

fanstuff

The Trufan's Home Companion

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Uncle Arnie Sez:
Pub Your Ish!

Response to an **OPEN LETTER**

I fear they've broken R. Graeme Cameron. They tortured him on the rack of their indifference. The cruel weight of their total disinterest crushed his noble fan-nish heart.

Agony wails in every line of "An Open Letter to Canadian Fans," which Graeme sent out at the end of June. Yet even in the extremity of his despair, Graeme's letter outlines a

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fanstuff #40, November 8, 2013, is a frequent fanzine from Arnie Katz (crossfire4@cox.net).

Fanstuff is available from me and at efanzines.com, thanks to kindly Mr. Burns.

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far-reaching plan to bring the light of fanac to the benighted convention and club fans of Canada!

Graeme's "Open Letter to Canadian Fans" focuses solely on Canada, but the issues it raises are every bit as applicable to US Fandom (and may also be relevant to UK and Australian fandoms).

Graeme loves fanzines. He writes:

"I love SF fanzines. I think they are the greatest genre of minor literary ephemera ever conceived. Endlessly fascinating, entertaining, and informative: snapshots of fannish thinking and purpose at a given moment in time captured for all to see both now and into the future.

"I love traditional SF fanzine fandom. The people who share my hobby. The people who chortle with glee when they complete the final page of their latest ish. The people who dream of swimming pools filled with egoboo. The people who know what I'm talking about.

Graeme has a great desire to share his passion for fanzines. As he says in the "Open Letter":

"I love to promote both of the above, love to encourage newbies to pub their ish for the first time, be it in hardcopy for snail mail or to post online at such sites as Bill Burns remarkable and admirable www.efanzines.com.

"Filled with fannish love I is..."

There's More Than One Kind of Fan

"Fan" is the most treacherous word in Trufandom's dictionary. Its multiple meanings, depending on the context, makes it a guaranteed fire-starter.

Even in our own subculture, relatively few fans puzzle over definitions. Non-fanzine fans are even less likely to have any interest.

The pertinent definitions:

- **Definition 1: An enthusiast.** Science Fiction and Fantasy are now part of mainstream popular culture. Just about everyone likes it in some form and approximately 80 million Americans identify themselves as "fans."
- **Definition 2: A participant in Fandom.** There are roughly 250,000 people who engage in some form of activity within the context of Fandom.
- **Definition 3: A member of the subculture that is a direct, lineal descendant of the Fandom pioneered by such as Ackerman, Tucker and Speer.** Robert Lichtman, the Sage of Fandom, calls this definition "us." Much briefer, true, but liable to more confusion.

They're all "fans," allowing for the context, but they aren't the same. Even if lexicography is not your favorite pastime, the definitions should prove useful when reading the rest of this stuff.

After 22 years of fruitless effort, Graeme is frustrated by his inability to interest Mass Fandomites in fanzines. About this, he says:

“But, in twenty-odd years of seeking to inspire, I know not one individual who pubbed their ish because of what I’ve said and done. In twenty-odd years only one fannish scholar extended their research to the WCSFA archive, and only one fan asked to tour it. I strongly suspect a fanzine archive is completely useless as a tool for promoting SFzinedom. Nothing but a graveyard of past hopes and dreams. Something dead.”

The central theme of “Open Letter” is spreading the Gospel of Trufandom to those to those who have not tasted its joys. He describes his past efforts and outlines an ambitious program that he hopes will succeed.

The “Open Letter to Canadian Fans” also puts a lot of other questions on the discussion table. Among them are:

- **Should we promote Fandom?**
- **If so, what is the method most likely to bring in people.**
- **If we don’t promote, what posture should Trufandom adopt toward Mass Fandom?**
- **What are the best sources of new Trufans?**
- **What is the best way to interest others in our brand of Fandom?**
- **Why weren’t Graeme’s previous efforts more successful?**

I’ll tackle my answers to some of them in side stories. This Cover Essay tries to stick to the main theme and the big picture.

By his own account, Graeme’s past attempts to spread the Gospel of Trufandom to Definition 2 fans failed. They don’t go to fanzine panels at conventions and they can’t be lured to the fanzine archives.

Graeme’s answer is an even bigger fanzine archive.

“Finally, I’m hoping, there are those who would be blown away by exposure to this fandom they never knew existed, fans who would marvel at what other fen had done in the past, and even more remarkable, are continuing to do today.

“I’m positive there are neo-fen out there who would be thrilled to learn that the first Canadian SF fanzine was published as far back as 1936! Or that Canadian fandom first became organized during and shortly after World War II. Who would be amazed at the sheer amount of talent and effort that went into the creation of literally hundreds of Canadian fanzines over the last seventy odd years.

“In short, I’m convinced there are neo-fen out there who would be absolutely astounded to learn of the scale and complexity of the Canadian Fanzine Fandom Heritage. People who would suddenly faunch to pub their ish...

“If only they could actually see what it was all about...

So now I’ve gone and created a website to allow them to do this.

fen den

I Stepped into a Puddle And Almost Drowned

I saw several online notices from R. Graeme. Cameron had sent out “An Open Letter to Canadian Fans.” When I received an email from Graeme with a link to the .pdf I thought I ought to check out the document.

Obviously, I’m not now nor have I ever been a Canadian fan. Through quirky circumstances, I’ve never ever been to Canada. I have had many Canadian friends and, besides, the two countries’ Fandoms are so tightly connected. I thought I’d read the “Open Letter” and maybe do an article along the lines of my earlier pieces about the Readercon harassment Incident and the DragonCon Boycott.

After I’d read it and give it some thought, I realized that this is entirely different.

1. The situation Graeme addresses also exists in US Fandom.
2. The “Open Letter” raises many intriguing discussion topics.

Now, I feel like one of those Las Vegas drivers who steers a car into what looks like a rain puddle only to find that the water is really deeper than the door handles.

My short article suddenly turned into this issue’s Cover Essay and several side stories. I decided it was worth putting off some things I until next issue. I hope you’ll agree when you’ve read these pieces.

There’s a great variety of stuff under this umbrella and I’ve tried to segment it by topic as much as possible.

I hope you’ll find one or more facets worthy of your comment.

And to reiterate, varying opinions are implicit in the concept of discussion. Viewpoints that don’t coincide with mine are most welcome and can count on fair treatment.

Where Do Little Neofans Come from?

There's no hard evidence, because Jack Speer stopped taking surveys a long time ago, but my impression is that Trufandom's newcomers primarily come from three sources:

1. **Fans from other sub-Fandoms.** Some of the people who enter Mass Fandom *do* have a latent interest in fanzines.
2. **Non-Fans.** Definition 1 fans who discover us and like what they find.
3. **Members of Other Fandoms.** Our fanzine field can be attractive to fans who begin by publishing for another Fandom and grow tired with a single-topic Fandom.

We're talking about a very small number of newcomers per year. Trufandom gets a fraction of the neos Fandom got 50 years ago. Trufandom has continued its slow and steady growth, because we keep a higher percentage of the neofans we get and those we get stay active in Trufandom much, much longer.

We also benefit from the return of former fans. Often they were active in their teens and twenties when their attention turned to family and career. When life settles down, the memory of the fun they had in Fandom lures some of them back to us.

Should We Promote Fanzines and Trufandom?

I gladly devote time to helping newcomers to our subculture, answering questions and offering advice when asked. Some of our greatest BNFs did that for me during my early years in Fandom and I wouldn't feel right about doing less to aid those who have cast their lot with our subculture.

My feeling about promoting Fanzines and Trufandom is decidedly different. I'm against it.

Count me among those who favor visibility and accessibility. It should be easy to find us and make contact, but it's up to the individual to take those steps, to demonstrate their interest and enthusiasm.

Promotion has a couple of serious drawbacks. It tends to attract people who are curious, but only minimally interested. If the concept of writing, drawing and publishing fanzines doesn't strongly appeal to someone, it's unlikely that they will develop and maintain a strong enough interest to stay active for long.

If we promote Trufandom, we're also likely to veer into public relations and advertising. Our desire to make promotion more effective could tempt us into putting up a false front to make Trufandom seem more attractive. I'd rather have newcomers discover us as we are and, on that basis, decide whether to stick or move along to something else.

I've already uploaded more than a hundred Canadian zines. Zines of all types. Clubzines. Perzines. Genzines. Newszines. Etc.

I want to upload them all. Starting with all the zines in the WCSFA archive (which began existence as Susan Wood's personal collection).

But also with whatever PDFs other fans are willing to send me from their own collections.

Classic, historic zines are a priority, and the WCSFA archive contains damned few (three of Les Crutch's LIGHT, only a dozen CANADIAN FANDOMs, etc.).

Top tier, highly significant zines are also a priority (THE MAPLE LEAF RAG, NEW CANADIAN FANDOM, THE MONTHLY MONTHLY, TORUS, DNQ... to name a few).

Lesser zines (I won't name any) of great interest in and of themselves would also be a priority.

And obscure ones, just because they're obscure.

And so on.

All of this plot and plan is based on the assumption zine Publishers, Editors, Writers and Artists actually WANT modern fen to see and appreciate the products of their creativity and enthusiasm.

After all, isn't this why they pubbed their ish in the first place?"

There are several things wrong with this new strategy:

It isn't a new strategy. If the fans won't go to any of the existing archives, there's little reason to think that a bigger archive is the answer. They have to have an interest before they'll go to an archive site to find fanzines.

- **The new archive shouldn't be only Canadian.** A Canadian Fanzine archive might prove very interesting to Canadian fanzine fans, but Fandom is global and outreach attempts should capitalize on that by including great non-Canadian fanzines before posting average Canadian titles.
- **The strategy targets fans who simply don't share the interest.** They don't go to those nice archives, because they have no interest. Likely to interest such fans the least are fanzines by people they don't know that came out 50 years ago.

Don't get me wrong: I greatly favor putting fanzines online. I want the great and very good fanzines available for those who would enjoy them.

I just don't think that such archives will gain more fanzine

fans.

Graeme's frustration and despondency move me to recommend a better course of action.

Fanzine panels and such aren't good recruiting tools in either branch of North American Fandom, because there are likely to be so few potential fanzine fans in a crowd of Definition 2 fans.

Fanzine panels worked in the old days, because most of the attendees already knew and liked fanzines to some extent. Now, nearly all Definition 2 fans are not interested in fanzines. It's just not what they want to do in Fandom – or attend a panel about them. They love other types of fanac the way

Graeme Cameron loves fanzines.

My experience is that the best way to interest Definition 1 or 2 fans is to let them get a taste of participation.

I recommend a series of oneshots. Most non-fanzine fans are willing to write a paragraph or two if the oneshot is just one of the elements of a party or informal club meeting.

It takes preparation and repetition. Put simple guidelines at the top of the first page, write something that offers one or more topics (or introduce a theme). Get copies of the oneshot distributed as quickly as possible. If there are other fanzine fans, get them to write as early in the evening as possible, so that a first-timer has helpful examples and comment hooks. Get the oneshot distributed to all the attendees as quickly as possible. There's nothing like seeing Your Words in Print to spark up interest.

Repeat as necessary.

Another strategy capitalizes on our fanzine skills. Putting together a fanzine for free distribution at a local SF convention might be effective.

I'd suggest using reprints accessible to newcomers and some annotated links. An article about Fandom would be a nice addition. (Examples: The History of Canadian Fandom, the History of Fanzines.)

I'd include some pieces by fans who are also well known professional SF authors, some by Canadian fans and the balance by Fandom's greatest writers. Six-to-eight articles should be enough.

— Arnie

Now, It's Your Turn

Whew! That's a lot of material on a fairly wide range of subjects. I've had my say — and now it's time for you to have yours.

I hope you'll share your thoughts on at least one or two of these topics in a letter of comment. As always, I promise timely and unabridged presentation, whether you agree with me about something or take the opposite stand.

Where Graeme Went wrong

Only a fugghead could doubt Graeme Cameron's sincerity or good intentions. The "Open Letter" touched me.

I don't think his analysis and strategy are nearly as strong. His ambitious new plan is a tacit acknowledgement of that.

Graeme laments that his 22-year effort netted one Definition 2 fan who produced a fanzine. Over the same span, my efforts succeeded with Ken & Aileen Forman, Tee Cochran, James Taylor, Tom Springer, JoHn Hardin, Jacq Monagan, Laurie Kunkel, Brenda Dupont, Peggy Burke, Ben & Cathi Wilson, Bill Mills and Woody Bernardi.

I don't claim to know all the answers, but I must know some of them. Your experiences and observations about your dealings with non-Trufans may help us find more of those right answers.

Unfortunately, ignoring those boring linguistic nuances can lead to misperceptions. Misperception can cause faulty analysis. Faulty analysis is the basis for inapplicable strategies. Inapplicable strategies usually fail.

His approach would've fared better back in the days when Fandom was a small literary-centered hobby with world cons that drew 500-800.

Conventions attracted Definition 1 fans for three main reasons:

- To meet the pros and hear them speak.
- To talk to other SF lovers.
- To contact the Fandom described in columns in the prozines.

That's not why most Definition 1 fans go to a con. The proof is that 99.996% of Definition 2 fans who enter Fandom don't participate in fanzines and allied literary activities.

The diversity of Mass Fandom means that there are many ways to be a Definition 2 fan. People with different interests generally have different personalities. Graeme acts as though all fans are basically the same, except that some have not yet discovered the joy of fanzines.

Graeme's proselytizing failed for one reason: They don't care about fanzines.

Since they don't have a latent interest in fanzines, they have no reason to consult a Canadian fanzine archive. That includes the mammoth one Graeme wants to assemble. — Arnie

Now & Again

My Kinda Luck



Some people say, “If I didn’t have bad luck, I’d have no luck at all!”

Well, in my life I’ve had a long history of ‘bad luck, good luck.’ Let me demonstrate:

At around age seven, I started having seizures. After examination and hospitalization, it was decided this probably had been caused by an earlier head injury.

Or epilepsy.

In any case, my school decided that I shouldn’t go out at recess time (later, Phys Ed) but, instead, stay in the classroom.

Now what’s so ‘good luck’ about that?

I had time to read! BOY did I read! And that led me to finding science fiction magazines. (No, they didn’t have magazines at school. My extensive reading extended to books AND MAGAZINES my grandfather had at home. One series of magazines was Street And Smith’s Western Stories. When I obtained a quarter, I walked downtown and went to my favorite newsstand. Actually, the only newsstand in town.... Instead of Western Stories, I found S&S’s Astounding!)

So my seizures, ultimately, led me to discovering fandom.

I had the bad luck to live in a small town (about three thousand folks there) but the good luck to have

By Shelby Vick

Joe Green live only about fifty miles north of me, and the good luck to have Ray Fisher's dad have business in the area, so Ray could drop by. Then there was the good luck of having a successful LynnHavention, attracting teenaged Lin Carter from St Petersburg, Florida.

And the good luck to live near Tyndall AFB, where rich brown and Norm Metcalf were stationed, so we saw a lot of each other. And to attract Arnie Katz for a visit. And the culmination of having Walt Willis come by after Chicago '52,

Another thing that gave me trouble thru childhood and into adult life was crumbling teeth. I came to regard the office of the dentist as my home-away-from-home. I wanted a complete set of dentures, but was greeted with, 'We've got to do what we can to keep your teeth!'

(Translation: Thar's gold in that mouth of yours for dentists!)

Well, while Suzie and I were living in Lynn Haven, my good luck came about. A new dentist set up shop just a few blocks away. I talked him into dentures. That was over fifty years ago, and I am STILL pleased with those plates.

Then came the birth of Elizabeth Ellen (Betsy) Vick.

When they let me visit after birth, a drug-hazy Suzanne showed her to me and murmured in pleasure, "She looks just like George Burns."

We loved her deeply, but later in her life, she started going to our church kindergarten. (Parents set up a car pool for transportation.) One day one mother had an accident, Betsy was thrown from the back of the car into the dashboard. She went into a coma from which she never recovered.

Then, becous we thot Suzanne could never have another baby, the Episcopal priest told us there was a young mother about to deliver and he wanted to know if we wanted to adopt the baby,

We did, and took the baby (Diane) home when she was born on Friday the 13th, disproving the bad-luck superstition. She was a wonderful child. Further, Suzanne surprised us by giving birth to Cheryl, our fannish daughter, one year later.

So bad (horrible!) luck turned into good (wonderful!) luck.

My last example is my auto accident August of 2004. The man with the Jaws of Life said there was no hurry, as I had to be dead.

I wasn't.

Followed by weeks in Intensive Care (with wunnerful hallucinations!) weeks in the hospital, MONTHS of time in a Recovery Center, and –

Now I'm living in Diane's expensive home, in the master bedroom, opening out onto a canal. She feeds me (did I mention she is a master chef?) and I have my own computer, have endless time to write, on my own schedule, my own TV, my own parrot, and....

Well, the best luck in the world!

-- Shelby Vick



Katzenjammer A Day In My Life

*Teenagers
Arnie Katz &
Lenny Bailes
Venture into
The Unknown
In Search of
Prozines*



Dick Lupoff's story about old prozines and Dick Whitter evoked a memory for me, too. I wonder if this is one of those icon fan moments that we all experience, like seeing our first fanzine or going to our first convention.

At first, I got my SF from the library. My family was comfortable enough, but they didn't burden me with excess financial resources, so I couldn't afford SF magazines and paperbacks.

I had a cataract operation, done just before the introduction of the laser method, that put me out of commission for a couple of months. When I was again ambulatory, I discovered that Lenny Bailes had become an expert navigator of the New York City subways.

Among our earliest explorations was a tour of the second-hand magazine stores that lined Sixth Avenue, from the mid-40's down to the mid-20's.

We'd visit eight-twelve stores on a typical jaunt.

We weren't hunting pulps for two reasons: Thousands of New York fans had stripped the stores clean of rarities, and I couldn't afford the prices when they occasionally did show up.

In 1961-1962, what I could afford was 1950's digest magazines. They cost no more than 10-20 cents, which fit my budget. I bought many copies of *Amazing* and *Fantastic*, because they were plentiful.

I also developed a fondness for the Robert Lowndes titles, and, as

By Arnie Katz

something of a Guilty Pleasure, Ray Palmer's *Other Worlds*.

My absolute favorite 1950's digest prozine was *Infinity*. Editor Larry Shaw and assistant Lee Hoffman did a commendable job, probably with no more story budget than produced the drivel-filled Ziff-Davis twins. Among many fine stories printed in its pages was Arthur C. Clarke's "The Star," which I still rank among my favorite pieces of short fiction.

Over a period of time, visits to the backdate stores and a little mail order buying netted an almost complete run of *Infinity*. Of course, the more issues I got, the harder it became to get additional ones.

Lenny found out that Bradford M. Day – chronologically after Witter and before Rogofsky and Seuling – had a retail store as well as a mail order business. Although it was off the beaten track in Long Island City, Queens, he worked out a way we could get there by catching a bus we'd never ridden to a subway station we'd never used.

Lenny's plan worked perfectly, circumventing the inaccessibility of large sections of Queens from our homes in New Hyde Park in suburban Nassau County. We left the subway and walked to Brad Day's store, crouched beside the elevated subway's gloomy canopy.

The establishment, when we entered, looked nothing like the sprawling, haphazard magazine stores we frequented in Manhattan.

It seemed like a stfnal Bag of Holding, larger inside than it appeared from the sidewalk. Every wall was filled with floor to ceiling shelves that rose higher than I could reach despite my 6'3" height. Every shelf was filled to capacity with paperbacks and prozines. Day's place had a basement and upper story, but the main floor reduced me to slack-jawed admiration. I'd never seen so much science fiction in one spot.

Then disaster struck. "What do you have on your want list?" Day inquired gruffly.

Want list? I didn't have one. My collection was small enough that I knew all the covers by sight, but Mr. Day didn't approve of browsing!

I ransacked my memory and came up with a couple of missing dates in my *Infinity* collection.

That didn't help much. Mr. Day couldn't be prodded into order-picking by anything less than a clean legible want list.

Lenny and I stood there, gazing forlornly at all the unattainable books and magazines. We didn't know what to do.

Maybe it was the frozen anguish he read on our faces that softened his heart. Maybe the fact that we knew the name of writers and magazines convinced him we hadn't invaded his store with intent to rob.

Bradford M. Day finally broke the silence by saying we could look at specific sections of the shelves. He said it grumpily, but he said it.

I quickly picked out a few prozines and we were soon back on the elevated, headed for home.

We didn't rush into a return visit. I guess he traumatized us. By the time we might've been ready for a return visit, Day had closed his shop and moved to the Catskills, the resort area North of New York City. We actually drove past Day's barn, which warehoused his inventory.

I didn't ask my dad to stop.

Yet over 50 years later, and I still have those prozines. — Arnie

Notes on a Proto-Fannish Mini Memoir

Obviously, Dick Lupoff's article in **fanstuff** #38 inspired me to recount a similar experience. Dick got a much better class of prozines, but I hope you enjoy my version,

I also want to direct your attention to "locer room," which starts on the very next page. Tom Johnson's loc includes *his* similar experience. I don't have to hope you'll enjoy his recollections; I'm pretty sure you'll find Tom's mini-essay as charming and enjoyable as I did.

It prompts me to suggest that most if not all, of you have some similar kind of experience. I'd like you to write them up — don't worry about minimum length — and send them to **fanstuff**. One short anecdote won't strain anyone and it'll be fun to swap our individual takes on something that seems so central and seminal to the journey from casual enthusiast to enthusiastic SF lover.

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 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 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.

There Are No Ambushes. No one will 'respond' to your loc in the same issue, except me. Everyone else can air their views in the next issue.

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 Stven Carlberg You Are Most Welcome

It's good to have you back! I get a kick out of neofans, but I think I love the revenants even more.

A few fans, most notably Art Widner, had returned to Fandom after a long gafiation when Joyce and I returned to the fold in 1989. The song lyric says that "love is lovelier the second time around," and I think Fandom is all the sweeter when one returns after a long absence. Being without something for an extended period of time is an excellent path to appreciating how much it meant.

More to Stven Carlberg A Note for New fanstuff Readers

The mailing list keeps growing, so every issue has some first-timers.

Some of the content is esoteric and some may seem overly detailed. It takes diverse material to please a diverse readership and things aimed at experienced fans may bore you. Read what you like and skim the rest.

Fanstuff is free, but letters of comment are wonderful compensation.

loccer room

Stven Carlberg

Thanks for sending this! If you would be kind enough to switch my address over to stven.carlberg@gmail.com for future issues, I would appreciate it.

The production is charming, a nice bridge between the printed page of yore and our current capabilities with the electrons of the internet. I look forward to seeing more.

Tom Johnson

Dick Lupoff's piece this time around brought back some enjoyable memories. I remember ordering pulps from Richard Witter way back when, and was always happy with the books he sent. Other names come to mind during those frantic days of searching for issues to fill my collection. Richard Minter provided SF digest magazines, while selling pulps to other collectors. Jack Irwin had lots of hero pulps, and I must have spent a fortune on Secret Agent X alone. And then there was Howard Rogofsky. I believe he was also from New York, but my memory is not so good today. Howard was selling me Shadow pulps ten for sixty dollars.

At the time, friends were telling me Howard was too expensive, but I wanted those Shadows and he provided them. Great conditions, too. I never had a complaint against him. Wish I could buy them at six bucks each now! While visiting L.A. one year, I found a basement store on Hollywood and Vine, where I bought ten Shadows for three dollars each, plus the last issue of Doc Savage, same price. In 1972 we had to drive down to Dallas, Texas, where my father was dying in the VA Hospital. I called around town until I found a store with pulps. We took a few hours away from the hospital and drove into town. Walking into the bookstore, we saw literally thousands of SF pulps stacked on the floor in front of paperback shelves.

A dollar each.

The man wanted to get them out of his store. I asked about the character pulps, Doc Savage et al. "Oh, those are upstairs," he said. "Nothing under two bucks, and first issues four dollars." He had to unlock the outside door to an upstairs room. One wall had comic books from the 1940s and '50s, but like a fool I passed them up, and stared unbelieving at the stacks of hero pulps covering the floor and walls. Series were not together, all you could do is sit on the floor and go through stack after stack, marveling at *Operator #5*, *The Phantom Detective*, *The Black Hood*, *G-8*, *The Masked Detective*, and on and on.

A soldier with limited money and time, we could not spend all day there. I grabbed as many as I could afford, and we headed back to the hospital. A year later, on leave between assignments, we drove to Dallas again to visit that bookstore, but either someone with money had bought the stock or the old man had thrown those old magazines in the alley dumpster. I think I did find a *G-Men Detective* and a couple issues of *F.B.I. Detective*, but that was it.

A few years later I stopped at another bookstore and found about thirty 1940's *Astounding SF* digest magazines in a box. I asked what they wanted for them.

Twenty-five cents each.

Today, you'll pay between \$10 and \$20 each for those. That started my Astounding SF collection. Unfortunately, collectors are not likely to come across finds like those today. Amazon and eBay has ruined those chances for all of us.

Robert Lichtman

Regarding your lead article, as I've written in your pages before, the only thing I do to "monetize fandom" is to auction old duplicate fanzines on eBay. For the most part, the people who buy them are not part of "our fandom," but that doesn't mean it's entirely a commercial venture. One current member of FAPA who's nearing his tenth anniversary there joined because of our interactions on eBay that led to my recruiting him successfully. I know from experience that if I list fanzines with certain people mentioned in the subject line that it's likely certain people will often/usually pop up to buy those fanzines. Fans of Marion Zimmer Bradley, Poul Anderson, Harlan Ellison and David H. Keller MD are the most prevalent, but there are always surprises. And the money earned largely covers the cost of publishing my paper fanzines (*Trap Door*, plus what I do for FAPA and SAPS) as well as, this year, much of the expense of attending Corflu in Portland.

I continue to enjoy Dick's memoirs, not least for the memories of my own past they engender. His long, involved trip to visit Dick Witter on far-off exotic Staten Island is an example. As a teenager, I used to ride my four-speed "English racing bike" around the flatlands of Southern California in search of second-hand bookstores to peruse/scour for likely reading material. Before I got into reading much SF, I had a period of a year or so when I was quite taken with automotive magazines—*Motor Trend*, *Hot Rod* and *Road & Track* are the titles I remember—and still recall the thrill one day in 1956 when I uncovered a copy of *Motor Trend* #1, from all the way back in 1949, in near-mint condition and for *only* a quarter. This was vaguely akin to running across a copy under similar circumstances of the first issue of *Amazing Stories*. That evening I pored over the pages in the same slow, detailed way I would not many years later when—now a confirmed SF reader and just getting involved with fandom—I had my own Wow Moment when I ran across three of the seven issues of Walt Willis's *Slant* in a bookstore near downtown Los Angeles for only 35¢ apiece and found them equally fascinating.

But it's Andy Hooper's "Archeofanac - Investigating Fmz of the Past" that I found the highlight of this issue. Like him, I have a "tendency to become distracted when large piles of fanzines are spread around on tables for inspection," and because there were great heaps of them on the tables circling the function room at Corflu XXX I naturally gravitated to them. I wasn't quite as fantisted as Andy over discovering amidst the "faceless dreck scattered around...choice titles as well, issues of *Crawdaddy*, *Telos*, *Nabu*, *Eta*, *Potsherd*, *FTT*" because I already had them. As for those "mailings from SAPS and FAPA in the early 1990s," it *will* be interesting to see who goes for them when he renews his auction activity. I can think of at least one person—who frequent both Andy's and my auctions—who's a likely suspect.

Andy writes, "Most of the items in the fanzine auction were provided by Robert Lichtman, harvested from the collections of several different fans." I checked my list of what I donated and found that only the two issues of LeeH's *SFFY* were not from me.

In his review of *Void* #24, Andy writes that "in 'The Rasp of the Door Buzzer,' a largely-gaffiated Lee Hoffman spends two pages circling the fact that

To Tom Johnson Iconic Stfnal Moments

I enjoyed your anecdote. I'm starting to think that such moments are, if not universal, at least very common among fans. It seems like most of us had a touchstone experience, the moment when we went from someone casually interested in science fiction to an avid enthusiast and collector.

I'd love to see more of these stories, whether as short articles like mine or letters of comment like yours. So far, the mini-memoirs have had some similar elements, but also some big differences. I hope some of you will share those recollections.

More to Tom Johnson What Price Pulp?

The current price of pulps is startling. The relatively short print runs, the World War II paper drive destruction and the age of the material makes pulp rare. This usually produces higher prices, but the monetary value of pulps has, apparently, not kept up with inflation.

Is it lack of demand or do you see other factors?

To Robert Lichtman No Justification Needed

Selling old fanzines is well in the scope of legitimate fanac. Collectors of most things, not only fanzines, usually sell or trade their dupes as a way to finance their activities.

I usually give away my duplicates, but I imply no ethical advantage. It's just personal preference — and that I'm too lazy to devote the required time and effort to it.

Your collateral recruiting efforts are laudable, but maybe you should follow the example of the guy who invented Slinky. Every one he shipped came packed with a Bible verse; you could send a list of fannish URLs.

Many of the buyers are hunting for little-known works by their favorite SF authors, but it would be great if it netted even one or two people.

**More to Robert Lichtman
Your Wow Moment**

There's no way I can match either of your two fabulous discoveries. The closest I can come is when Bob Tucker sold me the core of my fanzine collection at Midwestcon for less than 25% of prevailing prices.

I *did* get to read a lot of old issues of *Amazing*. I had custody of a set of bound volumes when I edited the reprint magazines for Ultimate so I could pick stories.

**Still More to Robert Lichtman
About Lee Hoffman**

"No ideas" is also an excuse that can cloak a more private reason for not feeling fannish.

When I returned from gafia, it took a while to again "think fannish." I had trouble generating material for the first few issues of *Folly*. I don't think I was any less creative, but I needed to focus some of it on Fandom.

**Yet More to Robert Lichtman
Respectfully, a Correction**

You state as a fact that reducing the number of blanks increases participation in the FAAn Awards. I'm not saying you're wrong, but it is an opinion. It's a reasonable hypothesis and may even be true, but it is as yet unproven.

My opinion is that the distribution of ballots and the effectiveness of the publicity have a greater effect. (Keeping the ballot to one page probably *does* help.)

Rather than debating opinions, it'd be nice to get some facts. Could the number of FAAn Awards voters for each of the last 10 years be compared to the total number of blanks on each of the ballots?

So the question is: Does anyone have the ballots and voter totals? Failing that, could we put together such lists? I could come up with the info for the years I administered and I imagine Andy can do the same. What about those other years?

she had no ideas she saw fit for development as a fanzine article." That seemed to be a common *modus operandi* for Lee around that time. In "Rasp" she writes, "In the old days I would almost always write to the editor of the fmz I read. Nowadays I just contemplate writing—plan writing—and almost inevitably, don't get it done. Fannish bouts with the typewriter nowadays are few and far between. Not that I don't intend them, but somehow I just don't get to it."

She had better luck, happily, for me. Less than two years earlier I published an article by her, "I Remember Keasler," in the first and only issue of *Outworlds* in September 1959—a title unknown to Bill Bowers when, a mere seven years later, he started his own fanzine of the same name—in which she begins:

"I got this note from Bob asking me to write some Sixth Fandom-ish piece for his new fanzine. *Hoohaw*, I thought, in my simple cosmopolitan way. Sixth Fandom was many years and many miles away, for me. The world has spun around too many times and I'm just not the same kid anymore who tiptoed into the surf of fandom, full of awe at its wonders and excitement.

I got into fandom up to my neck and found myself all wet. Now, I'm old and embittered, and have only the most tenuous contacts with fandom as she be today. I do not write anymore, particularly about fanstuff. My attempts to hack out enough material to maintain my FAPA membership are almost fruitless.

The Muse is not with me, but even so, in my dotterage, I do enjoy reminiscing (to the consternation of FAPA members who've heard it all already over and over). So, like some antique Civil War veteran who's bored his family to tears with his account of the Battle of Manassas, I'll tell my tale again, in the hope that you out there haven't heard this sad old story too many times already."

But this time around she managed to go beyond mere contemplation of writing, telling anecdotes of Willis, Max Keasler, Rich Elsberry, Shelby Vick and others for nearly two packed pages of elite type. Of Max she wrote that he "was the personification of Sixth fandom in America: young, witty, enthusiastic. He openly avowed that he never read science fiction. (In Sixth Fandom we broke fandom's ties with the mother literature. We weren't SFans. We were friends in search of fun.) He blazed across the fan skies, speaking in interlineations, publishing monthly, filling the world with Ray Nelson drawings. Then he disappeared."

And she concludes: "A sad story, perhaps. But each era changes. People change in the course of their lives. Few fans are as enduring as Tucker. Still, as the old fans burn out and drive away, there are new, eager young fans rushing in to fill the breach. So if you want material for your fanzine, don't come to me. I just don't write for fanzines anymore. Go to the new, wise, fandom-oriented people who are today's fans. They're hip. They're alive to the fandom of the present. They can write the material of today's fandom for today's fans. We doddering old relics will just sit around and bore you with the tales of our fannish pasts."

LeeH's article was the first one received for the fanzine and I did my best to follow her sage advice, the other contributors to that issue being Bob Leman, "Ted Johnstone," Harry Warner Jr., Bill Danner, Len Moffatt and Terry Carr. However, Warner and Moffatt both looked back: on Earl Singleton in 1941 (Harry) and the obscure Clyde Haggsworth from the WW2 years (Len). Leman's and Carr's faan fiction stories are also both looks backward. Only "Ted" and Bill wrote of the present time—of a heavily fraught plane trip to visit relative in Ohio and of the joys and travails of publishing a fanzine using letterpress, respectively.

Still on *Void* #24, Andy writes, "Then there is the matter of Carl Brandon, who was not yet revealed as the hoax brainchild of Terry Carr, Ron Ellik, Pete

Graham and Dave Rike;” This strikes me as a brainfart, because the hoax was revealed three years earlier at the Solacon—the 1958 worldcon also known as “South Gate in ‘58.”

And still on *Void* #24, he further notes: “The fact that the front cover (by Bhub Stewart and ATom) has detached from the rest of the zine is a strike against my potential ambition to put the issue up for sale myself.” I don’t think it should be an impediment. In my eBay offerings I always make note of such things as a detached page (very common on issues of Redd Boggs’s *Skyhook* as well as *Void*) since potential buyers have only my word concerning condition and I don’t want to mask any defects. Nor have I noticed that these disclosures inhibit bidding. Concerning condition issues, Andy also notes regarding the Morojo memorial fanzine published by Elmer Perdue, “The memorial zine is in pretty good condition, with no flaws beyond the dark rectangle created by the adhesive originally used to apply the photographs to the page. I’m extremely curious what this might bring if I put it up for auction on eBay, but I’m also very tempted to find a place for it in my own collection. I find pieces that evoke L.A. during wartime pretty irresistible, and this one certainly qualifies.” I’ve had perhaps as many as five copies of that fanzine pass through my hands, and every single one of them has had that defect. Checking my records, I see that in 2011 I sold two of them that brought \$25-\$30 apiece. But if I were you, Andy, I would succumb to the temptation to keep this fanzine as part of the historical record. It’s a definite stand-out!

In his review of *Lighthouse* #10, Andy writes that “since Terry remained in FAPA right up to his death, he published many, if not most of his later fanzines through the umbrella of one or more apas, and their pages were often full of comments on other apa contributions. This is certainly the case with issue #10 of *Lighthouse*, published by Terry and Pete Graham, for the August, 1964, FAPA mailing, and a tasteful selection of additional readers.” This is true, but after #11 *Lighthouse* ceased being done for FAPA—the last four issues being standard genzines distributed to a private mailing list. What he continued publishing up to the end for the apas was his titles *Hobgoblin* (for SAPS) and *Diaspar* (for FAPA).

“Terry would continue publishing smaller and more personal issues of *Lighthouse* over time, with only occasional contributions from other writers.” I’m not sure where Andy got these notions. Those later issues weren’t smaller. Except for #13, which had the same page count as #10 (48), each issue was larger, culminating in the 90-page #14 and the 96-page #15. And far from only “occasional” appearances from others, there were many: #12 had contributions from Carol Carr, Walt Willis, Redd Boggs and Ted White in 50 pages; #13 had articles by Jack Gaughan, Pete Graham, Don Wollheim, Ted White and George Metzger; #14’s 90 pages featured Philip K. Dick, Tom Disch, Greg Benford, Jack Gaughan, Pete Graham, G. C. Edmondson, Pat Lupoff, Walt Willis, George Metzger, Carol Carr, Alexei Panshin and Gina Clarke. And the final issue (#15) had contributions from Samuel R. Delany, Carol Carr, Gahan Wilson, Fritz Leiber, Damon Knight, Tom Disch, Pat Lupoff, Joanna Russ, Dick Lupoff and Harlan Ellison.

Andy is partially right where he adds, “I’ve a theory that his early, chaotic days in fandom, eventually gave him a taste for simpler fanzines, without four-co-editors scattered across two continents. Terry’s fanzine might have become more polished in appearance, but they were actually simpler, without half the distractions to which all the Void Bhoys were apparently prone.” I think the

Yet Still More to Robert Lichtman ‘Minor’ FAAn Awards Categories

I stand properly corrected; there *are* no minor categories. All are important to our subculture and worthy of recognition.

What I should’ve said is that some categories are more encompassing and, therefore, deserve to have greater weight in a “total points” system for determining “Fan Face Number One.” “Best Genzine,” for example, would logically deserve more weight than “Best Single Issue” and “Best Fan-writer” would merit more weight than “Best Humorist,” “Best Fan Fiction Writer” or “Best Letterhack,” all of which are sub-sets of “Best Fan Writer.”

Again to Robert Lichtman ‘Archeofanac’, Sage Style

I got an object lesson in the perils of skimming. I don’t usually read the loc carefully until I do the column, but I always take a look at yours (among others) when they arrive.

I skimmed the letter and, unknowing, found myself reading your excerpts from Lee Hoffman’s article. I couldn’t believe you had burned out so abruptly. It threw me for such a loop that I stayed away from fanac for most of the last week.

This was LeeH in full gafia. It should be noted that she returned to Fandom in 1966 primarily due to the efforts of Andy Porter. She attended Fanoclasts regularly, was one of the fans on the 1966 “Greater Trek” to Midwestcon and Westercon, did some writing and cartooning and, of course, published *Science Fiction Five Yearly*.

A Challenger for Me... And for All of You

I’ve always liked the part of “Second City,” “Whose Line Is It, Anyway?” and other comedy reviews, where the cast gets suggestions from the audience and performs improvisational skits.

If you’ve got a topic that relates to Fandom, send it here. I’m willing to give it a try .

**Yet Still Again to Robert Lichtman
More about Terry Carr**

It's also good to mention (and remember) that 1964 wasn't a terrific year for fanac, thanks to the commotion and contention of the Boondoggle. Fighting for Truth and Justice has its rewards, but slugging it out with erstwhile friends kills enthusiasm.

Terry's interest in fanac seemed to revive a couple of years later, during the period in which the more fannish fans started to pull away from *SFR*.

Terry became a frequent contributor to *Warhoon*, *Potlatch* and *Focal Point*. *Lighthouse* had some impressive issues during that period, too.

**Plus Encore to Robert Lichtman
More about Terry Carr**

Your comment about using the number of positions to weight FAAn Awards categories made me both happy and sad. I was glad to see that your views accord with mine. I was embarrassed, because I must have done an awful job of explaining my original point, which I intended to be what you wrote more clearly. Fact is, I have used exactly that method every time I have created the FAAn Awards ballot.

Next Issue

Sorry release of this issue turned out to be later than expected. Due to an array of uncomfortable illnesses and injuries, my Inspiration (and proofreader) had to take off a week before being able to tackle the correction job.

I'm well-advanced on a couple of articles for **fanstuff #41**. I've got some terrific contributions and "locer room" will be back to its normal robust size.

Of course, there's still plenty of room for *your* letter of comment.

It's time to create the .PDF to launch this issue on its digital journey. I look forward to our next rendezvous.

Meanwhile, keep fanning!

— Arnie

look and feel of *Void* was largely the creation of Ted White. The layout of *Lighthouse* is relatively simple, with artwork limited to the headings and to available space at the end of articles. Otherwise it's straight text, even in the letter column. This is pretty much what I do with *Trap Door* and I freely admit that Terry's fanzines are one of my models. But I don't get "early, chaotic days in fandom"—Terry got involved with fandom in the early '50s, produced his first fanzines in 1952, and for the most part didn't get involved in fannish hassles. His first fanzine was *Vulcan*, which like early issues of *Lighthouse* he co edited with Pete Graham, and its layout followed the same pattern he employed throughout his fanzine publishing as I described above.

In the letter column, Steve Stiles's account of his misadventures (that turned out well) with Pete Stoter and the Comanche Dragons struck a strong chord of familiarity. Following it down, I found that Steve had told essentially the same story in his article, "The Cosmopolitan Boy," in *Trap Door* #17, April 1997. But it's a good story, and well worth telling again.

Regarding the number of voting spaces on the FAAn award ballot, Andy Hooper writes, "I have provided more blanks and used the scoring system you prefer in the past, and I had lower levels of response than I get with just three blanks per category. Almost everyone who votes does so protesting that they don't know the field, and they can hardly think of three names or titles, let alone five." Given this, I retract the suggestion I made in my letter that five spaces would be better. As a middle position, I'm inclined to go with your thought that more spaces would be better for the "major categories," but then I look at the categories Andy used this year and am hard-pressed to single any of them out as minor.

And since Andy's experience is that the voting participation is higher with fewer space, I'm inclined to bow to his wisdom on this point. We *do* want more people voting, yes, in order to achieve a more representative result.

Segueing to your suggestions for possible other FAAn award categories, I look askance at "Best Faan Fiction Writer" (since such writers who actually produce are about as thin on the ground as new fans), "Best Serious Artist" (what, without a matching category for Best Cartoonist?—I think Best Fan Artist is sufficient), and "Best Poet or Lyricist" (how many of us "Trufans" actually produce such stuff?).

Finally, you write, "If we're going to continue to choose the 'Fan Face Number One' by total points, then we should at least weight the existing categories. A fan should get more points for a first place vote in 'Best Genzine,' 'Best Personalzine,' 'Best Fanwriter' and 'Best Fan Artist' than for a first place vote in a category such as 'Best Single Issue.'" Here's where I think my suggestion of both 5- and 3-position categories would work this out. On a 5-position one, the points would be five for first place down to one for fifth place, while on a 3-position category it would be three for first place down to one for third place. This achieves "weighting" without having to get out a slide rule.

We Also Heard From (WAHF): Shelby Vick, Brad Foster, Taral Wayne, Jenn Grutzmacher, Bill Wright, Kent McDaniel, Steve Green, Woody Bernardi, Dick Lupoff.