their Essence Lingers

If the Old Guard acts like that, the decline and demise of our brand of Fandom is virtually assured.

I'd worry more about this if fanhistory didn't demonstrate Trufandom's ability to develop, evolve and change.

Trufandom has preserved so much of its essence by continuing to adapt to changing conditions, not by attempting to make time stand still.

Trufandom is hardly at death's door. It is replenishing its ranks with somewhat younger fans, and activity, with a boost from the Internet, is at one of its peaks. Sadly, some Trufans waste their energy fighting against change. Trufandom continues to change, because most of us are reasonably flexible. Fans who balk at changes that have already happened only make the transition more painful and more difficult.

Some otherwise fine fans have made themselves look very bad in the last few years by discriminating against digital fanzines and denigrating their editors. I fear we have not yet seen the end of that shabby behavior. (As all know, editors of digital fanzines are Living Saints whose farts smell like fresh-cut roses.)

It's a shame. These are good fans and it's hard to blame them for their unconscious resistance to getting nudged out of their comfort zones. Change is frightening, but it's also inevitable

**To Lloyd Penney
Congratulations on the New Job**

You sound very enthusiastic about your new position as senior copy editor. I hope it proves to be everything you hope it will be.

I'm sure that all faneds, including me, realize that work-ac comes before fanac. You've spent years as a mainstay of fanzine letter columns, so I'm certain that Trufans will be patient while you settle into your new situation.

**To David B. Williams
"So what?" Indeed!**

I'd give you a round of applause, but it's hard to clap and type at the same time. The belief that bigger is better is one of the things that separates Con Fandom from Trufandom.

Sometimes, this lust for bigness for its own sake gets pretty silly. I've observed regional cons make elaborate plans to entice gamers, even though they readily conceded that they would do nothing but game and leave as soon as the prize tournaments ended. That not only doesn't do a thing for the con except boost attendance, while it largely denies genuine fans the chance for a little friendly gaming.

**More to David B. Williams
First-Person Fanwriting
And Pseudo-Expert Articles**

I've always considered first-person fanwriting part of fannishness, but **fan-stuff** carries little or no material that isn't about Fandom. I might make an exception in the future, if sufficiently tempted, but I would *be* an exception.

I'm automatically suspicious, though not dismissive, of material in fanzines that is not about science fiction, Fandom or the writer's personal experience. Many Trufans have expertise in Mundane fields, but too many who don't are eager to pretend to expertise.

A recent e-list thread concerned the "dumbing down" of US foreign policy. That's a good venue for swapping opinions.

In a fanzine, I would rather read an article about the "dumbing down" of Fandom.

I think my loc to *Drink Tank* will say, "So what?" The World SF Convention is the world science fiction convention, and if SF only draws 5,000 attendees to its annual meeting, that's plenty. What's important isn't the total attendance but the purpose of the event.

Literary SF is now a minor element in the total spectrum of media, comics, and gaming fandoms (Mass Fandom). But lit-SF is still important and well worth celebrating. There is absolutely no reason for the SF Worldcon to compete with ComicCon or DragonCon for attendance. This isn't a popularity contest.

Attendance isn't the purpose of the SF Worldcon. We don't judge an SF novel by its page count. It's the content that matters. I don't begrudge the comics, media, gaming, or costuming fandoms their success. If they enjoy that sort of thing, I wish them well. But please, don't try to pull literary SF and its fandom (the original fandom) into your orbit.

"I haven't referred to our subculture ('Us,' as Robert Lichtman and David B. Williams have termed it) as 'Science Fiction Fandom' in a very long time." That's because you shouldn't have to. You have been writing within SF Fandom and the "SF" can be taken for granted. Fandom is fandom. It's the newer, specialized fandoms that ought to add a label to define themselves.

"It's [SF Fandom] still an accurate name for Mass Fandom." I disagree. First, Mass Fandom may actually be dominated by fantasy, not SF. Someone should do a survey. But even within our literary realm, the number of fantasy novels may now equal or exceed the number of SF novels published each year. If not in volumes, then probably in word count.

It also appears that comics and gaming are dominated by fantasy themes (I count most of the superheroes as fantasy figures; Batman is one of the few [the only?] who depends on technology rather than super powers).

Except for a few legitimate SF movies, Mass Fandom uses a lot of themes drawn from science fiction, but the actual SF content is minimal. Mass Fandom draws on the fantastic, not the sfnal.

"The variety of material in fanzines (and allied media) *within the context of Fandom* is remarkable." That's certainly true. It's not something I celebrate. I am one of those retro fans who thinks that all fanzine content should relate to SF or fandom.

This isn't a serious doctrine of mine, I know that such a blessed state is impossible. But I do skip a lot of fanzine content that's not about SF or fandom. That stuff is simply Amateur Journalism – the kind of content that the ajay enthusiasts put in their little magazines.

Consider the new issue of *Challenger* (#35), organized around a health and health-care theme. This is automatically guaranteed to produce content that has nothing to do with SF or fandom, except that the contributors are fans. There's nothing wrong with this, except that it makes this issue of *Challenger* an ajay publication, not a fanzine. (I have to salute Bill Wright, who contributed a short article on James White's Sector General novels – good save, Bill!)

John Purcell has announced that the next issue of *Askance* will have a theme of personal "horror stories." I imagine that some of the content will not be related to SF and fandom. But look for my contribution, titled "Heat."

While the subject, the weather, could have resulted in a purely ajay article, I have carefully "fanitized" it with lots of references to SF and fan situations. I am proud to say that of the approximately 20 fanzine pieces I have published or are now in press, every one is related to SF or fandom.

By my definition, most of our fanzines are hybrids, part SF and fandom-related content, part ajay content. That's why I appreciate *Fanstuff* so much. I know it will be dealing with fan-related topics.

"Literature is based on thought, while movies are primarily about action." Not quite. Movies are a *visual* medium. For that reason, the idea content is often neglected. It doesn't have to be so. But in the absence of idea content, or in the producers' and directors' lack of confidence in idea content, action is usually substituted. Since action movies make so much money, there's little incentive (or courage) to change.

At last, Robert Lichtman and I agree! He wrote, "I would guess that even though those historians don't use the term [Transitions] there *were* periods between the named eras in which vestiges and practices of the earlier one were still in use before they phased out altogether in favor of the new and improved."

I wrote, "Historians of the Overworld talk about a Bronze Age and an Iron Age. There certainly was a transition period between these two Ages." So, we are in perfect concord about the existence of Transitions. We disagree on whether these Transitions should be defined and labeled. I say we can take them for granted. There are *always* transitions.

Robert Lichtman

While I'm sticking resolutely with "Us" as a way of referring to...well, we fans of the stripe we all recognize and acknowledge, and lumped under whatever your term-of-the-week for us might be, I nonetheless do think of our exponentially expanding subculture as Science Fiction Fandom (though usually without the capital letters) and that's what I call it when the rare occa-

sion arises that I find myself explaining it to non-fans. But of course, as you write, “Liking SF is no longer an act of rebellion; it’s just going along with what’s popular.” So explaining fandom is less of a leap for the explainee than it used to be. Everyone knows Stars Trek and Wars, and the more advanced are familiar with *2001: A Space Odyssey*.

(A little sidebar here: I’ve long disliked the term “mundanes” to describe those who are not-U.S. It seems both disrespectful and, in these latter days when SF has expanded to nearly encompass, if not yet overwhelm, mass culture, it actually could be said that much of Mass Fandom is made up of “mundanes.” Wait, what!?)

As far as fanzines are concerned, I’ve always liked the fannish ones the most—having had early exposure to them when I “joined” fandom after sending off sticky quarters from the reviews in Robert Bloch’s “Fandora’s Box” (among the first handful were *A Bas*, *Grue* and *Oop-sla!*)—but I treasure my complete run of Redd Boggs’s mostly sercon *Skyhook* (which I’ve even entirely read) and my extensive collection of Bruce Gillespie’s *SF Commentary* (can’t make the same claim here).

And these days I read more stuff *about* science fiction than the stuff itself. Funny how that works.

Like you in the “Fen Den” sidebar, I also began as a media fan. My first exposure to SF that I can remember was when I was seven years old and freshly moved to Los Angeles. It was the “Space Patrol” radio show. Although there was also a TV show, at that point my parents didn’t own a television set and I was an avid listener to all types of dramatic and comedic radio—as I think we’ve discussed at times over the years with our mutual love of “The Great Gildersleeve” and others. Before that I might have seen and read Buck Rogers and/or Flash Gordon comic strips in the newspaper, but I’m not sure.

I’m coming to this LoC late and haven’t the time to read “The Eternal Quadrangle,” but I could tell it was a more fantastical type of faan fiction than your usual offerings because in skimming it (looking for my name, natch!) I ran across “Jeff picked out two issues of *Askance* and an early *Banana Wings*.” Since the former is an electronic zine, finding print copies of it at a table in the huckster room is definitely fantasy.

In your sidebar to David B. Williams, “Response to Numbered Fandoms,” you express what’s probably yet another fantasy: “We Slaves of Fanhistorical Truth must have faith. We must cling to the hope that Ted White, Robert Silverberg and Andy Hooper are even now fulminating about our theories and will soon write to enlighten us.” I wouldn’t hold my breath on that! I think their response might be similar to my own, as David puts it, “disinterest.” Not that I’m not a “sophisticated connoisseurs” (like you and David), but that to me Speer et al’s previous exposition on the subject works just fine. The Epoch theory is an interesting new wrinkle, but like symplfyd splng I wonder if it will survive in the long run. I think I should go reread (as a personal booster shot) Speer’s *Up To Now* (and the relevant entries in the first *Fancylopedia*) and Agberg’s “Last and First Fans” (in *Quandry* #25). For those who lack these fanzines (though *Up to Now* is available via efanazines), rich brown’s synthesis is easily accessed:

http://www.fanac.org/Fannish_Reference_Works/Fan_terms/Fan_terms-06.html#017

Thanks to Rob Jackson for ignoring the possibility of (and surviving) Weil’s Disease and digging into that trove of “Seventies fannish correspondence” and coming up with that wonderful cartoon of Arnie as one of the “Famous Fans of Yesteryear.” At the time it was done—in the late ‘70s, Rob opines—it was actually true!

Chris Garcia writes, of “Rob Hansen’s gonna be at CorFlu,” that it’s “yet another reason I’ll be so bummed to not be there!” Not to put too fine a point on it, Chris, but... WTF?

Jay Kinney’s list of Departed Corflu Guests overlaps with two of mine: Redd Boggs and Dick Ellington (he adds Pat, a good move). I’m looking forward to your eventual compilation, Arnie.

Terry Kemp’s poem was fun, as was your sidebar rejoinder.

To Rob Hansen you write, “You may’ve missed Robert Lichtman’s revelation in an early issue that I’d published a different fanzine called *Fanstuff* shortly after the turn of the century.” That incarnation had only two F’s in its name, one at each end. *Totally different!*

In your sidebar to me about Fourth Fandom, you express doubt over Bob Silverberg’s postulating that “a prozine letter column was the focal point of fandom.” In rich brown’s “Fan Terms” article linked above, he specifically says it was the lettercols in *Thrilling Wonder Stories*, *Startling Stories* and *Planet Stories*. But like you, he also suggests that “For those who need a fanzine focal point, Joe Kennedy’s *Vampire* has been suggested and found agreement among fanhistorians; it was clearly the ‘place to be’ and, although a quarterly, it published year-books in 1944 and 1945 that doled out the most meaningful egoboo – plus, of course, Kennedy

To Robert Lichtman Is ‘Mundane’ A Slur?

I don’t intend “mundane” or “Mundania” to be taken pejoratively, but merely as a relief for me (and the readers” from repetition of “mainstream society” in articles in which the discussion touches on differences between fans and non fans. Actually, I’ve been trying to use “non-fan” to refer to people who are not part of Fandom.

More to Robert Lichtman To Stf or Not to Stf

Don’t you think that mention of “science fiction” could have a negative or positive effect on a potential fan, depending on factors like demographics?

I do.

An older person whose attitude toward SF was formed a long time ago and who “sort of” likes SF might be attracted. A younger person who feels that science fiction is yesterday’s papers may have the opposite feeling.

Most of the under-40 potential fans I’ve encountered in recent years incline to wariness about getting trapped into writing about SF. With them, I’ve emphasized the freedom of subject in fanzines.

The result is that we’ve gained several very good and active fans.

Still More to Robert Lichtman Semper Space Patrol!

What a pity you didn’t have TV, because the first few seasons of “Space Patrol” were only viewable on the West Coast. It was only after it was established that it went national and added the radio show.

I have an odd simi-connection to the series. My cousins Abie and Moe owned a succession of small record companies, in addition to numerous other ventures. One of them issues an extended-play 45 RPM record with two specially written adventures with the series’ regular cast.

One recounted the origin of the Space Patrol. The other featured Buzz Corley’s first clash with Prince Bacaradi, the Black Falcon. I sometimes wish I had a turntable.

Cover Essay
Why I Publish
Fanzines

Arnie/1

Fen Den:
The Challenge
Of fanstuff

Arnie/2

Pick Your All-Time
Corflu Guest List

Arnie/3

Faan Fiction
The Eternal
Quadrangle
Part 2

Arnie/4

loccer room
YOU & me/8

Fanews
Arnie/16

was a BNF among the more active fans in those lettercolumns.” He has it wrong about when the yearbooks were published. They were *The 1945-46 Fantasy Review* and *The 1946-47 Fantasy Review* and were published in 1946 and 1947, respectively, and were 48 and 80 pages. Redd Boggs followed up with the *1948 Fantasy Annual*, a whopping 121 pages, which he published in 1949.

To *Vampire* I would also cite the Burbee-edited issues of *Shangri-L’Affaires* as another focal point fanzine of the period. Though a clubzine, it attracted a large circle of devoted readers and published some really excellent material.

fanews

SNAPS Set for Revival

Laurraine Tutihasi (laurraine@mac.com) has scheduled the first eMailing of the resurrected SNAPS for October 15. Her efforts, plus a rule limiting contributions to 30 pages, have lured most of the members back for the relaunch.

If you’d like more information about SNAPS, Laurraine will be glad to provide it.

See Two Vegrants on Television!

Jennifer Grutzmacher and Jason Walker, recent additions to the Vegrants, have both taped episodes of a new reality show on the Food Network. Here’s what Jenn had to say:

“I’ve asked the Producer of the show, and was told that the episodes I am in are most likely episodes 8-10 of the new season series which begins October 19th. Evidently, they cannot give me a definitive date for which shows I am in, as the shows first go through a series of edits before they air. And, they shoot so many at a time (most of the new season was shot over a 2 week time frame), so they have about 20 episodes to sift through before they go to the network. The best I can come up with is that I am appearing in the new season episodes, and the new season begins October 19th. The shows that I was in, I played the role of the lead character’s wife, and in the second program, I played the female lead character’s best girlfriend. The restaurants I was filmed at were *Capo’s Italian restaurant* (a modern version of a Las Vegas Speakeasy), and *Rhythm Kitchen restaurant* (a Creole/Cajun style eatery). The program appears on the Food Network.”

Jason did his episode last Saturday. More details on that one as well, as soon as I get them.

Pneumonia Strikes Twice in Vegas!

Two members of the Vegrants are recovering from severe bouts of pneumonia. Sufferers were Don Miller and Harry Simon. The latter spent 10 days in the hospital.

Joyce and I have been on the sick list for about a week, which I hope explains the tardiness of this issue. **Fanstuff #24** will reach you on October 13-14.

The two star patients, by coincidence, are at the opposite ends of Vegas Fandom’s longevity spectrum. Don’s involvement with local Fandom goes back farther than any other currently active Vegas fan, while Harry is the newest member of the Vegrants.

See You ll Next Weekend!

Meanwhile — Keep fanning! — Arnie

fanstuff #23, October 8, 2012, is a frequent fanzine from Arnie Katz(crossfire4@cox.net).

It’s available at efanzines.com, thanks to kindly Mr. Burns. Published: 10/8/12

Cover illustration: Alan White

Reporters this issue: Joyce Katz, Ruth Judkowitz, Jenn Grutzmacher, Laurraine Tutihasi and me.