

fanstuff

Touching the Elbow of Fandom

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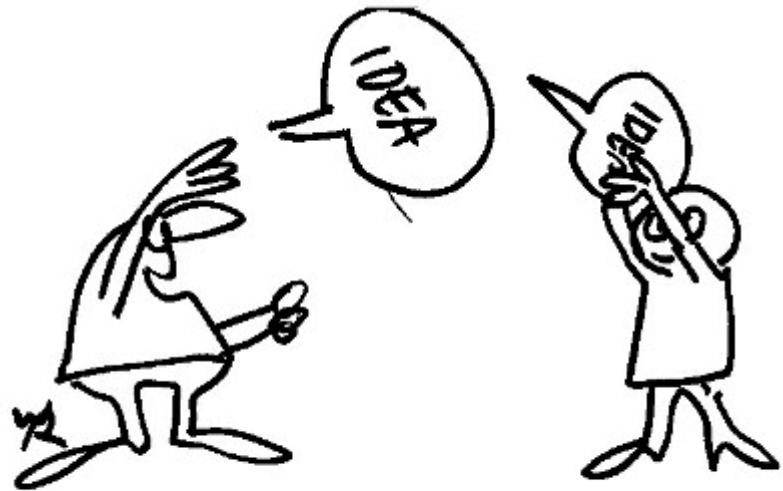
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Tossing Around Ideas

Fannish Eras: An Outline of Our FANHISTORY

The Numbered Fandoms Theory of Fannish History has inspired more analysis and writing about the history of Fandom than any other single concept.

The Numbered Fandoms theory is a form of fannish folk art. It evolved over the last 66 years. Many keen fannish minds have refined

Continued on page 2_

The Fanhistory of This Fanhistorical Theory

The origin of this fanhistorical theory is Jack Speer's Numbered Fandoms Theory of Fanhistory. Jack introduced his scheme for organizing the chronological history of Fandom in his 1946 *Fancylopedia*.

He wanted to create a skeleton for an easily remembered outline of the history of Fandom. Jack Speer kept it simple and understandable. Fans found the theory entertaining and, to a degree, useful. Fandom's answer to the Cabala has remained a source of interest, debate and outright argument for the last 66 years.

Robert Silverberg's 1952 article revised and extended Speer's Numbered Fandoms Theory's. That was just the first of many such attempts to update and improve on Speer and Silverberg's pioneering work. Among noted fanhistorians who addressed the subject were Ted White, rich brown and me.

The subsequent essays improve the Numbered Fandoms Theory in many ways. Unfortunately, these efforts also perpetuated some mistakes and introduced a few others.

In more recent times, both David B. Williams and I have taken a different tack and tried to overhaul the Numbered Fandoms Theory.

David B. Williams' **fanstuff** article, "What Number Fandom Is This, Anyway?" has encouraged me to write an even more radical reformulation. It's so radical, in fact, that "Numbered Fandoms Theory" is no longer accurate.

"The Chronological Fanhistory of Trufandom" is based on a reworked version of the Numbered Fandoms Theory that I call, for want of a better name, "The Focal Point Eras Theory of Trufandom's Fanhistory."

This is a theory, one of many approaches to fanhistorical analysis. (I've published two others.) Feel free to modify or augment it — or stick with a different formulation of "The Numbered Fandoms Theory" or come up with an utterly different method of fanhistorical analysis.

And down the line, I expect fans to propose ways to improve this one.

Jack Speer's 1946 formulation and I have no doubt that their work has greatly enriched the original concept.

There has been some good scholarship, good analysis and good writing, but there were also plenty of false steps along the way. Many outstanding fans have committed ghastly errors and perpetuated others' mistakes. (I, too, have made such blunders in the course of searching for Fanhistorical Truth.)

Now I sense, as I write this essay, that the Numbered Fandoms Theory is coming to the end of its run. The result of all that work by all those fans is that the fanhistorical essay can no longer be properly described as the Numbered Fandoms Theory.

I was tempted to start this article with something like, "I have come to praise the Numbered Fandoms Theory — and to bury it." That would've been inaccurate, because six fans could write Numbered Fandoms articles tomorrow, ignoring all or most recent revisions. My opinion is that work on the classic Numbered Fandoms Theory has reached the point of diminishing returns, but it *is* just my opinion. The Fannish Eras Theory of Trufandom's Fanhistory must weather the scrutiny of fans, but whether or not it proves useful, I don't plan to revisit Numbered Fandoms, after the discussion in **fanstuff** runs its course.

The Pioneer Era (1928-1934)

Forry Ackerman's letter to Jack Darrow, pursuing a debate that had worn out its welcome in the *Amazing Stories* letter column, forged the first link in Fandom's human network. That is often cited as the seed from which Fandom sprang. There are other possible starting points, including:

- Little magazines like *The Tattler* and *Spectator*, aimed at the genteel element that frequented chocolate shops in the early 19th Century
- The formation of the National Amateur Press Association, the first organization of its type, in 1876

Acknowledgements & Egoboo

I didn't get to this point in my fanhistorical delvings without a lot of help. Acknowledgements must be stated and egoboo showered upon my worthy predecessors.

My Fannish Eras Theory of Trufandom's Fanhistory, my analysis and this essay couldn't exist were it not for the work of Jack Speer, Robert Silverberg, Ted White, rich brown and David B. Williams. As a beneficiary of their combined effort, I'm grateful for their contributions and I like the solid foundation they built.

I hope my fanhistorical ruminations have made good use of their trail-blazing work.

Where We Went Wrong

A fanhistorian analyzes and interprets facts to increase our understanding of our subculture's past. It would be unmitigated *hubris* for me to claim that my interpretation of facts is better than someone else's. That's especially true when that "someone else" is an all-time great BNF.

I have no interest in pointing an accusing figure at fellow fanhistorians for alleged past mistakes. Fandom will judge the worth of *all* fanhistorical theories and interpretations.

As amateur historians, lack of training makes us susceptible to mistakes in methodology and approach. There's one that can't be ignored, because it has repeatedly distorted fanhistorical interpretation.

Again and again, fans have made the mistake of applying a fanhistorical theory to current events. It's impossible to analyze the present and recent past without objectivity and perspective.

I'd advise waiting a decade or so. If the interpretation is valid, it'll still be true in 10 years. If it's a poor interpretation, that will give it time to disprove itself. So, with apologies, here are some examples:

- The first Numbered Fandoms article, written in 1946, mistook a brief mid-war lull as the end of an Era.
- A 1952 article erroneously identified the focal point of Fandom as a prozine letter column.
- The same piece inspired Peter Vorzimmer to proclaim his neofan clique "7th Fandom."
- The *Fancyclopedia II* entry for "Numbered Fandoms" incorporates a lot of those errors.

It should be a warning to all fanhistorians that we need patience as well as perceptiveness.

- The popularity of Jules Verne and HG Wells, which encouraged writers and publishers to produce more speculative fiction.
- Hugo Gernsback's efforts, around the time of World War I, to turn Scientification into a recognizable, and thus marketable, genre.
- The debut of *Weird Tales* in the early 1920's (or *Thrill Book* in the teens).
- The Lovecraft Circle, a 1920's correspondence group, had similarities to Fandom. Its small size, restricted access and professional writing focus are arguments against it as the beginning of our Fandom. Most of its members gravitated to Fandom.

Scope and Applicability Of the Fannish Eras Theory Of Trufandom's Fanhistory

Ted White gets deserved credit for pointing out, in the mid 1970's, that changes in Fandom had rendered the Numbered Fandoms Theory ineffective. Ted asserted that the fragmentation of Fandom made it impossible for any fanzine to become the focal point. That, in turn, meant that All Fandom couldn't reach a consensus, known in the Numbered Fandoms Theory as a "Fandom."

I agree with Ted. There's no way the structure Jack Speer created in 1946 can be applied to Mass Fandom in 2012. If we want a system that charts the history of Fandom, Numbered Fandoms runs out of gas around the mid 1970's.

Yet the verdict may prove hasty if we view fanhistory from a different perspective. The same theory that became obsolete in a Mass Fandom context ought to work well *if we confine its scope to the subculture known as Fanzine Fandom-Core Fandom-Trufandom.*

A fanzine still can become the focal point, but only within our Special Fandom. And Trufandom, though larger than Fandom was when Speer published his theory, it is still reasonably homogenous and compact enough to periodically arrive at a consensus.

The Fannish Eras Theory and the Numbered Fandoms Theory from which it sprang can provide a structure for the study of the fanhistory of Trufandom as long as we don't extend its scope to areas of Fandom on which it obviously doesn't apply.

It is entirely possible that a further adjustment of scope will be needed a few years from now. Mass Fandom has sprouted a second, somewhat retrograde fanzine field. There's contact with our subculture. But there is a distinct separation. Too. If that second fanzine field prospers, fanhistorians will have to reset the scope to include only our subculture.

If Tee Cochran's Theory of Reintegration holds, that could also require some rethinking. If our subculture elaborates and then experiences the kind of growth that created Mass Fandom, the scope and applicability of the Fannish Eras Theory would have to be redefined as well/

Notes on Eras and Dates

Establishing where one fanhistorical Era ends and the next begins isn't like slicing hunks off a kosher salami. The boundary between one Era and another is simply not that clear cut.

They overlap until the old Era fades and the new one rises to a level of consensus. And, it's important to remember, fanhistory doesn't chart the activities of individuals. Some fans are scarcely affected by a change in Eras.

The dates I've given for each Fannish Era are, of course, approximate — and open to discussion and revision. They represent the period during which that Era's consensus held sway. The gaps in dates between Eras identify Transitions.

Some Handy Definitions

The fanhistorical outline for Trufandom's fanhistory uses three specialized terms. Jack Speer coined all three when he introduced the Numbered Fandoms Theory. I've changed one term and redefined the other two in line with the fanhistorical theories that underline "A Chronological Fanhistory of Trufandom."

A **Fannish Era** is similar to what Speer called a "Fandom." It is a stable period of variable length during which the majority of active Trufans have reached a general agreement, a consensus, about the subculture.

Transitions occur when overlapping Eras prevent a consensus. The Transition are not numbered, almost halving the complexity.

A **Focal Point Fanzine** is the embodiment of its Era, a rallying point for the attention, and contributions, of the Era's prominent active fans.

The Focal Point Fanzine isn't necessarily the best fanzine published at the time. It's the one that is central to current activity, the one that is indispensable to most, if not all, of the most active fans.

Most of the great fanzines did not play the role of focal point fanzine. The best fanzines are often bimonthly, quarterly or even less frequent, while a focal point fanzine is likely to appear monthly or even more frequently.

Many aspects of Fandom trace back to The Pioneering Era. The first fanzine (*The Comet*, edited by Ray Palmer), local clubs (Scienceers) and a prozine-sponsored national fan organization (The Science Fiction League) all came into existence during those formative years.

The Printed Fanzine Era

Focal Point: Fantasy Magazine Era (1934-1937)

Hand-typeset, lithographed fanzines devoted primarily to discussion of science fiction and material about the professionals. The printed fanzines often featured non-fiction by well-known science fiction writers and the editors tried to develop a subscriber base large enough to support a semi-prozine. *Fantasy Magazine*, edited by Julius Schwartz and Mort Weissinger, led the small, high-quality field.

The semi-pro dream died when Conrad Rupert had to give up typesetting most of those printed fanzines at bargain rates. The Great Extinction emptied the fanzine field practically over night.

The Hectograph Era

Focal Point: The Science Fiction Fan (Oct. 1937-July, 1939)

Younger fans used the cheap hectograph to fill the fanzine vacuum. These fans were brash, boisterous and a lot less stuffy. The hecto had a practical limit of 50 copies, which eliminated most of the pros and the idea of funding a fanzine through subscriptions. Pretentiousness and pseudo-pro posturing were also casualties.

Denver's Olin F. Wiggins' *Science Fiction Fan* could never be confused with *Fantasy Magazine*, but it appeared regularly and had an intelligence and competence that set it a little apart from the more juvenile fanzines.

A more compact Fandom, with an emphasis on writing strong opinions, increased interest in Fandom itself and a huge surplus of teenaged testosterone added up to the most contentious Era in fanhistory.

Factions led by Sam Moskowitz and Donald Wolheim squared off in a protracted battle over two issues: whether or not Fandoms should have a Purpose and which faction would control the conventions.

Things came to a head at NyCon, the first world science fiction convention. The con barred Wolheim and friends at the door, fans reacted indignantly and Fandom turned away from the super-heated, often nasty, contentiousness.

Fandom also made great strides during this Era. The first World SF Convention and Fandom's first amateur press association, FAPA, date from this period.

The Wartime Era

Focal Point: Spaceways; then Vampire (Sept. 1940-Sept. 1946)

Harry Warner's "no controversy" policy for *Spaceways* put it at the top of the fanzine field. Fans who weren't part of the Moskowitz or Wol-

heim factions didn't care about the endless feud and they had had enough of the incessant mud-slinging. The Era's mantra was: Let's not fight. World War II made fans yearn for peace in their hobby.

Spaceways was the first big-time fanzine to employ mimeography, the copying system that dominated fanzines for the next half-century.

Fandom matured a bit and, as exemplified by FAPA's Braintrusters, preferred intelligent and reasonable discussion to the vicious sniping of the late 1930's. Braintruster Louis Russell Chauvenet coined the word "fanzine" in 1940 to replace "fan mag."

After a brief lull in fanac caused by the disruptions of war, an influx of new fans led the recovery. The "no controversy" rule died with *Spaceways*, but the newcomers were easy-going and fun-loving, mixing humor with the more serious material.

Joe Kennedy dominated this era more thoroughly than any fan before or since. He virtually swept the annual fan polls until he excluded himself from the balloting.

Charles Burbee and Francis Towner Laney revolutionized fanwriting. Insurgency valued realism, candor and truth and dismissed a lot of earlier writing about Fandom as naïve and phony.

The Era climaxed with the 1946 Pacificon, the first postwar World SF Convention. The plan to introduce a national fan organization, The Foundation, was aborted at Pacificon .

The Goshwow Era

Focal Point: *Spacewarp*

(Sept. 1947 – mid 1950)

Many of the young letterhacks who appeared in the back pages of *Startling Stories* and *Planet Stories* in the mid 1940's soon found Fandom. SF boomed after the Atom Bomb seemed to confirm it as predictive literature and Fandom also lured some of these new, young readers..

Fandom abruptly got younger, more stfnal and sillier. Lashed by Laney's *Ah, Sweet Idiocy!* and embarrassed by The Shaver Mystery, fans of this era liked to talk about science fiction, but they were also a little wild and definitely fun-loving.

The Spectator Amateur Press Society (SAPS) reflected widespread changes in fannish attitudes. FAPA had a big roster and a multi-page constitution. SAPS was smaller and more intimate and ran under one rule: "Alpaugh Is God."

The Goshwow Era ended with the suddenness of a Guillotine. The US Army sent Sgt. Art Rapp to Korea. Burbee and Laney produced two "Insurgent Issues" of *Spacewarp*. They were great fanzines, but they also served to tell fans that Rapp's monthly had ended its run as focal point. — Arnie

Flagging Some of the Changes

This is the first presentation of The Fannish Eras Theory of Trufandom's Fanhistory. Despite this, it has an undeniable kinship to the Numbered Fandoms Theory. I wouldn't have done this piece, and its sidebars, without the stimulus of David B. Williams' excellent "What Fandom Is This, Anyway?" It was only when I finished the main section of the essay that I realized it had become a new theory.

In that light, let me review some of the important changes incorporated into Fannish Eras that make it significantly different than Numbered Fandoms:

- **Eras are named, not numbered.** The names suggest the Era, making them easier to remember.
- **Transitions are no longer numbered.** It seems wrong to name transitions and make sweeping statements about them when the definition of a Transition was that it did not have a consensus. The need to identify Transitions distorted the segmentation of the Eras.
- **Replaced the confusing term "Fandom" with "Era."** This ought to reduce confusion a little.
- **Adjusted segmentation of Eras between NyCon and Pacificon.** It's a big change from Numbered Fandoms, but that isn't an argument against it.

Please bear in mind that we're discussing the fanhistory of our subculture, not the activities of individuals or even cliques.

Anything that we can, or could, discuss in **fanstuff** on this topic has no effect on any individual fan's beliefs and fanac. (AK)

End of Part One

I'll continue the parade of Fannish Eras next issue. You don't have to hold off your comments. I'm looking forward to comments about the Theory as well as specific interpretations.

Let's, as the cover cartoon says, toss around some ideas.

DEGLER

Fandom Through The Looking Glass



By
Arnie
Katz

More than sixty years after he ceased active participation in Fandom, controversy clings to Claude Degler like his legendary body odor.

Fandom reached a near-unanimous opinion about The Cosmic One during and shortly after his meteoric actifan career. Yet as fewer and fewer fans have personal memories of him, revisionist fanhistorians now feel free to reinterpret him.

Surprisingly, Harry Warner started this trend. He wrote a solid account of Claude Degler in his “All Our Yesterdays” column in *Quip*, but the chapter about him in the book *All Our Yesterdays* compromises his reputation as a fanhistorian. This spineless essay cast Claude Degler as a brilliant satirist who played a convoluted, six-year-long prank on Fandom.

That strikes me as about as credible as the conspiracy theories about the moon landing or the treasure room beneath the Sphinx’s paw. This essay and my interpretation are based primarily on the writings of his contemporaries, including Speer, Laney and Tucker. It still may be wrong, but at least it fits the known facts.

The person who eventually became known to Fandom as “Claude Degler” was born “Don Rogers” in Poplar Bluff, MO. While still a babe in arms, he was moved to Newcastle, IN.

Like Jesus of Nazareth, not much is known about Claude Degler between his birth and when he started wandering the continent and preaching his bizarre gospel. Similarly, some of the few facts we have may be apocryphal.

He came from a broken home and probably didn’t know his father. During 1936 and 1937, he was an inmate of the Indiana Hospital for the Insane and was released over the doctor’s objections.

Although Degler didn’t introduce The Cosmic Circle until 1943, he found Fandom several years earlier.

He is believed to have attended the 1940 and 1941 worldcons. When the Denvention received a telegram from Martians, Degler spoke passionately in favor of its authenticity. Most fans laughed it off as a joke.

Over the next couple of years, Degler went to a couple of regional cons, dabbled in the Indiana Fantasy Society and worked on a fanzine

called *Infinite*.

Claude Degler may've been a singular fan, but Depression-era North America had legions of rootless young men like him. They wandered the continent in search of something unfindable.

The crucial difference between Degler and the rest is that he could access Fandom's network. He exploited fans, begging and stealing from them whenever he got the chance.

As a fan, Degler may well have been smarter, more imaginative and more alienated than the usual indigent traveler. Those qualities didn't seem to help him much, except to bedevil Fandom.

The story of Claude Degler illustrates the point that fanhistory charts the evolution of a subculture, not the activities of an individual.

He certainly didn't fit The Wartime Era's image of a Proper Fan.

- **Degler was a romantic, not an intellectual.** The lurid adventures he invented for himself and his emotion-driven fanwriting testify to that.
- **Degler was controversial.** *Spaceways* and FAPA's Braintrust were the peaceful face of The Wartime Era, but Claude Degler was its red ass.
- **Degler abused fannish brotherhood.** He seized too much hospitality and often repaid hosts by stealing from them.
- **Degler was childish.** The Wartime Era's fans saw themselves as more mature than the bickering teenagers of The Hectograph Era. Degler was unkempt, irresponsible, a liar and lived in a lurid fantasy world.

Part of the enigma that is Claude Degler is that he can also be seen as a fan very much of his time. Sometimes he functioned as Fandom's carnival mirror, bombarding fans with weirdly distorted versions of some of the Era's most cherished fannish beliefs.

- **Fans discussed the possibility of visitors from other planets. Degler claimed fans *are* from another planet.** He called us 'starbegotten.'
- **Fans liked to think of themselves as smarter and more perceptive than the average person. Degler claimed that fans are a separate, superior species.** Since we were fighting the Nazis at the time, this wasn't an easy sell.
- **The Wartime Era fans favored constructive fannac like organizing clubs. Degler invented countless clubs.** He started fan organizations like Johnny Appleseed planted trees. Sadly, none existed outside

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fen den

The Streak Is Over

— Long Live the Streak!

A consecutive weekly publication streak was far from my mind when I started *Glitter*. I wanted to improve the information flow from Corflu to potential participants, but I envisioned doing a few quick issues and then settling into something like a monthly schedule.

Yet there always seemed to be something I wanted to tell you about regarding Corflu *Glitter*. I'd done a dozen weekly issues almost before I knew it. I got comfortable with the frequency and it stayed weekly.

Fanstuff came from a very different place. Much as I loved entertaining you at Corflu *Glitter*, I'd be lying if I didn't say that the 15 months of preparation were a far less positive experience than co-hosting Coflu Vegas and Corflu Silver.

I'd started to think of fanlife after *Glitter* after the First (and last) An-nish. I gradually came up with the concept and graphics for **fanstuff**.

I decided that the best way to recapture my enthusiasm for Fandom was to do **fanstuff** immediately after I wound up *Glitter*. I didn't want to let long-term fannish despondency take hold.

I began working on **fanstuff #1** about five seconds after I dispatched *Glitter #81*.

I produced one a week for 24 weeks. Circumstances forced me to delay an issue several days. I discovered that, though I didn't lose any ground, I couldn't make up any, either.

A Wednesday release date for **fanstuff** is fairly inconvenient for quite a few of you. It's also awkward for me, because I have more fznning time from Thursday to Sunday than any comparable four-day period.

So rather than continuing to make things more difficult than they have to be, I decided to end the Streak, skip a week and get back to sending out **fanstuff** on the weekends.

Claude's mind.

- **Fans favored the idea of a fan-run national organization.** Degler gave Fandom *The Cosmic Circle* and *Cosmic Circle Commentator*. Even the poor performance of the National Fantasy Fan Federation didn't kill the *idea*. The Cosmic Circle was a phantom to puff up Degler. *Cosmic Circle Commentator* combined illiteracy with illegibility.

Why did Fandom give Claude Degler so much rope?

Some fans recoiled from his antics almost as soon as he began his travels through Fandom to proselytize for the Cosmic Circle.

A 1943 visit to LASFS started well for Degler, who recruited some of the newer fans. Los Angeles fans, led by T. Bruce Yerke, turned against him as they became more familiar with his behavior and his teachings. They ushered him out of town so quickly that he left behind a suitcase. When Francis Towner Laney, newly arrived in LA, was deputized to open the bag, he found many items Degler had stolen from LASFS members.

Many fans who knew Degler only through the incessant propaganda chalked up his wild ravings to neofannish enthusiasm. That excuse grew weaker as Degler's torrent of badly written, smudgy fanzines continued.

It also took awhile for fans to figure out that Degler's adventures, copiously described in *Cosmic Circle Commentator* and his other fanzines, were not real.

Ray Palmer, editor of *Amazing Stories* and *Fantastic Adventures*, hit the ceiling when he saw an issue of *Cosmic Circle Commentator*. He reacted so negatively to Degler's Master Race crap that he turned his back on Fandom!

Then as now, when faced with an irrational fugghead, many fans thought humor was the best weapon.

Accordingly, several fans published satires of *Cosmic Circle Commentator*. Boston fans offered *Trivial Triangle Troubadour*, Francis Towner Laney contributed *Comic Circle Commentator* and James "Doc" Kepner produced *Caustic Square Commentator*. Bob Tucker formed the Cosworms.

Jack Speer, a lawyer and judge, went to Degler's adopted home town and researched Claude Degler's claims. His *Investigation in Newcastle* presents a comprehensive case against Degler. It exposed most of the people, places and events he had written and talked about as a mixture of extreme distortion, delusion and outright fantasy.

Investigation in Newcastle put the nail in the coffin. Degler tried to inch back into Fandom under a couple of different pseudonyms. Lightning didn't strike twice for him and he faded from view. -- Arnie

Now It's Your Turn

What do you think about Claude Degler, his philosophy and Fandom's handling of the situation? Please, share your thoughts.

loccer room

Terry Kemp

To begin: I didn't know that you started out at such a young age. I'll have to pull out my copies of *AS* and see if I can spot your letter to Rog.

I just checked and know that Rog didn't review your fanzine, so you must really mean the letter column (as you say) and not in his column, The Club House. And this applies to Lenny Bailes as well. He didn't get a mention in Rog's column either...too bad! Still a letter, at age sixteen. Nice.

Dick Lupoff: Pop introduced me to Steve Shaw at one of the LAPB events. Nice guy! I was asking him about Noreen, who was a member of the Fanettes with Honey Wood, who would become Rog Phillips' third wife, and if he had any photographs. He told me that his brother Mike has all the photos, but doesn't play well with others and doesn't share. I don't know if this is true, or if you know otherwise. But sharing any photos he has would be something ...well ...wonderful.

Pop tells me that Wollheim was always irascible, even refusing to shake his hand when it became known what business Pop was in. But Pop can tell this story better than I. I get the impression that the phrase "self-important" might just cover his character.

Dick, I'm with you; it was the Golden Age, no question and no doubt about it. The post-WWII era from 1945 until 1965...the Golden Age.

Before that time was the Age of Dinosaurs, after 1965 came the rise of Harlan Ellison and his ilk of fantasists, who managed to transform science fiction away from science into the realm of feelings.

Dick Lupoff

At the moment I'm treating myself to a 1965 Damon Knight anthology called *The Shape of Things*. (Title story is by Ray Bradbury.) What makes this book noteworthy is that all the stories are from *Thrilling Wonder Stories* and *Startling Stories*. Stories are all from the mid- to late-1940s. TWS and SS were published by a company owned by Ned Pines. He also owned Popular Library -- the logo on PopLib books looks a lot like the triangular logo of Pyramid Books, but it's actually a stylized pine tree. Nice visual pun.

The book has been in my house for years if not decades. I only stumbled across it a couple of days ago when I was looking for something else. Typical.

I have a feeling that the authors in the book all got screwed. Probably Pines bought all rights to stories in TWS or SS, and paid Knight a few shekels to pick through back issues and assemble this anthology.

Nonetheless, the stories are all terrific. First story in the book, by Henry Kuttner, was later a *Twilight Zone* episode. For TV they changed a bar to an all-night luncheonette and the bartender to the counterman played by a great character actor, Barney Phillips. Don't know if Serling credited Kuttner, but it's definitely his story. In any case this is an all-star antho with stories by Bradbury, Sturgeon, Kuttner, James Blish, van Vogt, John D. MacDonald, etc.

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 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 Terry Kemp Not Quite So Young

I'm not sure what caused the confusion, but I think I'd better clear up some of the chronology.

Although the Ziff-Davis prozines with Rog Phillips' columns were mid-to-late 1950's, I bought them at backdate magazine stores in 1961-1963.

When mining those columns, the next scheme was to publish a fanzine — remember Lenny Bailes and I had never seen one — and then have me mention it in a letter to *Amazing Stories*. Editor Cele Goldsmith used my letters in *Amazing* and *Fantastic* almost every issue, so chances looked good. We improved the odds by including an article about *Amazing* in *Cursed #1*.

Everything went according to plan. Judi Sephton saw my letter, sent us some fanzines and told us about the one-day Lunacon scheduled for April.

So, I was almost 17 when I found Fandom. Compare that to prodigies like Paul Williams, Jeff Wanshel, Cliff Gould and Robert Lichtman.

**To Dick Lupoff
Now We Get Sercon**

The Shape of Things stirs pleasurable, but hazy memories. I'm pretty sure I read it, but that was over a half-century ago.

The anthologies had some solid advantages for a chronically broke high schooler. The public library had a lot of them and they also introduced me to the work of quite a few authors.

Since you mention him, one was Henry Kuttner. His lighter short stories often seemed to involve a drunken scientist. By noticing stories with a similar element under other bylines, I discovered that Kuttner used many pseudonyms to market his prolific output.

When Lenny and I met fans, one of the very first to bother with us was Mike McInerney. He gave me a copy of his genzine *HKLPLD*. When I asked about the title, Mike told me it was composed of the initials for Henry Kuttner and two of his other pseudonyms. It was an instant connection!

Since I'm being all stfnal and you mentioned *Twilight Zone*, I thought I'd plug the *Twilight Zone* radio show. There are over 100 episodes, many using revised versions of *TZ* scripts. There's generally a fairly well-known actor in each episode and Stacy Keach narrates. You can hear the show on many radio stations and the www.twilightzone.com. You can also buy shows as digital downloads.

**To John Hertz
Winner! Winner! Chicken Dinner!**

Poetry is always welcome here at **fanstuff** (aka The House of Culture) as are communications from my favorite Exile Off Mainframe.

For your artistic efforts, you have won a complete electronic file of the first 25 issues.

**To John DeChancie
Musings on Mailing Lists**

I don't lop friends off the mlg list. Those are the people I most want to see my fanzine. That's not the most efficient attitude for the editor of a digital fanzine, but nothing else feels right.

Remarkable!

And *TWS* and *SS* were regarded as second-line SF magazines. Most early SF anthologies are loaded with material from *Astounding*. Later on *Galaxy* and *F&SF* started making their marks, but they weren't around in the 40s. I've long had a fondness for the lesser pulps, especially *TWS* and *SS*, and I'm delighted with this book. In fact I'd enjoy reissuing it from Surinam Turtle Press, a POD imprint that I control, as a sampler of really good pulp SF that is all too often overlooked. But copyrights would be a nightmare, so I'm not even going to try.

But I'm definitely going to keep enjoying this book.

Anyway, I've been wondering lately if the science fiction of fifty or sixty years ago was really better than what gets published today, or if I'm just seeing these stories through the rose-colored glasses of nostalgia. Based on this Knight antho, I'm inclined toward the former conclusion.

Well, but another factor: these anthologies represent the cream of the crop of the stories that appeared in the pulp magazines. If we applied the same standard to the stuff coming out today -- pick the top one or two stories out of each issue of each magazine or original anthology to create a pool of candidates and then pick through those again for the "best of the best" -- we might come out with something equally good.

Dunno. Waddaya think?

John Hertz

Perhaps you will print this comment on recent developments e.g. in the fan-category Hugos.

I'm strong! I have horns!

China, you call that? Who cares?

Get out of my way!

John DeChancie

Always a pleasure getting one of your zines and still being on your mailing list.

I'm still fanacking here in LA, with LASFS, conventions, and doing at least five apazines a month. I can't muster the time to do a genzine and send it out and therefore garner a rep in the fanzine community, but apas are too much easy fun to give up (though professional commitments are looming on the horizon and I might have to curtail some fanac).

Miss the Vegrants get-togethers. I will get back to Vegas at some point, though, and hope to see you and Joyce then.

Earl Kemp

Arnie, nice issue.

I especially liked Lupoff's WHY IS A FAN? comments and your sidebar. But, FYI, plans have been underway to produce just such a volume for a few months now.

Taral Wayne

Sorry Arnie, but I think you've completely misunderstood my letter. I didn't say bigger was better -- I said we did **not** have to be bigger just because someone else was. SF cons are what they are and should not be under pressure to be anything else. In the ideal world, they don't stick SF panels into the program of Tolkien, furry or mystery cons and we don't need to shove Tolkien, furry or mystery panels into the program of SF cons. Creating humongous monster cons usually takes doing just that, which is exactly why monster cons are **not** better.

Of course, there's a place for monster cons too. If I had a thousand dollars to spend, I'd rather spend it in a dealers room that had toys, models, music, video, dolls, coins, fossils and anything-else-that-might-interest-me rather than just books.

That's probably heresy to many of the readers, but the fact is I have thousands of books already, and have run out of space for them. Getting rid of those I won't read again and have no sentimental attachment to is difficult – I can give them to the Sally Ann, but that's a terrible thing to do with a first edition of R.A. Lafferty or John Sladek, published in 1979 and in near mint condition ... because nobody shopping for slacks or sweaters will want it.

The book stores here pay next to nothing for used books, even when they buy them at all. I suppose the sensible thing would be to take unwanted books to the next fan gathering. For *me* that's probably six months from now. And carrying 40 lbs. of books would be a big problem for me.

The other thing is that I don't read much SF anymore. When the urge rises, I have plenty on my shelves that I still haven't opened.

However, I'm in danger of rewriting my last loc.

Once again David B. Williams steals a march on me, this time his theory of egoboo. I've touched on the subject a couple of times in *Broken Toys*, but not at this length or depth. It seems to me, though, that David doesn't drive his point all the way home. Since egoboo is more than just a motive, it's the actual driving force – the currency if you will – of Old School Fandom, the death of egoboo must mean the death of fandom as we knew it.

I don't mean that hundreds of older fans across the country will sit in front of their keyboards, waiting for email that never comes, and gradually drop from their chairs as starvation of the ego finally overcomes them. It won't be a cause and effect thing. It would be better to say that the end of egoboo will simply coincide with the death of Old School Fandom. One will vanish with the other. It is happening as we watch ... as we wait for that email that never comes.

Of course, they may not call it that, but the people who will be running Mass Fandom will be getting plenty of egoboo. They will call it "authority" and "responsibility" or something that means the same, because their egoboo will consist of how high up they are in hierarchical organizations. It will attract a different sort of fan, too ... just as con running *has* for the last 30 or 40 years. More power to them. But, as I've often said, *that's not my hobby!*

For the record, I publish a fanzine for all of Arnie's aforementioned reasons, but one more as well. I began publishing a fanzine this year because the handful of one-shots I had done got the juices flowing again. The thought had been in my mind for some time to publish a simpler sort of zine on a more frequent basis. I even had a good title. The last genzine I had published had been called *New Toy*, the collection of my old fanwriting for *Corflu 23* had been called *Lost Toys*, so I meant to call the new one *Broken Toys*. I ought to offer a prize to anyone who can come up with another title in the series should I ever need it.

But, the real reason I finally got off my duff was that I was writing far too many articles for the rest of fandom to publish. Obviously, there are many fanzines I don't write for, but they are usually for book reviews, interviews with writers and articles about Steam Punk. Sometimes they are dreadful and I don't want to be associated with them. The other kind of fanzine I don't write for is some other fan's personalzine. "We pause this issue of *A Meara For Observers* to bring you a completely unrelated article by Taral Wayne about crowded streetcars in Toronto – the regular zine will continue at the end of the article. Thank you for your patience."

Also, a great deal of my writing lately has been on shorter topics, pieces run-

To Earl Kemp

Your Project Announcement

Thanks for the info, Earl. Please let me know when it's ready, so I can alert everyone. Given your impressive record with special publications, it's gonna be a must-have.

Have you considered a 21st Century version of *Who Killed Science Fiction?* I think the current condition of the SF field might inspire comments even more trenchant than in the original.

To Taral Wayne Sizing Up the Situation: Is Bigger Better?

If I misconstrued your meaning, Taral, I apologize. Your follow-up remedied my error.

I may've been led astray when you wrote:

"... thought I've had about the issue of Worldcons being smaller than Dragoncons or San Diego Comics Con."

That's why I aimed my response at factors that have caused the current size discrepancies among the three events.

The relationship between quantity and quality in Fandom is an intriguing topic. Is a big, bad fanzine worse or better than a fanzine of equally low quality, but fewer pages?

Joyce says that a good small fanzine is better than a good big one. Do the rest of you agree? (And if you do, is this the end of the 100-page annish?)

I've recently concluded, subject to persuasive counter-arguments, that a good small fanzine may, indeed, be better than a good big one *in the digital field*.

I don't want to standardize the page count for **fanstuff**. Making every issue the same length is likely to result in Extra Work. I think it's best at 16 pages, give or take four. I don't want it to go over 20 pages, because I think most fans don't want electronic fanzine to be any larger, except maybe special publications.

**More to Taral Wayne
Why Humongous Conventions
Aren't a Lot Better**

From the perspective of fans like us, sheer size definitely decreases our interest. I believe there are other reasons, too:

The nature of these events is that most attendees are audience with nothing to contribute.

The fans who plan the program and other items at the con often display a lack of imagination.

Making things plush for con runners and –bidders seems to have a higher priority than doing more for the attendees.

I loved Magicon tremendously, despite the throngs. I attribute that to the outstanding performance of Joe Siclari and his committee. They put a lot of thought into their in-con events and a lot of energy into making sure the attendees enjoyed themselves. It was still a gigantic con, but a lot of it seemed less generic, less by-the-numbers.

I've said I didn't plan to go to another world sf con unless I was guest of honor. I'd be happy to put that aside and attend if Joe felt like doing another one.

Until that day... Make Mine Corflu. It's milder, much milder.

**Still More to Taral Wayne
I Really Don't Think Egoboo
Is Everything in Fandom**

I'm pleased to see David getting egoboo for his fine contributions to **fanstuff**. He, like you, provides strong presentations of ideas that frequently differ from my opinions.

I know two fans who left our subculture because they found other fandoms that treated them "like a god" and showered them with egoboo. Both came back to our gang. When asked why, they each said essentially the same thing: Even massive egoboo pales with time, but Trufandom has other dimensions.

ning to only 500 or 1,000 words. This was exactly the right sort of thing, I thought, for a 10 to 16 page personalzine of my own ... and so it turned out to be. As a result, it's been a busy year for me, as I continue to write for my favourite zines and turn out virtual-reams of material for my own use. It is only October and I've written over 90 separate pieces, not counting another dozen stashed in a folder of things not to publish. Incidentally, when Chris Garcia gets around to it, he'll be publishing my 98th written contribution to *Drink Tank*. I plan to do something Special for the penultimate and ultimate contribs.

To tell the truth, I worry constantly that nobody actually reads all this output. I know a few people do. Eric Mayer writes regularly, as does Dave Locke and a few others. But I have a deep, ineradicable suspicion that fans only read the writing of a dozen friends and favourites, then skip over the rest. It could mean that no fan-writer actually has more than 20 or 30 readers, no matter how big fanzine fandom may be.

The truth is, we're all getting older and seem to have less time to read everything we download from Bill's eFanzines.com, much less loc them all. That too, may be why egoboo is on the decline.

Robert Lichtman

If ever there was a good reason for your being more flexible about *Fanstuff's* publishing schedule, the late appearance of #24 would be a prime one. You dated it October 14th, but it didn't turn up in my inbox until the morning of the 18th. In the accompanying cover letter, you said that comments received by the evening of Saturday the 20th would make it into the following issue. This gives those so inclined less than 72 hours to read and make considered judgments about what if anything to say in response.

That doesn't always work, and this week it's cutting me short due to the demands of Real Life. Thus, a shortened letter of comment squeezed in...

Regarding the four basic kinds of fanac, I obviously engage in a bunch of Primary Fanac that I needn't detail here. With con-going not being a major part of my fanac, I have never found myself engaging in Supportive Fanac—that is, never have been in the position of sitting at a registration desk handing out name badges and program books. And although I live in a sort-of-hotbed of Social Fanac, I engage in little of it. The clubs in the area are all down in GarciaLand, too far to travel and I don't really know the people.

But I do engage in some major Secondary Fanac. For the past 26 years I've been the Secretary-Treasurer of FAPA, which as you know involves making determination on the activity credit ("minac") of the members and doing the necessary bookkeeping to keep track of their payment of dues and the reimbursement to the Official Editor of his expenses in putting out the mailing. There are other, secondary duties outlined in the FAPA constitution, but these are the major ones.

Prior to this I've been an OE a couple times—first a year in 1961/62 for the N3F apa, and a much longer stint from 1990-2000 for a private monthly apa. But it's as FAPA SecTreas where I've received the most recognition and felt the greatest sense of accomplishment for my work in keeping the organization on as even a keel as possible in this era of diminishing participation in apas.

Although we in...what is it this month? trufandom? core fandom?...may sometimes feel that egoboo is diminishing—especially those of us who publish all-electronic fanzines and suffer (as David B. Williams notes) from Lack o'LoC Syndrome—I think we still know exactly what egoboo is and what it feels like. So I would dispute David's assertion that "Egoboo is hard to quantify." No matter

what form it comes in and its degree of intensity, we know it when we see it—or, more correctly, we know it when we feel it.

I've known it as a concept for over fifty years, knew it from my earliest neofan days, and if there was any doubt as to what it is/was, the entry in *Fancylopedia II* made it perfectly clear.

I loved Dick Lupoff's story of his first, carbon-copied fanzine, *The Voyage of the SF52*—a fanzine I've known of for decades since one of the eight recipients was Jerome Bixby, who gave it an enthusiastic review in the August 1952 issue of *Startling Stories*, a magazine I've long owned because it contains the first publication of Phil Farmer's "The Lovers."

Your sidebars to me, briefly:

I never ever felt that "the way [you] do it is the only way" in your article on editorial challenge. As you correctly note, we each have our own way that's right for us.

On the Laney article debunking Dianetics: Don't despair. With the passage of time I may yet find the fanzine in which it appears. I'm sure that it's here somewhere in my vast chrome and sheet metal filing system. When I do, you'll be the first to know.

Your point is well-taken about "Us" and "Them" as referents for fans and non-fans. You know, of course, that I was kidding—and, like you, I prefer the term "non-fans."

That's it for now. This has been written before going to the Saturday farmers market in downtown Berkeley and after returning. In just moments we're leaving for far off exotic Monte Rio on the Russian River for my #2 son's 40th birthday party.

Andy Hooper

Oh Good Lord. At long, long last the guilt of having ignored 22 consecutive issues of your fanzine overcame the million-pound inertia afflicting my mouse finger, and I opened Fanstuff #24. Here you are, still barking across the midway, while the fanzine equivalent of calliope music (orange and green boxes) toots and moops in the background. You've recruited several other orotund voices to join you on the parapet – how Lichtmanesque to tickle new Fanac from Dick Lupoff, but then Lichtman will inevitably take his own turn on the stage – I see him dressed in an undertaker's black suit, rolling his mouth around his speech like John Carradine. And this David B. Williams – who is this guy? Is he on my mailing list?

No.

You must certainly see him as an answer to a prayer – sniping at all your personal pop-up targets, and expressing a view of fandom that might have come from one of your editorials. And he too seems to spend a great deal of time thinking about fandom, what it is, was, and should be. Sometimes, frankly, *fandom* isn't very interesting to me anymore, while many individual fans have a far more enduring appeal. I understand that self-reference and comradely myth-making are beloved traditions within the fanzine subculture, but I have always liked my fanzines to be **about** something, and fandom, ideally, has the unique virtue of being about **everything**. We revere speculation, invention and imagination, and we've shown that we'll follow them into the past, present or future. We began by looking for these things from scientific innovation, but quickly learned to hunt them down across the hedge mazes of many different genres –mystery, fantasy, nurse novels.... And even after doing it for the biter part of a century, we still find that process of speculation enjoyable. We must, or there wouldn't be 250,000 "mass

Yet Still More to Taral Wayne Is the Art of Egoboo Dying?

I do, however, agree with David and you that the art of appreciating others' fanac needs reinvigoration.

Too many fans don't have the habit of communicating their enjoyment to the fans whose writing, editing and art has entertained them. The Oldpharts haven't come to terms with digital and the whippersnappers are so used to being in the audience that they forget that the fans who amuse them are doing it for love, not money.

I'm more optimistic than you and David about the future of Trufandom. I see talented fans who'll be part of the group long after I'm gone.

One way to revitalize egoboo would be to give faneds greater control over who gets their digital fanzines. If it became necessary to enter a password that could only be obtained from the editor, it might help restore some fans' motivation to provide "the usual."

To Robert Lichtman About Your Sage Advice

Your suggestion that I adjust the schedule and forget the streak was right on target. It must be, because I came to the same conclusion about three days before I got your letter.

Kidding aside, your comment was additional confirmation that I'd made the right decision.

More to Robert Lichtman Let's Take Another Look At Supportive Fanac

Some of what you call Secondary Fanac, such as serving FAPA's Secretary-Treasurer for a couple of eons, I would categorize as Supportive Fanac.

Examples of your Supportive Fanac include running auctions for fannish charities, sharing address changes and providing photo copies of material from vintage fanzines.

Face it, you're a pretty damn helpful guy.

**Still More to Robert Lichtman
The Subject Is Egoboo**

Yes, egoboo is easy to detect. Most fans can find even the smallest quantity of egoboo more dependably than a pig sniffs out truffles.

I also screwed up a key word in my reply Egoboo is, as you correct, easy to quantify. Assessing the *quality* of the egoboo is the part that gets tricky.

For instance, is egoboo worth more from someone who dislikes you than from a friend?

**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 my comment is always in bold on the top line. A bold headline identifies the subject.

**To Andy Hooper
Welcome Back, Mr. Hooper**

It's good to have you back in **fanstuff** after an absence you peg at 22 issues. I regret that **fanstuff** ratchets your ire and condescension to such a pitch. I'll cherish the hope that greater familiarity with **fanstuff** brings you greater enjoyment and, with it, more participation.

**More to Andy Hooper
Step Right Up! Step Right Up!**

If I'm a carnival barker (I am) and Robert is a lugubrious undertaker (he isn't), I guess that makes you the guy in the audience who loudly heckles the performers.

Don't Forget the Adult Midnight Show in the Red Tent.

fans" out there denying David Williams his egoboo....

What has changed in the intervening decades is that almost no one entering it today really **needs** fandom, not in the same way that you and Lenny **needed** fandom, when you entered it as teenagers just about 50 years ago. People still look at an interest in science fiction and comics and *Game of Thrones* as geeky, nerdy impulses, but they just *accept* it now. Moms don't take away comics and science fiction from kids – they are delighted that they want to read anything at all. So the near-fanatic love and loyalty that we have felt for fandom in our tenure there may be less common than it once was. Yet I imagine we would find that a majority of fans still regard it with an intensity that seems little justified to the outside observer. I think we still tend to attract imperfectly socialized characters, but fandom lacks some of the sense of shared persecution that once helped make it so **important.**

Josef Stalin famously said that the death of one man is a tragedy, while the death of a million is a statistic. This is how concepts like "mass fandom" come about. I guess you can experience "mass fandom" by walking into a Worldcon or a Dragoncon cold, and avoiding any familiar faces that may appear. But it takes an effort that simply seems unnatural. Fans gather for the purpose of making friends. The subject of the conversation has never mattered as much as the fact that we are willing to listen. I've no idea who Jim Hines is either, but I think it is safe to assume that he has a devoted following that were truly ecstatic when he won the Best Fan Writer Hugo. If we don't want people to vote for Dave Langford every freakin' year, we have to accept that there will be a few unfamiliar names mixed in with the Chris Garcias and Claire Brialeys. I just wish that one of these unfamiliar names that wins the Hugo would turn out to be a great undiscovered pleasure – instead, they always turn out to be about as exciting as Martin Morse Wooster.

But I think David is chasing a wild snipe anyway. Egoboo bestowed by people that you only know as anonymous faces in a convention throng still isn't bad, but it's a thin substitute for egoboo delivered by people that you know and love. It was fun to be nominated for a Hugo, back when paper fanzines could still be nominated, but if I had ever won, I would have accepted in a room full of friendly strangers. But being named an honorary Vegrant at Corflu this past spring actually meant a great deal to me – I'm not really a part of a fan club in **Seattle**, but you felt like I ought to be counted as a member of your club in distant Las Vegas, That's Egoboo you can use, son.

Mass Fandom isn't about giving egoboo to fans. Mass Fandom is there for pros, for movie producers and screenwriters and graphic novelists, whose work can reach the mass audience it represents. If we wanted to achieve that kind of egoboo, one would think we would turn pro. Our preferred style of fanactivity requires a more intimate connection than that enjoyed by a mass market writer and their audience. We require response – and not just applause, or flattery, or even money. We want our readers to think, and even more we want them to **tell** us what they think. Once you make a series of friendships like that and maintain them through fannish correspondence, the whole idea of being famous in fandom, being a "BNF," sort of recedes into the background with all the rest of your childhood fantasies.

There is something paradoxical in complaining about the unwashed legions now polluting fandom, with one breath, and worrying where we are going to find new recruits with the next. I'm perfectly willing to worry about this problem, but so far, I've been able to add people to my own mailing list at approximately the same rate that people die and/or gafiate. I very seldom spend any time actively looking for new people to put on my list, yet new people publish or

write great LoCs to other fanzines or show up at Corflu, and I have no choice but to send them something. Fandom may be dying, but it looks like it should still outlive me.

The morale-lifting effects of expanding a mailing list is one of the reasons why I'm still not very interested in electric-only Fanac. If I didn't use the US Mail to deliver your fanzine, I would lose one of my most effective means of defining my personal village in the wider forest of fandom. Needless to say, I'll need an address of David B. Williams....

It's depressingly easy to come up with a list of ten people I'd be delighted to see miraculously returned to life in order to spend the weekend with me in a Corflu hotel. The question is this: Do I restrict myself to people I actually knew, or shall I throw in speculative choices like E.E. Evans? Let's find out:

1.) Martin Smith; 2.) James White; 3.) Susan Wood; 4.) Terry Carr; 5.) Hoy Ping Pong; 6.) Mae Strelkov; 7.) Jerry Jacks; 8.) Arthur Thomson; 9.) Tom Reamy; 10.) Karen Treg. (Honorable Mentions: Abi Frost & Bill Rotsler)

I guess I took a mixed approach. I never got to meet Tom Reamy, Jerry Jacks, Susan Wood or Mae Strelkov, but would have loved the chance. Martin, James and Arthur were personal friends, but too distant geographically for my liking. Karen Trego was a Minneapolis fan who specialized in creative convention fun, and she would breathe a little new life into our mummified habits at Corflu. And his serene eminence, Hoy Ping Pong, with the benefit of his celestial ascension, would surely bring balance to the Tao of fandom.

I gots to close this, because it's almost 11 pm on Saturday, and if I extend this letter into another tangent, I won't get it done before the imaginary deadline for your next imaginary issue. Also, I've noticed that most of the rest of fandom has completely lost the ability to *edit* a letter of comment, and if I send them six pages of mullet-brained lunacy about Martian meteorites, they just print the whole thing. I must be sure to proofread my own copy, too, because none of these imaginary fanzine editors has time to do more than cut and paste your copy into a chartreuse box. There is a lot more good stuff to comment on here, particularly in Dick Lupoff's letter. I'll be back, particularly after I start walking my way back through the other 22 issues I failed to reply to.

I'll close by saying that I have a few articles that I would be happy to submit to you for imaginary publication, but I'm afraid that they are all *about* something, with virtually no references to Core Fandom, New Fandom, Mass Fandom, Momentum Fandom, or the Chicago Science Fiction League. If you're still interested anyway, let me know, and I will send something for #26 or thence. Imagine it, 26 issues of a fanzine in just six months – I must be dreaming....

Eric Mayer

You ask, what kind of fanac do I like most and least? Easy questions.

As to what I most like -- I've always been attracted to fanac related to fanzines. For me fandom is more of a creative hobby than a social one. Which is not to say I don't enjoy socializing via fanzines with other like-minded folks. I tend to relate to people through shared interests, creative and otherwise, in the cases of running or orienteering for example. I am not very good at (nor do I care for) small talk but I enjoy gabbing with people about mutual enthusiasms.

Back in the day (i.e. the seventies) I not only locced zines and wrote articles for them but I even did illos and covers. I really didn't feel much urge to publish my own fanzine until Donn Brazier ended his monthly Title which had served as the focal point for my wide-ranging fanac. When Donn exited, I published Groggy in addition to my other fanac, although gradually I shifted my artistic

Still More to Andy Hooper Some Editorial Praise For David B. Williams

David B. Williams is, indeed, the answer to *this* editor's prayers.

David is an insightful and articulate fanwriter with an interest in the topics central to **fanstuff**. He discusses things calmly and reasonably and takes no more offense than I do about differing analyses. That's fortunate, because David and I disagree about half the time.

I didn't know David B. Williams before starting **fanstuff**. Making his acquaintance is the kind of thing that makes doing a fanzine worthwhile.

Yet Still More to Andy Hooper Your Corflu List

These lists of deceased fans we'd like to "bring back" to Corflu never fail to stir fond memories.

The name that leaps out at me from your list is Jerry Jacks. He and I were quite friendly in our neofan days. Jerry lived in Baltimore back then and we stayed friends even during the some-times vicious bidding war between the cities for the 1967 world sf convention.

He faded from the national scene and, in the late 1970's, so did I. When I de-gafiated, I learned that Jerry had fallen in with a lot of the same fans I'd known best.

I also learned that Jerry was another fan friend who'd passed while I was away.

By the way, you get your two honorable mentions, too. The upper limit for a list is 20, not 10, so you can add both Bill Rotsler and Abi Frost and still be under the maximum.

Again Still More to Andy Hooper Your Kind Offer to Contribute

Of *course* I'd like you to contribute an article! You're an excellent writer and, besides, I like to have my friends in my fanzines.

Fanstuff is about the analysis and discussion of the varieties of fannish experience. If you have something in that line, I'd love to see it.

Pick Your Corflu All-Time Guest List

The lists go on! This issue, Andy Hooper shared his list and some pertinent comments.

Next issue?

Why not you?

All you have to do is send me a list of deceased fans you'd like to revive and bring to Corflu. Your list can have up to 20 fans.

I'll tabulate the lists when there are enough. A mention on a list earns one point. The final guest list will have 30-40 fans in alphabetical order; we're not going to "rate" these fondly remembered folks against each other.

Now, it's *your* turn. Make a list of up to 20 fans and send it here.

What's Your Favorite Piece of Fanac?

Fan activity is more than a bunch of nice-sounding categories, it's the measure of our participation in our subculture.

That brings up couple of questions:

As you look back on your fan career to date, what is your favorite piece of fan activity?

What piece of fanac have you least enjoyed doing?

To Eric Mayer How Much Fanac Is Too Much Fanac?

Like you, I've emphasized different types of fanac at different points in my life and fan career.

Coming off a period during which most of what I did revolved around Corflu, I'm currently putting most of my fannish energy into **fanstuff**.

I enjoy doing the fanzine and, after this little rest — two issues in four weeks — I feel like this could be the start of another run of weekly issues.

My sole regret is that it hasn't left a lot of time for correspondence or writing articles for other fanzines.

Maybe in my next phase...

efforts entirely to my own zine.

When I returned, to an extent, several years ago I decided to limit myself to reading and locking ezines and recently to publishing an ezine. Right now Mary and I are still working for a living and collaborating on mystery novels, and much as I enjoy fanzines I have to limit myself lest they consume all available spare time. From experience I know how that can happen!

As to what sort of fanac I like least...well, conventions obviously since I have never been to one. (Well, I dropped in on one for a few minutes and met Mary but that's another story) Travel appalls me,

crowds make me cringe and crowded social situations would probably give me the vapors if ever I were stupid enough to allow myself to become enmeshed in any. If I were interested in science fiction I could handle a convention because I could presumably talk to other congoers about sf. Unfortunately my interest in sf vanished shortly after I discovered fandom. Go figure.

Now I have a question. We have long talked about fans who GAFIATE and also FAFIATE. But common as it once was to GAFIATE or FAFIATE it now seems just as common for fans to return after being away for years. Is there a word for fans who come back? If not, shouldn't there be?



Dick Lupoff (redgaux)

You say, "What the Ziff-Davis magazines *did* have were the Rog Phillips fan columns. Lenny and I pored over these columns like a pair of old rabbis studying the Talmud." And I, in my early morning bleary-eyed state, read that as "a pair of old rabbits studying the Talmud."

Which conjures up a marvelous image.

Asking people to mention their favorite single issue of any fanzine presents quite a challenge. I do have a nominee, though. And it wasn't a fanzine that I published or even contributed to.

The year, kiddies, was 1956. I had recently got my degree from the University of Miami, spent a few idle weeks playing stickball with our neighbors' kids, and waited for the date on which I was due to don my uniform and march off to defend Central Indiana from the clutching tentacles of the red octopus of Communism.

One night at dinner my father mentioned that a sympathetic neighbor had asked him, "Is that son of yours all right? He seems to spend all his time playing stickball with ten-year-olds."

Anyway, my Big Day arrived, I hopped on a DC-6 at Miami International Airport, and flew off to Indianapolis. It was a fairly daunting experience. I did keep up with science fiction and the fan world, and when I read a review in *Amazing Stories* or *Other Worlds* or *Startling Stories* (they all ran fanzine review columns, as I recall) of a terrific item I sent away for it.

Yes. I put a dollar bill in an envelope and sent away for a copy of *Science Fiction Fifty Yearly*, edited and published by Bob Tucker and Robert Bloch. Couple of weeks later I had a manila envelope in the mail. It contained my dollar bill and a note from Tucker saying that *SFFY* was all sold out. Sorry about that.

But, Tucker went on, he had scratched around and found enough extra pages, smeared or ruined copies, etc., that he'd been able to hand-assemble a personal, custom copy of *SFFY* for me, find it enclosed and please forgive its somewhat haphazard condition.

Yes. I still have my copy of *SFFY* and that letter from Tucker!

As for prozines, now that's another matter. At one time I was collecting the digest mags of the 1950s. Had complete sets of *F&SF*, *Galaxy*, *Galaxy Novels*, *Other Worlds*, *Imagination*, *Fantastic*, *OOTWA* (actually a retro pulp with a bound-in comic book!), *Science Fiction Plus* (Hugo Gernsback's parting gift to the science fiction world -- a slick paper bedsheet no less!) and many others of those boom magazines. Long gone, alas.

Anyway, I'd been able to buy most of 'em fresh off the newsstands when they were published. But there were a few holes in my collection, one of them being the second issue of *Other Worlds*. What I learned at the time was that if you were prowling the back-issue stores looking for fiction magazines, second issues were very hard to find.

I was never sure why, but I had a guess which I still suspect was correct. First issues wd often have a pretty big sale because of the curiosity and novelty value of a new magazine. Readers who really liked the first issue would come back and buy the second, while those who didn't care for it would drop out of the audience.

Publishers knew this and would adjust their print runs downward with the second issue, then try to build back up starting with the third.

Is this theory valid? I don't know, but it seemed plausible to me, and searching for back issues to fill in gaps in my collection bore it out.

I'd been looking *Other Worlds* v1n2 for a long time. My parents lived in Jamaica, Queens, at the time. School was out of session and I was home for a few weeks. I had a dentist's appointment in "downtown" Jamaica. Took the subway to my dentist's office. On Jamaica Avenue the IND line ran as an elevated.

After my appointment I was walking along Jamaica Avenue, under the El. It was dark and grimy there. I came to a back-issue magazine store, walked in, and found their science fiction section. And there it was, a pristine copy of the second issue of *Other Worlds*.

I don't remember what it cost me. Probably something on the order of twenty cents. What a thrill that was!

Still More to Dick Lupoff: Second Issues and Other Vagaries Of Professional Magazine Publishing

Your answer to the second-issue mystery is plausible. In the weird world of magazine distribution, "plausible" doesn't necessarily equal "likely."

When we rolled out *Electronic Games*, we encountered some implausible distributors. Some of them returned all copies, because they didn't know where to put it!

Something that happens to new magazines, though not to *EG* (as far as we knew), is that some news dealers will rip off the top half of the cover of each issue for return credit and trash the rest. That could also make some second issues a bit scarce.

More to Eric Mayer The Terrors of Conventions

You did a chillingly effective joke of describing what it is you don't like about conventions. Your vivid description certainly reminded me why I don't go to any except Corflu.

I can't guarantee that Corflu answers all your objections, but it would probably come a lot closer than any of the others. You might want to avoid the main consuite during peak hours, but the rest of it is pretty low-key.

And you *never* have to talk about science fiction.

To Dick Lupoff Who am I Now?

If I didn't have a strong ego, I'd be gibbering in the corner, victim of an identity crisis.

In the space of just a few pages, I've been a carnival barker, a rabbi and a rabbit. And there's a strange woman who seems to think I'm her Poppa Smurf.

Seriously, we humorists have to take advantage of what we have to stay funny (and the image of Lenny and I as rabbit rabbis made me laugh). For us old guys, that includes failing sight and hearing.

More to Dick Lupoff Traveling Along Parallel Lines

As long as I've known you, Dick, I never realized that our early fan careers had so many points in common.

Well, sort of.

SFFY was one of the first good fanzines I saw. Tucker sold me the nucleus of my fanzine collection at bargain prices and Bloch wrote me regularly from the time I was a raw neofan

An Invitation

Thanks to all the loc-smiths who shared their opinions this issue. I hope that some of you who haven't yet participated will follow their example — and I'd be delighted to welcome back some of great loc-smiths who haven't written in a while.

Cover Essay
**Fannish Eras:
An Outline of Our
Fanhistory**
Arnie/1

**The Fanhstory
Of a Fanhistorical
Theory**
Arnie/2

**The Scope
And Applicability
Of the Fannish
Eras Theory**
Arnie/3

**Some Handy
Definitions**
Arnie/4

**Flagging Some
Key Changes**
Arnie/5

**Degler:
Fandom Through
The Looking Glass**
Arnie/6

**fen den
The Streak Is Over**
Arnie/8

loccer room
YOU & me/9

fanews
Arnie/18

fanews

Dave Locke Succumbs to Heart Attack

Expressions of profound sadness and regret have come from every corner of Fandom at the news that Dave Locke has died, victim of a heart attack. His son Brian discovered his father when he returned home after a weekend trip.

Dave Locke was an active fanwriter and fanzine publisher for over a half-century. Although often characterized as a fannish conservative and traditionalist, Dave made an important contribution to the New Media by serving as the Administrator of the Trufen e-list.

Joyce and I send our commiserations to Dave's family and friends.

Formans Drop Corflu Bid!

Ken and Aileen Forman have announced that they want to withdraw from consideration as potential Corflu hosts for 2014. It boils down to the fact that they didn't think the circumstances were right.

It's a loss for Corflu, in light of the great job they did (along with Ben and Cathi Wilson) on Corflu Blackjack. Still, no one would want to strong-arm them into such a huge undertaking.

Now we need to line up a host for Corflu 31 in 2014. It would be especially good if someone outside the Pacific time zone would like to volunteer. The last four Corflus in the US have all been in the Far West, so it would be nice to see it held in other parts of the country.

SNAPS Delays Re-Launch

Laurraine Tutihasi (laurraine@mac.com), who stepped forward to become Official Editor when the group floundered, has postponed the re-launch of the electronic apa until January, 2013.

A rules discussion probably caused the sluggish response to the original deadline. Many former members wanted a rule to prevent a repetition of the problem that stopped the electronic apa in the first place.

SNAPS is a bimonthly apa that collects no dues and has very lenient minimum activity requirements. Most of the members have returned, but there's certainly room for a few more.

For more information, contact Laurraine.

See You Next Weekend!

I guess I got out of that sickbed a little too quickly last time, but I'm once more my robust self. That means I'm a good bet to actually live up to the headline.

Meanwhile, keep fanning! — Arnie

fanstuff #25, November 2, 2012, is a frequent fanzine from Arnie Katz (crossfire4@cox.net). It's available at efanzines.com, thanks to kindly Mr. Burns. Published: 11/2/12

Cover illustration: Bill Rotsler

Reporters this issue: Robert Lichtman, Laurraine Tutihasi, Me

Member: fwa

Supporter: AFAL