

Now, because it won't all fit in the *Journal of the American Medical Association*, this is... **crifanac #9**, 11/2/98. The Fanzine of Newtonian Insurgentism. This (allegedly) triweekly and lovably feisty fanzine is co-edited by the essentially lovable Ken Forman (7215 Nordic Lights Dr., Las Vegas, NV 89119) and the amiably feisty Arnie Katz (330 S. Decatur, Suite 152, Las Vegas, NV 89107). Superstar Helpers: Marcy Waldie, Ben Wilson, Cathi Wilson, Tom Springer, Joyce Katz. Director of Vegrant Affairs/Europe: Chuch Harris.

NewsSquint Snoopers: Vincent Clarke, Chuch Harris, Richard Brandt Bruce Pelz, Robert Lichtman, Bill Bowers, rich brown abd Ben Wilson

Columnists this issue: Irwin Hirsh, Andy Hooper, Dave Langford, and rich brown.

Art: Ross Chamberlain, Bill Kunkel and Bill Rotsler.

Crifanac is available for news, art, a short article or a letter of comment. Artwork is also urgently desired. Perhaps your contribution of art can fill the spot where we were going to tell those lies about you.

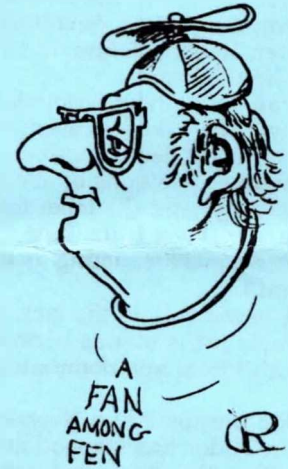
Send egoboo electronically: crifanac@aol.com.

Fanatical member of fwa; lukewarm support of AFAL.

Now is when we fan.

Number 9
November 2, 1998

crifanac



NewsSquint

What We Know, as soon as We Know It

Stiles Wins Rotsler Award

Steve Stiles is the first winner of the Rotsler Memorial Fanzine Artist Award for "lifelong generosity and the unique talent reflected in his work." The award, sponsored by The Southern California Institute for Fan Interests (SCIFI) will be presented at Loscon 25 at the Burbank Airport Hilton over Thanksgiving weekend. A three-judge panel (Mike Glycer, Richard Lynch and Gert Sullivan) selected Stiles, who will receive a plaque and \$300.

In a world in which awards are sometimes desecrations, the judges couldn't have chosen someone more deserving and appropriate than Steve Stiles. He richly deserves any such honor, and I believe that he is exactly whom Rotsler himself would have wanted to win this new honor that bears his name.

Steve Stiles is not just a guy who draws eye appealing pictures. He is genuinely funny, able to express his

wry humor in words, pictures or a combination of the two. Also like Rotsler, Stiles is an innovator in the fanzine art process. His remarkable spirit duplication work, in particular, is still green (and purple and red and yellow...) in memory.

Congratulations to Scifi and its perceptive panel for an apt concept executed in a way that does credit to sponsor, recipient and fandom.

DUFF Election Begins!

Fans around the world are now voting to determine which of three American fans — Andy Hooper, Janice Gelb or Lise Eisenberg — will be the recipient of the next NAmérica-to-Australia trip sponsored by the Down Under Fan Fund. The voting deadline for the 1998 DUFF race, which sends the winner to the Australian World SF Convention, ends March 31, 1999.

A donation (\$4 in United States currency or \$6 in Australian curren-

cy) must accompany the ballot, available from US Administrator Janice Murray (PO Box 75684, Seattle, 98125-0684; e-mail: JaniceMurray@compuserve.com) or Australian Administrator Terry Frost (5 Temple St., West Brunswick, Victoria, 3056 Australia; e-mail: hlector@netspace.net.au). (You can, of course, make a larger donation.)

Anyone who has been active in fandom on or before January 1, 1998 may vote in the current DUFF race. "Active in fandom" means involved in fannish pursuits such as fanzine writing or reading; convention running or attending; amateur film/video production; or club participation.

The DUFF communiqué warns that "voting is limited to natural persons." We're not sure what that means,

Continued on next page...

Toner 2 Set for '99

Toner 2 is now a certainty, says the Fan Behind the Plan, Ben Wilson. A quartet of Vegrants that includes Cathi Wilson, Tom Springer and Tammy Funk Springer plan to host the informal and party-oriented fanzine fan convention on the first weekend in November, 1999.

"We realize that there may be other conventions that weekend, such as the World Fantasy Convention," says a spokesman for this cabal, "but we don't think there'll be a big overlap in attendance."

Toner 2 hopes to continue the style and ambience that proved so popular

at the first one two years ago. That means an extremely light program, lots of food and drink, excursions to cultural landmarks (yes, there will be a pub crawl...) and the usual open-handed Las Vegrants hospitality.

"We're negotiating with some hotels," Ben advises **crifanac**. He says fans should expect the usual cheap room and food prices.

I'm sure he'd also want us to encourage all of you to circle the date and join us for a weekend of easy-going revelry.

We'll have more details as they develop.

In This Issue...

NewsSquint	1
The auction	2
Critical Froth	3
The Gift	4
Timely Response	5
GUNNpoint	6
Vug	7
Beta	8
Talking Out Loud	9
Stiles	9
Catch & Release	10
CoAs	10

NewsSquint

Continued from previous page

exactly, but presumably *some crifanac* readers can meet this criterion.

FAPA Elects 1999 Officers

Sixteen members of the Fantasy Amateur Press Association have spoken. Officers of FAPA's first apa doe 1999 are: President, Dave Rike; Vice President, Arnie Katz; Secretary-Treasurer, Robert Lichtman; Official Editor, Ken Forman.

You can gauge how seriously present-day FAPA takes its elections by two facts: They elected both co-editors of *crifanac* to positions of alleged responsibility; and the teller for the election was Joyce Katz. (She was appointed by Arnie, acting as the '98 President.)

FAPA beware! Only the lack of late-life miracle twins stands between the Katzes and total apa domination.

Tudor Dumps Brum Newsletter

Martin Tudor has stepped down as editor of the Birmingham Science Fiction Group's monthly *Brum Group News* after a record seven-and-a-half

years. That probably means he's second only to Dave Langford for the total number of UK newszines under his belt (especially when you factor in his co-editing 46 issues of *Critical Wave* (1988-96).

His successor from the September edition onwards is Yvonne Rowse, who recently made her own fanpublishing debut with the appropriately named *Barmaid*.

Spike Has Fanthology '93

Spike Parsons told NewsSquint Snooper Robert Lichtman (and he told us and we're telling you) that Spike Parsons (P. O. Box 724, Mountain View, CA 94942) has *Fanthology '93*, edited by Robert for Corflu Wave, available for \$7 postpaid; proceeds to benefit TAFF and DUFF.

Spike also has "some copies" of *Time Bytes* for sale with proceeds to TAFF. "This is the two-volume set, a wonderful fanthology of British fanwriting from late '80's to mid '90's, edited by Christina Lake and Lilian Edwards for the Glasgow Worldcon."

Robert elaborates. "It's actually more than a fanthology, having supplemental overview material covering the drift of UK fandom during that time period. Sets are \$17 postpaid in the US.

Nancy Tucker Update

The latest bulletin on Tucker about Nancy Tucker Shaw, indicates that she is recovering to some extent from her Sept. 20th stroke. "Nancy, after a long struggle, has regained some use of her left leg and is learning to walk again." Misti Anslin informs. "It's tricky since she can't use her left arm at all yet — but her spirits are high and she's been her cheerful, optimistic self through it all."

For those who'd like to write, Nancy Tucker's address is "Nancy Tucker Shaw, Room 507 D, Heartland Health Care Center of Ann Arbor, 4701 Huron River Dr., Ann Arbor, Michigan, USA 48105

Cheslin Debuts Berry Volume Fables of Irish Fandom;

Vol. 1. 1998 — A Time Regained, by John Berry, published by Ken Cheslin, is 78 A4 pages of classic fanishness by one of the genre's luminaries. This beautifully produced anthology shows why many regard

The Auction

rich brown presents the bidders -- and what they bought

The year's most exciting digital fanzine auction has ended with receipts of (approximately) \$1,126, reports cyber-auctioneer rich brown. TAFF earned a donation, \$225.20, equal to 20% of the total.

Winning Bids

Nigel Rowe:

Fanac #1-33, 35, 37-48, 50, 53-56, 58-62, 64-67, 69, 72-74, 76-89, 93-96 and various "fliers" and "riders" that were circulated along with *Fanac*, including *Hobgoblin 1 & 5*, *Salvo*, *Gyre 2 & 4*, *An egoboo a Day from All Over 103*, *1980 Fanac Poll*, a TAFF ballot, *Le Zombie 65* and a few miscellaneous. Bid: \$150.

Metanola 4-7, June to Oct/Nov 1970, 20+pp each. Bid: \$40.

The Stormy Petrel, 30pp, published by Terry Carr Bid: \$60.

The Complete Faan, December 1958, intro by BoSh, Bid: \$110.

The ATom Anthology, Bid: \$45.

Michael Waite

Luna #1 — \$10.

Richard Newsome:

Two APEX zines @ \$20 each: \$40

One "our thing" zinc: \$20

Sam 10 \$10

Minac 2-15, *Gambit 33, 47, 48*, *Ego 1-4, 5-7*, *Grunt 1*, and "*Fanac 98*." Bid: \$100

rich brown:

The Realist - \$1

Gimble #1 - \$7

Not Brand Echh #12 - \$2

Plop #7 - \$2

Joyce Scrivner:

Two portfolios of "experiments" in mimeograph art by Jean Young, *A Song Not for Now and Lost in the Stars*. Bid: \$3.

Panic #8. Bid: \$5

Descant #5 and *#12* plus *Queebshots Blues in the Closet* and *Potsherd in Gaza*. Bid: \$10.

Lee Marrs' *The Compleat Fart* (1976, Kitchen Sink) and *The Further Fattening Adventures of Pudge, Girl Blimp*. Bid: \$5

Too mUch Coffee Man #1 and *Jab #4*, pristine still-wrapped-in-plastic condition, plus a small Japanese item I can't figure out, so I'm throwing in as lagniappe. Bid: \$4.

Jon White:

Panic #99, a 4pp 1 April 1960 pastiche of *Fanac*. Bid: \$2

Mad Magazine, December 1956; Bid: \$3.

Help, Vol. 1, No. 7 and Vol. 2, No. 3; Bid: \$8.

Young Lust #1 and *#6*. Bid: \$8.

Four *Zippy* comics by Bill Griffith: the ensmallled *Zippy Stories 1* and *2* from Rip-Off Press, *Zippy 3* and *Your Comics 1* from Last Gasp. Bid: \$12.

Six humor and/or underground comix, all in a batch: *Byou #8*, *Tales from the Fridge*, *Facts O'Life Sex education Funnies*, *Splatt #3*, *Today's Arcy with Dopin' Dan* and *Zap Comics #3*. Bid: \$20.

Fanac #34 (Fannish), *49, 51, 52*, Terry Carr's *Hobgoblin 3* and *4*, *DAG's F'ism 2*, Steve Tolliver's *Gyre #3* and Eric Bentcliffe's *MI No. 1*. Bid: \$35.

Elspeth Kovar Burgess:

Thurban I #3, 32pp, August 1953. Bid: \$35.

Don Fitch:

The Celebrated Flying Frog of Contra Costa County. Bid: \$15.

Four fanzines by Les Gerber: *Bang #1*, *The Brooklyn Biapan*, *Umglick #1 & #2*; Bid: \$25.

Ben Zuhl

Jesus Bug 13, January 1964, 34pp. Bid: \$10

Hyphen #1, May 1952, 16pp, and *Pamphrey #2* (March 1954). Bid: \$75.

beardmutterings 3. Bid: \$18.

Fanac 65 (Sept. 1960) and *65* (Feb. 1962). Bid: \$8

Warp 1, premier issue of a Frank Brunner sf comic from First Comics, Bid: \$3

The Improbable Irish by "Walter Bryan" (a.k.a. Walt Willis), Ace Bid: \$40.

The Incomplete Burbee. Bid: \$75.

Science Fiction Five Yearly (1976). Bid: \$35

Victor Gonzalez

Lyddite #4, 22pp. Bid: \$20

Andy Hooper

The Rumble, 4pp. Bid: \$10.

John Henri Holmberg

Hyphen #37, Autumn 1987 Bid: \$45.

Congratulations to the winning bidders; consolation to the ones who came up just a little short.

Critical Froth

Ken Forman tells fandom about the Four R's

Greetings fellow fen. I'd like to step up upon this here soapbox and after I finish my talk, I'll invite each and every one of you to do the same.

Today I'd like to talk about the environment. Before your eyes glaze over or you chuck this zine into a handy recycling bin, hear me out.

I think many fans are aware of my stance on the environment. Bill Rotsler once described me as an *envi-ro-mentalist* (that's right folks, step right up and see the fan who can bend aluminum cans with the power of his mind).

One of the credos of the new environmental movement is the "Four R's: Refuse, Reduce, Reuse and Recycle. I'm not about to lecture on the application of the Four R's in your everyday life. I'll leave that to your children or your local Public Broad-casting Station.

Instead I'd like to discuss the impact of the Four R's on your fannish life.

"Why," you many ask, "would any ghod-fearing fan worth his weight in staples make such an effort?" Why, to increase the quality and caliber of the fannish environment! I want to help you keep pollution out of your streams of consciousness, maintain your air of dignity clear and smog free and prevent toxins from contaminating the soil around your fannish tree.

I can almost read your thoughts. *"That Forman kid really is tripping again. He's been suckin' exhaust fumes from the Weird Willys. He's been sniffin' corflu."*

Au contraire, mon fannish frere, I'm as sober as the next fan. That is of course, unless the next fan is from the UK. But who am I to split wild heirs?

So let's continue with the analysis, shall we?

The first leg of my platform is to Refuse! No, not refuse the noun; there's enough refuse (trash, rubbish, waste, debris, scum) out there in the world of fandom. No, I want you to stand up and refuse (decline, withdraw, spurn, rebuff, repudiate, turn down, deny) to be lectured to by snottosed neofen who know not of which they speak. Refuse to allow fugghead-ness to affect you. Refuse to be drawn into unwanted fan feuds.

The next time you're at a fan gathering and an idiot staggers up to you and offers to fill you in on the mysteries of the fannish universe, turn to him or her and proclaim in a loud,

full-bodied voice (with enough inflection to make FIL proud), "You sir (or madam) are full of enough fertilizer to bring forth greenery to a desert wasteland. I refuse your refuse. I denounce your announcement no matter how you pronounce it."

That's right, refuse! Refuse loudly and proudly.

But not all things need to be refused. Some need to be reduced. Coincidentally Reduce is the second "R."

Things that could be reduced could include fannish waists (no, not wastes...that was covered in the previous section), hair loss (important to both of editors), Rotsler cartoons and postage expenses.

There are some things that most certainly shouldn't be reduced. These include the typeface in *crifanac's* lettercol, the quality of a Willis pun, your favorite femmefan's breasts, anyone's paycheck, the number of Harry Warner locs, or the overall dimensions of *Bento*. There are so many that I could fill the rest of my editorial listing them, but I won't.

Now that I think about it, the list of things that *shouldn't* be reduced seems longer than the one of things that deserve reduction.

Perhaps we ought to reduce the 4R's to just three. Nevertheless I think I'll reduce this paragraph to just three more words.

But not all things need to be refused or reduced. Some, like the beginning of this section, need to be reused. Coincidentally Reuse is the third "R."

So what kind of fannish things should be reused? How about a good joke?

"A man wakes up in the morning and says, 'Honey, last night I dreamt you were a watermelon.'" The good thing about doing it this way, Meyer, is that you don't have to finish the punchline.

Fans of an earlier day would reuse crudsheets to write letters of comment, a fine re-employment of materials at hand. Without a doubt this practice would be a good idea.

While we're at it, why not reuse the actual letter of comment? If faneds received reused locs, they could then repub the letters making a fatter, albeit less variable, lettercol. Our readers will recognize *crifanac's* own attempt at this last ploy. We may do it again (since at least one of our readers reused one of his locs), so read

closely. Double your egoboo, double your fun.

Other things that deserve to be reused include clever puns (...reverted to type), or catchy sayings (...says "Pub your ish"). Some sayings *might* need to be updated (...with the Crew in 2002), but that just calls for a little careful and creative thinking.

Yes, friends, reuse your fannish commodities and increase others' regard for your work. Let me repeat that...reuse your fannish commodities and increase others' regard for your work.

We now come to the fourth leg of my platform: Recycle. Initially you might think I'm just referring to dumping big fat genzines into the nearest recycling bin (by recycling *Lan's Lightbulb* and *Fosfacsimile*, we just might save the rainforest), but I'm not.

I'm interested in recycling on a more basic level. We need to recycle the actual fans themselves. Think about it. With all the worry and consternation over where the fans of tomorrow will be found, why not recycle the olde pharts into new neos? That's right. Let's make them start over again as beginners!

My plan has other benefits besides guaranteeing the future of fandom. Consider the delight of receiving...oh, I don't know...Harry Warner, Jr.'s very first neo-zine. Or how about Jack Speer's first typo. Think of the smiles on the faces of WKFs when they read the very first Chuch Harris joke.

Arnie Katz can start over learning fan history; I might even be able to teach him a thing or two. So turn in all your old fen to the Fan Recycling Center nearest you.

Remember the 4...er, 3R's, you'll be saving fandom, and saving the earth.



The Gift

rich brown recalls a fannish lesson learned

ShelVy & Suzy Vick got me to join a writer's group back when I was stationed at Tyndall AFB just outside Panama City, Florida. It had the usual number of Earnest Poets and Little Old Ladies in Tennis Shoes, except one of the latter was something of a Grand Old Dame who'd sold a few historical novels—the group's "pro" in residence. She had established the group. One of her rules was that, if you were going to say something critical about a work, you should also say something "nice" about it.

I chafed mightily under that rule. Several times our resident pro kept me after the meeting to give me a figurative rap on the knuckles for tearing into some piece and then complimenting its spelling, typing or (borrowing from BoSh's "Fansmanship Lectures") the quality of its paper.

I just couldn't understand why the people involved didn't realize how that rule made all praise suspect. (I nonetheless "fell" for it myself—the praise for my first attempt at a novel kept me revising for four years. Had I not received it, I would have realized much sooner that while I learned a lot about writing by writing it, I could never learn enough about writing to turn it into salable prose, and I could have gone on to something else.)

To give her her due, I have to say she understood, as I did not, that many beginning writers are so sensitive that they cannot distinguish criticism of their work from criticism of themselves. I can sympathize with that only in the abstract, the way I do with people who have phobias I don't.

No doubt she meant well. But she was too late to turn me in her sweetness & light direction. I was a fan and I'd received a gift that left unwarranted kindness in the dust.

I'd stumbled into our lovely microcosm feeling a warm sense of wonder similar to what I'd felt coming across sf for the first time. I don't mean to knock it—it was a pleasant feeling—but was really little more than the conviction that I'd found a pleasant place with a few kindred souls. With no Revelation in the wind, I couldn't know, just a few steps down the road, that I'd find reason to begin thinking of fandom as my Real Family, my Real Home, my Real Tribe.

I was, nonetheless, impressed by a few little things. People were not in the hobby to make money—samples

of most fanzines were available for the asking.

There was no ageism—if I said or did something dumb, people would jump on it because it was dumb and not because I was only an inexperienced kid.

Even though I'd discovered that fanzines were not what I thought they would be when I first sent off for them, I went ahead anyway and published my "amateur prozine" full of sloppily mimeographed and badly illustrated amateur sf, poetry and say-nothing reviews. I got fanzines in trade for it.

What I didn't receive was praise.

Well, I could hardly expect any, but I did assume that, in lieu of praise, I might get "credit" for having tried. I was in high school, and after several years of being the class genius, I was bored—and tending to get praise from empathetic teachers for merely expending effort. Then too, while I rather self-righteously did not want to have my youth held against me in fandom, I nonetheless figured it would be seen as an extenuating circumstance that would shield any incompetent work I might do from harsh criticism.

Boy was I ever wrong.

My contemporaries not only panned me and my fanzine but demonstrated, subsequently, How It Should Be Done: Bill Meyers (*Spectre*), Es Adams (*Rock.*), Stony Barnes (*Vampire*), Larry Stone (*Paucity*) all published fanzines in their mid-teens I would recommend to fanzine collectors today. Fans who were just a few years older than me—Ted White, Terry Carr, Carl Brandon, Kent Moomaw—certainly gave me no slack for my youth. Adults who reviewed my zine—Buck Coulson, F.M. Busby, Guy Terwilliger—were either totally dismissive or caught up in the conundrum of wondering whether better

mimeography would have obliged them to read more and, if that were so, whether this would have been a good or a bad thing.

But what really stands out in my mind is the package I received from Dean W. "Redd" Boggs. He sent a couple of styli and shading plates, a firm backing sheet, two issues of SKYHOOK in trade—and a 3pp LoC of such devastatingly humorous criticism that I realized why BoSh had cited "the immortal Bloggs" as a supreme - in his "Fansmanship Lectures."

The most recent of those SKYHOOKs was so perfectly Gesteitnered that it prompted Walt Willis to remark (I can only paraphrase) that Boggs' mimeography left one incapable of imagining that it could be associated in any way with some inky machine, instead leaving one with the absolutely unshakable conviction that each letter must have been brandished onto the pages by joyously wand-wielding angels.

Years later I would come across lines like, "The Evansville High School Band played Bach last night; Bach lost," and "The author runs the gamut of emotion from A to B," and be reminded of his letter.

He dismissed the fiction with appropriate one-liners, indirectly critiqued the mimeography ("...I finally figured out that what appeared to be 'I cowed eecn blow wihh a kuw' must be 'I covered each blow with a kiss'...") and excoriated the mixed metaphors of the poetry ("...the 'river of life' is a fine image, for all that it's a bit overused, but if, as the poet tells us, sweet lady love lies 'under it all,' then she's in imminent danger of being drowned and someone should jump in and try to save her...").

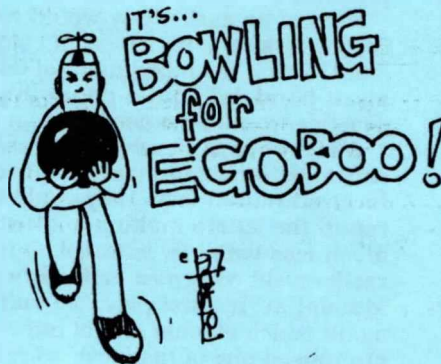
There were tears in my eyes when I finished reading Redd's LoC, but not from feeling stung by his criticism. I was laughing too hard while being forced to acknowledge, to myself, that everything he said was perfectly justified.

That was the point where I realized what a precious thing I had discovered in fandom, what a gift it had given me and how delighted I was because of it. I'd been criticized and praised in the mundane before, but the former was usually so bound up in personal pique as to be unjust, while the latter was often merely misguided tact, the result being that I seldom, if ever, knew what to think of either.

But in fandom, for the very first time in my life, I had received honest coin.

Wow.

Goshwow, in fact. —rich brown



Timely Response

The Readers make themselves heard

Irwin Hirsh

I'm grateful for Ted White's fan fund that that nine of ten male fans on either side of the Atlantic will vote with their gonads. Here I was thinking that people like Jeanne Gomoll, Christina Lake & Lilian Edwards, Pam Wells, and so on won TAFF because they'd done good fanac in the Trans-Atlantic mode and all that, but it turns out I was wrong. As a male I'm glad to be Australian, and therefore only eligible to stand for fan funds where only half the electorate is on the Atlantic. Otherwise when I was up against, err, two females in the 1987 GUFF race I'd have never stood a chance. Ted's theory does explain why Andy Hooper is a candidate in the 1999 DUFF race, and not the 1999 TAFF race.

It's funny how the wheel gets reinvented in fandom. Just a couple of years ago Karen Pender-Gunn posed the question about what would happen if you attached a slice of buttered toast to the back of a cat and dropped them from a height. And I bet Karen didn't know that her question was Old Fannish Stuff. My answer to Karen was something along the lines of: the cat/toast would hover forever just above the ground flip-flopping back and forth as the cat and toast each tried to gain the ascendancy. I may as well give the same answer to Chuch Harris.

Arnie: I hope Ted's theory is false, but there is no factual basis to prove or disprove it. The only way to do

that would be with gender-specific breakdowns of voting. Since TAFF is a secret ballot, that information is unavailable, leaving plenty of room for conjecture.

Guy Lillian

I guess it's incumbent upon me, as one of the few people common to both Southern fandom on at least the periphery of fanzine fandom, to comment on your "Talking Out Loud" editorial in *crifanac* 7. Frankly, what I say would not be so much of a reply as a rejoinder, since I disagree with very little of what you had to say. In fact, I appreciate it.

A bit of personal history. Although I call myself a Southern fan, have won the DeepSouthCon's Rebel Award and describe the DSC as my "home" convention, I wasn't born or raised in the South: I spent most of my childhood in New York State and my teen and college years in California. My mother and father both came from below the Mason-Dixon, however, although neither made much mention of it until the civil rights movement got going in the early 60's and they began to suffer mild but aggravating calumny from their fellow suburbanites. If it was possible for a teenager to "take sides" in that vital but awful time, I was always pro-civil rights; had a few rich arguments with relatives outside of the immediate family because of it, too. But I was always able, from Jump Street, to separate my support for the Freedom Riders and disgust with violent rednecks from my admi-

ration and identification with the Civil War era Confederacy. I found class and dignity and courage in the grey-coats; still do.

Anyway, when I entered active fandom, I didn't give much thought to my identity as a Southerner until my folks moved to New Orleans. Though a Berkeley student, anti-war, and very different (I thought) from the local gentry, I found the New Orleans club accepting, friendly, and amusing. When I joined the Southern Fandom Press Alliance in '71 and began attending DeepSouthCons in '72, the same qualities shone through in the rest of the region. So I became a Southern fan.

It was easy to join Southern fandom: all you had to do was be there. It wasn't exclusivist or intolerant; though it had its well-known figures and peculiar traditions, no one demanded that you acknowledge or follow them. Unless you were a complete paranoid putz, you were simply welcome. In this, my experience echoes Arnie's own, which he went through after he joined SFPA, made a stink with *Nemesis*, then found friendship and acceptance (as demonstrated by the famous Joe Stanton Katz-the-cat caricatures). While people may have been touchy on some political topics — not so much on civil rights itself as on the pejorative way "outsiders" looked on Southern fans because of civil rights — no one let such matters interfere with the joyful business of fandom for very long.

Southern fandom includes all the elements of national fandom, in miniature: con-giving, fanzine-publishing, club- ... uhh, clubbing ... in miniature. In fact, I think that's its charm and its appeal: it has everything national fandom has, but it's

DUFF Platforms

Meet the 1999 DUFF Candidates

LISE EISENBERG

Brilliant, witty, gregarious brunette with tropism for Australians seeks brainy raconteur for (whoops — wrong ad). After 27 years of putting up (with) DUFF, GUFF and FFANZ winners, I seek reciprocity. Thanks to fandom, I've become an aficionada of far-off places and interesting experiences. I've heard Mongolian rock & roll, dined at Abbey Road Studios and seen Footrot Flats: The Musical. I've eaten Vegemite, on purpose, more than once. Here in New York, I've chaired Corflu, hosted Fanoclasts, written the occasional fanzine. I've even counted Australian ballots, and hope to do so again as DUFF Administrator. I love Australia and want to come back.

Previous Australasian Travel: I traveled to Australia in 1985 to attend Aussiecon II, and visited fans in Sydney and Melbourne. I also saw the Auckland airport, at great length.

NAmerican Nominators: Lucy Huntzinger, Jerry Kaufman and Suzanne V. Tompkins, Nigel Rowe.

Australasian Nominators: Eric Lindsay, Perry Middlemiss.

JANICE GELB

Having read Nevil Shute's *The Legacy* at least three times, and having recently seen my first Cadbury Yowie, I'm hop-

ing to get the chance to travel to Australia as a DUFF representative. I've been a con-runner and apahack for *yikes* 20 years, and am known for my extensive (and timely!) convention reports. I've enjoyed the company of the Australian fans who've made the trek to North American worldcons, and I'd very much like to meet more Australian fans and see their native habitat. (I promise to try not to coo excessively at the koalas.)

Previous Australasian Travel: None

NAmerican Nominators: Mike Glycer, Joe D. Siclari and Edie Stern, Pat & Roger Sims

Australasian Nominators: Stephen Boucher, Jean Weber

ANDREW HOOPER

I peer in speculation at dusty pink Australia on an upended library globe. By habit pressed against the globe stand, it avoids the burnishing of fingertips and pencil points that obliterate more familiar provinces and parallels. Deserts are clean pointillist speckles, great bays retain their ragged geometry, mountain ranges drag a thumb in the waters of the chalk-blue sea. What would one traveler from a distant murky forest find in all that sharp landscape? I will go over the long, grimy blue arc of the ocean, into that dim pink unknown, and bring back a story of my habits there.

Previous Australasian Travel: None

North American Nominators: Victor Gonzalez, Robert Lichtman, Ted White

Australasian Nominators: John Foyster, Irwin Hirsh

GUNNpoint

Karen Pender-Gunn updates us

Today was Ian's check-up day and we knew he would be staying in hospital for some treatment. For the past couple of days he has been too tired to even get dressed during the day and he has been feeling sick.

The blood counts were down in single figures today, so off he went to a single room in the oncology room.

So as of 9 pm on the 29th, he had two units of blood, five bags of platelets and five bags of plasma - and he was feeling a bit chirpier

when I left. They are also giving him some antibiotics for an unknown infection in the gall-bladder which is upsetting the liver (where the secondaries of the cancer are) so he has had some blood taken for culturing.

No real idea when he will be allowed home. He has to have two more units of blood tomorrow morning.

The chemotherapy is knocking him about badly. When he has it, the stamina is gone and the body tired and sick of fighting. The pump doesn't seem to effect him that badly.

Such is life. Stay in touch folks!

-- Karen Pender-Gunn

have arrived by this time. For a while, I was certain that fanzine fandom had become so accustomed to a Labor Day weekend worldcon that nobody had gone to Baltimore in time.

Ken's proposed way of classifying changes in fandom might strain the capabilities of even the largest computers and I have doubts about the existence of mailing lists for many fanzines from the past. However, as you probably know, I have never been enthusiastic about the concept of numbered fandoms so his idea would be a welcome change. I think it is time for everyone to recognize the fact that the "numbered fandoms" were really numbered fanzine fandoms.

Even back in the 1930s, there were many fans who had little or no interest in fandom; those who just attended local club meetings, the ones who specialized in collecting, and the respectable number of fans who gained fame by appearing frequently in prozine letter columns, for instance. They would not have been affected by the events in fanzine fandom that are usually accepted as the dividing points, like the collapse of Fantasy Magazine or the coalescence of the Quandry enthusiasts. The numbered fandoms as explained in the past have been dependent on fanzine fandom, which was proportionately larger in early fandom than it is today but never was overwhelmingly superior in numbers to the other types of fans.

All knowledge is contained in fanzines, to be sure. Just before dropping out of SFPA, that organization provided me with my first knowledge that I've been driving a front-wheel drive car for the past six years. Now I learn from Irwin Hirsh's article in **crifanac** that I was supposed to have spawned a non-existent fan long ago, Will Straw.

Nobody ever asked me about the matter, to the best of my memory. Obviously, a person whose last name was Straw would tend to lead to suspicions of a hoax. I did have a small part in the Leslie Norris hoax, but it was conceived by others who did most of the work and I merely pretended to look up some of his old fanzines in my collection when he was supposed to have returned from long gaffiation, as well as I can recall. And that fake fan never became as big a hoax as we'd hoped.

No wonder Chuch Harris has inspired so much levity in fandom, if he is a descendant of Levi. I can't think of any Biblical figure whose behavior I might have inherited through the hand-me-down genes in the course of the past several millennia. Sometimes I misquote Fredric's remark to Mabel in the *Pirates of Penzance* when I get overwhelmed by requests from fans to do this or that: "I would if I could, but I am not Abel." However, I'm not sure this is relevant to the whole matter.

It has been difficult for me to refrain from ordering a catalog from

small enough for a fan to become known and to know almost everybody. There is no impersonality to a DeepSouthCon or a Chattacon or one of the ongoing Southern regionals; if you attend enough, you will see the same people over and over again, the personalities and traditions will become known to you, and you will become known to them. You will find yourself at home.

Nothing holds a person captive inside Southern fandom. At least two worldcons — Confederation and Nolacon — came directly from its movers and shakers, as did the almost successful Louisville bid and a couple of NASFiCs. I sensed no tension about regions at these events; they were national convention done by regional fans, and at least a couple were quite successful.

Southern fandom is just like national fandom, only smaller, easier to handle, and more personal. If anyone has found basis for any suspicion of racism or intolerance in Southern conventions or zine, I have seen no evidence of it. I have heard slurs to that effect, and I suspect Arnie's editorial had the praiseworthy purpose of silencing such slander, and I say good for him.

"Talking Out Loud" had another purpose, to explain fanzine fandom to those who, like me, have attempted to enter it and found it — in some instances — resistant. Indeed, there are depths and traditions to zining that I, in my callow innocence, did not imagine when I began **Challenger** (my genzine, now approaching production of its 8th issue). Indeed, like Southern fandom, Fanzine Fandom is a small subset of national fandom, but unlike my experience with Southern fandom, it has been resistant to newcomers, indeed occasionally hostile, wary, closed. I liked Arnie's metaphor of an issue or two ago of Fanzine Fandom to a small town, but frankly, it seemed at first that if you hadn't been born and bred in that town, you were looked upon with suspicion. There is a strong, and arrogant, cliquishness to fanzine fandom, an attitude that no one outside of the inner circle is worthy of notice. To keep the metaphor going, the new occupant could well walk out his

front door on his first morning in Fanzine Town and find a dead dog on his porch.

Fortunately, not everyone in fanzining was as closed and frightened of a new face. Some have attempted to acquaint the new with the venerated, to tell us tales and provide us reprints of Burbee and Perdue and so forth. The snobbishness persists — it's obvious that to be accepted by a certain fanzining faction, you have to do fanzines *their way and no other* — but there are enough people with the generosity and the humor and the courage, if you will, to plain make people feel welcome. It widens and enlivens the hobby, and adds to the fun. Obviously, I think that's the only way to be. Life is short; it shouldn't also be narrow.

In brief, I agree with almost everything Arnie wrote, except that I do insist that fanzining is an open hobby available to everybody willing to open their heads and publish, and I am willing to read and respond to whatever they write. To be even briefer, and again borrow one of **crifanac**'s metaphors, I insist that I *am* Brother to all other fanzine fans, because I have the will and the willingness to put my poor talents and my silly self *on the page*, and that's what makes us fanzine fans, first, foremost and finally.

Arnie: Then we have no disagreement, since I, too, see fanzines as something open to all. Fanzine Fandom doesn't have a monopoly on fanzines, any more than Southern Fandom has a lock on The South. Yet both Southern Fandom and Fanzine Fandom are subcultures, closely allied but with some (trivial) differences. Sometimes trivial differences can lead to serious misunderstandings; the essay was my attempt to dispel them.

Harry Warner, Jr.

It is hard to believe, but the sixth **crifanac** is only the second fanzine I have received with any information on the worldcon, more than a month after that event. **The NASFA Shuttle** is the only other printed source of convention news that has reached me. Normally, quite a few conreports

Sotheby's for that auction of Sam Moskowitz' collection, just in case it might give me a chance to bid on the first half-dozen FAPA mailings, the only ones that prevent me from possessing a complete run of that apa. But I imagine that such an auction, if it really occurs, will sell the stuff in very long hunks in order to attract bids from institutions and speculative bids from dealers.

Ken: I can't verify that Will Straw isn't still a hoax, but he appears in the lettercols of some of the older zines I have. And speaking of no per-

sonal verification, I haven't been able to verify if Sotheby's is auctioning SaM's collection, or if it's a rumor. Rest assured that **crifanac** is diligently working to uncover the truth.

Arnie: I agree that Numbered Fandoms is most applicable to fanzine fandom, and that this limitation becomes progressively more obvious with the passing years. I'm currently working on a Revised Theory which won't try to apply the concept beyond

Vincent Clarke
Rob's report on my condition is cor-

rect, except that it's into bed I couldn't get, not out. The Residential Home I went to was for the nearly dead. I asked to go home after 4 days, but had to stay the scheduled 11. A bell push would summon someone to switch the TV, fan, bring a glass of water to rinse one's mouth, etc., etc. — and I could walk 12 feet up and down the carpet: Hell!

Had an unusual experience last week. A qualified nurse attends every afternoon, and when this particular one entered I heard a sort of choking gasp, and then "You read science fiction?" As most of all four walls are



Irwin Hirsh makes his preferences known

Some weeks ago a member of Timebinders posed a couple of questions about DUFF: Does the Fund use the 20% rule? and Is there much difference between the number of votes received by the sending and host continents?

The answer to the first question is no, but wondering about the second question lead me on a dig through my fanzines. Out of personal interest I expanded the question to include GUFF. The dig was useful in another way: Real Soon Now, Jean Weber and I will be putting up a website archiving DUFF, FFANZ and GUFF, and now I have a better idea if what I still need to get for the site.

There have been 26 DUFF and 9 GUFF races. I couldn't find any voting info about three DUFF races ('74, '75 and '76), which didn't surprise me as they were held prior to my entry into fandom.

Of the rest there were 7 races (DUFF: 77, 78, 79, 80, 81, and GUFF: 92, 95) where the figures I found gave no breakdown between the number of voters on each continent. This leaves 7 GUFF and 18 DUFF races which I could evaluate. (A note on what follows: when I say something like, say,

"Australian voters" what I mean is "people who lodge their vote with the Australian administrator".)

In every GUFF race, except one, the sending continent has had more voters than the host. The one exception is the 89 (Europe to Aust) race, when 48 Aussies and 47 Europeans voted. In the races where Australia was the sending continent an average number of voters is 115 Aussies and 33 Europeans. When the race goes the other way the average is 33 Aussies, 56 Europeans.

In each of the 9 DUFF races where North America was the sending continent, North Americans (NAcans) have outnumbered Australians by at least 68 votes. Only once has the number of NAcans voters been less than 100 (84 in 1991, when 16 Aussies voted), while only once have there been more than 50 Aussies voters (55 in 1993, compared to 172 NAcans.) The average in these races is 35 Aussies, 149 NAcans.

When Australia has been the sending country Australians have outnumbered North America 3 times (82, 88, 90). Of the other 6 races 5 (84, 92, 94, 96, 98) have been when one or more of the candidates were active in fanzines. The other race was 1986, a year after Aussiecon Two, where NAcans would've met one or more of the candidates. These two factors would give North Americans a personal, active interest in the race, and the motivation to vote. The average in these 9 races is 71 Aussies, 75 NAcans.

I was also interested in seeing what would have happened had the 20% rule applied to DUFF & GUFF. While the figures point to a conclusion, it can't be taken as final: Europeans vote in DUFF, North Americans in GUFF. Their votes wouldn't be considered against the 20% threshold, and I have no way of isolating those votes. I've just as-

sumed that these votes wouldn't affect anything. And what I found is that in 25 of the 27 races the result would not have been changed. In most races candidate(s) failed to get 20% of the vote on one or both continents, but it was never the person who won. (Interesting to me was the GUFF race I won (1987). While I had a solid lead at every stage of the count, it was still what I'd call a close race. However Valma Brown and Jean Weber failed to get 20% of the Australian vote, and Tim Jones (a write-in candidate) didn't get 20% in Europe. Under the 20% rule I'd have won without any need to distribute preferences.)

The other two races (out of the 27) are the 84 GUFF and 86 DUFF races. In the former no one would have won. Shayne McCormack, Jean Weber, and Roger Weddall failed to get 20% in Australia, and Justin Ackroyd and Shayne McCormack didn't hit that threshold in Europe.

The 86 DUFF race had a similar no-winner situation. Sally Beasley, Terry Frost, and Mark Loney & Michelle Muysert failed to get 20% in Australia, while Mark Loney & Michelle Muysert, and Morley/Pride/Stathapoulos didn't get that threshold in North America. However, this is complicated by Sally Beasley resigning about half-way through the race. She received 2 votes in Australia and 37 (the most) in North America. My guess is that some people who would've voted for her instead voted as if she wasn't a candidate (this looks to have happened in Australia.) The administrators included Sally in the release of the first preference votes, but distributed her preferences straight away - before considering who was the lowest placed candidate - so that the count proceeded as if Sally hadn't been a candidate. I think the administrators made the appropriate decision, and figure that it would've been at that point when the vote would've been compared to the 20% threshold. And here I find that the trio of Morley/Pride/Stathapoulos would've received between 24% and 26% of the North American vote.

So, what does all this tell us? Well, the likelihood of anyone voting in an individual race depends on them knowing, in some way, at least one candidate. And that the size of the fan fund electorate is a lot larger in North America than it is in Australia (for DUFF), though the same can not necessarily be said in comparing Australia and Europe (for GUFF).

Also, there has mostly been a default application of TAFF's 20% rule in DUFF and GUFF, and as a source of 'protection' its introduction to these two funds is probably not necessary. However I would support any proposal for the introduction of the 20% rule. I guess I'm looking at the symbolism of the rule: Each fund is about fannishness and contact across two continents, and the 20% sets a minimum which recognises this point and reinforces it to anyone picking up a voting form. Though, whether or not it is ever introduced to GUFF and DUFF, the 20% rule is out there.

The two Funds were modeled on TAFF and all three were formed from similar needs; I've long looked at them as three arms of the one 'organisation'. The 20% rule therefore has implications for the 1984 GUFF race, and this is a point anyone sitting down to write a history of fanfunds will have to tackle.

— Irwin Hirsh

covered in shelves of it — well, I said "Yes". Apparently Doug Gill had been reading it for 20 years or more, and never met a fellow enthusiast. He was completely bemused by what he saw here, and spent about 45 minutes wandering around, purely delighted. I eventually lent him some stuff and had to practically kick him out. His wife restricts his own collecting — same old story.

I don't know if I'd be cruel or kind to introduce him to fandom proper. What sort of interval and in what fashion should one start? I've met many neo-fans, but an ordinary enthusiastic reader — any hope of guidance?

"SMOF" the acronym started while I was away ('60-'81) so it's always been odd in my vocabulary. "BNF" is all-purpose enough for me, tho' I suppose "WKF" as a secondary name is okay.

Ken: The best guidance I can offer for introducing "ordinary enthusiastic readers" to fandom is this: ask Arnie, he's ~~infected~~ introduced a number of local fans.

Steve Green

Loc to follow on #8, but would appreciate your noting for future FFT

rundowns that my list of fannish forebears also included Bob Shaw, whose generosity of spirit greatly eased my initial contacts with sf fandom in the mid-'70's.

Given that sf fandom resembles a small town in size - and from its demographics, one of those shore communities with a growing population of senior citizens - it's scarcely surprising that *Newsquint* regularly updates us on what the Daily Telegraph's circulation department once dubbed "biological seepage."

Crifanac #8, for instances, reports the loss of James Rogers and Elen Tackett, as well as the medical status of George Laskowski, Joyce Katz, Chuch Harris, Nancy Tucker Shaw, Ken Forman, Ian Gunn and Vince Clarke (I'm not counting Carol Carr's laughing fit).

Whilst worthy, opening every issue with a rollcall of the frail and fallen is beginning to enforce an air of solemnity and sameness, rather like reading a newspaper's "notices" section ("**Crifanac**: the register of BNFs, deaths and hemorrhages"). I'm not suggesting you cease this useful service, but it strikes me that moving your coverage inside (perhaps listing the headings in the index) might lighten the tone a mite, as well as

making more room for news about people newer fans might actually recognise.

Arnie: Your point is well-taken, and you'll see a shift in placement of some stories in future **crifanacs**. We've certainly got a more upbeat mix of stories this time, I hope you'll agree.

Ken: I know what you're doing, you just wanted to claim that fannish giant as a father. All I can say to that is "Oh, Pa-Shaw."

Bill Breiding

After much musing I've pretty much figured out the genesis my fannish family tree. Though I was involved with a "group mind" of teenagers in the '70's that extended influence over much of my early fannish actions (the very same that started *Apa-50* to get away from the olde pharts), I was actually moved to pub my ish by an older generation of fan. I cite Donn Brazier, then editing **Title**, as my major influence and inspiration, and to a lesser degree, Ed Cagle. It was only later that Bowers would extend a pervasive influence on my fannish outlook.

I rushed right out to see *Bride of Chucky* thinking that Mr. Harris had finally made the big time. While I kept looking for Mr. Harris I could not ignore Ms Tilley fine attributes, one of which is sewing plastic together to morph into flesh-like scars. (Ms Tilley plays the character Tiffany, not Meg, which is her sister's name in real life.) I'm sad to say that the producers of the film didn't use the jazzy Ricky Lee Jones song for their anthem, "Chuck E.'s in Love," preferring to use, instead, the cliched heavy metal thrash of *White Zombie*.

I think coverage of electronic fanzines either in Arnie's fanzine log, or as a review ala Hooper is a must. The **crifanac** folks seem to be pro-Web/Net/electronic, with an emphasis on hard copy. I'm the same way.

While I don't have access to the Net right now, I know that I will when I find the right server (read: free or cheap) and having informed reviews running in **crifanac** I think would not only be interesting in its own right, but helpful to me, personally, just as Andy's current hard copy reviews can steer me in directions I might not have otherwise gone.

Arnie: I seem to recall a "Sutton Breiding" from the time shortly after I became an actifan. What role did your brother have in your becoming a fan?

Profuse Appologies to the many writers whose excellent LoCs didn't quite fit in this issue. We had several items, like the DUFF platforms, that soaked up a lot of space. We'll have more space in **cf #10**

Hey, send us \$20 and we'll do another big issue with a lo-o-ong letter column!

-- Ken and Arnie

Beta Test

Dave Langford pulls a leg

Who was it who suggested that a sophisticated AI program might provide fandom with an endless stream of Harry Warner Jr letters when the great man eventually leaves us for the heavenly Glades of Gafia? Since (a True Fact) I have in my time written and marketed some text generating software, it seemed worth trying to adapt it for such noble fannish purposes. Rather than attempt Warner, West or Willis for the first trial, I turned the software loose on a selection of **crifanac** editorials and got the following rather unconvincing result. Testing continues.

[START PROGRAM RUN]

Belching Out Loud_

The KATZPEAK simulation talks through a hole in its loudspeaker:

"I've been thinking some more about subfandoms, and realized I had to have a little talk with Joyce.

"We've proved in **crifanac 5** (I told her with my mouth) that **Ansible** and **File 770** are not part of true Fanzine Fandom, but visitors from alien communities far beyond Fanzine Town. We're glad to have them visit, but we escort them damn fast to the city limits when they start having delusions of residency.

"Likewise Southern Fandom has its own separate identity, as I wrote in **crifanac 7**, and so can't be judged by

our rigorous standards.

"Well, I said to Joyce with my lips, I can't help noticing that you're female, and thus a member of a different subfandom. As Walt Willis once put it, Women Are Different. And as D. West so very forcefully added, This Proves It. I saw in a blinding flash of revelation that I've sometimes been unfairly impatient with Joyce, just because she doesn't embrace all Fanzine Fandom's traditionally male myths and traditions, etc. Now I've realized that she's part of a separate subfandom, Female Fanzine Fandom.

I won't ask her to meet core Fanzine Fandom's high standards any more. Instead I will gently patronize her as a foreign subculture — my cousin rather than my sister — and universal harmony will prevail.

"My next editorial will discuss how we members of mainstream Fanzine Fandom here in Las Vegas can, with suitable precautions, interact with further misunderstood subfandoms outside Fanzine Town, like New York Fanzine Fandom, Seattle Fanzine Fandom, Minneapolis Fanzine Fandom, British Fanzine Fandom, Greg Pickersgill Fanzine Fandom, and all the rest. Their ways are not our ways, but I'm betting that if we core-group fans try really hard, we might just find some common ground with those strange and uncouth-seeming tribes. It's a wonderful opportunity that someone should have thought of before...."

[END PROGRAM RUN]

-- Dave Langford

Talking Out Loud

Arnie Katz speaks through a hole in his head

Andy Hooper for DUFF

A new Down Under Fan Fund (DUFF) race couldn't be more welcome. It's a refreshing change after months of TAFF hassles. Most fans believe DUFF serves a valuable purpose, a consensus that currently eludes fandom with regard to its oldest continuing fan fund.

The new election has three enthusiastic candidates, all running because they want to win. What's more, they'd all be worthy emissaries to the Southern Hemisphere. I think Australian Fandom will enjoy our delegate, whoever wins.

So it is not to denigrate the other nominees, but to extol the merits of one, that I beat the drums for Andy Hooper for DUFF. Fandom should send him now, send him fast, send him far. If he insists on a return ticket, we'll negotiate.

Many views about the purpose of, and qualifications for, TAFF surfaced during the recent debate. Opinions were divided, in fandom as a whole and even within fanzine fandom.

That's the great thing about Andy Hooper (for DUFF!). He is truly a fan, and DUFF candidate, to please All Known Fandom. No matter what you think DUFF should be, no matter what kind of fan you think makes the most suitable DUFF candidate, Andy Hooper is the superior choice.

Look at him from any angle, regard him from any direction. Compare direction and the only direction that's left is the one he's coming from.

If North American Fandom wants to send someone who is meaningful to Australians, we need look no further than Andy. Through generous distribution of *Aparatchik*, he has become the best-known current US fan on the other side of the Pacific.

If you see DUFF as a reward for contributions to fandom, Andy Hooper has the credentials. He has published the focal point of fandom, *Aparatchik*, and many other fine fanzines. Andy has also played a vital role in several clubs, both in Madison and Seattle, and has helped run numerous conventions.

Australian fans take their science fiction seriously and enjoy erudite discussion of the field. Those who feel that the winner should be a true disciple of science fiction won't find Andy Hooper wanting in that regard. Stinal references fall like hailstones from his lips. I think he even wants

to write the stuff.

For some, the perfect candidate is one the host country will most appreciate. Andy is a virtuoso conversationalist, a master of many areas of esoteric knowledge and he's a superb guest.

Andy Hooper for DUFF? He's got my vote.

Bonds of Unity

The response to *crifanac* has been both stimulating and satisfying. Most of the locs are thoughtful, entertaining, reasonable and intelligent (even when they don't agree with me). I wish we had the pages, as we did last issue, to present even more of them.

Legitimate misunderstandings do happen, even in the best of circumstances and with the best of intentions. Even leaving aside one or two hate-filled fans who can't distinguish an academic/analytical discussion from a *jihad*, a few people have drawn an inference from some of my recent articles that is foreign to my intention.

I blame myself, not them. I failed to explicitly state that which I incorrectly assumed was implicit in everything I've written. In an attempt to put attempts at fan sociology into perspective, I will say it now: The essence of both the Tribe and Small Town metaphors is that all of the small towns are part of the same country, and that all of the tribes constitute a single people (like the 12 tribes of Israel).

Crifanac's focus on "home town" events doesn't reflect a lack of interest in, and sympathy for, the other

towns of our "nation" of fandom. Cf emphasizes fanzine fandom for two reasons: Ken and I love fanzines, and we recognize that two excellent fan newszines, *Ansible* and *File 770*, already do a great job of covering other aspects of fandom. We thought some folks would enjoy a fanzine that emphasized fanzines -- and the high level of response suggests that we were right.

Crifanac is for everyone who likes fanzines. Anyone who publishes, writes, draws and read the things -- or who cares about the fans who do -- is welcome here.

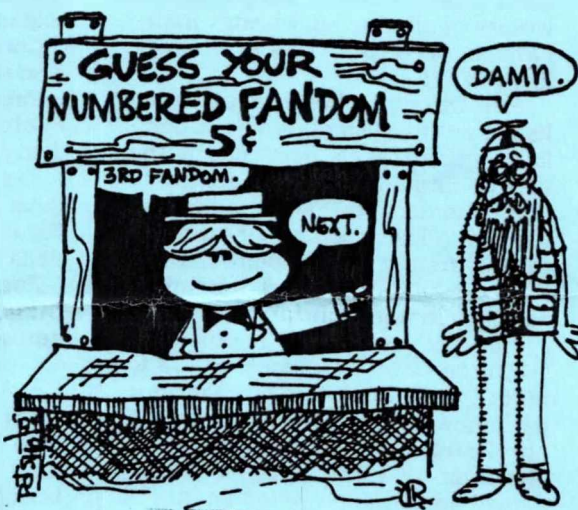
We want *crifanac* to be a bridge, not a barrier. Both Ken and I have many friends whose primary fanac is not fanzines. I've always thought that one of fandom's great charms is the way it brings together people from diverse circumstances.

With reference to the small town metaphor, surely fans don't have to be told that geography is no bar to friendship. Just because I live in Las Vegas doesn't mean I wouldn't rush into a burning building to save Chuch Harris of Daventry, UK.

In the same way, living in the small town of fanzine fandom doesn't prevent me from being friends with many other fans who "live" in other towns.

It's all fandom.

-- Arnie



Stiles

Robert Lichtman salutes his friend

For a long time I've considered Steve Stiles an unsung, unofficial art editor for *Trap Door* in that he, more than any other fan artist, has been incredibly forthcoming over its publication life with custom headings.

This is not to say that others haven't also left their mark, so to speak, in addition to Steve -- I won't

Name Names of the others; you can check out a file of *Trap Door* and figure it out for yourself -- but Steve's been a reliable constant.

Not only has he been generous and adhered to whatever deadlines we've mutually agreed to, I've never had to reject anything he's sent, and he's worked in a variety of styles. (No pun intended.) I can safely say that if it weren't for Steve's generosity, *Trap Door* would be, graphically speaking, much diminished.

-- Robert Lichtman

Catch & Release

Andy Hooper reels in another whopper

Dave Langford is rapidly becoming one of the most anthologized writers in fan history; it seems as though hardly a year goes by that we don't see a new collection of his work issued to commemorate an appearance at a major convention. It is a measure of his manifold talents that his body of work has been equal to the attention which it has received. It's also notable that in a three-week period with some pretty reasonable fanzines in the mailbox, the most impressive thing I received was yet another "Langfordology," **Wrath of the Fanglord**, published to commemorate his appearance at Minicon 33 in April of this year.

This is not another showcase of Dave's writing abilities, however. Geri Sullivan, who seems to be the prime mover behind about half the special publishing projects we see these days, suggested that Dave select some of his favorite work by other fans for reprint. Langford resisted this idea half-heartedly, but ultimately succumbed; his modification to the project was to limit his selections to work he had already published in his own fanzines. This has the dual benefit of showcasing Dave's taste as an editor and cutting the amount of time required to secure permissions, as he was already presumably in contact with the authors.

It's also pleasing on the ground that it gives some attention to the people that helped make Langford the multinational fannish notable he is today. Even being the best fan writer of your generation can take you only so far; editing your own fanzine, or otherwise spreading egoboo and attention around to your fellow fans, is the next step.

Perhaps Langford's most remarkable achievement has been the maintenance of an equilibrium between the fan-

nish and sercon hemispheres of the sf/fnal universe. The selection of writers in this collection illustrates this perfectly; here are pieces by Ian Watson, Chris Priest and Terry Pratchett, close by Peter Nicholls and Bob Shaw. Actually, even the more fannish of his contributors tend to have some impressive literary chops. Many good editors strive to be the weakest writer appearing in their fanzine, and amazing though it may seem, Langford has managed to achieve this from time to time.

I've seen most of these pieces before, but they still entertain. I enjoy the historic quality of Chris Priest's "A Message From Our Founder," detailing the origins of GUFF, and I'm glad to have a copy of Nick Lowe's excellent "The Well-Tempered Plot Device," reprinted from **Ansible #46**. Many articles here appeared in a fanzine Langford published in conjunction with Kev Smith, **Drilkjus**, and I speculate this may be because that title did not receive as wide a degree of North American distribution as his other fanzines. I don't believe I'd had a chance to read Peter Nicholls' fine report on the 1979 Brighton Worldcon before, for example, which appeared in **Drilkjus #5**.

The biggest highlight for me is a six-page compendium of mail received from such diverse figures as Isaac Asimov and Jane Yolen, the best and most amusing letters from a selection that must run into the thousands. A short glossary helps to jog the memory of some and provide critical background for others. Valuable as a fan historical reference, a stellar example of the best writing found in fanzines and evidence that amateur values sometimes create a more pleasing product than professionalism can, **Wrath of the Fanglord** is a worthy addition to any fan's library.

Fanzine Reviewed: **Wrath of the Fanglord**, published by Rune Press, c/o Geri Sullivan, 3444 Blaisdell Ave. S., Minneapolis, MN 55408-4315, \$5.00 post paid in the USA.
-- Andy Hooper

Continued from page 2

John Berry as one of the greatest fan-writers of all time as it brings Irish Fandom of the mid-'50's to vibrant life.

Ken Cheslin, who previously published anthologies of Berry's "Goon" faan fiction stories, here collects the first 14 (from '55 & '56) of John's approximately 60 "Fables of Irish Fandom." These somewhat fanciful tales, bursting with boisterous Berry humor, appeared in such top fanzines as **Hyphen** and **Orion**.

Priced at a somewhat nebulous "£1.50 to £2 in UK money" or "\$4 to \$5 in US money," this is a bargain, too. Shower Ken Cheslin (29 Kestrel Rd., Halesowen, West Midlands B63 2PH England) with money now — and egoboo later.

Aurora Award Winners

The 1998 Aurora Awards, given out at Con*cept '98/Boreal '98/Convention 18 in Montréal

October 2-4, 1998, include several honors for Canadian fans as well as science fiction/fantasy professionals
Congratulations to the winners, who were:

Fan Achievement (Fanzine), **Warp Factor**, edited by Chris Chartier (**Warp 9**);

Fan Achievement (Organizational), Peter Halasz (The National SF & Fantasy Society/La Société Nationale de la S-F et du Fantastique); and

Fan Achievement (Other), Larry Stewart (entertainer/personnalité amuseur).

Brandt Captures Rotsler

You can enjoy a brief virtual visit with the legendary Bill Rotsler by visiting Richard Brandt's website (members.xoom.com/rsbrandt).

"We were somewhat flabbergasted to see Bill show up on the E! Channel's *True Hollywood Story* in a clip from the X-Rated Critics' Organization's awards show," ob-

serves NewsSquint Snooper Richard Brandt. "The subject of their profile, Traci Lords, was his co-presenter.

"I asked some of the nice folks at alt.fan.traci-lords if anyone could post that clip from the show. One of them did; no sound, unfortunately (maybe someone will fill that in for me someday).

"I just think a video clip of Bill is a cool thing to have around," Richard adds.

Crifanac thinks so, too.

NewsSquint

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If something's happening,
Please write
with details...

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