

# fanstuff

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## Fandom's Six Crises

Every history has critical decision points. The history of Fandom is no exception. In its eight-plus decades, Fandom has had to make some critical decisions that shaped Fandom, and by extension our own subculture of Trufandom.

As the title suggests, I've identified six such crises. This issue's Cover Essay explains the nature of each crisis and its effect on Fandom, going forward.

Some of you are preparing to quickly scroll through this article to see what I've picked – and what I might've missed.

“Why not seven crises? Or eight?” some of you are asking yourselves. I chose six, because it makes a nice, if minor, reference to the book by John F. Kennedy.

Besides, if six crises are enough for Saint John Fitzgerald Kennedy, a

### Same Fandom, Other Crises

This issue's cover essay incorporates my nominees for the six most significant crises in fanhistory. A complex, evolving entity like Fandom has encountered many such situations.

Here are some others worth consideration:

#### Science vs. Fiction.

Hugo Gernsback believed that the aim of every fan should be to set up a home lab to conduct scientific experiments. On the other hand, many fans wanted a library of science fiction. The contingents faced off in the early 1930's. The science *fiction* fans proved more adept at filling fanzine pages and Scientism declined as a fan philosophy. ”

#### The Printed Fanzine Extinction.

Lithographed fanzines dominated Fandom in the mid 1930's. The end of bargain-priced typesetting wiped out all of the leading fanzines.

**Flying Saucer Mania.** This could well rank as a major crisis if separated from The Shaver Mystery. Fans remained receptive, but skeptical, about UFOs and took pains to distinguish between people who like to read speculative fiction and those who pal around with aliens.

#### The Pongs.

The 1967 NyCon 3 tried to add two fan awards and organize all three into an awards structure separate from the professional Hugos. The worldcon eventually bowed to vociferous objections and added “Best Fan Writer” and “Best Fan Artist” as Hugo categories.

#### Electronic Fanzines.

After Fanzine Fandom adopted DTP and copyshop technology, some embraced digital publishing as a way to make their fanzines more accessible while cutting the cost of publishing. Some fans have refused to accept electronic fanzines.

#### The New Media.

Are we Trufans or merely faneds? Our subculture is currently trying to thrash out the roles of various types of new media. These include websites, podcasts, Internet video, e-lists, Facebook and Twitter.

Feel free to expand on any of these in your comments.

man who personally experienced Marilyn Monroe, they're enough for me.

At least for now. I have Total Faith that if there are more Fannish Crises, you fine fans will be glad to identify them in “locer room .”

## 1. The Moskowitz-Wolheim War

General Description: Two factions, each led by a hyper-active BNF, battled without restraint or remorse through the late 1930's.

The Issue(s): The strong mutual hatred between Don Wolheim and Sam Moskowitz, a struggle over control of conventions and a debate over the future of Fandom made an explosive combination that kept the feud white-hot during the late 1930's.

The serious question was whether Fandom should have a Cause beyond the enjoyment of science fiction and Fandom.

DAW's group, sometimes known as the Futurians wanted Fandom to become an instrument for creating a better world in the future. SaM's bunch wanted to keep Fandom *as a group* from tying itself to any one political philosophy.

Outcome: The Exclusion Act which barred Wolheim and allies from the first world science fiction convention (Nycon I) seemed to clarify the situation for many fans.

After-effects: Moskowitz and his supporters successful captured the first worldcon, but Fandom's repudiation of The Exclusion Act also curtailed the Moskowitz faction's influence going forward.

The clash of personalities didn't end with NyCon 1. Sam Moskowitz and Don Wolheim feuded periodically, but it never again had quite the impact of the 1930's Faction War.

Many of the goals the Wolheim group proposed appealed to many fans. Yet fans also agreed that even a seemingly laudable Cause shouldn't become Fandom's official policy.

## 2. The Cosmic Circle

General Description: Claude Degler bombarded Fandom with propaganda about The Cosmic Circle in the mid 1940's. Its doctrine centered around the idea that fans are starbeggotten, a separate species from homo sapiens. Hr urged fans to prepare their cosmic minds for a coming reunion with their extra-terrestrial cousins and also planned to establish a “free love camp” in the Ozarks, so that fans could procreate with each other.

The Issue(s): Degler's poor personal hygiene and petty crimes against fans turned many against Degler, as did his penchant for making up imaginary fan groups and even more fanciful adventures.

Claude Degler's Cosmic Circle credo alarmed fans with its outré starbeggotten claims and master race nonsense. The question was whether the indefatigable Degler would've able to lead Fandom into this new identity.

Outcome: Claude Degler was a poor spokesman for his warped agenda. His dirty and unkempt appearance, personal dishonesty and atrocious fan publishing would've made it hard to sell a reasonable idea, much less Claude's collection of screwy ones.

Claude Degler's activities gradually wore away his credibility. Fans rejected the Plan along with the Cosman.

After-effect(s): Fans had to re-examine claims made for fans and Fandom and arrive at a more realistic view of the hobby and themselves.

The Cosmic Circle fiasco encouraged many fans to adopt a more skeptical attitude and to guard against movements that, like The Cosmic Circle, would transform Fandom into a lunatic fringe group.

### 3. The Shaver Mystery

General Description: Mythology surrounds The Shaver Mystery like an impenetrable fog. Richard S. Shaver, with abundant help from *Amazing Stories* editor Ray Palmer, concocted The Shaver Mystery.

Stories presented as "fictionalized truth" and pseudo-scientific articles in *Amazing*.

Shaver claimed that nasty beings called Deros inhabit caves far beneath the surface. As they enjoy the debilitating pleasure of their Stim Machines, the Deros use other machines to control the puny humans.

The Shaver Mystery attracted many people who hear voices and feel that they are possessed. Despite the circulation boost it gave *Amazing*, Ziff-Davis expelled The Shaver Mystery from its magazine. The ostensible reason was that Shaver's claims violated the laws of physics. The Shaver Mystery continued through The Shaver Mystery Club and Palmer's *Other Worlds*.

The Issue(s): Ray Palmer wanted to enlist Fandom in promoting and popularizing this Occult scam. He wanted to convert as many fans as possible to the production of writing, artwork and fanzines about The Shaver Mystery and make it a major – perhaps *the* major – fanzine topic.

Outcome: Most fans saw The Shaver Mystery for what it was and didn't write or speak of it except to offer opposition. Palmer and Shaver kept trying to work their con game well into the 1950's, but the whole thing became the subject of humor to most fans.

After-effect(s): Fandom rejected The Shaver Mystery and, with it, the flying saucer and space alien cults that proliferated in the late 1940's and 1950's.

### 4. The Crusade to Clean Up Fandom

General Description: The Cold War, which began in earnest with the Berlin Blockade, caused America to sacrifice some of the Freedom it fought to preserve against the Axis in World War II. The post-war '40's and '50's brought censorship, loyalty oaths, red scares and witch hunts.

Pornography loomed large in the mind of Russell K. Watkins. He started an organization called The Crusade to Clean Up Fandom (CCF).

The Issue(s): Watkins wanted to ban anything to do with sex and anything negative about religion from fanzines.

Outcome: Almost all fanzine fans rejected the CCF. Bill Venable, in "A Critique of Pure Fanzines" in *Quandry #16* < <http://www.fanac.org/fanzines/Quandry/Quandry15-16.html> > pretty much sums up how fans felt about the whole idea. Russ Watkins gafiated, ending the most serious attempt to impose censorship on fanzines.

## Which Side Were You on, Kingfish?

Usually, I don't think of myself as someone with a knack for avoiding trouble. That's why it's something of a surprise that I can say that I took no significant part in any of the six crises identified in my cover essay.

I wasn't born when the first two occurred and I was a toddler when numbers three and four took place. I was gafia during Topic A and avirtually a neofan when the Boondoggle blazed.

Since we'll be discussing this stuff, it seems fair to let you know how I feel about each of them.

**The Exclusion Act.** Much as I like SaM and dislike the idea of saddling Fandom with cause, I'm opposed to Exclusion Acts. I'd have gone to the protest Rump Banquet and fought against the committee's action.

**The Cosmic Circle** I think that I, like Bob Tucker and Towner Laney, would have lampooned the whole cockeyed thin.

**The Shaver Mystery.** Somedu, some way, some form of claptrap may ensnare me, but it won't be something as idiotic as this. My tendency would be to ignore Shaver, his Mystery and his gullible followers — except when poking fun at it.

**The Crusade to Clean Up Fandom.** I hate censorship. The CCF would've found me very hostile and uncooperative.

**The Boondoggle.** I sided with the anti-Exclusion Act faction. Maybe some of the BNFs in this Fan War noticed.

**Topic A.** I always stand up with my friends when they are unfairly attacked. I considered Richard Bergeron a fan friend, so I probably would've been one of those trying to dissuade him in private correspondence. When Bergeron turned on fans who wouldn't side with him, he'd have had to include me.

# fen den

## Confessions of a Carnival Barker

I knew what I wanted to do in life by the time I was 12. Three vocations appealed to me in this order: writer, editor, game designer. Since then, I've been lucky enough to live my dreams.

Writing is my favorite, but I've gotten an enormous pleasure and satisfaction from editing consumer magazines, business press publications, websites and, yes, fanzines.

There's more than one way to edit and more than one way to edit a fanzine. Frankly, there's more than one way for *me* to edit a fanzine.

On the other hand, every approach can't work for every editor. Much as I admire the fan editing of Andy Hooper and Robert Lichtman, I'm not tempted to copy them. The editing styles that work so well for them would not be right for me. My approach to **fanstuff** probably wouldn't work very well for them, either.

I've studied editors and incorporated lessons learned into my editing. My main influences were Ted White, Sam Moskowitz, Ray Palmer and Robert Lowndes.

When my intelligent and perspicacious friend Andy Hooper called me a Carnival Barker, it was an astute observation, not an insult.

In some ways, I *am* your friendly, smiling Carnival Barker and **fanstuff** is your fanzine thrill ride. It's always "Fandom Day" at this carnival, which means Trufans ride free.

I want **fanstuff** to have a light ambience as counterpoint to some of the Heavy Discussions. With the wrong graphic design, this could degenerate into the fannish equivalent of *Riverside Quarterly*.

I think of **fanstuff** as a roaring party with all my friends eating, drinking, imbibing, laughing and talking a mile a minute. But within the context of the fanzine, I can accept "Carnival Barker.

*Yowza, yowza! Step right up! Step right up! The next performance is about to begin — and you'll never forgive yourself if you don't see it!*

*And don't miss the Special Show in the Red Tent at Midnight!*

After-effect(s): The CCF wasn't the first, or last, attempt to abridge freedom of speech and freedom of the press in Fandom.

Russ Watkins' group was started at a time when mainstream America was scared and hunting for demons. Censorship had never had a better chance of making inroads in Fandom, yet fans utterly repudiated Watkins' campaign.

It's possible that Fandom's defiance of censorship and the CCF helped out subculture stay largely impervious to the forces of conformity that rampaged through the 1950's.

## 5. The Breen Boondoggle

General Description: The 1964 World SF Convention (Pacificon II) decided to bar Walter Breen from the convention. Bill Donaho published *The Great Breen Boondoggle* to acquaint fans with allegations that Walter Breen had molested the preteen children of other BArea fans.

After Pacificon II announced its Exclusion Act, a related movement mounted a campaign to blackball Breen, then on the waitlist, from FAPA. Fans chose sides and went to war with each other.

The Issue(s): The pro-committee faction asserted the committee's right to exclude someone and agreed that Breen represented a menace.

The anti-exclusion side said that the committee didn't have extra-legal powers and could not summarily declare Walter Breen guilty and punish him.

Outcome: The Pacificon II stuck to its guns and excluded Breen. Some fans protested by boycotting the con. The arguments continued after the con, but the point was moot and no one was going to convince anyone at that late stage.

It required only 13 members to oust Walter Breen from the FAPA waitlist. When the blackball was announced, FAPAns quickly rallied to collect a petition with 39 signatures to restore Breen's waitlist position.

Many years later, Bill Donaho admitted that he had done wrong and that jealousy of Breen had prompted the Boondoggle.

Even later Walter Breen was convicted of buying sex from a 15-year-old male prostitute.

After-effect(s): The Boondoggle ushered in an era of bad feeling that caused many fans to retrench, retreat to the apas or gafiate. This greatly thinned the genzine field and caused a discontinuity between the horde of new fans and the fanzine fans of the pre-Boondoggle period.

The Boondoggle ruptured friendships, some permanently, but it also drew others together. New York and Los Angeles fanzine fandoms got friendly enough that some LA fans participated in New York's Apa F and the Fanoclasts, in turn, helped the southern Californians start Apa L.

The vast majority of fanzine fans repudiated Exclusion Acts, though the consensus came too late to help Walter Breen. Today, Trufandom remains staunchly anti-Exclusion Act, while other parts of Mass Fandom may not share that view.

The Boondoggle shoved Fanzine Fandom in the direction of becoming a Special Fandom and then a subculture. The pro-Exclusion faction included many prominent con-runners, include most of the members of

the 1963 and 1864 worldcon committee, which may have fed the feeling that Fanzine Fandom was a bit different than Mass Fandom.

## 6. Topic A

General Description: In an abrupt reversal of fortune, Fanzine Fandom went from a publishing boom to a two-front Fan War.

It began with Richard Bergeron telling correspondents that TAFF Administrator Avedon Carol had not tried to manipulate the voting in favor of Rob Hansen.

Bergeron's fan friends hastened to assure him that such was not the case. To their horror, the more they tried to calm the situation, the more vehement Bergeron became.

When it erupted into the fanzines, the fighting got pretty vicious. Most active fans felt Bergeron had misunderstood and over-reacted, but he had some energetic supporters within Fanzine Fandom, too.

The other part of the Fan War pitted a coalition of Midwest fans against primarily East and West Coast fanzine fans. The former felt they didn't get sufficient respect from the latter and decided to show their power. The Midwest fans started a write-in TAFF campaign for Martha Beck, a much-liked and respected regular at Midwestcon.

The Issue(s): Personal conflict supplied most of the heat in the Bergeron War. The "issue" wasn't a philosophical debate, but a firefight that hinged on credibility, individual perceptions and sanity.

Richard Bergeron and his small band of tenacious allies sincerely believed that they were defending the purity of TAFF. Their more numerous, and equally tenacious, foes wanted to defend their friends from what they felt were unfair, even ridiculous accusations, debunk an ever-expanding conspiracy theory and restore peace in Fanzine Fandom.

The TAFF War concerned the criteria for a good TAFF representative. Most fanzine fans felt that the delegate should be somewhat known in the host country and be likely to write a trip report. Midwest fans asserted that sending a delegate that the fans in the host country would enjoy should be the main yardstick.

Outcome: Richard Bergeron was adamant about his claims and fans on the other side remained steadfast in the denial his Bergeron allegations and defense of friends whom they felt had suffered unfair attacks.

No one budged. The feud ground on through most of the 1980's.

The TAFF Administrator received a pile of ballots for Martha Beck. It was announced that all those write-in ballots arrived the day after the deadline and didn't count.

After-effect(s): The Bergeron War could not reach a conclusion, because neither side had any hope of convincing the other.

The net result was a lot of burn out in fanzine fandom. Publishing dipped as fans simply got tired of the negativity and pointless back-and-forth.

Martha Beck didn't win TAFF, but the fans who supported her made their point. TAFF has expanded well beyond Fanzine Fandom.

-- Arnie

## A Request From Arnie

My aim in writing "Fandom's Six Crises" was to encourage discussion of issues and after-effects, not to offer an opportunity to re-fight old battles.

Some fans harbor lingering emotions. Even resentments, about crises #5 and #6. I'm sorry, but the wars are over.

I won't print comments that try to perpetuate either one.

## Now... It's Your Turn

The title of my cover essay notwithstanding, Fandom has come to a crossroads many times. I think these six are the most important, Fanhistorically, but I'd love to hear your nominees — and some of the lesser crisis may provide some discussion fodder, too.

You don't have to put crises into the same format I used, but it might actually make it easier to discuss (and write).

Of course, there's also plenty of discussion potential in the six crises I presented.

Maybe you have some thoughts on Fandom's *next* crisis.

Another possible source for discussion topics is revisiting one or more of the critical issues that have sparked Fandom's crises in the past. Let's talk about them with reference to the specific crisis that brought the issue to a head.

Some questions to ponder:

Under what circumstances, if any, should a fan be barred from a convention?

What's your opinion of censorship, both in general and as it applies to Fandom?

Don't just talk among yourselves. Send a letter of comment to **fan-stuff**.

# ARCHEO FANAC

## Investigating Fmz of the Past



**By**  
**Andy**  
**Hooper**

Corflu XXX is just under six months away as I write this. This means that we've reached a kind of fannish solstice; the next half-year will be increasingly filled with fanactivity, in anticipation of the high point of the trufannish year. My own involvement has begun with a six-week course of fanzine auctions on eBay, with the idea that raising a significant percentage of the convention's budget now will allow us to devote less of the actual convention to appeals for money. Of course, there is any number of things that I could re-sell for this purpose, but flogging old fanzines from my own and other's collections allows me to page through dozens of titles that I may have never seen before, or hadn't looked at in 20 years. Simply recording the most basic facts about a fanzine – its title, editor, contributors, place and date of origin, can be a challenging task. Anyone who has ever done this kind of catalog quickly resolves that henceforth they will clearly date and attribute their own Fanac for the benefit of future auctioneers.

I keep seeing parallels between the sorting and documentation of old fanzine collections and ancient archeology, although what I'm doing right now seems more like outright looting than honest archival work. By dividing up selections donated from a single fan's collection, I'm separating them from whatever context can still be attached to them, and presumably sending them off to join another fan's treasure house. By doing so, I'm detaching the issue from letters, notes, and packaging, even the sources of stains and cuts and other "use-marks" unique to that specific copy. When I first began collecting them, there was a considerable taboo against the selling of fanzines, save as a benefit for a fan in distress or in aid of a fan fund. There's also some question how much

interest anyone had in many of the titles that people were willing to part with then. But the passage of time has made even crudzines a source of curiosity, and many, many collectors are increasingly eager to be rid of the piles of fanzines that they jealously hoarded for the first thirty or forty years of their lives in fandom. Most fanzines are produced in very modest numbers, and since a certain percentage are inevitably lost or destroyed, you're not going to see a specific issue of VOID or BOONFARK come up for auction every day. This enabled me to raise much of the budget of Corflu Zed through eBay auctions before the convention, and I hope to accomplish the same thing for Corflu XXX.

### **The Bag From 1969**

The various forms of donation and salvage that populate my auctions also seem to recall different sources of archeological discovery. When I get a slim envelope containing four or five prized issues of something like TAPPEN or STELLAR, they remind me of "grave goods" – things regarded as precious and valuable by their original owners and carefully laid to rest beside the loved one who prized them in life. Other times, people send me a slab of paper that fills every corner of a large cardboard box, a pile of fanzines lifted whole from a dusty corner and passed to a postal clerk or UPS driver without much examination. I think of these troves as being like a deep "kitchen midden," containing the refuse of many years of daily life. In the most dramatic interpretation possible, one might say that the latter site tells us *how* people of the past lived, while the former possibly gives us some sense of *why* they chose to live the way they did.

The bag I got from John D. Berry at the November Vanguard party was perhaps more midden than tomb treasure, but helpfully coherent and compact. Its contents were all fanzines, with only a few ad fliers, catalogs and collector bulletins mixed among them. They were a mix of zines that John had received as a teenager in Bronxville, New York and things he had picked up while an undergraduate at Stanford. Some of the latter titles had been passed on to him by Felice Rolfe, and had her address on the back; a few in the former pile had apparently belonged to Judi Sephton, as the labels feature her New York address. Somehow, across more than 40 years and multiple cross-country moves, these fanzines had remained in the same random pile, preserving just a little of their original context, and thereby just a tiny slice of the larger world in which they were made.

It's a challenge for me to identify and describe some of these items; the titles and publishers of the 1960s are much less familiar to me than those from the 1970s and beyond, and because fans produced far fewer total fanzines in the 1950s, those titles are generally more famous. Harry Warner's books *All Our Yesterdays* and *A Wealth of Fable* have long provided an overview of the important fanzines of the 1940s and 1950s, but no such reference exists for the 1960s – although Dick Lynch's *Outline* for a 1960s fanhistory is a very useful resource. Fandom grew dramatically in the 1960s, as baby boomers entered adolescence and popular phenomena like *Star Trek* and NASA's manned space program helped make science fiction a far more mainstream genre. Public school ditto machines and church mimeographs were commandeered to produce a thousand first fanzines from Maine to Manzanilla – all of them seemingly devoted to "saving" some example of genre television threatened with cancellation, from *The Avengers* to *The Invaders*. What's common to all of them is an ache for more and better fantastic entertainment, in print, in comics, on TV, on the big screen. What would these earnest editors of 1966 make of

**Action!**

**Thrills!**

**Fanac!**

**You'll Get**

**All Three**

**When Our**

**Prof. Hooper**

**Conducts**

**A Fanzine**

**Dig!**

# CORFLU XXX

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## The Associated Press

One thing that is immediately apparent when investigating a collection from the 1960s and 1970s is the proliferation of fanzines composed for inclusion in one or more amateur press associations. Fanzines distributed in SAPS and FAPA are frequently found and collected apart from their original mailings, for the simple reason that neither of the classic apas tried to bind their contributions inside a single cover, as became commonplace with later apas. So the Berry Bag contained a number of stray apazines: CURSE YOU RED BARON! #8, the last of a series composed by Dick Eney, during an assignment in Viet Nam with AID. Next, SPIANE #3 and #5 are dittoed joint submissions to FAPA by Len Moffat and Rick Sneary from 1966. Alas, the many pages of Rick's massive Westercon XX report in #5 had bled almost beyond legibility. Also for FAPA were DIE SCHMETTERLING '67 and FAPA SIC TRANSIT by prolific Detroit publisher Rich Schultz, and CELEPHAIS by Bill Evans. SAPS is represented by a 1967 Ruth Berman fanzine, DINKY BIRD #23, and N'APA by a Judi Sephton title, SUFFERING SOLUTIONS #9.

No collection from the 1960s is complete without a sheaf of fanzines by John Boardman, equally famous for his indefatigable apahacking as for his essential invention of postal Diplomacy fandom. There are six issues of DAGON in the bag, as well as issue #25 of John's genzine POINTING VECTOR, and two one-page "riders," meant specifically for New York readers, THIS OUR CITY #5 & #6. All six issues of DAGON are dated between August and October of 1965; during this period, Boardman was submitting the zine to APA-F, a New York based APA, and the first in fandom with a *weekly* deadline. John Benson's SHANG-ARK #3 was also published in APA-F, which sensibly folded after about two years. Bruce Pelz' version of the weekly apa, APA-L, was made of far sterner stuff, as it is still going strong today. In the Berry Bag, APA-L is represented by three 1966 titles from Jack Harness, THE GALLANT GALLSTONE #42 and #43, along with a rider extending the comments from #42, titled THE MILKMAN IS MELTING #2. It is my understanding that some people took LSD during the 1960s.

Local and regional apas are also a harbinger of the continuing evolution of strong regional fandoms during the 1960s. Many clubs produced such imposing and involved clubzines that they had to create a second, more frequent newsletter to keep members aware of the monthly club event schedule. One of the most enduring of these is the LASFS newszine DE PROFUNDIS, which has traditionally included flashes of comedy among the meeting minutes and reports from the Building Committee. This pile includes 5 early issues, #12 to #14, #16 and #18. The first two issues were edited by Fred Hollander, then resident at Lloyd House at Cal Tech in Pasadena. But there is a gap from January to May of 1965, between issues #13 and #14, and the last three issues were all edited by Chuck Crayne at 1050 N. Ridgewood Place, in Hollywood.

Los Angeles is so large and LASFS members so active that they spun off several related interest groups and successor fandoms, including Regency fandom and the S.C.A. One such group, "The Third Foundation," produced an eponymous genzine, with editors including future professional Stephen Goldin and Renaissance Fan Lee Gold (then Lee Klipstein), who would later found *Alarums and Excursions*, a gaming-themed apa that was also a significant gateway for my entry into fanwriting. The Berry Bag includes THIRD FOUNDATION #83 and #84, dated August and October of 1968. These illustrate the general lack of today's taboo against original science fiction in general interest fanzines during the era, as #83 has the final chapter of a serial titled "Doomed Lensman," and

#84 has the first chapter of a David Gerrold series titled “The Metaphysical Hyena.” Lacking the subsequent chapters, I’ve not frustrated myself by reading Gerrold’s work, but can it possibly live up to that title?

Northern California clubs are similarly represented; the midden includes the April 26<sup>th</sup>, 1968 issues of THE LITTLE MEN NEWSLETTER, composed by Alva Rogers for the famous San Francisco fan group. While a member of Pensfa, the Peninsula Science Fiction Association, John edited an issue of another Bay area clubzine himself, Vol. III, Number 2 of WINNIE THE P.O.O. (“P.O.O.” stands for “Pensfa Official Organ.”) But all true clubzines are subject to frequent changes in editorial staff. Vol. III, #4, also in the Bag, was edited by Jerry Jacks out of San Francisco.

In some clubs, the energy was so intense that several people produced personal or general interest fanzines under the club’s general umbrella. A good example of this is the winter, 1967/1968 issue of SIRRUIISH, edited by Bailee Bothman out of Kirkwood, Missouri. A member of OSFA, the Ozark Science Fiction Association, Bothman filled her zine with typical OSFA hallmarks, including art by the great Jack Gaughan and nifty lettering by OSFAns Chris Couch and Hank Luttrell. Hank would later bring the germ of fannish fandom with him to Madison, Wisconsin, without which I would probably never have entered the fanzine milieu.

### Calling All Monster Fans

Another fact that confronts us on any examination of a 1960s fanzine collection is the enormous popularity of horror, in movies, on television, in books, pro-mags and (especially) comics. The 1960s were the Golden Era of The Monster Culture, a phenomenon that embraced personalities as diverse as Vincent Price and Ed “Big Daddy” Roth. The human nexus of this subculture with science fiction fandom was the legendary Forry Ackerman, who lured countless youngsters into the iniquitous embrace of fannish fandom from a comparatively innocent fascination with vivisection, lycanthropy and the revenant dead. And monster zines were frequently traded on an equal footing with science fiction and comics fanzines, as the lines between the subgenres were still blurry and new, a state their review and letter columns illustrate.

With a more modest selection of titles to collect, contemporary monster fans seem slightly more enthusiastic about preserving their early history than their counterparts in SF fandom. Some of the most successful auction items to come out of the Berry Bag are horror zines. Issue #13 (May, 1968) of GORE CREATURES, a superbly mimeographed horror zine published by Gary Svelha out of Baltimore, ended with a winning bid of \$52.50. I have yet to post issue #13 of WEIRDOM, a comics and horror genzine created by San Jose fan Dennis Cunningham in July, 1966 – I only wish I could fully reproduce Martin Russell’s 8-page superhero comic strip “Doc Defiant.”

I’m extremely interested to see the response to my impending auction of CINEFANTASTIQUE #1, published by the late Fred Clarke out of suburban Chicago in April of 1967. For more than 35 years, CINEFANTASTIQUE was a glossy, professional magazine devoted to the history of fantastic film, but it began life as a 10-page movie fanzine mimeographed on green twilltone. It’s populated with reviews of weird cinema (*Quatermas and the Pit!*) and media news...my favorite headline is the hopeful “AQUAMAN ON TV.” Clarke’s participation in the fandom of the day is borne out by the fanzine review column on the back page, which covers GIALLAR, WEIRDOM, YANDRO and John D. Berry’s own SATYR #1, explaining why he has managed to hold on to the issue since 1967. Also reviewed: The 11<sup>th</sup> issue of COSMOSTILLETTO, a comics fanzine published by Gene



## In Praise of Ross Chamberlain

I couldn't have been happier when I got the news from Mike Glycer that Ross Chamberlain has won the 2013 Rotsler Award.

Talk about well-deserved!

What makes it all the sweeter is that Ross' talent is only exceeded by his modesty. Ross has never asked for fannish trophies or gone out of his way to win them.

The Rotsler Award is one of Fandom's purest with a fine list of precious winners. Ross Chamberlain adds luster to that list.

Ross has honored me with his friendship for nearly 49 years. He and I have collaborated on fannish projects many times over those decades, including the multi-page comic strip covers for *Quip*, his edition of *The Enchanted Duplicator*, covers for *Wild Heirs* and other fanzines and t-shirts for three Las Vegas Corflus.

Working so closely with Ross has made me his most enthusiastic fan. His artistic talent, lucid perceptions and gentle sense of humor make him one of Fandom's all-time great cartoonists.

Mike McInerney deserves undying egoboo for bringing Ross, then his co-worker at a book distributor, to Fandom. I was still fairly new to the Fanoclads-FISTFA group when Ross attended his first FISTFA meeting at Mike's apartment in mid 1964.

Mike threw Ross and I together, knowing that I was looking for a cover artist and that Ross was an incredible artist. We chatted a little and Ross shyly showed me his book of art samples.

It blew me away. The range and quality of his work simply overwhelmed me.

I guess some may find the soft-spoken Chamberlain and big-mouth Katz an odd combo, but our friendship has stood the test of time (and a transplant to Las Vegas).

The Rotsler Award is a fresh reminder that the Quiet Fan is one of Fandom's all-time greats, — Arnie

Klein, now better known as KISS front man Gene Simmons.

But wait! I've got an oblique connection to an even more famous celebrity to close with. In the decades before the Internet was a twinkle in Al Gore's eye, collectors and dealers had to rely on the US Mail to buy and sell treasures like 8mm and 16mm film clips, SF books and pulp magazines, and self-published horror comics. The Berry Bag includes several flyers from hucksters pushing movie trailers and collectible paperbacks, most of them thoroughly forgotten today. And folded up with several of these commercial artifacts is a double-spaced typewritten offer from the Triad Publishing Co. of Pownal, Maine:

"Dear Monster-Fan,

The crypt has just opened, and we here at Triad are letting out three of the most MONSTROUS tales to come your way in a blue moon. Here they are:

THE UNDEAD – a chilling excursion into the twilight world of Vampires, Terror, and...THE UNDEAD! Here's a sample: "Madly tumbling over each other, the kids piled back into the rod. One didn't make it. His head was split open like a ripe melon. The rod peeled out, spot-lighting one of the horrors in the glare of its headlights. It skidded..." 20 pages of TERROR! A Triad classic, only 35¢.

TRIGGER-FINGER – what happens when a trigger-happy intelligence agent invades Castro's Cuba in search of a beautiful U.S. space-scientist? PLENTY! Only 20¢.

THE PIT AND THE PENDULUM – this is NOT Poe's classic. It's adapted from the A-I shocker, starring Vincent Price. What's it about? Torture...premature burial...and the shambling horror that walked the darkened corridors of the storm-ravaged castle! Also, only 20¢.

These horrors are brought to you by TRIAD, INC. They are guaranteed to shock, or your money back! So get on the hearse, and read these terrors on the way to the crypt!

YES!! I wanta be scared outta \_\_\_\_\_THE UNDEAD 35¢  
ten year's growth! Send me the \_\_\_\_\_THE PIT & THE PENDULUM 20¢  
Triad Horrors I've checked. \_\_\_\_\_TRIGGER-FINGER 20¢

SEND TO: TRIAD PUBLISHING CO.  
C/O Steve King  
R.F.D. #1  
Pownal, Maine

(Enclose payment with money-order please!)"

Research has confirmed that Triad was an early small press name that Stephen King used as a junior high and high school student. If only I had a copy of one of the stories themselves – that might be worth several hundred dollars! Even so, it's a fascinating piece of ephemera, with an illuminating glimpse into the indefatigable ego that would one day remake a movie by Stanley Kubrick. Postmarked September 6<sup>th</sup>, 1963, it features John's Bronxville 8 address neatly hand-lettered in pencil.

There's much more to this midden, including a thin layer of rare British zines from a few years following, and some American titles that you might even have heard of before. I'll cover some of them in the next installment of this column, pending Arnie's endorsement. But if you can't wait to read the rest of the story, you might try searching for the phrase [Corflu 30] on eBay. Even if those particular treasures are gone, there should be something good up for bid every week until we're within a month of the convention.

— Andy Hooper

# loccer room

## Dick Lupoff

Considering the talk about a past Golden Age of SF (or several such?) I wd direct the attention of interested readers to the series of single-author collections being turned out by John Pelan under the rubric of Dancing Tuatara Press. I'll try and get a more extensive note to you about these terrific books Real Soon Now. But in brief, Pelan is concentrating on the period of the 1940s through 1960s. I've been devouring these books and while the stories don't all hold up equally well (that shd be no surprise!) the great majority of them are lots of fun.

And while some of them are stories that I'd read before, the majority are new to me. I don't think my enjoyment is entirely (or even substantially) due to the nostalgia effect. No, my friend, these are just damned good stories!

In the interest of Full Disclosure, I shd mention that I run a somewhat comparable line of books as Surinam Turtle Press. Pelan's "DTP" and my own "STP" are imprints of the same parent company, Ramble House ([www.ramblehouse.com](http://www.ramblehouse.com)). But aside from the fact that Pelan and I are friends and sometimes swap books and magazines and leads to good material, each of us runs his line independently of the other.

John has also brought out a series of collections from the so-called "weird menace" pulps. These magazines and the stories they ran bear a superficial resemblance to the dark fantasy and supernatural contents of *Weird Tales* magazine, but they ultimately rely on a kind of leering and sadistic sexuality that I find rather distasteful. A lot of pulp writers who worked in the more traditional mystery and science fiction fields also wrote "weird menace" stories.

I don't blame these writers for doing it. They had to put dinner on the table, too. Not unlike the many respectable, even outstanding, mystery and science fiction writers who turned out porn in the 1950s and '60s. You do what you've gotta do, and writing weird menace in the 1930s or porn in the 1960s was a harmless way to earn grocery money.

I wd certainly not wish to censor weird menace fiction. It just ain't quite my dish of tea.

I will mention that in my own STP line, I'm working on an omnibus volume of a couple of novels by Richard Wilson. One of them has a brief autobiography by Wilson, in which he describes searching out a treasured copy of *Amazing Stories* at the same dark and dusty back issue shop beneath the El on Jamaica Avenue, where I found my own grail, v1n2 of *Other Worlds*.

Our successful expeditions took place almost exactly ten years apart. I also met Wilson, briefly, in the 1960s, but never knew about our similar pulp-hunting experiences until I read his autobio a few days ago. Gave me a wonderful, warm feeling of fellowship.

## Taral Wayne

I really have trouble with dividing fandom into a New Wave Era only four or five years long, then a Trufan Rebellion Era that lasts for 12!!!! The 70's were my formative years in fandom, and frankly I don't recall a whole lot of rebellion, nor do I remember Focal Point, Egoboo or Pong as the focal points of that time. Mota was the only one I might concede, but in my perception is was just one of many fine zines at the time, all of

## 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 Dick Lupoff Such Language!

Little did I imagine, when I declared my opposition to censorship, that I would have the chance to prove my commitment to this principle just a few pages later. I don't shock easily, but I never anticipated that you would make blatant stfnal references in such a steadfastly fannish fanzine.

I have come up with a couple of justifications that made me feel better about this irregularity:

1. **Fanstuff** is devoted to Fandom in all its facets. One facet is its connection to, and love of, science fiction.

2. Your comments and recommendations are certain to interest the many **fanstuff** readers who are partial to "leering and sadistic sexuality."

I've noticed that younger SF readers are often unfamiliar with most pre-1980 SF.

**More Dick Lupoff  
Author Collections**

Seriously, I think author-specific collection are a great idea for both science fiction/fantasy and Fandom. In the latter field, I've edited or co-edited anthologies or Terry Carr, Ted White, Bob Tucker, Ross Chamberlain and Joyce.

A month or so ago I mentioned my desire to start a small press company that would make some of the great fanwriting of the past more available to contemporary fans in a reasonable durable and permanent hard cover or paperback.

If I actually did this project, I would probably start with one or two "all-star" collections. They would tend to have the widest appeal to casual fans. Once tis mythical company got into gear, though, I'd wan to do some single-athor compilations.

**Still More Dick Lupoff  
Prozines from Jamaica?  
The E, You Say!**

I wonder if the backdate store you and Richard Wilson visited was the one owned by Bradford M. Day/Lenny aBailes and I visited his store, which was under the El in Queens. Maybe Lunny can supply some additional details.

**To Taral Wayne  
Well-Intentioned  
And, I hope, well-taken**

Of *course* I took your observations as friendly, constructive criticism. You've certainly contributed enough to this fanzine to have your criticisms demand my attention.

As I wrote last issue, I have no plans to present any new fanhistorical theories in the foreseeable future.

**Fanstuff** isn't a fanhistory fanzine, much less one focused on theories. It embraces all aspects of Trufandom and has offered a wide variety of material.

I hope you'll be patient long enough for me to win back your attention in the next few issues.

which seemed equally important to me. Your point of view only seems to make sense if you draw increasingly smaller, concentric circles inside fandom, until you get to the mailing list of some nearly arbitrary fanzine with a mailing list comprising almost exclusively of the editors friends. Mota? Why not Outworlds, Maya or File 770? Each of those zines occupied a point near the center of fandom-as-we-knew-it-at-the-time, provided a forum for vital discussion and was looked forward to by avid readers. To be honest, I'm sure I looked forward to the next issue of File 770 rather more eagerly than Mota.

Although I got every issue of Mota as Terry published them, I was never really one of his circle and the issues didn't involve me the way the others did. Was I less of a true fan? I think perhaps you see Mota as a focal point because Mota more closely matches the sort of zine you want the ideal zine to be like. I concur with the model, but there is simply no denying that I took less from an issue of Mota than I took from other zines.

All I've been saying about fandom of late is that it's about what you can take away from it for yourself. What others get from fandom is no concern of mine. How can it be, now that fandom has grown to include virtually every need and every taste under the sun? Whatever arbitrary cut-off date we adopt to distinguish Them from Us, we are completely outnumbered by *Them*. We are told by Them that fandom is *Their* home now, too. By opening the door *We* gave them a say. It has been insinuated that fandom really isn't Ours as much as it is *Theirs*. So if we don't like it, *We* can leave.

Having arrived at the conclusion that the camel is now entirely in the tent and we are sitting outside, I see no more purpose in trying to define fandom, or to decide who is *more* or who is *less* a fan, or understand what *kind* of fan everyone is. What good does it do? Fandom has become a big mish-mosh – an amorphous, centreless, unmappable shambles in which political correctness demands we exclude nobody – not even Mitt Romney, now that he has admitted to once reading *Battlefield: Earth*. What is the point in even giving much thought to such a schlimazel.

Life is short. I want to pub my ish, entertain my friends, earn some egoboo and leave it to Neil Jamieson-Williams to overthink the whole business.

Hopefully, you'll take this loc as a regrettably blunt, if well-intentioned, way of suggesting that Fan Stuff should move along before it wears out the topic – as well as possibly the readers.

**David B. Williams**

The delay in *Fanstuff* 26 was unfortunate, but it did give dedicated loccers a chance to catch their breath and upheld the grand old fannish tradition of Real Soon Now.

Regarding your Fannish Eras Theory, I continue to feel a vague unease over the emphasis on focal-point fanzines, which you have made a core element in your new scheme. This, of course, also requires you to limit your theory to fanzine fandom, which to me is far too restrictive a concept of fanhistory.

Too much emphasis on focal-point fanzines for each Era can easily turn the process into a hunt for focal points instead of letting broader events define each Era.

Taral makes some good points in his letter in this issue. Different fans read different fanzines during any particular interval. For the last three Eras, you nominate fanzines that you worked on. These may be a valid choices, but this personal perspective could also distort your recognition of possible Eras.

There appears to be a missing Era, or at least a textual gap, between the Myth-making Era (1951-1954) and the Golden Era (1958-1963). But I do think the Golden Era is aptly named, since that includes my own appearance in fandom in 1960.

There's also something missing on page 6. You suddenly start discussing the Fannish Revival Era, but there is no heading, focal point, or dates provided. Maybe you should review your whole presentation for cut-and-paste errors and provide a corrected version to the eFanzines site for the permanent record.

I have been fretting about my fannish biography lately ("Fancy 3 and Me", *Drink Tank* 324), so I want to clear up any possible misapprehension that might arise from your sidebar comment to my loc, "The 1962-1963 letter columns of *Amazing Stories* had numerous letters by you and me. We both went on to become fans." But I was definitely a fan in 1960, reading and loccing fanzines; I didn't begin as a prozine letterhack and

then progress to fandom in the traditional manner.

To correct one other minor historical error, “*SFR* didn't cease publication in 1971.” Yes, it definitely did. That's how I lost my position of influence as the *SFR* prozine reviewer. Geis started up *Richard E. Geis* a little later, which morphed into *The Alien Critic* and then *Science Fiction Review* again, until 1986. I read all his publications religiously from 1968. His blend of fannishness and sercon interest in stf matched my inclinations perfectly.

Lloyd Penney says, “Taral admits what many of us may be loath to admit, that we do slum about in other fandoms.” Not me! I don't even slum around in other SF sub-fandoms. I have never helped stage a convention, never designed a costume, only played a video game once, back around 1974. I do go to movies and watch TV, but I don't have any contact with media fandom.

Three cheers to Robert Lichtman for posting Jack Speer's “Investigation in Newcastle” regarding Claude Degler. This is a primary historical document, and it's good to have it available. But I am a little shocked by Speer's haphazard presentation. In legal terms, we are getting the witness's testimony without knowing what the questions were. I'm not sure an uninformed reader could make heads or tails of it.

I have always intended to follow up on my own Investigation in New Castle. Maybe I'll run over there again one of these days.

### **Terry Kemp**

I hope you're both well and feeling better. Gotta watch these holiday seasons, pacing is everything. So, enough loafing on my part, time to try to get back in the saddle again.

Where to begin, so much missed in this last month. Well, two things strike me, maybe three.

First, without going back to find the quote, so pardon me if I just sum up the gist of it. But if I didn't know that Arnie and Andy were best of pals, I'd have to scratch my head in wonder as it seemed he was taking you, and your minions, to task.

Well, I'm proud to be considered one of your minions, if I am. I couldn't conceive of better company.

Two: I have a brief bit to add to the ongoing discussion on Claude Degler. The first time I ever saw his name mentioned was in Mark Owings & Jack Chalker's second edition copy of *The Index to the Science-Fantasy Publishers*. So I dug up my copy to pull out the quote:

Almost buried in the back of the magazine, on page 65, not 64 as the index states. (This is not the only time the Duo gets it wrong, get used to it if you rely on anything they put together!) In the section titled “The Almost-Rans” appears the following:

“*I Escaped from Hell*, by C. Williamson Degler. The incredible, true story of an actual escapee from Horrors of an Asylum for the Insane...(it continues after more such description)...this book contains more mention of, and about things fantasy and fantastic, than many fantasy books although it is all true. Has more about Fans and Fandom, mention of fantasy ideas than Anthony Boucher's *Rocket to the Morgue!*”

It was offered up as a title from Futurian House.

There was a second book mentioned by O&C.

*I Escaped From the Living Dead!*, by C. Williamson Degler.

Apparently another escapee novel, but without the emphasis on fans and fandom. What a shame!

The third title is the real dilly among them. And I paraphrase

*Cult of the Cosmic Circle*, or, *An Attempt to Take Over the World*. Degler says “it's better titled *Sex Habits of the American Science Fiction Fan*, and states he was warned to forget the project by many fans.”

The O&C *Index* was the inspiration behind a lifetime of book collecting for me, then writing about The Anthem Series, and finally publishing a book about it all. I'm pleased to note that I just got back several proof copies from my publisher, and sold them all at the recent San Diego October Fest. Quite a feat. So many people told me that it would never happen, notably George Price of Advent. Well...he was wrong!

Through my decades of collecting I've always had a look-out for the three Degler titles...never found them. I once (recently) asked George Price about Degler. He just

### **To David B. Williams Are Focal Points Necessary**

I understand your feeling about focal point fanzines and whether they are necessary in my Fannish Eras Theory. Another fanhistorian, such as yourself, could construct a version without focal point fanzines. (My Philosophical Theory of Fanhistory doesn't use 'em.)

I use focal points, because I feel the concept fits.

### **More to David B. Williams A Few More Words About New Wave and SFR**

I'm combining my responses to two very similar objections regarding the New Wave Discussion Era as outlined in my two-part article.

Yes, New Wave Science Fiction lasted a lot longer.

Yes, *Science Fiction Review* continued for many more years.

These facts would be germane, and reflected in the text, if I were doing a history of New Wave Science Fiction or *SFR*.

In an outline of the history of Trufandom, however, the question isn't how long discussion of New Wave and publication of *SFR* continued. What matters is how long *SFR* and stfnal discussion remained at the center of Fandom.

### **Still More to David B. Williams Subjectivity and Fanhistory**

All fanhistorians grapple with an extremely frustrating paradox. The fan who is interested enough to write about fanhistory has a lot of personal involvement in the period under discussion.

I included *Focal Point* and *Folly* among the focal point fanzines in the Trufan Rebellion and Desktop Publishing Eras, because I didn't think there'd be much objection — and I have to agree with that objection.

We won't get a more objective interpretation until there is a generation of fanhistorians that has minimal or no personal involvement to cloud their objectivity.

### To Terry Kemp Pacing the Holidays

Joyce and I are definitely pacing ourselves during this holiday season. For better or worse, however, that pace is pretty frenetic despite my outstanding record of indolence, laziness and procrastination. (X bad knock raised a sizable knot on my forehead slowed my pace enough to delay **fanstuff #27.**)

I plan to ease off the frequency a *little* during December. Everyone has so much going on this time of year that I want to give loccers extra time.

I expect to do two more issues between now and Christmas — and then produce the xt one after New Years,

All plans subject to change if the world ends 12/21. You gotta be flexible to succeed in the fanzine racket.

### More to Terry Kemp Me and Mr. Hooper

Andy Hooper and I *are* good friends, as far as I know.

I fear that Andy is uncomfortable with **fanstuff's** somewhat flamboyant style, so different from **Chunga's** sedate and measured ambience. I took his comments as good-natured grumbling.

Minions? Who has minions? Others may have them — I wouldn't know about that — but I'm just a slightly concussed fane (notw absence of "-") trying to live my fanzine dreams.

### Still More to Terry Kemp The Rare Book Hunt

Allow me to encourage your quest for these legendary books. I eagerly anticipate a series of remarkable quotations from Claude Degler's titanic trilogy.

While you search for these forgotten gems, I hope you'll also keep an eye out for some titles I've tried to find for more than 50 years: Richard S. Shaver's *I Remember More about Lemuria*, *Other Saucers from Flying Worlds* by Ray Palmer and Francis Towner Laney's uprising and unforgettable *Out of the Closet*.

Happy Hunting!

snapped at me and told me to "ask your father." Sigh! So many of Pop's peers have snapped thusly at me, not a mentor among the many.

Finally Owings admitted sheepishly to me that the Duo had culled the info about the books from a fanzine ad (it states that in the *Index*) and had never verified the actual existence of such titles. Too bad! One can still dream that they might one day turn up. All power to the Cosmic Circle!

Which brings me to my third point, a cautionary tale. I've long admired Dick Lupoff and his specialty publishing house. In a recent *Fanstuff* Dick mentioned doing more reprints of forgotten gems. To which I can only sigh.

Gentlemen (and Gentlewomen), I think that the world has moved on from the words of the past that we so much cherish. What we might like to see reprinted is not what the new marketplace does. I worry at this puzzle all the time. The nearest that I can come to expressing my thoughts on this is to embrace the new digital age, audio and visual.

This is not to mean that words have passed. Words, and their writers, will always be there, behind the scenes, writing the scripts that are turned into audio and visual entertainment. This is the Age of YouTube. That's the new marketplace. Now, just how to make it pay....

### Robert Lichtman

In your outline of "The Myth-Making Era" you write that "When Lee Hoffman wrapped up *Quandry*, she passed the torch to Joel Nydahl." I don't recall reading that she overtly did so, which means since I wasn't there at the time that I'm unaware of any statement by her (or reference to one) in any of the fanzines at the time. Joel had started *Vega* in September 1952, and the final eight issues of *Quandry* coincided with almost all of *Vega's* existence. The final issue of *Q* was dated November 1953, and the penultimate issue of *Vega* (#11) came out in August 1953. There is no date on the 104-page final issue—the *Vegannish*—but from internal evidence it was published before the end of 1953. So if there was a torch, it burned only briefly.

You further write, "*Vega* served as the focal point for a year, until the expense of a monthly fanzine exhausted the young teen's financial resources." It wasn't the cost at all. As Nydahl wrote in "Revisiting Nydahl's Disease" (*Trap Door* #21), the first two issues were hektographed and went to the contributors and a few fannish correspondents: "By the time the third issue came out, my father—who financed the entire operation from paper to postage—had purchased a cheap mimeograph which printed all subsequent issues." So cost wasn't a factor.

He explains what was (refuting some of Warner's account in *A Wealth of Fable*): "There has been much speculation on the demise of *Vega* and on my subsequent disappearance from fandom. On a few of the matters, Warner is definitely wrong. He mentions financial problems as contributing to my decision not to publish a thirteenth issue; he even speculates that selling my short story to *Imagination* helped finance *Vega*. Not true. Financial problems played no part at all in ceasing publication. Nor did 'lowered grades in school.' What probably happened (some incidents are vague here) were basketball and girls. It was about this time also that my family moved from our farm, about six miles outside of Marquette, Michigan, into town; there I was no longer isolated from high school social life and I had a chance to expand my horizons beyond my small upstairs farmhouse room."

And further: "It would be incorrect to say that I quit fandom 'cold turkey' since that expression implies painful withdrawal—and I had none. I never missed what I gave up and never looked back. The theory that I dropped out because I got no response to the *Vegannish* is absurd. It seemed to a fifteen-year-old (not a sixteen-year-old, as stated in the definition of 'Nydahl's Disease') that the whole world was in awe and praise of what he had done." Considering the stellar contributors' list of that issue, this is no surprise.

Undoubtedly *Vega* was a parallel focal point to *Quandry*. As Nydahl writes: "By the time the first four or five issues had appeared, I was receiving most of the fanzines in print and corresponding with their editors and with as many other fans as possible. Soon Dean A. Grennell (an 'old guy' in his late twenties), Mari Wolf, Marion Zimmer Bradley, Harlan Ellison and Robert Silverberg (the last two only a few years older than I) were contributing on a regular basis. Then Redd Boggs, Robert Bloch and Bob Tucker

joined in. What a thrill for a young editor. From having to beg for contributions, I was receiving more columns, articles, fiction, and artwork than I could print. Suddenly, to the complete bafflement of my parents, I was a minor celebrity.”

You move on to “The Golden Era,” leaving an empty space in your coverage between “Mid-1954” and “Jan.1958.” That would be a very long “transition,” and fandom didn’t just sit on its hands or, alternatively, sidetrack to the whole-cloth-numbered-fandom-creating fantasies of Peter Vorzimer (one “m,” Arnie!). You list a stellar array of fanzines published during this era: “*Innuendo*, *Void*, *Grue*, *Oopsla!*, *Xero*, *Warhoon*, *Triode*, *Retribution*, *Apporheta*, *Hyphen*, *Habakkuk*, *Cry*, *Shangri-L’Affaires*, *Flying Frog* and *Dafoe*. Many of them, however, started after mid-1954 and before January 1958. For instance, *Innuendo*’s first issue was in June 1956 and there were half a dozen issues (including the 85-page *Innish*) by January 1958. Similar stats for the others in that period (start date/issues during the transition period): *Void* (started May 1955; 10 issues), *Grue* (8 issues), *Oopsla!* (started 1952; a dozen issues), *Triode* (started September 1954; a dozen issues), *Retribution* (started January 1956; 9 issues), *Hyphen* (started May 1952; 10 issues), and *Cry* (started 1950; dozens of issues). (Note: *Flying Frog* was a perzine. not a genzine; perhaps you were thinking of *Frap*?)

Possible focal point fanzines during that period would include the first incarnation of Geis’s *Psychotic*, which began in July 1953 and saw twenty issues by May 1955, at which time Geis began *Science Fiction Review* (continuing *Psychotic*’s numbering). That also-first incarnation apparently wasn’t embraced by fandom (there were only three issues), or perhaps Geis burned out—not publishing again until he revived *Psy* in late 1967. Other candidates might include Ron Bennett’s *Ploy* (started in 1955 and having ten issues in the transition period), Redd Boggs’s *Skyhook* (started 1948, with its final five issues in that transition period), *Oopsla!*, Boyd Raeburn’s *A Bas* (started 1954; 6 issues in the transition period), and *Grue*. But although good, none of them really leap to the fore as definitive focal points, although very popular.

I can’t say much about the next two periods. During “The New Wave Era” (“Mid-1966 - Mid-1970”), my attention to the wider fanzine fandom was limited as I graduated from UCLA, moved from Los Angeles to the Bay Area, had my first full-time jobs and first live-in girlfriend, and settled eventually in San Francisco. By then I’d dropped all my apas except for FAPA, where I maintained the mandated eight pages a year (finally dropping out in 1970). And I came in late to “The Trufan Rebellion Era” (“1971 - Early 1983”), having moved to Tennessee and been one of the founding members of The Farm. During that period I received few fanzines, and my entire ‘70s fanac consists of a couple letters apiece in John D. Berry’s *Hitchhike* and Ray Nelson’s *Garden Library*.

Returning in 1980 when Paul Williams, for whose Entwhistle Books I was working, began receiving *Pong* and I found many familiar names in its pages, I began writing LoCs so I could get my own copies and, inevitably, became active again. I rejoined SAPS in 1983, FAPA in 1984, and published the first issue of *Trap Door* late in 1983. In a way I was early to “The Desktop Publishing Era” (“Early 1990 - 1997”) because starting with its seventh issue in 1987 *Trap Door* was produced on a computer.

In your sidebar, “Fen Den,” writing about your interactions with Rick Sneary, you write of the N3F that “The club was reaching a peak under the presidency of Don Franson and capable fans like Robert Lichtman, Art Rapp and Howard Devore.” Either I’ve forgotten whatever it was I was doing in/for the N3F during that period or what I did assumed an elevated significance for you because you were new to fandom. Well, on second thought perhaps it was the “fandbook” on apas that was published in 1962 that made a strong N3F connection to me in your mind. I was an early member of the N3F’s apa when it formed in 1960. I published eight different fanzines while a member and was its Official Editor for a year, but then I dropped out of the apa—and shortly thereafter, the N3F, never to return.

I couldn’t work up an interest in David B. Williams’s article. I’m afraid I’m a little like Andy Hooper in #25 about him: “David B. Williams – who is this guy? Is

### To Robert Lichtman Passing the Torch

You’re right. LeeH didn’t *overtly* “pass the torch. I don’t recall any focal point fanzine editor doing that, either.

A fanzine is the focal point of our subculture (Trufandom/Core Fandom) when it becomes the focus of activity and interest for a significant number of the most prominent and active fans. It’s not within the faned’s power to designate a successor to his fanzine as focal point; that’s something Trufandom decides.

Sometimes, a fanzine continues, but ceases to be the focal point. Attention may then shift to another fanzine, which would become the focal point.

I guess I’m used to the term “passing the torch” from my years of covering pro wrestling. I meant it in a metaphorical sense; *Vega* provided a rallying point for the Era that began with *Quandry*.

### To Robert Lichtman A New Wave Era Encounter

I know your years away from Fandom were filled with incident and experience (as were mine), but I was very sorry to see you depart, because I’d become quite a fan of *Frap*.

And though you were on your way out of actifandom, you and I met for the first time in 1966, at the very beginning of the New Wave Era.

When I came back to Fandom at the end of the 1980’s, I was very pleased to see that you’d returned before me and that you were publishing a major fanzine, *Trap Door*.

### Still To Robert Lichtman Some comments about David B. Williams

Sometimes, if one is a very good little faned, Ghu sends the good little faned someone like David B. Williams. He clearly knows Fandom, writes well and disagrees with me often enough to serve as a strong additional voice in **fanstuff**. I think he’s a tremendous asset for the zine.

David and I didn’t know each other at all at all before I started **fanstuff**. I’m hoping to get to know him better as our association continues.

### **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 in the narrow columns.

Each of the boxes is devoted to a single topic. The name of the locer to whom I'm replying is shown in bold at the top of the box. Below the name is a one- or two-line headline that identifies the topic. 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 Mark Plummer A Sincere Apology And a Heartfelt 'Thank You'**

The "thank you" is for your patient and kind loc correcting ridiculous errors about those two TAFF elections.

The apology is for putting you in a position where you felt you needed to do the scholarship that I omitted. Your research is on target and I recalled details much more correctly. When I revise the article, I will certainly rewrite that section \*and acknowledge your assistance.

The "thank you" is for alerting me to a really bad habit before it became too engrained.

I've noticed a strange phenomenon in others, but I'm grateful to you for pointing out that I've started slipping into it myself.

What I mean is that sometimes someone who thinks they know a subject especially well fails to check the facts and, as a result, commits errors of fact..

I wasn't aware that I was doing it. Now that I know, I'll endeavor to be more thorough in my research for article to prevent, or at least minimize, repetition.

he on my mailing list?" For both of us, the answer is no. I'd never heard of him before he popped up here, but his article in *The Drink Tank* #324 filled me in a lot and I would commend it to Andy and anyone else curious about David's origins. Another hint about David's activity is in the opening of his article on Degler in *Mimosa* #30 (an interesting article, by the way), where he writes that his "trove of fannish lore is quite limited. Over the past 40 years and more, my relationship to fandom has been essentially passive.

I haven't hobnobbed with any legendary fans of yore or participated in any historic firsts." And now here he is, full-blown at least in the pages of *Fanstuff*, and questioning all sorts of fannish stuff. Who else gave a crap about "transitions," for instance, before David came along and questioned them? If only rich brown was still alive, he would probably *love* to engage in some fourth-dimensional mental crifanac with David. But me, I'm one of those making "exaggerated snoring sounds...in the back of the hall." Nothing personal, David!

In one of your sidebars to me, you're "intrigued" by my suggestion that *Le Zombie* might be another focal point lurking in the wings and inquire: "Do you have any info about how many issues were done between 1944 and the end of 1946?" You don't say when in 1944, but there were four issues published that year and only one apiece in 1945 and 1946. *LeZ*'s prime period with frequent publication was late 1938 to the end of 1942, which parallels *Spaceways*'—but unlike the latter, *LeZ* carried the fannish (and some stfnal) news of the day, which Warner's zine largely didn't, and it's on that basis I consider it a second focal point for the period.

Well, that's it for the letter of comment. Surely anyone reaching this point without falling asleep over their monitor at the extensively minute examination of fanzine publishing schedules and the like should also be a recipient of one of those medals you're striking off for me.

### **Mark Plummer**

I've been feeling more than a little guilty about seemingly ignoring every issue of *Fanstuff* that's come my way and now I feel especially churlish as my first letter is going to be a nitpick. It's probably not even necessary as I'm sure one of your eminent regular correspondents will mention it -- the ever reliable Mr Lichtman, for instance -- but I hope it will serve to demonstrate that I am at least awake at the back.

In #26 you mention the 1971 TAFF election in which Mario Bosniak defeated Bob Shaw'. Umm, really? Because all the sources I can see suggest that there were four names on the ballot in 1971: Mario Bosnyak, Per Insulander, Terry Jeeves and Peter Weston. I should add that I only know this because I looked it up. Peter Weston never mentions it at all, hardly. Bob Shaw, so the records say, had stood for TAFF in the previous westbound race, losing to Eddie Jones.

Now it's possible that I've misunderstood a facet of your outline of fanhistory and that it's really an alternative fanhistory, sketching out things as they might have been had Bob Shaw lost in 1971.

Under this timeline, I wonder, had Bob stood and lost in 1969 as well? Or was there a simple swap with Peter standing in 1969 and loosing to Eddie?

With the latter scenario, Peter would have lost two consecutive races (1966 and 1969). Would the consequent disappointment have put him off fandom for life, sending him into gafiatic retreat in the West Midlands and a hugely successful existence in the world of doorknobs from which the world of fandom was but a dim and not wholly satisfactory memory?

Or alternatively, if Peter wasn't on the ballot in 1971 -- because surely he wouldn't have stood against Bob Shaw -- then would he have deferred his second TAFF candidacy until 1974. Now as we all know, Peter did in our timeline stand and win in 1974, but in this alternative timeline with no 1971 candidacy I wonder whether Peter would still be destined to stand and lose twice. So perhaps we would see Peter Roberts winning in 1974, allowing Peter Weston to undertake his third TAFF candidacy in 1977. And had this happened would it have been Peter Roberts who went on to the chair the

1979 Worldcon (and, of course, the other one) while Peter Weston donned an orange suit and became fascinated by mushrooms?

It's an absorbing line of speculation, for sure.

### John Purcell

I have to hand it to you, Arnie: the latest issue of *Fanstuff* certainly has a ton of comment-worthy content, enough to nudge me out of study-mode and write an loc about the zine. That is certainly the way to do it, fellow faned.

For many years I have found the concept of numbered fandoms a bit confounding only because I came into fandom during what you term the Trufan Rebellion Era (1971- early 1983) in the magical fannish year of 1973, and in Minneapolis, no less. If anybody ever considered certain fan groups as focal points of fan activity, I think that Crazy Minneapolis Fandom of the 1970s - which extended into the early 1980s - would easily make the short list. There were other hotbeds of fanac then, as you are very well aware, but it seems to me that none of them held the faanish allure as perfectly as Minn-stf did. Many of the Floundering Fathers of Minn-stf are still with us, thank Ghu, such as Fred Haskell, Nate Bucklin, David Emerson, Ken Fletcher, and others; when Minicon has panels on the club's early years, these folks share wonderful tales of those Days of Yore. As a bit of an interesting side-note, I had met Clifford Simak and Gordon Dickson in 1970 at the annual Minnesota Teachers Convention in Minneapolis. My English teacher that year - forget his name offhand - was chairing a panel on teaching science fiction in high school and managed to get Simak and Dickson to appear, and he got my best friend, Steve Glennon, and I to be on that same panel! It wasn't until three years later that Steve and I found out about the local SF club and its annual convention, Minicon.

Anyway. It was equally beneficial to "find" SF fandom then because so many of the legendary fans from the 1930s and 1940s were still active and so very accommodating to young fans. I remember meeting Bob Tucker at one of those early Minicons - probably in 1974 - and all I had to do was sit, listen and absorb what he and others were saying. That was how I first learned of much of what you wrote about in your Fannish Eras article. Over the years I learned a lot of fandom's history, which is a fascinating study. One of the things I will attempt to do while hosting the fanzine lounge at LoneStarCon 3 next year is to use it as a means of reaching out to younger fans and pass along the stories of those Days of Yore, much in the same way as I learned them. That, and directing them to fanzines and other publications (specific book titles, of course) that provide solid historical accounts and reflections, both good and bad, of fandom's development.

Fanzines are an indispensable archive of our shared history, which is something that truly defines "real fandom." I just can't think of any other hobby interest that explores itself as deeply as we do. The people who created fandom were definitely characters, that's for sure, and it is unlikely that there will ever be others who will attain the legendary statures of Tucker, Eney, Ackerman, Wollheim, Laney, Hevelin, and even Degler, plus countless others. The existence of efanazines.com, fanac.com and other websites devoted to electronically preserving our history is definitely A Good Thing. No question about it, I am definitely going to be pushing those in the fanzine lounge.

By now Lloyd Penney should have read *Askance #28* on efanazines.com. No loc yet from him, but he has time: due to working on my dissertation and its defense, I am putting the zine on hiatus until next summer. Once I graduate from Texas A&M University with my doctorate in Education (in either May or the beginning of August, 2013 at the latest), I am going to get an issue out in time to distribute at LoneStarCon 3. At least, that's the goal. We shall see if that shall come to pass.

Geez, David B. Williams wrote a wonderful article, too. I think he nailed it when David noted that today's con runners are yesterday's fan editors. That makes sense. Conventions do make it easier to present multiple interests in many different formats, and that's okay. I see these things at Aggiecon, Fencon and other gatherings - my wife and I have begun attending Steampunk events (in costume!) and there are a lot of science fiction fans at the Texas events we've been to - so this development doesn't

### To John Purcell Relic of a Bygone Era

As I inhaled the egoboo in the opening section, I couldn't help noticing the locution "an loc." Unless that's a Viet Name War reference, it means you pronounce that bit of fanspeak "ell-oh-see."

While I was away from Fandom in the late 1970's and 1980's, the one-syllable pronunciation, "loc," had largely replaced the older version.

I like to show that I can Go With The Times, so I have diligently tried to switch to the more contemporary version. Sometimes I go retro, though, just for the time-binding thrill.

Will you lead a Movement to restore "loc" to its full, three-syllable glory? I can see the rival factions with their signs: "Don't Knock the Loc" versus "'Loc' has the power of Three!"

If we play this right, we can blow it up into a 21st Century version of The Great Staple War!

### More to John Purcell The Perilous Path of Neofans

Accidents of place and time have far more effect on newcomers to Fandom than we may think.

I know promising neos who got derailed by a change in work hours. They never developed strong ties to the group and eventually drifted to the outermost fringes of local Fandom.

After a first year with modest progress, I had the good luck to become a Fano-clast. When not at college, I often stayed at rich brown and Mike McInerney's apartment to read rich' old fanzines while he filled in the background and answered questions. Ted White was not only a bottomless fund of fannish knowledge, but he gave me his duplicated in exchange for me putting his fanzines in order.

I also had Dick Lupoff, Lee Hoffman, Mike McInerney, Dave Van Arnam, and Steve Stiles to show, by their sterling examples, how to be a Trufan.

### Sorry for the Delay

The head injury turned out to be a little worse than I thought. When I felt normal on Thursday and reviewed the little I'd been able to do Monday-to-Wednesday, I had to fix some truly awful mistakes. I must have been loopier than usual.

## Bill of Fare

### Cover Essay

#### Fandom's Six Crises

Arnie/1

#### Same Fandom, Different Crises

Arnie/2

#### Which Side Were You on, Kingfish?

Arnie/3

### fen den

#### Confessions of a Carnival Barker

Arnie/4

### Archeofanac

#### Investigating

#### Fanzines of the Past

Andy Hooper/6

#### In Praise of Ross Chamberlain

Arnie/10

#### loccer room

YOU & me/11

#### fanews

Arnie/18

surprise me. I still hang out with the folks I know, usually fanzine fans, but I've been meeting a lot of youngsters who have surprised me with their reading knowledge of core SF novels, which I'm taking as a very good sign that there is still hope for Fandom As We Know It to continue. It is a natural progression for fanzines to morph into some other communication format as the grand conversation of fanac rolls merrily along. I think I'll simply try to enjoy the ride.

Well, that's what I want to say for now. There are so many other things I'd like to add, but I'm getting tired and should head off to bed. Many thanks for an interesting issue, Arnie

WAHF: Shelby Vick, Mike Legg

# fanews

### Schism Splits 'Fan-eds' Group

Fan-eds, the Facebook group under the administration of Cathy Palmer-Lister, has split in two as a result of a row over censorship and some incendiary posts by the admin.

The new group is "Faaned," this time spelled correctly. There'll be more on the subject next issue, but Ulrika O'Brien and Nic Farey deserve credit for defending freedom of speech in the face of authoritarian encroachment.

### EFanzines.com Adds Co-Administrator

Bill Burns, founder and host of efanzines.com, now has a partner for his fanish labors. Rob Jackson has become co-administrator of Fandom's free online fanzine newsstand.

If you haven't visited efanzines.com, you're missing a terrific source of fanish entertainment.

### Banana Wings Goes Digital

Mark Plummer and Claire Brialey, co-editors of *Banana Wings*, are making it available as a .pdf file. This greatly expands access to *BA*, one of the best 21<sup>st</sup> Century fanzines.

**Rob Hansen COA:** rob@FIAWOL.Org.UK

### See You Next Week!

Although what turned out to be a minor concussion will prevent me from quarterbacking in this year's Super Bowl, there's nothing to prevent **fanstuff #28** from popping into your inbox next weekend.

Meanwhile — Keep Fanning — Arnie

**fanstuff #27, December 10, 2012**, is a frequent fanzine from Arnie Katz ([crossfire4@cox.net](mailto:crossfire4@cox.net)) .

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

**Reporters this issue: Bill Burns, Mike Glycer, me**

Member: fwa

Supporter: AFAL