

Now, because we've all finished reading the latest issue of **Idea**, this is **Crifanac #2**, 6/8/98, The Fanzine of Newtonian Insurgentism. This (allegedly) absurdly frequent and lovably feisty fanzine is co-edited by the generally lovable Ken Forman (7215 Nordic Lights Dr., Las Vegas, NV 89119) and the sporadically feisty Arnie Katz (330 S. Decatur, Suite 152, Las Vegas, NV 89107). **NewsSquint** Snoopers: Ben Wilson, Joyce Katz, Robert Lichtman, Steve Green, Harry Warner, rich brown Gary Farber, Ted White, Vincent Clarke.

Number 2
June 8, 1998

crifanac

Our high-minded editorial policy: If you mention everybody's name often and favorably, they'll all think the fanzine is delightful.

Crifanac is available for news, art, a short article or a letter of comment. You can send egoboo electronically: Wildheirs@aol.com.

Here is where we say nice things about being members of fwa and supporting afal. Now is when we fan.

NewsSquint

What We Know, as soon as We Know It

Jackie Causgrove Dead

Long-time Midwest fanzine publisher Jackie Causgrove, 57, has died after a protracted illness. Her health problems had grown increasingly serious over the last decade, causing her to cut back her active participation. Over the last year or so, Jackie was getting round-the-clock care from her Significant Other of many years' standing, Dave Locke.

The well known fan served as co-Official Editor of the monthly invitational apa FLAP for many years, though bad health had forced her to resign that position. She was also one of the fans who

articulated the "Midwest Fandom" position during the '80's TAFF War.

Penneys Travel on the CUFF

Lloyd and Yvonne Penney, whose address we finally corrected on our mailing list last issue, got more good news. R. Graeme Cameron has announced that the popular fan couple is the uncontested winner of the 1998 Canadian Unity Fan Fund (CUFF).

Now that Canadian Fandom has agreed that the Penneys are better than no candidate at all, the popular duo will go to something

called Con*cept '98/Boreal '98/CanVention 18 in Montreal in July. Fears for their safety at such a grandiosely named convention are apparently groundless; they were Guests of Honor there last year and survived nicely.

Crifanac congratulates Canadian fanzine fandom's leading fan couple. No word yet on

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Survey Sez: Fanzine Publishing Is Rising Again

Robert Lichtman's annual accounting of fanzine issues received, has surprisingly good news about the current quantity of publishing. According to the results, which Robert just printed in **Trap Door #18**, 195 fanzine issues were published in English-speaking countries, up 15 over the previous year. An upswing in UK and Canadian publishing, combined with a one-issue US gain. About twice as many US genzines appeared in '97 as in '87.

	'97	'96	'95	'94	'93	'92	'91	'90	'89	'88	'87
Australia	9	11	12	13	16	18	16	16	12	15	32
Canada	19	14	16	14	12	17	1	2	2	1	4
UK	58	47	52	60	51	50	44	30	61	51	33
US	109	108	14	109	91	104	85	66	55	67	58
Other	0	0	0	2	2	2		5	0	4	3
Total	195	180	223	199	171	191	147	115	130	138	130

Critical Froth

Ken Forman ponders the imponderables of fandom

Just the other day, I was at work, reading the most recent FAPA bundle, when one of my coworkers asked, "What's that?" A perfectly reasonable question considering my choice of reading material at work spans the Library of Congress' indexing system. One day I may be perusing some legal brief concerning water issues in the Southwest (a convoluted mess of grandfather clauses and pork-barrel projects) to fluffy fantasy fiction. I'm not sure why, but there seems to be a game going on in the break-room: something about betting on what Ken's next subject will be. Consequently, I don't flinch when person after person asks "What's that you're reading?"

It took me a while to get over the habit of explaining, in detail, my reading material. Foolishly I thought they were interested in the plot, or some of the more interesting aspects of bio diversity. So I'd spend many minutes explaining how this fair maiden cracked the genetic code of the terrible monster. It only took a couple years of glazed-over eyes for me to realize that they were interested in the subject, but not the content.

This time, since the subject was FAPA, I responded by explaining that these (indicating the stack of 'zines in front of me) were amateur magazines from around the world, that I receive them once every three months, and that most were quite stimulating reading. I finished with my own question, "Would you like to read some of the better ones?" I've been through this routine before and sometimes they take the bait, looking through the stack. Some of them even read a few, but this time my suggestion was politely refused and I went back to reading.

This most recent distribution (Number 243) contains quite a collection of old and new members. We've got great standards from such BNF's as Jack Speer, Harry Warner, Jr., and A. Langley Searles. Ben Indick, Joe Siclari, Fred Lerner and Gordon Eklund continue to fill out the meat of the package. And newcomers like R-Laurraine Tutthasi, Roger Wells and Robert Sabella provide new and interesting flavors to an already satisfying meal of fanzines. What a great time to be a fan. What a great time to be alive.

Speaking of Harry Warner, Jr., did you know he has done two hundred, thirty-three issues of *Horizons*? Damn! Every quarter,



Harry produces eight pages (exactly) of close spaced, typed material. Every quarter, Harry writes eight pages (exactly) of pithy comments and commentary. Every quarter. Way to go Harry. Sometimes I think what it would be like to produce that many issues of a fanzine. The dedication, the toil, the egoboo.

The closest I've ever come is producing 21 issues of *Nine Lines Each*, and that required the help of three other editors and an impossibly chaotic schedule (ranging from 2-a-day to one

every 6 months). On the other hand, *Wild Heirs* is likely to go for a few more issues beyond number 20, but again, that's requiring a passle of co-editors and much time. Next issue to come out Real Soon Now.

But seriously, two hundred, thirty-three issues of a quarterly fanzine deserves a lot of credit.

What do you say we all give Harry a round of applause for his efforts. Put the 'zine down and give Harry the clap he so richly deserves. ***** There, now don't you feel better. I'm sure he does.

Why do you suppose anyone would do such a thing? Not just Harry (we could be talking about Dave Langford and *Ansible*, certainly there are many examples of such steadfastness), but anyone.

Why would they do it?

Obviously there's no money in it, and even though egoboo is certainly a benefit, I've a gut feeling there's more to it. I somehow don't expect Dave or Harry to receive a level of egoboo equal to their effort. These 'zines aren't necessarily "focal point" fanzines, either. Obsession? Creative outlet? These would be good reasons to do one or two great fanzines — I'm thinking *Warhoon 28* -- but that doesn't explain such consistency.

I suppose I could just ask them, (Harry? Dave?) but I think it would be much more fun to find out what the rest of fandom thinks about this practice. So let us know why you think these icons do what they do.

It's possible, I suppose, that one reason is to add to fannish history. Such consistency chronicles the happenings of our "tribe" over time, rather than just a snap-shot approach of most short run 'zines.

Perhaps these long-running mags don't start out doing that, but they certainly fill that niche more exactly the longer they're pubbed.

They also provide a structure for the rest of us; a sort of skeleton of fandom upon which we call all add our 1.0 oz of flesh. If, for

instance, everyone but the most consistent producers decided to take a few months off from pubbing. I mean *everyone*. Fanzine fandom would continue just because the skeletal structure would still exist. And when we all came to our senses and started pubbing again, these fannish icons would welcome us back without a blink.

Curiously enough, the underlying structure of fandom isn't what I set out to write about. I'd intended to discuss fannish history and why we, as modern day fans, should pay attention to it.

So, appropriately segued, I'll launch into that very topic.

Many fans have suggested that studying fan history is necessary because it provides us with "roots" to our past, and the origin of our hobby. While I certainly agree with the need, I don't think we need to know our roots. After all, do modern day cross-stitchers have a clue where the first stitch was crossed, and by whom? I doubt it and that lack of knowledge doesn't prevent them from enjoying their favorite pursuit.

On the other hand, I think that most modern hobbyists (cross-stitchers included) would enjoy knowing more about their pastime's past time. Fanzine fandom has the rare honor and ability to know its past so thoroughly that the pursuit of that knowledge constitutes not only a sub-hobby, but almost defines the hobby itself. There aren't many such activities that can boast having some of the founders still alive and active.

Now, with the graying of fandom, we are at a critical time in our own history. A time where we are rapidly losing those founding fathers (just read the most recent **Trap Door** by Robert Lichtman for a taste of this loss).

I also enjoy ruminating about fannish history because I like to imagine what it would have been like to be there. This is true about the good, the bad and the ugly parts of fandom's past.

Imagine what it would have been like to be in the attic of Oblique House playing ghoo-dminton (Walt and Vin⁺, you're excused from this exercise) when they broke out the window going for a killer smash.

Or, how would you have liked to have been there at that early convention when the first fan wore the first propeller beanie? (Ray and Jack are likewise excused.) Even sitting in on that long ago LASFS meeting when Burbee and Laney met for the first time ("Fantastic! Astounding! Amazing!") Oh, how I would have loved to be seated in the second row then.

Another reason to acknowledge the past (and perhaps to understand some of it) is the concept of neos vs. BNF's. I'm not implying that there is some sort of conflict between them, rather, when does a neo become a BNF. Time? Activity? What is it?

I feel there's some of both involved. I still feel much like a neo (especially when I'm sitting next to Bob Tucker, or Art Widner,) but I recognize I don't get to use that ~~exuse~~ label any more. After a number of years and an number of fanzines, I've somehow passed that magical point beyond which no neo can pass. Good riddance.

However, what's to prevent any newcomer from pubbing issue number 56 as their first fanzine? They could declare that they've been pubbing for many years but submitting to a different group of fans (or submerged in some obscure apa somewhere in the remote South Pacific.) Would they automatically become BNF's? Clearly not. The difference?

History! They wouldn't have a part in our history (again, I'm defining "our" as the group of fans identified as fanzine fans that participate in this type of fanac — see last issue), but rather would have their own history in their own group.

I think perhaps this third reason is the most important. Fans

should be part of their own history. And the only way to be a part of it, is to recount the past and relate it to the present and the future. Consider how difficult it would be to explain "Who sawed Courtney's boat?" every time the reference was used.

As it is, the fans who know enough of their own history can chuckle every time some artist uses it as graffiti in the background of their art.

Anyone interested in fanhistory and with access to the internet, I suggest you point your browser to a most excellent page called the FANAC Fanhistory Archive at <http://www.fanac.org>.

Here Joe Siclari and Jack Weaver (and many others) are compiling a collection of fanzines not to be missed. Their work is tremendous including text and scans from many old fanzines and stories and articles about fanhistory. This is a fantastic site, well organized and easily accessed. Check it out. It'll be worth your time and effort.

On a side note, speaking of effort and time, the **NLE** Boys have decided we'll probably not continue that notable, if minuscule fanzine. Not enough time?

You scoff. Nonsense. Actually, we've just decided that what NLE really meant to us wasn't the production of a quirky little pocsard, but that it embodied the feeling of camaraderie that fans feel when they get together. We can't seem to produce that same feeling over the internet and, with hectic job schedules and living situations, we can't actually get together to produce it.

I have hopes that sometime, somewhere, at some Corflu or Ditto we'll all attend, we'll put out two or four oneshot NLE's. Just

Art Credits

ATom: 1
Ray Nelson: 2. 5

Timely Response

The Readers make themselves heard

Gregory Benford

Crinostalgia!

I'm probably the only contributor to Tom Reamy's **Crifanac** who got yours... In fact, maybe the only one left alive. It was a scrappy rag of the late '50's, Reamy's talent for understated irony its main asset. Hope you can do better.

Reamy went on to write some fine moody fiction after he moved to California. At San Antonio worldcon on a Texas fanhistory panel, I was the longest lived fan there, even with such antiques as Al Jackson (who helped assemble **Crifanac** and now works on orbital rendezvous for NASA). I saw the old **Crifanacs** presented as fossil remains of the first flowering of Texas fandom... an odd sensation, artifacts of one's high school years.

As Ken mentions, we are a tribe, one of huge influence in US culture, just as sf has gone on from those humble *Astounding* + monster movie days to conquer the pop film & TV world. Let's hope nobody holds us all accountable.

Murray Moore

I was lying on the bed in which I have been sleeping, Sunday through Thursday almost every week since the start of November, 1997. Today is June 1, 1998.

I was on the second floor of my mother-in-law's house. I was reading Ken's first "Critical Froth." Fandom is my family, Ken types. Ken's sharing of this personal discovery is not the first by a fan I have read.

I always have gotten along well with my parents. Obviously I get along with my mother-in-law. (A friend in Midland, the town from which we are moving after 18 years, is the town's chief librarian. He was incredulous that I would be staying with my mother-in-law, in order to attend school in Toronto for 45 weeks. I am anticipating seeing his reaction when I tell him the whole family is moving in with her, at the end of June, to stay at least until late October and my graduation.

Yet I have to admit that fans are important to me. School, and recently the added pressures of moving, combined to limit both the time, and the necessary relaxed mood, I need for fanac. Finding time to organize distri-

bution of the change of my addresses has had to be squeezed into my busy schedule. And, *quelle surprise*, I wouldn't have many changes of address to make, if I was not a fanzine fan.

I just spent \$22 to mail copies of my FAPazines, and my December, 1997, Going-to-School-Letter-of-Comment-substitute, to faneds who already had not received copies. This was my way of dealing with the fact, which I finally admitted to myself, that I wasn't going to be writing letters of comment to those faneds at this time. And I grumbled to myself at the cost. Only three addresses in this bunch were in the U.S. One address was in Australia, and the rest in the UK.

Mind you, air mail was mandatory for a few people. Now is not the time to send fanmail by sea mail to Vince Clarke.

So why, when, in the Real World, I am so preoccupied with Serious, Mundane matters, am I feeling guilty about this fanzine thing? Maintaining my links to this community must be important to me, I answer myself.

Robert Lichtman

"The citation of Robert Lichtman ends any Las Vegas debate. What higher authority could be brought to bear against him?" What about Jack Speer?

Since the report that he was spotted by the recently revisioned Aileen Forman at her place of employment but he zoomed by like a will o' the wisp, is he *out* with Vegas Fandom?

But that aside, I wonder if the revival of **crifanac** will serve as the beginning of a general revival of long-abandoned fanzine titles? Soon fandom will be in a wide-ranging Golden Age, as new issues of **Aberration**, **Vega**, **Oops!**, **Thurban I** and **Cosmic Circle Commentator**.

I don't know if I like this idea. Therefore, as of now, I am changing your title from **crifanac** to **Fanblurps**. No, don't thank me — I'm doing this for fandom.

One of the disturbing things in the news is the mention that the **NLE** bhoys might start up another cardzine. I'd so much rather see them, individually or collectively, do something more substantial than **NLE**, enjoyable as that was at the

time. For instance, all the coeditors who aren't in FAPA were in FAPA at one time. Perhaps they could rejoin and do a joint FAPazine with outside circulation as well.

Arnie: LV Fandom still loves Jack Speer, but the fortunes of fannish deities wax and wane here. Pmce, every Vegas fanhome had a shrine to Avedon Carol. Now they only sacrifice to her (old crudzines and Swedish porn) on the High Holidays.

Maybe we need Guidelines. How about: you can steal a title if it was a short-lived mediocre fanzine whose editor is dead. I thought about making that "dead or mentally incapacitated," but I've seen some zines that challenge this assumption..

Murray Moore strikes twice!

Anything else happening North of the border? you inquire. Earlier today an alleged tornado blew through the village in which I was born and raised, and in which my mid-80-ish parents have lived all their lives.

The Anglican Church, three blocks east and several blocks north of their house, was destroyed. Norwich's Methodists, Presbyterians, and Baptists, built their churches of good Ontario brick and stone. The Anglicans, thrifty or impoverished, built their church of wood. Now it's Gone With the Wind.

Minimal damage at the ancestral home (also built of brick, with a slate roof). Some soffit was transported from the west side of the house to the east side. Part of a walnut tree came down in the back yard. My parents were half an hour drive distance to the east at the time of the storm, visiting my sister and her husband.

S Vick (Shelby or Suzanne?)

You're calling that poor little thing Foggy? Aren't you afraid someone might mistake it for a dust bunny and sweep it up?

Arnie: Foggy moves far too rapidly to be mistaken for a dust bunny, though his penchant for hiding under the bed might attach a few to his luxuriant fur.

Steve Green

Congratulations for and best wishes upon your new collaboration. Provided you can maintain the break-neck regularity demanded from those who seek The Legacy of **Apak crifanac** should soon develop into quite a useful focal point for the tribes of Fnz Fandom.

You still have a way to go - the repetitive sideways glances at Andy Hooper will soon become immensely

It's some, and you need to take care that "NewsSquint" doesn't read so much like a college news-sheet - but you're headed in the right direction and apparently with sufficient momentum to achieve your aims.

Arnie: College newsletter might be appropriate, since this is a fanzine about, by and for a couple of hundred people. I'm interested in the less-than-momentous news. Tribal life is more than deaths, divorces and fan funds. It'll take time to find our groove, I'm sure, but I hope you'll support **cf** while we warm to the challenge.

Maureen Kincaid Speller

I have a dilemma here; do I write and mail my loc to Crifanac, or do I email it? Okay, so email is definitely the communication of choice these days, and you do give an e-mail address (and it's so quick, so cheap), but I still enjoy the thrill of the post dropping through the letterbox in the morning and feel I should do my bit to pass on the pleasure to others.

But, if this is a triweekly fanzine, as you claim, then my discipline in answering letters is going to be tested to the fullest extent (and it's pretty minimal right now and has been for some time), which means that e-mail is going to be a necessity.

Mind you, I am intrigued to see if you can keep up the threatened schedule, and indeed whether you intend to, or are just poking a little gentle fun at our friend in Seattle. So, e-mail this time, and maybe post another.

And many thanks for the first issue of **Crifanac**... my first Vegas zine, too, apart from the pile of **Wild Heirs** I found lurking on the Memory Hole table at Corflu this year. Sadly, they're still waiting to be read, as after Corflu came **Easier** (and we were both working on the Eastercon) and then **TAFF**. Only now do I feel able to get back to reading fanzines and loccing on a regular basis, rather than concentrating all my energy on producing **Snufkin's Bum**.

Mind you, there was a time when I did wonder if Vegaszines were something that Croydon fandom had invented; they kept mentioning them, but I never saw any when I dropped round (but given that one tends not to drop round to Croydon from Folkestone unannounced, this is perhaps not surprising; 70-odd miles is a long way to drive on the off-chance of people being in).

And yes, of course, I could have asked you for zines, but given that I wasn't actually loccing, this would not have been fair.

But no matter. It's June (raining rather than flaming; in fact, we're in the middle of a thunderstorm at present), and me and the fanzine are nose-to-nose at the desk, and I'm wondering whether to take you at your word about this being a *free fanzine*, or whether to observe rich brown's definition of *crifanac* (as posted on [rec.arts.sf.fandom](#)) and assume the whole thing has self-satirical intent. In fact, as you've deduced, I'm settling for observing the instructions in the colophon, but also setting the satire filter to medium, which means that I might respond to some of the contents seriously ... like pointing out that you misspelled my middle name on the front page.

Or, was that satirical too? After all, you spelled it correctly on the back page.



I did want to respond to Ken's piece on the nature of family. It's been pretty much on my mind of late, particularly since Paul's father died in February. We both come from what appear to be very small families - Paul is an only child and, while I am the eldest of three children, my parents were both singletons, so neither of us is blessed with much in the way of immediate family. However, in my case, quarrels and estrangements through the generations mean that we have lost contact with vast swathes of relatives, whom my mother is now busy tracking down, at least on her side of the family.

My maternal grandmother would have nothing to do with my grandfather's family (he came from a very large family), and it's only in recent years that the Spellers have begun to make contact with one another again.

However, and more intriguingly, I heard from my brother recently that my grandmother had ten brothers and sister, a fact only uncovered after her death. We have no way of knowing why she had no contact with

them, though given the history of the Speller family it's not surprising that she did.

So far as I can see, the last three generations have all at some point been estranged from the rest of the family. I have not seen my mother for over 15 years and am in no great hurry to do so, although I speak regularly with my brother. I gather that some of the siblings are still alive, but are mostly very frail and in nursing homes, or else entirely ga-ga, so we're unlikely to find out anything.

On the fan side, though... I'm not sure how I see my fannish family. I know some of my friends and acquaintances in fandom don't really subscribe to this idea of fandom as a family at all, feeling it smacks of sentimentality, and the idea that we're all friends together, when actually they dislike X, Y and Z (though while blood may be thicker than water, the most spectacular disagreements I've ever seen have always happened *within* families, so the analogy perhaps does hold).

I like Greg Benford's idea rather better, fandom as a tribe, with smaller units as families. That's more how it feels to me, and it allows my 'family' to be a very loose-knit one. I suspect I'm not really into the idea of family as such, not to go by my past history, although I do appreciate having fannish kith and kin.

If I look over my fannish history, I can't really think of anyone I would presume to identify as a fannish father or mother (though if anyone wishes to claim me as their offspring, that's fine). Fannish brothers and sisters, perhaps. Dave Langford, Greg and Linda Pickersgill have all in their various ways been an inspiration to me, or nudged me along a particular path.

Likewise, Peter Thompson, Christina Lake's ex-husband, and Christina herself. In fact, without Christina's influence way back in the early 1980's, encouraging me to join TWP, I think it unlikely I would be sitting here now. In fact, I met Peter before Christina, through the local university sf group, and being that little bit older than the rest of the group we tended to band together in adversity and senility, which meant that at conventions he introduced me to a lot of Warwick- and Cambridge-based fans and I got to know a lot of people. Mark Plummer, and more recently Claire Brialey, would also count here, given that duplicating

Banana Wings for them brought me back to fanwriting, and they also dragged Paul back to reviewing zines,

while they were about it. And of course, there's Paul himself, but I think it would be a little incestuous to describe him as a fannish brother, no matter how much of an inspiration he's been over the years. (And as is the way of these things, I'm now bound to have offended half a dozen people who see themselves as instrumental in my fannish development, which just goes to support the family analogy even further.)

I shall be interested, though, to see if a fannish family tree can be constructed, though surprised if it doesn't get ever more fuzzy the nearer to our times it comes. There was a great vogue in this country at one point for drawing fannish Venn diagrams to sketch out people's allegiances.

I always seemed to end up as a tiny dot where half a dozen circles overlapped because while I had contacts with a lot of groups, I belonged to none (most of Croydon fandom was then still in secondary school, which is a fairly scary thought), or else as a little satellite circle, tagging along behind somewhere because no one could identify where I belonged.

George Flynn

Ken's "fannish family tree" is an interesting idea, but I'm afraid I didn't have any single "mentor" on the road to fanzine fandom. Let's see: Before I was a fan, I collected SF. In *Analogue* in the mid-'60's, I read about the MITS-FS *Index to the S-F Magazines*, so I ordered a copy to help keep track of my collection.

Later (still in *Analogue*) I read that NESFA was collecting corrections, and I sent in some I'd found. That put me on a few mailing lists, and over the next couple of years I got some random fanzines and some convention flyers.

Finally I thought I'd check out the 1969 Boskone. There I picked up a sample copy of *Locus* (actually I already had #1), and subsequently I decided to subscribe. In those days *Locus* had fanzine reviews, so I wrote away for a few that sounded good (*Energumem*, *Outworlds*, etc.) And things developed from there...

Ken: I suppose I'll have to put down Charlie Brown as your "fannish father." I'm guessing that many branches will connect to him.

When I first started this project, I hadn't really considered that some people might spontaneously become fanzine fans, or that they could start their own based on articles in pro-mags. Hmm, I'll have to ponder just how to include them into the grand scheme of things.

Mark Plummer

Now that the East-West TAFF race is complete, I should be able to consider myself retired from my duties as Maureen's election agent. However, I am obliged to point out that it is 'Maureen Kincaid Speller' and not 'Maureen Kinkaid Speller' as mentioned on page one of *crifanac*.

The mistake is perfectly understandable. Those of us who have been tracking the evolution of Maureen's name over the last decade or so have enough trouble keeping up so I think you're allowed the odd slip.

Fortunately, most of us never knew her in the 'Maureen Brown' phase and were thus spared that further complication; we came straight in with 'Maureen Porter', with or without the middle initial 'S' which stands for A Name We Do Not Mention. 'Porter' turned into 'Speller' sometime in the early 1990s but failed to turn into 'Kincaid' following her marriage to Paul a few years after that, despite the best efforts of various people to impose another name change on her whether she liked it or not.

No, it was only a few years later still that the 'Kincaid' blossomed in the middle of her name where it has held sway ever since, resisting any attempts to impose a hyphen or, worse, the abhorrent 'Speller-Kincaid' variant. Things have been stable for a few years now, but we hear vague rumours of possible experiments with some bizarre Celtic spelling of "Maureen." Brown men quake in fear...

"Kinkaid" was, of course, a fund-raising benefit concert for Ray Davies.

Ken's question about our fannish "fathers/mothers" is interesting, but, in my case at least, doesn't really have a simple answer.

There was no one person — or even group of people — that, ahem, made me what I am today but it was rather the cumulative effect of many fans over the course of nearly 10 years. I certainly have a clear recollection of the earliest articles I read, the first person ever to hand me a fanzine, the first fanzine ever to arrive unsolicited in the mail... Yet all these events pre-date my own serious interest in fanzines by a number of years and so it hardly seems likely that they were pivotal; none of them immediately mad me want to rush out to play in the same sandpit, so to speak.

So, sorry Ken, I don't seem to have an Arnie Katz of my own. Should I feel deprived?

Ken: Hell yes! Everyone should have their own Arnie Katz. We're doing a marketability and feasibility study now to see if we can clone him

and sell the copies. We're also considering doing something on-line... sort of a virtual Arnie. Act now and you get a free set of Ginzu Knives.

But seriously Mark, what triggered your desire to put out a fanzine? *Banana Wings* is certainly a well-received and -read 'zine. What (and more specifically, *who*) gave you that bump, that extra oomph that caused you to pub the first issue? That's the name I'm looking for (in your case, at least).

Harry Warner

The first issue of *Crifanac* doesn't say which editor should receive the locs. My rule of thumb (the thumb that didn't catch in a car door some years ago; the one that suffered this mishap is still somewhat numb and incapable of remembering rules) has always been in case of doubt to use the address on the envelope or other wrapper.

In this case it is yours [Arnie's], which has the advantage of permitting me to direct to you personally the plea that I do hope to respond soon to the large fanzine which arrived several months ago, in the middle of my worst loccing slump in several decades.

While I'm at it, I might also get out of the way another apology of sorts. Somewhere, I think in the February FAPA mailing, you did a piece on your desire to see *perzine* replace by another term. Somehow I failed to respond to that particular part of your publication in the mailing comments, unless it appeared in a general circulation fanzine which I locced while overlooking this matter.

I intended to tell yo that I share your lack of enthusiasm for *perzine* which I find hard to pronounce trippingly. But your proposal of *indivdzine* as a replacement didn't impress me as ideal for a couple of reasons. In a sense, almost any fanzine that doesn't have co-editors is an *indivdzine* since it is produced by an individual, not a pair or group.

Additionally, the term has the disadvantage of containing four syllables. Almost all fanspeak has no more than three syllables, the apparent limit which fans will adopt. Gafiated and gafiation are apparent exceptions, but in practice these words are spoken in three syllables with the *ia* pronounced more as a diphthong than as two separated syllables.

So I suddenly came up with an idea of my own: *mezine*. Speer would probably write seven pages of reasons why it threatens to destroy the whole

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Thinking Out Loud

Arnie Katz speaks through a hole in his head

I write not to bury the Internet nor to praise it. The Internet is neither fandom's savior nor its damnation. It's a tool, a means to an end. This article evaluates the efficacy of this tool and suggests ways to make it better serve our ends...

In order to do that, we need to answer two questions: Who is "we?" What are those ends?

Classic Fandom (1930-1963 RIP) was relatively small, homogeneous and monolithic. Fans quarreled and personal differences abounded, but there was an essential cohesiveness and consensus.

Specialized sub-fandoms didn't exist in Classic Fandom. Fans like Forry Ackerman pursued special interests, but only as a portion of their fanac. Special sub-fandoms simply didn't offer the active fan enough scope. This led the active core of Classic Fandom to engage in many spheres of fan activity.

Part of Classic Fandom's consensus was the desire to increase the popularity and acceptance of science fiction in the world at large.

This desire to erase science fiction's stigma cut across all of Classic Fandom. Even fannish fanzine fans, when they ran worldcons in the late '60's did things to reach out beyond its traditional boundary to appeal to the widest possible spectrum of SF interest. *Everybody* in Classic Fandom believed legitimizing science fiction would be a Good Thing.

I emphasize this point, because I don't want anyone to think I'm indicting any fan or group when I say that today's balkanized fandom is a direct result of that policy.

We did it. Science Fiction is no longer the furtive passion of a few

literate pariahs. Now let me show you what we've won...

Approximately 45 million Americans claim interest in science fiction and fantasy. (I'm arbitrarily focusing on the US, because I know the figure. I'd like to see population estimates for other countries., if such exist.)

That's **Interest Group Sci Fi**. Members of this self-defined universe are part of the same vast, anonymous audience. These are the viewers, readers and listeners. Anyone who admits liking any form of science fiction and fantasy -- books, movies, TV shows, action figures, games, whatever -- is part of Interest Group Sci Fi.

All Known Fandom is an enclave within Interest Group Sci Fi. This includes everyone who regularly goes beyond the primary material. It includes everyone who goes to a convention¹, attends a club², corresponds with other fans³ or reads a fanzine⁴.

Based on peak convention attendance for things like DragonCon, there may be 50,000 people in All Known Fandom.

Within All Know Fandom is **Fandom**. It is the sum of all the fans active in all the sub-fandoms. There are approximately 10,000-12,000 participants.

In Fandom, Classic Fandom's special interests have elaborated into fandoms with enough depth to support a high level of activity. Many members of Fandom concentrate on one type of fanac and participate only incidentally in others.

Fandom exhibits some subcultural behavior, but it is not cohe-

¹ Even a CreationCon

² Even SNAFFU

³ Even Ken Forman

⁴ Even this one.

sive. It's a network of closely allied, but separate, subcultures with overlapping memberships.

Within Fandom is a still smaller group, **Fanzine Fandom**. This consists of about 200 people who regularly write or draw and publish fanzines and another 800 or so who dabble in fanzines and maintain some contact with fanzine fans.

Fanzine Fandom isn't at the center of these progressively smaller circles. We're inside the Fandom circle, a mote out near the border. To All Known Fandom, Fanzine Fandom is an irrelevancy. To Fandom, we're a quaint relic of long-ago times before things got nice. We are their Noble Savages, and the Fanzine Lounge is our reservation.

Fanzine Fandom is a highly developed and sophisticated subculture. We aren't the only Specialized Fandom that has developed a subculture, but this one is ours.

That's who "we" are, so what do we want?. I believe most of us see Fanzine Fandom as a subculture. We are a tribe, a virtual nation, with a literature, history, traditions and shared experience that form a context within which we pursue our activity.

It is difficult to talk about goals for our anarchic meritocracy, but it's possible to identify some very broad, general points of agreement. We all want to perpetuate this subculture, encourage the production of enjoyable fanzines and facilitate fanzine fandom-centered activity. It might be dangerous to assume that our tribe agrees on anything else. That, too is the nature of our subculture.

The Science Fiction universe has felt the power of the Internet unevenly. Interest Group Sci Fi has probably expanded modestly. It already includes everyone with this interest. IgSF grows primarily through the steady and continued diffusion of science fiction and fantasy concepts into mainstream popular culture.

All Known Fandom is growing rapidly. Many who have not previously done anything but displayed an interest in science fiction and fantasy now visit websites and read newsgroups. That 50,000 has probably doubled as a result of the Internet.

The Internet has caused a population explosion in Fandom. Some members of Interest Group Sci Fiction now read websites and newsgroups, which makes them part of All Known Fandom. Some of those, as well as quite a few who were already part of All Known Fandom, have gone from audience to activity as a result of exposure through the Internet. I don't think more members of Fandom are primarily active on line than off line yet, but I believe that will happen eventually, inevitably.

The Internet's effect on Fanzine Fandom is more ambiguous

- * E-mail has increased the contact among fanzine fans, especially those separated by high telephone rates and slow mail delivery.

- * Sites hosted by such as Laurie Mann and Roxanne Smith-Graham have made classics of fanzine literature readily available.

- * Timebinders has facilitated discussion of fanhistory.

- * **Squib** and similar sites have extended the fanzine into the electronic medium.

- * The Internet has turned a few gafflates back into dabblers.

Yet there's a down-side, too. The open access to all forms of electronic fanac makes it harder to maintain the subculture of Fanzine Fandom. Websites and newsgroups are open to everyone, including many who don't share our tribal identity — and never will.

The Internet has fostered a revival of mundane amateur journalism. That's a good thing for the mainstream culture, but mundane amateur journalism is *not* Fanzine Fandom. There is an

overlap, as there has always been, but they are not identical.

If Fanzine Fandom wants to preserve itself as a tribe, we must continue to distinguish between mundane ayjay and Fanzine fandom. They share our love of words, and desire for self-expression, but they do not partake in our subculture.

Part of preserving Fanzine Fandom is to maximize our effective use of this major new technology. We don't want to emulate the old-time ayjay groups that rode the small printing press to oblivion.

Getting the most from the Internet means discovering ways to use it that allow Fanzine Fandom to flourish in the future without abandoning those things which make it attractive to us.

Electronic distribution of format-correct fanzines is rapidly approaching feasibility. When enough fans have **Acrobat**, **Paperport** or similar apps, it could ignite a golden age of fanzine publishing. It would free faneds from the expense of copying and mailing a sizable portion of their mailing list, while maintaining the fanzine format, a potent combination.

I think websites are a valid form of fanzine fanac. They are a reinterpretation of the hardcopy fanzine to fit a new medium, the Internet. But if each one is an

island, then what happens to the sense of community and the interactions. At present, websites are more like the independent amateur and semi-professional "fanzines" profiled in **Factsheet Five** than like the interwoven network that characterizes our Fanzine Fandom.

We need to create that sense of community on-line, among websites, if they are to function in a way that is analogous to hard copy fanzines.

The best solution available to us today is the website ring. The individual websites are linked to each other for easy navigation among them, but the whole group of sites is basically accessible through a "front door."

The ideal front door should offer lots of information about Fanzine Fandom (like *The Neofan's Guide* and *The Trufans Advisor*), brief reviews of current fanzines and websites, archives of outstanding fan-literary works and other stuff that paints a picture of who we are.

Laurie Mann's Fanac site is already close to this. I don't know if she'd be interested in serving as the entranceway to a webring. If so, we've well on our way. If not, I'm sure one we could fashion one.

Such an arrangement would leave us in a good position to attract recruits, yet shielded from floods of well-meaning folks who don't happen to share our tribal connection.

I'm sure this won't appeal to everyone. Some current fanzine fans probably like the idea of reaching a mass audience with material that is devoid of fannish context. I wish them well, but this is something for the those of us who believe Fanzine Fandom has intrinsic worth and is not a stepping stone to something grander.

If Fanzine Fandom wants to thrive, while keeping its identity, it must learn to bend the Internet to our purposes, not just disperse into the boundless sea of digital traffic. -- Arnie

NewsSquint

Needs Snoopers

Got news?
Please write
with details...

Mail: See colophon

E-mail: Wildheirs@aol.com

Fax: 702-648-5365

Phone: 702-648-5677

News Squint

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whether they plan to write a trip report of the journey from Ontario to Quebec.

Las Vegas fans, when told of the impending CUFF trip, expressed the hope that Lloyd and Yvonne will be able to make a small detour in their planned itinerary to visit Las Vegrants. (Vegas Fandom knows more about hospitality than geography.)

Vincent Clarke on the Mend

Vincent Clarke has moved to King's College Hospital after confounding medical experts at Sidcup. "And, miracles, I began to get a wee bit stronger day by day," he writes in a letter kindly forwarded by the Minnesota Snoop to the Elder Ghods of Fandom, Geri Sullivan.

Vince also speaks of starting some actual treatment, and that the doctors have given him "various small exercises to do," and that he is "feeling a *lot* better.

"It's still tiring to walk around (neck muscles are weak, can hardly hold my head up for more than a few seconds), but there *is* process. All the doctors and nurses are pleased." At present it seems Vincent will return to Sidcup when he's ready to leave

King's College Hospital.

"Fans have been wonderful...I really have more reading matter than I can handle (I alternate reading with radio and writing letters & locs — never thought I'd see the day when I caught up with *those* — and altogether I've conquered boredom pretty well, even if it means writing letters at 4 am."

Milt Rothman Is Worldcon GoH

Peggy Rae Pavlat reminds that this year's Fan Guest of Honor is Milton A. Rothman. One of the great Philadelphia fans of the '30's and '40's, Rothman makes few fannish appearances these days.

Crifanac believes that Peggy has a Hidden Agenda, an Ulterior Motive if you will. We forgive her. It's an apt reminder. (Besides, Peggy was nice to Arnie when he was a neofan.)

Peggy points out that this is an unparalleled opportunity for fan-historians to besiege Milty with obscure, ambiguously worded questions about exceptionally minor, and possibly embarrassing aspects of fan trivia. Well, she didn't say it quite that way, but **crifanac** knows you.

Incidentally, the world science fiction convention has a bunch of other Guests of Honor. Evidently, having Milton A. Rothman is not sufficient, however much it may seem so to us.

Near as we can tell, none of the others are fanzine fans, so we're ignoring them. Just thought you'd want to know of their existence.

Warner to Leave SFFA

A long-standing link between our tribe and Southern Fanzine Fandom will soon be severed. In his latest **Jewel of the Senile**, Harry Warner tells the Southern Fandom Press Alliance: "I'm ending my SFFA membership with the conclusion of my current membership year. It's an action I've been contemplating for the last couple of years. Now I've reached a firm decision. There are several reasons, but the principal one is uncorrectable and unchangeable: increasing old age."

He goes on to explain that writing his zines takes longer and longer, now an estimated 100 hours a year. He felt he needed to cut back on one of his three apas (the other two are SAPS and FAPA). For numerous reasons, SFFA drew the short straw.

Maureen Speller to Visit Vegas

Maureen Speller will make Las Vegas one of the stops on her TAFF trip to this year's world science fiction convention. She'll be

Fanzine Fandom Invades Alaska

What is behind fanzine fandom's sudden infatuation with America's largest state? Not even **crifanac** knows why this ice box has now become a fannish hot spot. When a total of seven fans take three separate cruise ships to the same destination, though, we think it's an Important Trend that must be Studied, Analyzed and put into one of these boxes.

First to make the sea voyage in May were Bruce and Elayne Pelz. Just one day after the Pelzes' departure, sometimes fanzine fan Peggy Kurilla and her husband Tom started a similar trip. And only a week after that, Ken and Aileen Forman and Sue Williams boarded yet a third vessel bound for the same ports of call.

According to usually unreliable sources, El Nino turned the weather upside down in May. Temperatures broke 100 degrees in the allegedly Frozen North while the Lower 48 had mostly 70's and 80's.

Why did seven fans take three separate routes to Alaska? What sinister purpose could compel the Alaska Seven to head toward the Arctic Circle like weatherproof lemmings? Is this the first step in a mad plan to stage Corflu 2000 on an ice floe?

We don't know. We just don't know.

TOL Postscript: More about the Webring

It must be the right time to start a Fanzine Fandom webring, as mentioned at the end of my "Thinking Out Loud" column in this issue. I wrote that piece two weeks ago. Before I could even publish it, Rob Hansen advanced a much clearer version of the same idea in Timebinders! Since I never mentioned the idea to anyone outside Las Vegas, Rob deserves full credit for the inspiration.

His proposal has already drawn a lot of favorable response, including some incisive posts by Lenny Bailes and Ted White. I'd say it's more a "when" than an "if."

I should've realized that it wouldn't be practical for Laurie Mann, already hosting Timebinders and running a huge website, to also administer the web ring. Laurie expressed support for the idea, but she just doesn't have the time

So now the webring must search further for a webmaster, someone considerably more knowledgeable in nettish ways than either **crifanac** editor. Given the immediate surge of interest, I'm sure it won't be long before we con someone into volunteering. -- Arnie

the fifth British TAFF winner to visit our little fannish kingdom in the desert, the third to do so during an actual TAFF excursion.

Trivia question: Who are the four winners who visited? (Master bonus question: which past UK TAFF winner will never be invited to visit?)

Chuch Harris Unlinked!

NewsSquint Snooper Vincent Clarke reports that Chuch Harris is currently reduced to using his computer as a mere typewriter. It seems unspecified digital demons have disrupted his modem connection and his on-line fanac.

His Internet silence will continue until a member of the Harris Computer Advisory Board can get down to Daventry and set things right.

In the interests of getting **Wild Heirs'** European Kingpin back on line, **crifanac** offers a free lifetime subscription to the fan who puts Chuch back into the loop -- and writes it up for this zine.

It's the Hit and MiSCon

Claire Brialey and Mark Plummer decided that MiSCon, the British fanzine/fandom convention, should skip '99, but Steve Green informs that it may return in 2000.

"Tony Berry and Martin Tudor are chatting with Burnham on Sea's Royal Clarence Hotel with a view to running their fourth seafront relaxcon," Steve says. Then he adds, somewhat ominously, "Details to follow."

Springer and Funk to Wed

Tom Springer and Tammy Funk, **Wild Heirs** co-editors,

Vegrants and fabulous fan couple about town, are getting married. They'll tie the knot before friends, fans and family in San Diego on October 3rd, which also happens to be their wedding day. The ceremony will take place aboard a ship (which is not steaming for Alaska, so far as **crifanac** can determine.)

Timely Response

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English language, but I like it.

On, then to **Crifanac**, the life of a fannish hermit doesn't provide access to much news before it's published in fanzines. To make matters worse, I can't give you a coa. The only one I've created during my career in fandom is 41 years old, and I'm sure Crifanac wants to be more timely than that. Maybe you'll be the first to hear if the nice men come and carry me away from the house to some institution or permanent snug apartment.

I don't know a thing about my family further back than my grandparents on my father's side and a couple of great grandparents on my mother's side. Consistently, I'm afraid I don't fit very well into the fannish family tree that Ken is trying to sketch. Nobody really reared me in fandom. I got into it by writing letters to the prozines and collecting back issues without having been urged by anyone to do so, just following my own impulses. Several fanzines trickled in after my name and address appeared in those letter sections but I didn't feel any great interest in them and didn't respond in any way.

I got my first fan correspondents because I asked for them in those letters. Jim Avery who then lived in Skowhegan, Maine, might qualify as an uncle or cousin or something because he urged me to join him in production of a fanzine, but he lost interest before the first issue was published so I was solely responsible for **Spaceways**. Venus rising from the sea was wring in sex, but otherwise represented a fairly close symbol to how I became a fan.

Arnie: I don't think I actually advocated "Individzine," just cited it as one of the unappetizing options. I'm not crazy about "Mezine," but agree it's *much* better than Individzine.

That's all for this time. Send news, letters and art... -- Arnie & Ken

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