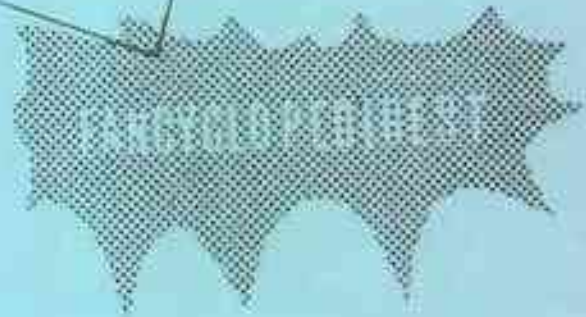
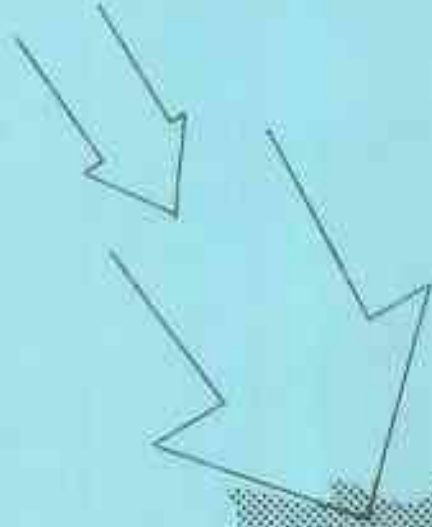


FANCYCLOPE Digest





FANCY →
CLOPE →
DIGEST

A SHORT GUIDE

TO SOME OF THE FOLKWAYS

OF SCIENCE FICTION AND FANTASY FANDOM

Edited and published by

Dick Eney

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The purpose of the two *Fancylopedias* was to define as many as possible of the expressions which had an esoteric meaning among fantasy fans, and to supply other information -- historical background, special meanings of mundane phrases, data on organizations and personalities, and so on -- which is necessary to understand what fans say, write, and do.

FANCYCLOPEdigest, in turn, is intended to reprint key sections from these works, which are now out of print. It is essentially a condensation of *Fancylopedia II* [1959] plus the additions and corrections which were made to that volume.

FANCYCLOPEdigest is thus more oriented toward sociohistorical information than the work on which it was based. Some data have been updated where the necessary information was available, but no general effort has been made to bring existing entries up to 1968, or to add new entries on fannish phenomena which became important after, say, 1960. Thus there are no articles for Tolkein, Art Shows, comics fandom, Star Trek, or the Selectric typewriter system.

Some preliminary work has been done looking toward such an updating. Hopefully, FANCYCLOPEdigest will prove to be an interim publication, pending appearance of a full-length *Fancylopedia III*. But that, believe me, will be a Project, not just an Operation.

Dick Eney
Dick Eney

August 1968

Operation
Crifanac
CCCXXXIX

It is suggested that those who have little or no acquaintance with fandom, fantasy, or science fiction read the articles on these subjects first, then look up expressions not understood which have appeared in those articles. It has seemed more efficient for the probable uses of this handbook, and more economical of space, to give short articles on many subjects rather than long articles on a few topics.

If what you want is not to be found under the word you have in mind, try other words related to it: if you want (say) a history of fandom, and find nothing under "History", look under "Fandom", where "Numerical Fandoms" gives you the key. Because "Science Fiction", "Fan", and "Fantasy", used as adjectives, practically define our universe of discourse, they have often been ignored in determining alphabetical order.

A name in parentheses after a word or phrase to be defined is the originator of the term, or of its use in some special fannish sense; where a name is followed by a colon and a second name, it is the second who is the person most concerned in making it a part of fandom's vocabulary. For example, "Gafia" as something fans do [or don't do, to be accurate] was an acronym introduced to us by Dick Wilson; but the phrase Get Away From It All was suggested to him by *Away From It All*, a book by nonfan journalist Cedric Belfrage which he had much enjoyed.

It should be remarked, however, that fans make many allusions to material in prozines, fanzines, and other places, which no possible reference work could cover; and that fanzine-publishing fandom has inevitably received a disproportionate amount of notice, simply because it is the only moiety of our tribe that leaves permanent records. And for that matter a certain number of items are present not because of their significance at all, but because they tickle the editor's sense of whimsy.

Despite an effort for accuracy, many errors and some unintended omissions will no doubt be discovered in this volume. The editor will appreciate receiving additional information and corrections to data presented in this volume, or on new topics for possible inclusion in the projected *Fancylopedia III*. Kindly phrase them, when appropriate, with an eye to postal regulations...

Edited and published by Dick Eney of Operation Crifanac, 6500 Fort Hunt Road, Alexandria 22307 Virginia, USA. Price, \$1 US.



A When Dr. Swisher's S-F CHECK LIST was first published, fanzine editors scrambled to be alphabetically first, and such publications as the AAANTHOR ARGUS were produced. "a", published by Swisher himself, finally secured first place.

A See NULL-A, the pronunciation of this symbol. Korzybski would have grotched if he'd recollected that it also means "average value of A".

ACKERMANESE The grammatical practices followed by Forrest J Ackerman and in part -- the degree varying from fan to fan -- by those in whom his example propagated. Originally it was a radical form of simplifyd spelng, like: "U & I r to b praps th lst 2 men to go roketng to an xtra-galaktik planet wher a rekt ship is strandd". This sort of thing ("Ackese") was a little too much even for 4e, and as it eventually developed Ackermanese included a toned-down simplifyd spelng. Stylistic peculiarities included nonstopparagraphing, a colloquial style with plenty of scientificombinations, and punnery wherover the opportunity presented itself. Quotes were rendered with all their typing peculiarities and errors; only one set of quotemarks was used on a series of consecutive words (or phrases) from various sources; and the native names were used for geographic locations ("Moskva, Deutsch, Geskoslovensk", etc -- and the use of quotemarks here illustrates the preceding point). There were also syntactical oddities like omission of "of" in phrases like "another th fans", and the placing of modifiers outside verb phrases as in "he undoubtlessly'd say so" instead of "he'd undoubtlessly say so".

Several minor wars were fought over the question of its use, but the invention went on insidiously spreading until about the time of the Insurgent Blowup in Los Angeles. (The lapse was not directly caused by the Blowup; it was abandoned by 4e himself, with the explanation that he was disgusted with a lot of things like this that he'd tried to popularize with slight success.) The practice, tho not the name, was revived about 1954 as described under DEMOLISHISMS.

ACTIVITY The amount of your material that appears in an APA. (For other sorts, see under FANAC and CRIFANAC.) All the fan APAs demand a certain minimum activity (6 pages every 6 months in SAPS; 8 yearly in FAPA; 20 yearly in OMPA); this is "required activity".

AGE Fans range in age from the early teens to the seventies, but most of us were born between 1935 and 1950. Various polls -- IPO, Poll Cat, and later ones by Campbell, MacKenzie, and assorted fans -- put the median age in the early twenties; the arithmetical average isn't reliable because calculations are distorted by the very aged such as Bloch, Tucker, Ackerman, and others who have existed ever since Gernsback created the world. The question whether mental and chronometric age among fans are related is sometimes hotly argued. And sometimes the expression "young fans" refers to the time the people concerned have been in fandom, rather'n their calendar ages.

AH! SWEET IDIOCY! F Towner Laney read fandom the riot act in this mammoth publication, 130 pages explaining his disgust with fandom, its inhabitants, its attitudes, its interests, and any other group characteristics you care to think of. It was the culmination of his attacks on the more undesirable

features of the LASFS in particular, which had been previously blasted in a series in the club organ SHANGRI-L'AFFAIRES. The title represents his view of fandom from the outside, as seen by a non-fan; it was, in a way, Laney's fan memoirs, and described his entire fan career to 1946 and the Pacificon -- a span over which he passed from looking at fans thru rose-colored glasses to looking at them without, perhaps, any glasses at all.

ASI immediately provoked discussion and argument pro and con from all over; some disputed the facts and some the propriety of describing fandom in general and the LASFS in detail as a nest of ineffectuals, perverts, fuggheads, and worthless creatures generally. But the almost universal acceptance of the Insurgent Attitude and its later equivalent, the Trufan idea, among the top fans, suggests that PTL had an uncomfortable amount of the right on his side.

AJ or AJAY Amateur Journalism, which sees producing or writing for amateur magazines. The initials usually refer to the hobby as carried on in the mundane APAs; but an AJZINE is one distributed in an amateur press association, not just any amateur magazine.

AMATEUR JOURNALISM Technically includes any form of publishing where monetary gain is not the primary motive. With us, it means publishing fanzines of any type or, by extension, writing for and illustrating them. Fans sometimes use this valuable expression when asked what their hobby is by someone who wouldn't understand about fandom; and, indeed, fan activity is amateur journalism -- plus. The manufacture and distribution of our mimeoed and dittoed leaflets is one of the most important characteristics of our hobby.

ANGLOFAN A fan who lives in England, nacheerly; but here by "England" we understand the whole of the United Kingdom of Great Britain and Northern Ireland. Anglofandom resembles and has many links with US fandom, but is somewhat more adult in point of age and less plagued with the fuggheaded sorts of serconnishness...the latter, no doubt, being due to the former.

Since the hiatus of the Second World War the evolution of Anglofandom has been considered as paralleling that of US fandom, for no very sound reasons. Earlier, however, Doug Webster identified a series of historical fandoms in Britain which differed from the US series (discussed as Numerical Fandoms in this booklet).

First Fandom, Webster style, was marked mainly by interest in science and science fiction; their fanzines were marked by news of the pros and proz, fiction imitating professionals, etc. Second Fandom (Webster's own type) included people interested in many things (good literature, swearing, women, atheism, and phonetics) more than science-fiction; they replaced First Fandom (to which they were partially a reaction) about 1939. Third Fandom comprised the younger fans that appeared in wartime Britain, once again interested mainly in such science-fiction as they could get, and supporting the idea of a British general fan organization -- something the sophisticated Second Fandom had outgrown. Historically inclined Anglofen would perform a worthwhile service by continuing the analysis to a later date.

ANNISH or ANNIVERSARY The issue of a subscription fanzine which comes out, or is planned to come out, in the same month as the fanzine was launched, is the occasion for great celebrations by the editor, since relatively few fanzines reach even one anniversary. He often makes it an extra-large number, which contains material solicited from Big Names, and sometimes booster ads to help defray the additional expense. Annisthesis is the gafia-like syndrome associated with publishers who subside, stunned, after this herculean effort. It's commonly a result of first-anniversary issues; those editors surviving this mark are usually

too canny to catch the disease again. We might mention the habit fans have of designating annishes with words of which this is a component: Quannish, Innish, Vegannish, for Quandry, Innuendo, and Vega.

APA Amateur Press Association. A group of people who publish fanzines and, instead of mailing them individually, send them to an official editor, who makes up a bundle periodically and distributes one to each member. Such apazines are contributed to the bundle by their publishers without charge, being considered exchanges for the other members' fanzines. The procedure saves time, work, and postage for the publishers; and since the mailing bundles are identical and all members may be assumed to know their contents, comments on them lead to lively discussion. For fan APAs see under FAPA, OMPA, and SAPS. Whether The Cult can be considered an APA is hard to decide, but go ahead and look it up anyway.

Many mundane APAs are in existence -- in fact, fandom got the idea from them. These mapas usually print their publications with hand-operated letterpresses, and are for the most part more interested in getting a pleasant format and appearance than in producing interesting writing. Several fans have vanished into or emerged from the mapas, and some stfnists, notably HP Lovecraft, have been active AJays at the same time. The memberships of mundane associations are considerably larger and less active than those of fan APAs, and it does not seem to be required that publishers send in sufficient copies to cover the entire membership.

ARISTOCRAT OF SCIENCE FICTION (T O'Connor Sloane) Amazing Stories. Amazing was tagged with this label under Gernsback, when as the first and one of the best specialist science-fiction mag the claim was acceptable. A glance at the entry under "Palmerism" will explain why, when RAP continued to use the tag, it became ludicrous. Oh, and Galaxy and F&SF have applied the term to themselves, claiming that LIFE called them that in an article on fandom & stf.

ART Well, maybe that should go in quotes. Fandom has some talented artists, and some who, like Bill Rotsler, have the benefit of training and employment in the field; but many fans, whether artists or not, have now and then turned their hands to illustrating what they're trying to say, or putting what they want to get across in a more expressive medium than words. Much fan art may be considered under Cartoons, where illustration combines with our normal (literary) means of communication. Nearly every subzine has a cover illustration, usually a fantasy scene unrelated to the contents of the magazine. Fiction and articles may be illustrated, tho this is sometimes impossible. Fragmentary sketches are also used as fillers (hence the byname fillo) or just placed on the page to break up the solid masses of type. Well-drawn illustrations for their own sake are rare; most artwork standing alone is cartooning about fan events, real or imaginary. In addition to all these, photography has shown up increasingly; first as tipped-in prints in the early 40s, followed by the discovery of photolitho and a couple of processes for putting photos on a mimeograph stencil.

ARTICLES The most plastic form of non-fiction writing. Some articles are so long as to require serialization, or fill an entire booklet; but paragraph-length fillers may also be referred to as articles. Subjects include science discussions; news of the proz (future line-ups, changes of ownership); interviews; reviews of books, movies, music, or what have you; collectors' dope; quizzes and polls; humor and satire; biographies of fans and pros; news of fan activities and plans; accounts of fan gatherings, trips, and visits; whitherings; discussion and exhortation in fan feuds; reminiscence; discussion of philosophical and sociological concepts; opinions on the quality of modern stfantasy; and

unclassifiabes like hoaxes, the number of fans having the same first name, graphanalyses, and women's hats. 'Tweren't always thus; as explained under Fandom, Numerical, sub First Transition the field of discussion has gradually broadened until now it takes in anything the postal laws allow, and many they don't; this despite several "back to fantasy!" movements and much exhortation by people like Marion Z. Bradley.

ASSOCIATION An organization of individuals working in the same field who expect to make greater progress by collective effort. This designation is the one applicable to most fan organizations.

A*S*T*E*R*I*S*K*S Their use as illustrated apparently comes from the Hyman Kaplan stories. 'Tis mainly an honorific usage.

ATOMIC BOMBS When they fell on Hiroshima stfnists gleefully chortled "I told you so!" Still more reflected egoboo -- because, you see, it proved we were participating in the future by reading this crazy Buck Rogers stuff -- came when it was revealed that the Military Intelligence people had raided the offices of Astounding Science Fiction in 1944, when Cleve Cartmill's story "Deadline" had appeared; the story dealt with E-T's making an atomic bomb of U235, and gave the Security boys quite a turn when one of them happened to pick up a copy on a news stand in Oak Ridge.

AUSLAN or AUSSIEFAN An Australian fan, o'course. There are New Zealand ones, too, distinguished as Kiwifans. It's a designation of location today, but just after World War II when the Sydney Futurians admitted foreign members they actually called their organization the Auslans. Readers of German will dig the double pun.

AUTOMOBILES As fans reached the age where they could earn money, many of them bought second-hand cars to make visits and trips to fan gatherings in, and gave them appropriate names such as Panzerkampfwagen, FooFoo Special, The Hop Bitters, or Jazzy-Belle. Some of these have been painted all over like the vehicles comic strips supply for teenagers, while others are dignified bourgeois conveyances, but most all are second hand. Fen show a real attachment to them, and often personalize them, especially in describing their ills: a flat tire is a sprained ankle, the headlights are eyes; if the gas tank runs dry you may have to take the top off the carburetor and feed it intravenously to get the motor going again; etc.

AVOIDANCE An expression used to keep from overusing the first person singular, which is supposed to be bad taste. Several rather farfetched ones are used in this pamphlet, but the most common is the editorial "we".

BIn English this letter is a bilabial plosive, which isn't as interesting as a bilabial implosive.

BALLARD CHRONICLES (Lee Jacobs) Tales of SAPS in parody-pulpstyle, featuring Wrai Ballard as the Resourceful Hero and other SAPS in characteristic supporting roles. First chronicle was a Spillaneish "Wrai Ballard, Private Eye", while the second featured "Six-Gun Ballard, the Musquite Kid". SAPS got a kick out of them while they lasted, and adopted nicknames from them with glee ("Sweet Unspoiled Miss Nanshare", "Dude Jawn Davis", etc.) It's just one of the private joke-worlds that develop in any fan group.

BASIC SF/FANTASY LIBRARY is something over which much bibliophilic debate has been expended. It is usually thought of as something to which you could point and explain to an outsider: "that's what science-fiction and fantasy is like". The obvious question here is whether an historic or introductory survey of the field is more desirable, the latter wouldn't explain where we came from, yet the former would require the neophyte to wade thru several volumes of appalling crud at the very beginning. A questionnaire to several leading fannish bibliophiles produces the following set of suggestions for a nuclear library of science-fiction and fantasy:

Historically Important Background:

Poe: *Collected Works*
 Verne: *From the Earth to the Moon*
 20,000 Leagues Under the Sea
 Haggard: *King Solomon's Mines*
 She
 Burroughs: *Warlord of Mars* trilogy
 Gernsback: *Ralph 124C41+*
 Wells: *Seven Famous Novels*

Science Fiction:

Conan Doyle: *The Lost World*
 EE Smith: *Spacehounds of IPC*
 JW Campbell: *The Mightiest Machine*
 Stanley Weinbaum: *A Martian Odyssey*
 AE van Vogt: *Slan*
 George O. Smith: *Venus Equilateral*
 Healy & McComas: *Adventures in Time and Space*
 Isaac Asimov: *I, Robot*
 Heinlein: *The Man Who Sold the Moon*
 Arthur C. Clarke: *Prelude to Space*
 Alfred Bester: *The Demolished Man*
 Clement: *Mission of Gravity*
 Herbert: *The Dragon in the Sea*

Science-Fantasy:

L. Sprague deCamp: *Lest Darkness Fall*
 Arthur C. Clarke: *The City and the Stars*
 Eric Frank Russell: *Sinister Barrier*
 Aldous Huxley: *Brave New World*
 George Orwell: *1984*
 S. Fowler Wright: *The World Below*
 L. Ron Hubbard: *Final Blackout*
 Theodore Sturgeon: *More Than Human*
 John Taine: *The Gold Tooth*
 Olaf Stapledon: *Last and First Men*
 The Starbaker

Fantasy:

Lewis Carroll: *Alice in Wonderland*
 Through the Looking Glass
 Talbot Mundy: *The Nine Unknown*
 A. Merritt: *The Ship of Ishtar*
 James Branch Cabell: *Jurgen*
 Arthur Machen: *Tales of Horror and the Supernatural*
 H.P. Lovecraft: *The Outsider and Others*
 John Collier: *Fancies and Goodnights*
 Robert Graves: *Hercules, My Shipmate*
 Robert E. Howard: *the Conan saga*
 Sprague deCamp & Fletcher Pratt: *The Incomplete Enchanter*
 Fletcher Pratt: *The Well of the Unicorn*
 Fritz Lieber: *Conjure Wife*
 JRR Tolkien: *The Lord of the Rings*
 Clarke Ashton Smith: *Out of Space and Time*
 Matthew Rhodes James: *Collected Stories*

Non-Fiction:

Charles Fort: *Collected Works*
 Sprague deCamp: *Science Fiction Handbook*
 Damon Knight: *In Search of Wonder*

Also useful would be a few checklists of proz and books, like Don Day's or Bleiler's, even tho all published checklists are overpriced to the point of felony. Have fun with your studies or recruiting or whatever you're up to.

BEANIE BRIGADE The segment of fandom that acts, at cons, like all the fuggheaded teenagers that ever lived, thereby lending those gatherings some of their disenchantment. Distinguished by its costume (theoretically including a zapgun and helicopter beanie, hence the name) and its preference for collecting a mundane audience in preparation for its feats. It was first pilloried by Bob Bloch, who commented that it did fandom harm to publicize the screwball-adolescent fringe, and pointed to the C invention photos of "an army of goons wearing beanies, false beards, and Buck Rogers blasters". Actually, he may have been referring to an eminent and mannerly Fan of Distinction, Art Rapp, who wore a large fake beard and George Young's helicopter beanie. The large MSFS delegation Rapp led could quite easily have been confused with an army, says DeVore.

BEDSHEET A prozine size; 9x12. At various times *Amazing*, *Wonder*, *Fantastic Adventures*, *ASF*, and *Unknown Worlds* attempted these dimensions.

B(H)EER No less important to fannish than mundane drinking, this useful beverage is even given divine honors by the sect of Beeros, and worshipped either as Beer or Bheer. (The latter substance is also used in celebrating certain mysteries of the Ghuist religion.) Roscoe approves of beer. True Beeros, however, believe that "Bheer is the only True Ghod", advancing in evidence the fact that given enough beer one wants nothing more. But scoffers point out that with money one can buy beer.

BEM (Alger) Initialese for that stock stfnal character, the Bug Eyed Monster. Symbolic of the "middle period" /starting about 1937/ and juvenile type of magazine stf, which stirs up the emotions more than the intellect, performs simple transmutations of known and unknown, and makes few concessions to plausibility. Coined indirectly in the August 1939 Thrilling Wonder Stories, when Martin Alger parodied the alphabet organizations of the Staple War by announcing formation of the Society for the Prevention of Bug Eyed Monsters on the Covers of Science Fiction Publications and later, January '41, had a letter published which first refers to the cover-critturs as BEMs. It became the first piece of strictly fan slang to get into a mundane dictionary when Funk & Wagnalls included this valuable word, defining it as "various abhorrent monsters, such as are found in science-fiction".

BIG THREE The most important stfsy proz. Amazing, Astounding, and Wonder Stories up to the early 40s; so called because for years they were the only prozines there were except for short-lived things like Flash Gordon, Miracle Science and Fantasy Stories, and Fanciful Tales. (Not counting Weird Tales, which isn't/wasn't science fiction.) From that time to about 1944, Astounding, Famous Fantastic Mysteries, and Unknown; after that till 1950, Astounding, FFM and its twin Fantastic Novels, and the Standard Twins; thereafter and until the present Astounding/Analog, Galaxy, and The Magazine of Fantasy and Science Fiction.

BLITZKRIEG A Blitzkrieg is an extraordinary exertion by some fen to overcome the failure of others to do their duty. The expression probably arose spontaneously, since the first Blitzkriege took place in the same year that the Wehrmacht was conducting minor counterparts in Europe. Most of the celebrated fan blitzkriegs aimed at getting FAPA mailings out.

The Flushing Blitzkrieg was conducted by Milton A. Rothman, who in February 1940 called on Jimmy Taurasi, who was sitting on the club's funds and records. After a bit of chit-chat Taurasi offered to turn the stuff over; Milt receipted for the stuff and carried it away with inward exultation.

In July 1940 Philadelphians had the responsibility for getting out a FAPA mailing but lacked interest enough to do so. So the Washington Vigilante Three (Speer, Rothman, and Perdue) drove to the Big Slum and looked up Bob Madle. OE Agnew was at a church institute, but the four went after him and got permission for Washington to put out the mailing, which was issued soon afterward.

Perdue became a victim in the summer of 1947, when Burbee and Laney were forced to capture the six-weeks-late mailing from his hands and dispatch it. They ran for office on a program of getting the mailings out on time with such effect that no blitzkriege were necessary for a dozen years.

In 1959 Ted White, having spent a treasury advance for groceries and a trip to the PhilCo, held up the final section of the Eighty-Eighth mailing until Andy Young, Hero OE, rescued it. Ron Ellik restored the misused funds.

A few minor flaps were solved by blitzkrieglike methods. In November 1955 OE-elect Jacobs resigned just before deadline; an emergency committee took over, got the mailing out, and then co-opted Ron Ellik to fill Jacobs' office with no

disturbance to the rest of the membership. In summer of 1960 the Youngs, then OE, were evicted a couple weeks before mailing deadline and Dick Eney dashed up to Cambridge, got the mailing, and brought it down to Alexandria, where the mailing was Gotten Out On Time.

In other organizations, something in the nature of a blitzkrieg was the EE Evans revolution in the N3F during 1942. Thru failure to hold an election the N3F had entered an interregnum; Tripoli drafted a list of candidates extralegally, circulated it, and got enough votes to establish a new administration. SAPS had a combined blitzkrieg and palace revolution at the beginning of 1955, when OE Nan Gerding withdrew and turned her post over to Walter A. Coslet. Coslet promptly issued a new set of rules (SAPS' OE has the power to regulate the organization by fiat) so stringent that a rebellion led by Karen Anderson threw him out; Karen seized the throne but held an election, to legitimize things, in the next mailing.

BLOG (Liverpool Fandom) This versatile substance was discovered to fandom -- at least, the word was -- by the Liverpool SFS, who had it stand sponsor to their tapera, "The March of Slime". At the first Kettering con the Liverpooludlians, with the bartender's cooperation, hung up a "Drink Blog" sign, without a Blog to be drunk. The nonexistent drink caught on; people (mundane variety) walking in from the street inquired and at first were fobbed off ("all gone, and the next shipment not expected in till tomorrow") tho later the barmen made up a mixture of cider and rum to sell.

Blasphemy! Meanwhile, back at the convention, Peter Hamilton had made up the fannish Blog; a dreadful stuff (as our sketch shows), pale grey with Black Specks in suspension. It was brewed up of egg flip and brandy, with bits of Tio Maria, Beecham's powder, aspirin, benedictine, Alka-Seltzer, black currant juice, a touch of mustard, and other things your Larousse hardly dares imagine. Finally the word came to be used for all the indefinable concoctions of alcohol and what-have-you that circulate at conventions. It could be used equally for Joy Clarke's rhubarb wine, Jack Harness' homogenized apple pulp, or somebody's port-and-pepsicola; there are no specific ingredients.



BLOWUP (Padgett:Michifen) (1) the Atomic war which will either destroy our present civilization outright, or cause social changes so sudden and violent that such destruction results. (2) The incident (13 November 1949) when Eugene Seger set off a bomb on Art Rapp's lawn after a Michigan SFS meeting. The blast blew in a couple of windows and brought police, firemen, and unwelcome notoreity. Rapp announced his resignation from the club in MICHIFAN for 14 November 1949, and what with one thing and another Michigan fandom, like civilization in (1), was never the same again. (3) The civil war in Shangri-IA described under LASFS was also given the name of Blowup, because of its shattering effect.

BNF Big Name Fan. One of importance and influence in fandom; well-known and with a solid reputation. Fans who last long enough or are active enough eventually find that their names are known to other fen all over the country. The status is usually achieved by participating in fannish affairs for a long time, or publishing a top fanzine, producing quality writing and/or illustration, or in any number of ways which keep one's name before the fans in a responsible manner. The tag must

be earned; it cannot be appropriated or purchased (Acts 8:18-21), nor conferred on yourself or your friends. When newer fan gasp in awe on seeing you, you are a BNF. If they just gasp period 'twere best to suspend judgement.

BOHEMIAN A sophisticate who does not regard social conventions. Sometimes, to give evidence of their revolt, Bohemians wear long hair and/or beards & disreputably comfortable clothes, and congregate in dim dives drinking wine or smoking exotic cigarettes; there they discuss Freud, Ginsberg, Kerouac, and Social Consciousness. A set of Bohemian conventions arises ("...all the non-conformists are doing it"). Various species of genus Bohemian comprise Hep, Beat, Bop, and other monosyllabic fauna.

However, there is also a more genuine disregard of inefficient customs which permits fans to dispense with the formalities of etiquette when these merely waste time, to give out with quite frank auto-kritik, and to utter directly such observations as, "he's just had an emotional experience; that's why he acts that way". Various New York fans like the Futurians and Fanarchists have given fandom its most obvious Bohemians, tho the West Coast is well represented.

BOOKS Remain books, fandom having failed to establish any nickname for them, the hc and pb (hardcover and paperback) are established modifiers. Fantasy in books antedated specialized magazine stf, and remains generally of a higher quality -- partly due to a higher intellectual level among book readers, and partly due to the fact that books can carry material so controversial it would disturb the circulation of any periodical publishing it. Of course, many stories from the prozines have been published in book form with changes and additions, but even in these cases most of the sheer crud is weeded away.

BRAIN TRUST (Spcer) A group chiefly marked by its discussions, in FAPA, of all manner of weighty questions. Its members represented most strongly the forces of Third Fandom, and as a party -- tho never so recognized -- came into control after the Blitzkriegs. All had a catholicity of interests and did not hesitate to question authorities in any field. They established a tendency toward heavy discussion in the mailing comment sections of FAPAazines which is honored to this day; FAPates who maintain this tradition conspicuously are often still referred to as brain-trusters.

BRANDON, CARL JOSHUA The name of a reputed Berkeley fan for several years; a Bay Area fan hoax up until the SoLACon, and after that a sort of house name for Berkeley Fandom. Carl's name first appeared in a letter, February 1953, but he did not really become an actifan till the middle of 1956. From that time up to the revelation of the hoax he was one of the most popular writers in fandom. (His specialty, rather appropriately, was parody.) About 75% of Brandon was the work of Terry Carr, with Rike, Graham, Ellick, and Stewart seconding him or using the name independently from time to time. A mythos was gradually built up: Carl was a Negro, a Moldy Fig /traditionalist jazz fan/ in musical tastes, etc. In 1958 Carl even established a false identity for himself, as "Norman Sanfield Harris", a sercon-fuggheaded type. When the gaff was blown Carl was well ahead in the voting race for FAPA OE, after having been drafted to serve as OA of The Cult.

BRAVE NEW WORLD (Hurley) A kakotopia; a utopia in which the depicted culture is an undesirable one.

BRE During and just after World War II, when shipping space couldn't be wasted on prozines, American proz sometimes published British Reprint Editions in the Isles. They were on cheaper and lighter paper, and always managed to leave out the best stories from the original editions. This practice dragged on for years, apparently for reasons connected with mundane restrictions on exchange and so forth...in fact, the BRE of Science Fiction Adventures was published (1959) for some time after the US original had folded.

BROAD MENTAL HORIZONS Something fans have, along with cosmic concepts, a sensitive fannish face, and sometimes slant tendrils or a third eye. One with any or all of these attributes is undoubtedly star-begotten. It was Margaret St Clair who credited us with this characteristic in an article in a '48 Writers' Digest.

BURLESQUES A broad form of satire. In fandom, they are usually based on some famous series of stories in proz or fanzines, or concern characters and situations typically found in hack stf: BEMs, Pretty Scientists' Daughters, muscular supermen, etc. Or they may be "fannish translations" of mundane stories and conventions. In the latter group are things like the Ballard Chronicles. Typical of the former are "The Frolic Apace" by Edward Elmer Campbell, in which the characters make long scientific explanations to each other and end by confessing they don't know how their super-gadgets work; and "Legion of Legions", in which the hero's iron fortitude supplies the missing magnetic element for the cackle-cackle machine that saves the Earth.

C This is a most ambiguous letter, serving no good purpose in modern English. In Latin and Anglo-Saxon it was always pronounced K; in Esperanto and some outlandish tongues of southern Europe, it stands for various unspeakable sounds.

CAPITALISM The economic system under which those who finance a business own it, control it, and operate it for their own profit. It is opposed to various forms of socialism in which control rests among a large number of people, who are interested in production for use rather than for profit. Implicit in capitalism is the idea that it is up to the individual to find something to do that he can get paid money for. The majority of the fans who actively engage in arguments are strongly critical of details of its actual practice, but by and large support its main aspects.

CAPITALIZATION One of the cutenesses of modern decadence is unuse of capital letters. This is strengthened by the fact that distinction between caps and lower-case is unnecessary. A practice of damon knight's is to spell his name without caps, and in the mock fannish wars -- First Staple War and FooFooism vs Ghughuism -- omission of capitals in referring to the enemy was practiced by some of the combatants. Conversely, over-capitalization is an implied apology for using stock phrases or, sometimes, to pretend that a phrase is a stock line; e.g. Real Artistic Writer. Speer dislikes this custom, because he always feels impelled to stop and see if the initials spell something.

CARBONS (1) Short for carbon copies, especially those which smart people make of their correspondence. (2) The sheets used to make ditto and hekto masters, because they look like the carbons used for (1) tho actually they're coated with methyl violet or some other alcohol-soluble dye.

CARTOONS A cartoon is usually a single drawing in which, if a story is implied, the conversation or actions of the characters must convey it. Cartoons are simplified drawings (if a picture is realistic or artistic it is not a "cartoon"). Caricature is a near cousin. With us this art-form is usually a variety of fan fiction; a fan takes a look at his young son and exclaims "Omigawd! Ten-drills!", ktp.

Several varieties of cartoon-character may be distinguished. Aside from obviously non-human creatures like Little Green Dinosaurs, humanoid cartoon characters may be classified as actually manlike, stick figures, or phallic symbol men. William Rotsler gave widest circulation to the latter, whose name will be readily understood from a glance at the illustration on page 39. ("You might add", comments WR, "that 99% of the captions you see on them are not mine. People will use my drawings and then add captions of their own. I wouldn't have minded if they were any good at it...") Hard to classify are a few whimsical anomalies like Terry Carr's face critturs and the faces Walt Liebscher used to do with the typer-keyboard.

CENSORSHIP Something bound to be encountered by any form of writing advocating or depicting different standards in morality, politics, or such touchy fields. Various fans have threatened it, like the Crusade to Clean Up Fandom (a

campaign targetted on anti-religious and pro-sex fan writings launched in 1951 by Russ Watkins) and Marion Z Bradley during her feud (1950-51) with Laney -- the MZB claimed her threat was a hoax. Fans, predictably, think poorly of those who make such threats; in March '45 Langley Searles began to voice threats of turning objectionable matter over to the Post Office, which EAPA resented to the point of making the organization too hot to hold him. But the usual response is ridicule, e.g. Art Rapp's suggestion that the Crusade to Clean Up Fandom change its name to Organization for Getting Pornography Unpublished, so its initials would agree with its character. (The remark drew a blank from some fans who disremembered that the Soviet Secret Police was called the OGPU under Stalin.)

Various fanzines have had difficulties with the Post Office, usually for publishing indelicate illustrations ("censors can usually see, even if they can't read"). During World War II Bill Danner was abused for "slipping one by the censor" when he wrote a humorous ad for ASF which concealed in its price list the words SUM FUN HEY KID. In 1951 the Detroiters published an issue of Spicy Stf Stuff which originally had lots of racy dialogue -- but before distribution they carefully crayoned out all the questionable words! Similar was the New Jersey Spectators' publication of a fanzine in which the unprintables were left blank in the stencil, and written in by hand for trustworthy recipients.

Canada and Australia, however, have offered some of the most hair-raising exhibitions in the English-speaking fan world. The Canadian Minister of National Revenue has the power to ban books and magazines sent into Canada (because imports fall under Customs authority) for a variety of reasons; one such official declared that he banned items "if he wouldn't want his young daughter to read such a book". As, it happened, he had no daughter, "the final criterion of what Canadians might or might not read was the moral sensitivity of a young lady who didn't exist!" Over at the antipodes the Australian Customs has a good-sized list of prohibited books, but this list is held in the greatest secrecy. They won't tell anybody if a particular book is prohibited or not; the only way to find out is to try and import it and see whether it gets seized. This is an extreme case, but as a rule censors do not publicize the items they have banned; thus, as Alastair Cameron pointed out, not only can the censor "suppress the opinions of whomever he chooses, but he can go further and suppress the fact of his suppression".

CLASSIFICATION OF FANTASY Any attempt to tell outsiders "what fantasy (or science fiction) is" brings the average fan up sharply against the fact that there are at least three major types of fantasy, as well as scattered stories which cannot be pigeonholed even under the subdivisions -- political fantasy, for instance.

Of the making of definitions there is no end, but bibliophiles really do need some standard for determining what is and is not fantasy. Intensionally, the essence of fantasy is probably imaginativeness; perhaps this accounts for its inclusion of some apparently unlikely subjects like stories of the prehistoric past or political fantasy. Considering fantasy extensionally brings us to the classification schemes worked out by several stfnists.

Speer defines the field of our interest by exclusion; using a three-dimensional time scheme, he categorizes mundane fiction as that which takes place in the present or the historical past, involving only the operation of known natural laws, and with the events lying within the bounds of what we know happened in the past of our history or is true of the present day. All fiction lying outside any of those boundaries is fantasy. Excluded from this class, however, are certain types that logically fall within it: religious imaginings (tho in early fantasyarns religious elements were sometimes present); fairy tales and children's animal stories (which do not come within the fantasy fan's field unless they are translated

into another medium, like Snow White or The Jungle Book), and stories in which seemingly fantastic elements turn out to be hoaxes, like John Dickson Carr's He Who Whispers (tho the device of "it was all a dream", or that of a stranger telling a story the reader is not asked to believe, are so conventionalized that their occurrence does not remove the tale from the fantasy classification). Tucker's suggested exclusion of salacious fiction with a fantastic background would be impossible without leaving obvious holes in the listing of contents of Amazing, Marvel, etc; but this sort of material is usually considered rather borderline. Also borderline are features which, tho fantastic in nature, do not influence the action of a story (for instance, a detective story in which an invention is stolen); these are defined as fantastic elements, and stories in which they appear are proper subjects for listing in bibliographies, etc.

Aside from the general question of classifying a given story as fantasy or non-fantasy, bibliophiles have worked to devise a classification system like that in use in libraries (Dewey Decimal and Library of Congress systems) or among scientific abstractors (Universal Decimal Classification). The three classical main divisions of fantasy -- science fiction, pure fantasy, and weird fiction, each defined under its own heading in this pamphlet -- tho fundamental to a fan's orientation, are not suitable for main divisions of classification. For one thing, they often refer to the treatment a story gets rather than to the nature of the theme treated; for another, they are each so broad that there is much difference of opinion as to the exact coverage of each category.

Decimal systems of classification have been set up at various times by Sam Russell, Jack Speer, Langley Searles, and Alastair Cameron; none were widely used, tho Speer's is the least rarely met with. To illustrate, the categories of Speer's scheme are:

1. The Future: Space travel, Extraterrestrial life and adventures on other planets; Extraordinary astronomical phenomena (e.g. destruction of Earth); Catastrophes to civilization (intensified Ice Age, plague, sole survivors, our barbarous descendants), Political, social, and economic life (oppression and revolt, matriarchy, decay of man).
2. The Prehistoric Past: Prehuman life; early men; legendary civilizations; early historic cultures.
3. Timespanning: including going backward and forward in time, changing the past or the future, suspended animation, and might-have-been worlds or parallel time tracks.
4. Impossible by Contemporary Science: Supernatural elements in the known world. (wishes, charms, occult arts, curses, miracles, cults, haunted places/things, "possession", beings of religions, of medieval tradition and of modern conception); Unrationalized permutations and alterations (humanoid animals, unliving things personalized); Science's cosmology denied (as in subjective idealism), Life after death, Adventures in mythological worlds; Mythologies of modern conception.
5. Extrapolations taking place in the present or known past: Robots; Atomic energy [as of 1940 - R.E.]; Invisibility; Super-Speed, Duplication of persons, Matter radio, television, spy-ray, and image-projector; Laboratory creatures, Strange animals and plants; Non-carbon life, Immortality, Supermen, ESP, Mind transference; Hypnotism [for old stories]; lost Amerind and Arctic lands, Earth's core; Subterranean/subsea civilization; Four- and two-dimensional beings; Macrocosm, Microcosm [not in our sense, of course], Littleness.

Substantially the same categories are used, in a different arrangement, by Russell's and Cameron's systems.

FAN CLUB The best fan club is about two feet long, made of hickory or ash, with a ring of steel spikes at the end. It is useful for escaping from smoke-filled rooms and in various other ways which will suggest themselves to the reader. Aside from the colloquial designation of any organized fan group as a "club", the kind of group we designate by this term is a group of persons who meet face to face every so often.

COLLECTING A deep instinct of man, particularly strong in fankind. A typical old-time stf fan began by excerpting and binding the particular stories he liked best in Amazing and Weird; then, either because excerpting was too much trouble, or because he saw the desirability of having all the stories on file, began to save all the prozines without tearing them up; when fanzines came along, he saved them too as a matter of course; and oke Buck Rogers 2429 AD. The real trouble begins when you become a completist. Fans' filing methods vary, but they really do need to have their collections where they can be easily referred to.

COMPLETIST A dope who tries to have a complete collection in some line. The line may be as broad as having all the prozines ever published, or as narrow as collecting all the Golden Atom tales or all official correspondence during one's incumbency in some office. The fun begins when the collector misses purchasing an issue, or fails to keep a carbon, or whatever; or when his ambition extends back to a time before he started saving the stuff. A novel type of completism was Milt Rothman's determination to attend every major convention held in this country.

CON Comingtogether of fans from various localities, usually at a call
CONCLAVE issued by some organization or local group. The most important
CONFERENCE thing about a con is that the slans can get together with their own
CONVENTION kind of people, perhaps forgetting their introversion for a while, gab about mutually interesting things, and develop their stfnic personalities. The brawls usually have been designated with a combining word of which "con" or its completions are a part; for instance, SeaCon, Denvention, Disclave. (In Seattle, Denver, and the District of Columbia, respectively.)

Before late 1938 any largish fan gathering was called a "convention"; thereafter this was restricted, more or less, to the annual national/international convention. "Conference" came into use after the Newark Convention of that year; first gathering thus designated was the Philadelphia SFS' Conference of October 1938 -- which began the longest series of annual conferences in fandom's history. "Conclave" is essentially synonymous, tho it originally meant a secret session of the smoke-filled-room type.

The World Science Fiction Convention is usually held on Labor Day weekend /in the United States the first Monday in September is a holiday, guaranteeing a long weekend/, which allows a good year for recuperation between whiles. Attendance has run anywhere from 200 to 2000, tho the big-convention trend has been Viewed with Alarm by many fans.

The First Science Fiction Convention was in Philadelphia in October 1936, when the New York branch of the ISA visited the Philadelphia branch. The Second Eastern States SF Convention was held in New York, also under ISA auspices, the following year; it was essentially a return visit by the Phillies to New York, but rumblings of a World Convention were heard. In the following year the Newark Convention, officially the First National SF Convention, was held at the call of Will Sykora

and Sam Moskowitz.

The series of conventions in the modern sense began in 1939, when the NYCon was held in New York 2-4 July under the auspices of New Fandom as the World Science Fiction Convention, "First" being added later. (Annual Worldcons were not contemplated at the time; idea and site for the ChiCon were not formally approved by fans till the Philadelphia conference later in '39.) With a total attendance of 200, it was the largest gathering before World War II ended major conventions for a space. It was marred by the Exclusion Act, wherefore the Wollheimists tagged it with the name of NYCon (to downgrade the claim implicit in "World"), but the scientificombination was so catchy that after the ChiCon such portmanteau-names were always used.

Conventions were held in 1940 in Chicago (ChiCon I) and in 1941 in Denver (DerVention).. 1942-45 saw no convention, at first because of the war threat to the Pacific Coast where the next con was scheduled, later because of wartime travel restrictions. In 1946 the PacifiCon (no pun intended) happened under LASFS auspices; since then Worldcons have been held every year, generally in the United States but once in Canada (TorCon, 1948) and twice in Great Britain (LonCon I, 1957; LonCon II, 1965).

The annual conventions in Great Britain (beginning with the second con in fan history, at Leeds on 3 January 1937) are also properly called "conventions", since they are national in scope. Reserving the expression "World Convention" for American gatherings has been questioned since 90% or more of the attendees are Americans, but may be justified as a name on the ground that we want fans from other countries to feel that these are their conventions too, tho circumstances may make it difficult for them to attend; as for location, the practice might be compared to baseball or cricket world championship play, in which only American or Commonwealth teams (respectively) actually compete, since those sports are played more in those political areas than all the rest of the world combined.

Since the first conventions a standard pattern for such an event has emerged. There is one every year; other fan gatherings are scheduled in such a way as to avoid competition. Expenses are raised and publicity arranged by selling memberships in a convention society which is started for the purpose of putting on the con; and, later, by selling ads in the program booklet and holding auctions at the con itself. (Membership in the convention society is open to all, but it is understood that stockholders' privileges are not conferred and management remains in the hands of the local boys.) Proz give the affair publicity, and sometimes the local newspapers write it up before -- or after. Slogans on the general model of "DC in '63!" are repeated in every fanzine and in many letters, while every trufan tries to figure out some way to attend. The program runs three or four days, tho there are get-togethers before and after the official con dates for those who arrive early and/or stay late. There may be a unifying theme for the entire con or for the separate days. Evenings are devoted to a costume party on one day and a banquet, in honor of a science-fiction celebrity, another; and one morning is set aside for the business meeting. Auctions are put on wherever such can be fitted. Other features include formal and informal talks by pros, ditto by fans, club meetings, hone-talent plays and ballets, and whatever else the committee can throw at the audience. British conventions are distinguished by the greater muzzle velocity of the zapguns and the greater informality of the program. If you decide to attend, bring plenty of money, a zapgun, and a helicopter beanie.

CORRESPONDENCE Still one of the chief fan activities, the fanzine production and fan visits have reduced its importance somewhat. Letters are written and magnetic tapes talked for pros, fans, fanzine editors, and chains of fans; subject matter includes everything that can be found in fanzines' articles.

Fans generally typewrite their correspondence, and most of the active ones keep carbons and file their incoming letters. (Nobody has yet figured out how to do this with magnetic tape.) Air mail is used when there is any excuse for it, or even longdistance phone calls. Now we quote CL Dodgson: "...Don't fill more than a page and a half with apologies for not having written sooner!"

Fans delight in whimsical details such as putting the postage stamp on upside down, or decorating the envelope with cracks aimed at the postmaster ("Vote For J Everett Osborne!") Odd complimentary closes are a form of fan humor; in time the most obvious ones, such as "Love and Kisses", "Very sincerely yours" (equivalent to a slap in the face) and "Sciencereally yours" are exhausted and we find such exotic goodbyes as "Splfrsk!" or "Majestätsbeleidigung!"

COSMIC CIRCLE See Claude Degler.

COUNT DOWN This invaluable custom originated in a stfilm, Fritz Lang's old "Frau im Mond".

CRIFANAC (Burbee) Critical Fan Activity; pronounced criFANac. (Some prefer CRYfanac, tho.) This used to mean required activity in FAPA; later, fanac indulged in by fans to raise their relative standing in the top ten. Now it refers simply to any efforts or their results which may be expected to earn the author egoboo. This publication is crifanac; so is the time spent writing and publishing it.

THE CULT Sort of a combination APA and chain letter, founded by Peter Vorzimer in late 1955. Thirteen members take part through publication of the official organ, The Fantasy Rotator, by each member in succession. Copies go to each member and the top five ("active") waiting listers; all must comment on at least every other FR to the following editor; failure means expulsion. Failure to publish in turn or warn of delay also means expulsion.

The average Fantasy Rotator runs from 3 to 70 pages, averaging 20-30; it features members' letters plus, on occasion, editorials, features, and material of all kinds, mostly by Cult members. Each is given an individual title (tho some members repeat their own earlier titles) to which "Fantasy Rotator #---" is a subtitle. A respectable amount of quality material has seen print first in The Cult, later appearing in fanzines of larger circulation.

D The letter which probably initials the greatest number of 'fans' callings: Dale, Dan, Dave, Dean, Dick, Doc, Don, and others, most of these being used by more than one stfnist.

DEADWOOD Members of FAPA (or other APAs) who join, receive their mailings, and finally are expelled for lacktivity, having never contributed anything to the club. When this sort of individual became less frequent, the expression was redefined to mean marginals who hung on by publishing eight pages of no interest every year.

DECADENCE The condition of society, especially the arts, in a period which follows the high point of a culture and precedes its complete breakup. Rome was in such a state for centuries; according to various interpretations the entire Occidental world shows the characteristic features now. Decadence is of course strongest in the cities; in the US, in the Eastern cities and those of California. The Futurians of New York were fandom's number one exhibit in the Olde Days; but they delighted in decadence, regarding it as a sign that a new order was on the way to replace the old. (Another alternative to a gloomy view is DeCamp's belief that modern technology has made it virtually impossible for the world ever again to slip all the way into barbarism.)

A decadent period may still produce very worthwhile literature -- a sort of Silver Age following the Golden -- but is more likely to run to extremes of technique. In humor doubleinversion and the New Yorker sort of detached amusement at everything predominate. Eroticism, both normal and perverted, is strong. In poetry modern decadence has been marked by vers libre and such. Photography having replaced painting in the visual arts to a large extent, a new justification for the older medium is sought in interpretations or abstractions. In music there is a striving for dissonances, unusual rhythms, and effects. The emotional content of the various arts branches into two trends: (1) technical and abstract, which most people find insipid; (2) sharp and pungent, seeking for higher emotional feeling and sometimes issuing in anti-intellectual glorification of emotionalism as such. In all fields there's a striving after something that may provide the basis for a new and vigorous art to arise. Social customs in our decadence come under the headings of thrill-seeking and bohemianism.

DEGLER, CLAUDE was one of the most influential, ghod help us, fans who ever marched across the Microcosm, and his career deserves to be chronicled in some detail.

As Jack Speer learned in an investigation after the Cosmic Circle fuss had blown over, Degler had been confined in the Indiana Hospital for the Insane from 1936 to 1937, and released against the advice of the doctors. (Apparently he later got a court order restoring his competency; Ackerman remarked that Degler was the only fan around who had papers to prove he was sane.) He attended the ChiCon I in 1940, and delivered a speech purporting to have been written by Martians. He had some minor activity in clubs and fanzines and attended a few cons, but was still virtually unknown when he arrived late at the 1943 BosKone /in Boston/.

After the BosKone he appears to have gotten a 4F classification and set out on his organizing Mission. Getting names and addresses from readers' departments

in the proz, he contacted various stfnists unknown to fandom and "constituted" each as a local and state organization. Most seem to have been in the Southern US, so far as they existed at all, tho there was one -- the Future Fantasy French -- as far north as Quebec. At the end of this curious tour, he settled down briefly in New York, freeloading on other fans when possible.

He slept on the floor at Little Jarnevon until some time after Suddsy Schwartz and Larry Shaw began telling him to leave, and worked on publications of the Cosmic Circle --- supposedly angelled by someone in Indiana. In the Cosmic Circle, which was to be a union of all persons everywhere who had a cosmic outlook, these local and regional organizations Degler had organized were affiliated with the Planet Fantasy Federation, whose council included Degler (under the pseudonym Don Rogers), Raym Washington [a real fan], and some alleged (but probably fabulous) fans around Newcastle, Indiana. Degler took down the names & addresses on Fantasy Fiction Field's subscription list; this made up most of the mailing list for the Cosmic Circle's publications.

After leaving New York Superfan caught a ride west to Shangri-LA. There he joined the LASFS and used the clubroom facilities to publish weekly "news" sheets alternately titled Cosmic Circle Commentator and Fanews Analyzer, plus some publications written by and credited to others tho reworked by Degler himself. In these weekly sheets the Cosmic Circle program reached full form.

The most noticeable characteristic of the Cosmic Circle Commentators was that they were the worst-looking legible fanzines ever published: abounding strikeovers, paragraphs nonexistent, stencils crowded to the edges, no spacing after periods, misspelling, overuse of capitals, quotemarks, and underlines, wandering unplanned sentences, grammatical errors like "can and has went", malapropisms like calling Widner a stolid and far-seeing fan, ad nauseam. They contained a hodge-podge of policy pronouncements by the Coordinator (Degler had declared himself Coordinator of the Cosmic Circle), recollections of his trips, a few items of general interest and inaccuracy, and Cosmic Circle news like "Don Rogers" being shut out of the LASFS clubroom one day.

In this unappetizing form the Cosmic Circle program was proclaimed to the world. Don Rogers answered a resounding "yes!" to the question, "are fans slans?" He proposed to contact cosmic-minded mutants everywhere, even by use of radio broadcasts. Numerous special service bureaus, for functions such as purchasing mimeo supplies cooperatively, supplying fans in the Army with free fanzines and proz, and planning tours for other travelling fans, were announced as being set up by the Newcastle HQ. Projected publications included a directory of fans' addresses, True Fantastic Experiences, Spicy Spaceship Stories, and others. A fanational literature was urged to promote cohesiveness in the new race. It was announced that a piece of land in the Ozarks (owned by Degler's mother) was available for use as Cosmic Camp by vacationing Cosmen. The Coordinator foresaw the day when those who now "carried" 22 states (that many state organizations were claimed to exist) would inherit the solar system.

T Bruce Yerke became alarmed at the prospect of publicity for fandom directed to potential fans and the general public appearing in such garments, and sent several fans a request for information about Degler, on which to base a report on the Cosmic Circle. Degler reacted with violent denunciation of Yerke, but was persuaded to hold his fire until the report was prepared and published. In the report, Yerke stated his belief that Cosmic Clod was a nearly precipitated case of schizophrenia, a paranoid with delusions of grandeur and a persecution complex, and called for a ban on him if he refused to reform his practices.

Meanwhile, learning of a planned conference in Michigan, Degler gave up plans to expand the Cosmic Circle on the West Coast in order to attend. He arrived on 29 October as the Ashleys were beginning to move to Slan Shack. Al Ashley told

him the conference didn't want him, and tried to explain why, but only got arguments in return. Finally Degler claimed he had no place to sleep and only 60¢, but the Ashleys refused to loan him anything.

Frankfort Nelson Stein (an alleged Newcastle fan whose existence has been doubted, for obvious reasons) formed a Futurian Alliance to fight the old-fan clique who were responsible for this new Exclusion Act, the Ashley Atrocity, and were trying to keep down the new and young fans. The Cosmic One claimed the Circle was neutral in this feud, but left no doubt where his sympathies lay in the fight against the "National Fantasy Fascist Federation".

Parenthetically, a copy of the Cosmic Circle Commentator had come into the hands of Amazing Stories' Ray Palmer. The declaration of existence of a super race smelled to him of Naziism, and the fanationalistic program seemed the horrid ultima of fans' movement away from the proz which he, as a fan of the First Fandom and now a frankly commercial editor, decried. Because of this, and because fans were not the type of readers his publications, er, catered to, he made it known that fans of fandom would not get into the letter columns in future, originals would not be contributed for auction at fan gatherings, and so on. One prompt reaction among fans was to inquire who the hell Palmer was to criticize others for crackpotism, but others, alarmed at the possibility that other more reputable proz might follow this lead and cut fandom off from the professional mags, made haste to point out that Degler didn't speak for fandom.

Initially the fan reaction to Deglerism seems to have been that the Cosmic Circle could best be laughed out of existence; the Boston boys had issued a Trivial Triangle Troubador, FTLaney produced the Cosmic Circle Commentator, Kepner followed with Caustic Square Commentator, and Tucker announced formation of the Cosworms. But as it became clear that Degler was in earnest about it all, the humor went out of the situation. By his antics -- and most especially by his serious intent -- Degler was demonstrating with horrifying clarity just how close any seriousness in fandom stood to clinical insanity. Proceedings were started to expel Clod from FAPA, which he had lately joined (Laney and others made up specimen batches of surplus CCComentators Degler had left in LA, and sent them around FAPA in illustration of their criticisms of the Coordinator). And Degler found it expedient to let his LASFS membership lapse because of the overwhelming sentiment against him there. And with that Circle and Director more or less vanished.

DEMOLISHISMS Alfred Bester treated telepathy with imagination and talent in The Demolished Man, but its primary effect on us was in provoking demolishisms. Actually the practice -- the use of figures for their phonetic equivalents in puns and names -- traces back to Ackermanese ("4e" is a typical demolishism), but Besterfolk Duffy Wyg&, @kins, and \$son /Wygand, Atkins, and Jackson/ inspired a revival of the custom.

DITTO A method of reproduction by dye-transfer process; like hektoing (and hekto carbons are used to make the master) but using a dye solvent instead of a gelatin transfer medium. Ditto machines cost more than mimeo machines of comparable quality, but cost per page of reproduction is less. There is a Ditto company which regards its spirit-duplicators as solely entitled to use the word "ditto". AB Dick used to feel the same way about "mimeograph".

DISTIMMING That which characterizes a Gostak-Dosh relation.

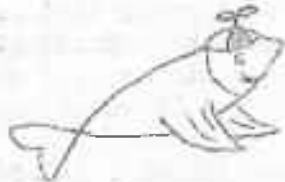
DNQ Do not quote. A formal prohibition, tho items of overwhelming interest are at times paraphrased by foudists and the unprincipled.

DOSHES Those which by the Gostak are distimmed.

DRAMA Even before the efflorescence of such themes after the '50s, numerous weird and a few SF plays had been noted or reviewed in fanzines. Tony Boucher once compiled a list of over 60 operas with at least elements of fantasy.

Dramas written by fans themselves have usually been of the "closet drama" type; i.e. intended for reading, not acting. Up till the end of the war only one fan drama had actually been performed (Art Widner's adaptation of Russ Chauvenet's "Legion of Legions", at a 1944 BosKone) but thereafter a number of others appeared at conventions -- even, fergawdsake, a stf ballet at ChiCon II. And the tapera appeared as an art form, especially in the hands of Walt Willis and the Liverpool group.

DRINKING More talked about than practiced (and practiced plenty) is two-fisted drinking among fans. Very few get disgracefully drunk, tho the way some talk you'd think they all did. Certainly most have no objections to touring the speakeasys around midnight following a hard day at the convention. On the other hand there are such manifestations as the SodaCon, a non-alcoholic room party held by/for nondrinkers during a regular con. One of the reasons for the strife in LA in late '43 was the intrusion of drinking on LASFS gettogethers, transmission of the habit to younger members, and Ackerman's objections to the same.



A Trufin (by Archie Mercer)

E The letter which occurs most often in English -- but for no good reason, since it's often silent or obscure. As an initial it's relatively infrequent; the E space on Swisher's fanzine checklist was blank until Dick Wilson intentionally launched a fanzine beginning with E, Escape.

EGOBOO That which boosts the ego... The force that impels fans in their tireless activity. In fandom, egoboo is usually gained by seeing one's name in print, preferably in someone else's publication. Spoken egoboo, tho transitory, is pleasant. Most common sources are favorable comment on one's fanac, but include indirect things like success of projects, volcanic reaction from the target of one of your needles, and unsatiric parody. If the egoboo of fame is unobtainable, notoreity is better than no egoboo at all. Fandom may be defined as an infinitely complex system for the production of pure egoboo. Indeed, the Universe itself was created for egoboo (Psalms 145:10) if we are to believe the stories.

EPIC To be called an epic a composition should fulfill all but a couple of the following conditions: it is in verse; is narrative; employs a formal style; idealizes characters and actions; concerns events of great importance, involving great conflict and strife; and relates the adventures of a slightly supernatural hero, who embodies the highest ideals of a people. The great "natural" epics are such stories as the Iliad, Beowulf, the Poem of the Cid, Nibelungenleid, Song of Roland, Volsunga Saga, etc. "Literary" epics -- those with a single, usually known, author, who may draw on previous sources -- include the Aeneid, Paradise Lost, perhaps Hiawatha and Idylls of the King, and comparable compositions from other civilizations such as the Ramayana and The Journey to the West. There are also mock epics such as The Rape of the Lock, Hudibras, etc. In modern fantasy Tolkein's Lord of the Rings trilogy has been so called, with some justification. EE Smith's Skylark and Lensman series are often called "epics", more dubiously.

ESCAPISM The seeking of satisfaction in literature or other fields unrelated to the great pressing problems of the day. It has frequently been said that fantasy is escape literature; Don Wollheim has pointed out that the peculiar advantage that it has over other forms of fiction, in this respect, is that the reader need not imagine himself as someone other than he is, but only as being himself in a future world, where more power is available to everyone. Rothman's ironically titled "Science Fiction is Escape Literature" points out how many SF stories have dealt with social problems, and provided new angles for thinking upon them.

EXCLUSION ACT An effort by Moskowitz et al to keep Wollheim & co. from the NYCon I, in 1939, lest the latter disrupt the convention; a long-lived cause celebre, still revived for feud/propaganda purposes at times.

The Triumvirs, in planning for the NYCon, considered excluding their feud-opponents the Futurians from the gathering to avoid conflicts such as had been whipped up, on various pretexts, at the Newark Convention the preceding year. No decision was reached, but when conventioners began arriving Wollheim and some friends were stopped by Taurasi and Moskowitz and asked for a promise that the Futurians "would not do anything to harm the progress of the convention". Wollheim refused to give such a promise. Moskowitz started hunting for Will Sykora

(the third triumvir) to consult with him, but during his search found a stack of Michelist agitprop meant for distribution at the con. In the end, Wollheim and five others were refused admittance.

Other Futurians, such as Dave Kyle, were not barred, and during the afternoon Kyle gained the floor on a pretext and held it to make a motion that the excluded fans be admitted. Many attendees urged the committee to admit the six. But chairman Sykora prevented a vote and there were no fan discussion periods during the remainder of the con.

Because of its dramatic quality, as well as the issues involved, the X Act came to dominate talk about the convention as time passed. At first the Triumvirs tried to do as they had done in rising to power -- ignore the existence of fan feuds -- but finally, in the fall, Moskowitz set forth their side of the matter, pointing to the Futurians' advance preparations and adding charges that Wollheim's refusal to make the promise asked showed that he wanted to be excluded, in order to better his feuding position if the Futurians weren't able to wreck the con. Resentment over the affair decreased somewhat thereafter, but the Triumvirs were never really forgiven.

EXPIRATION NOTICES With their aversion to the shoddy realities of the capitalist system, fans set up a defense mechanism by making their gimmes humorous, as "your subscription has done the well-known thing". Science Fiction News Letter introduced an enclosure gratulating the reader on his subscription's having expired. Some geniuses found a way to mimeograph "expired" on only certain copies of a mag. Finally came Tucker with a printed sticker: "Your subscription has expired -- now, we don't want to get crass about this!"

EXTRAPOLATION (DeCamp) Prediction from present knowledge and trends, or speculation based thereon, as distinguished from mere guessing; always keeping the imagination consistent with the knowledge that one started from. This is supposedly what we have in science fiction, but there are few really impressive examples. Verne is very weak; about like a modern predicting a landing on the moon shortly. (Those of you reading this at Tycho Station kindly refer to our copyright date.) The atom-bomb story that got ASF raided is on a par with this; there'd been free speculation in prozines (and even comic books) about the explosive virtues of U235. Perhaps the Future Histories of Robert Heinlein and Poul Anderson may be considered examples of extrapolation.

EYETRACKS When you read a new book you get eyetracks all over it. Then it isn't mint any more. (John Trimble claims the reason many fans wear glasses is to keep from getting eyetracks on their precious volumes.) Nearsighted James White is the only fan who leaves a nosetrack between his eyetracks.

F The most important initial in fandom, beginning as it does such words as fantasy, future, feud -- well, read on and see for yourself.

FAKE FAN Phrase coined about 1940, applied to Jack Weidenbeck, who roomed with fans and enjoyed their company but shunned all responsibility in fan doings and institutions. Generally speaking, one who hangs around fans but takes no active part in fan affairs, and may not read fantasy. Fans are, after all, at least theoretically fantasy enthusiasts. Fake fans are fandom enthusiasts. They don't read prozines. (Sometimes they don't even read fanzines.) Fake fans do not have the haggard look that is the mark of the true fan trying to keep abreast of the latest developments in stfdom. And there are some fans who like to describe themselves as fakefans to symbolize disinterest, tho their continued fanac belies them.

FAN A follower, devotee, or admirer of any sport or diversion. In our case the diversion is fantasy in book and magazine form, on film, and on the airwaves. The fan buys, sells, trades, collects, and discusses this stuff; some even read it. Generally he maintains a correspondence with other fans, and visits them when located in the same area. He may publish or write for a fanzine -- or several of them. He often attends local club meetings, and, finances permitting, conferences or national conventions. This is a matter of degree, and depending on the extent to which a given fan indulges in anything more than local club activity he may be distinguished as an actifan, as opposed to a passifan. Among actifans stress on crifanac rather than con-attendance is the chief distinction between trufans and confans.

Introspectives like fans naturally do much speculating on what and why fans are. Some theories which have been advanced include Gernsback's idea of developing potential scientific genius in his readers; the idea that fans are a separate species, slans or whatever you want to call them, which Degler made ridiculous; that stfanaticism is sublimated sex drive; and that fans are young men in blind alleys of life, seeking escape from "the humdrum, workaday world". Norm Stanley postulated the existence of a "Sense of Fantasy", a taste for the imaginative analogous to the sense of humor. Probably a complex of characteristics goes into the fan type. We do, however, show some significant variations from the average in geographical distribution, national extraction, age, sex distribution, intelligence, introversion, and suchlike factors.

FANAC Fan activity. Devoting time, energy, and money to non-profit pursuits in the general field of fantasy and fandom. This includes reading, collecting, corresponding, belonging to organizations, writing, publishing, recruiting new fans, visiting fellow stfnists, perhaps living with them in a Slan Shack, and attending fan gatherings.

Most fen pass thru a certain cycle of activeness; after getting familiar with the field they start taking on projects left and right, not realizing that they're building up to a peak that they haven't time to maintain. Suddenly they announce that they must drop all fanac (except subbing to a couple of fanzines and writing a couple of correspondents) because activities in the mundane world are demanding most of their time and energy. Some disappear from fandom at this point, but many others discover after a while that they still need the

intellectual companionship and means of self-expression in fandom and can find time to take on a little more activity, and so at length find a fairly constant level that they can keep up, barring catastrophes like getting married or drafted.

FANDOM The world in which fans live and move and have their being. (With an ordinal number attached, it refers to the historical system treated under Numerical Fandoms.) Sociologically it is the class of all fans who are in contact with others, indulging in fanac or simply being aware of the existence of fans all over the world. Physically it might be imagined as comprising all the science fiction houses, and all fans' dens as well as other storage space and equipment that they use in fan activity, and convention halls, streets, and park benches while groups of fans occupy them.

Fandom got its start in New York City around 1930 when people who had been writing to the prozines began writing to each other. In following years SF clubs were formed and monthly bulletins issued. The movement spread like an epidemic. In the '30s there were perhaps one or two hundred fans at a given time; by 1948, maybe a thousand; in the early '60s as many as five thousand, possibly, in all parts of the world, about two thousand of these in America.

Despite its minuteness, fandom has in its forty-odd years of existence developed several traits comparable to the nationalistic manifestations of modern states. The fanish equivalent of National Purpose has been satirized in fan fiction about the setting up of a Fantastocracy and the like. In the matter of religion we have Roscoe, plus such things as foofooism and ghughuism; but more truly religious is the quest for a Purpose for fandom. This dictionary is a work in the national language. The idea of a homeland is exemplified in the Slan Shack practice. Race awareness is implied in the claims of slanhood and in various stories of persecution by nonfans. A national literature complete in all fields has encouraged work in fan and fantasy drama, narrative poetry, music, and so on. Expansionism is expressed in recruiting activity.

From time to time, people will pause and ask what is the purpose of fandom. The Michelistic reply was that fandom should associate itself with political movements for a scientific/socialistic world state; other semi-Michelistic replies are along similar lines in enjoining some sort of political interest. Speer maintains that fandom, as fandom, should influence the world only thru its influence on individual fans, who may be influential men some day. Some have held that stimulation of science is our chief justification; others, that our purpose should be stimulation of fiction -- i.e. that fans should function as connoisseurs /persons with trained and cultivated taste in the field/ in trying to raise literary standards. And there are those who hold the pleasure derived from fanac its own justification.

NUMERICAL FANDOMS Aside from mere chronological information, study of the history of fandom seems to show trends dominating the whole field at different times. (One of the most obvious is the relative amount of emphasis given by fanzines to the proz, to other fanzines, and to aspects of fandom having nothing to do with fantasy.) Early speculations included comparisons with various stages of Macrocosmic Occidental history (with special reference to the Dark Ages) but Jack Speer developed the most popular and flexible theory by application of Spenglerian principles of cyclic history. In the first Fancyclopedia (1944) he distinguished three fandoms -- periods of distinct and marked characteristics -- separated by two transitions in which characteristics of preceding and succeeding fandoms were mingled. Later Bob Silverberg distinguished three more following these, and drew attention to the parallel with the varieties of mankind in Olaf Stapledon's Last and First Men. He also predicted the rise of a Seventh Fandom

following these, with startling results.

Eofandom, from about 1930 to 1933, existed before fandom became an entity; generally it was comprised of folk with no sense of group existence whose interests were in collecting stf and who eagerly hunted down any items with any sort of stfnal significance. Such fanzines as Science Fiction Digest and The Comet were the mags of the day. Primitive trilobites crawled about on the ocean floor. Letter writing was a major activity, and stfnists depended on books from the past as much as current prozines for sustenance.

First Fandom, 1933-36, was marked mainly by interest in science and science-fiction; with fanzines consisting mainly of forecasts of lineups in the proz, interviews with prominent authors, fan fiction /def. (1)/, sometimes novelty fiction by pros, science snippets, and other depressing things. Fantasy Magazine was the dominant fan publication thruout this period.

First Transition ran from the decline of Fantasy Magazine in late 1936 to the Third Convention. It was marked by a shift of interest away from the pro field (then in recession) to the fans themselves. There was consequently more fan news in the fanzines; more fanzines; and talk about things having little relation to SF, but of interest to the fans.

Second Fandom, October 1937 to October 1938 (when the Futurians resigned en bloc from their FAPA offices): out of the increasing interest in fandom came Michelism, and political discussions were most noticeable tho many other things not related to fantasy were noodled about. Fan feuds, mainly between the Wollheim group and their enemies, reached the proportions of fan wars.

Second Transition, from the 1938 Philadelphia Conference to ChiCon I. It was marked by a flood of new fans (the "Barbarian Invasion"), the ascendancy of New Fandom, and the consequent switch of emphasis heavily back toward professional science fiction, tho there was still lots of discussion of other things.

Third Fandom, from September 1940 to late 1944 when many of the older fen had been drafted. Warring factions healed their differences or were less in evidence; the underlying fraternity of stfnists was prominent, and a balance was struck between stf and other things that fans were interested in. A general fan organization was much desired, but that which was established, the NJF, ran into wartime difficulties. There was much talk of fandom "maturing"; the Brain Trust was dominant in FAPA; serious thoughtful discussions of everything under the sun were offered; and at the same time there was a flood of digests and indexes and bibliographies of this that and t'other, regarded as a summation and consolidation of past achievements in fandom.

Third Transition, setting in about the time Speer's original Fancyclopedia climaxed the last-mentioned trend, continued to the failure of Ackerman's effort to set up a Fantasy Foundation in 1946. A thinning of the Brain Trust, accumulation of deadwood, and absence of many older fans in the Armed Forces brought on arteriosclerosis after this Golden Age; but shortly thereafter the rise of new fans, and the return of the GIs, led to a revival. Chief fan event of this period was the final disappearance of the Futurians in one last round of power struggles.

Fourth Fandom was, perhaps, more prozine-centered than any other. The boom in stf publishing (1941-43) had been put down by the war, and five of the eight survivors (Weird, Amazing and Fantastic, ASF, and Famous Fantastic Mysteries) ignored fandom, which led to a congregation of communicating fans in the letter-columns of the Standard Twins and Planet Stories. Ill-feeling against Ziff-Davis and Palmer over the Shaver Mystery led to a general declaration of feud against Rap which did not, however, come to a head till the next stage in our history. In the early part of this period lack of proz led to a trend toward book collecting; a revival of prozines in its latter half produced a small Barbarian Invasion.

Fifth Fandom, the short-lived (from the PhilCon of '47 to just before the Korean War) left a sharper impress on history than did Fourth. It was a period of escape from the juvenile aspects of Fourth Fandom; as after the earlier Barbarian Invasion, fans began to notice the prozines in general once more, and did not altogether enthuse over the spectacle. The pure-stfnic opposition to the Hucksters passed into the Insurgent Movement; one of its symptoms was Ah Sweet Idiocy. Other phenomena such as the Shaver War (which ended during this period, with the ejection of the Mystery from Amaziff and resignation of Palmer from his editorship), the uproar over the Miss Science Fiction promotion at the CinVention, and the soulsearching about the Literary Value of Science Fiction which led to a session of Bradbury-worship were also aspects of the struggle against commercialism.

Fifth Transition, from about the beginning of the Korean War to the last of 1951, saw a diffusion of interests in fandom, with a wartime boom in stf coinciding with Campbell's amazing advocacy of crackpottery like Dianetics, while the gaffiation of opposition leaders like Rapp and the Insurgents left Tucker's Bloomington News Letter briefly the top fanzine. The rise of Quandry ended this period.

Sixth Fandom as a real force began in Room 770 at the New Orleans convention (1951). At least, tho not actually born there (for correspondence and the letter-columns of Quandry and Fanvariety had clearly given the impetus some months before the NOLACon) its first central meeting may be said to have been there. Contrasting to Fourth Fandom, Sixth Fandom existed at a time when there was too much science fiction -- twelve to eighteen proz a month, several specialist book houses, and many stf books appearing in paperback. The cleavage between the trufans and the pros and their satellites was evident, reflected in such things as the Big Convention movement, the opposing move to small informal gatherings like the MidwestCon, and, later, Serious Constructive Insurgentism. The size of Sixth Fandom led to an assortment of trends of which the split mentioned was only the most notable, but it is generally held to have centered around Lee Hoffman's Quandry and to have followed Pogo as its fictional hero. Big names were people like Hoffwoman, Shelby Vick, Walt Willis, and Max Keasler, the veterans of previous fandoms like Tucker were influential. It was alleged that it folded with the gaffiation of Keasler, Vick, and especially Lee Hoffman, and the lapse of their fanzines.

Sixth Transition's major phenomenon was self-so-called 7th Fandom. This was organized at the HECon (at Harlan Ellison's apartment, May 1953) shortly after the black-bordered Quandry announcing Lee Hoffman's gaffiation arrived. A group of neofans, mostly youngsters, there began a formally organized campaign to begin "Seventh Fandom", whose arrival Silverberg had earlier predicted. (They did not understand that historical eras do not begin by somebody's arbitrary decision.) Old fans refused to lie down and die, but 7th Fandom ("the phoney Seventh") was an important influence during its day in that the war against these "noisy juveniles" marked the end of the old Sixth Fandom. Some fans, poking fun, proclaimed the rise of 8th, 69th, or 200th Fandom on the ruins of 7th; others withdrew into the APAs; which became the main carriers of fannish tradition while the barbarians howled outside.

Seventh Fandom (genuine era) arose after the downputting of 7th Fandom (fake movement) amid general indignation after the shoddy exhibitions at the MidwestCon and SFCon in 1954 which brought mundane harassment of these gatherings. It led to renewed interest in fandom as fandom, exemplified in such publications as The Enchanted Duplicator and also in later phenomena like the attempts to start a regular fan monthly as a "rallying point" and the rise of weekly and biweekly fan magazines of the letter substitute (news-and-chatter) type, more fannish than the older formal newszines. Re-emphasis on fandom brought a clash with the commercializing element which showed up in dissatisfaction with the NYCon II and a vio-

lent fan feud over the definition of a "real" fan. These clashes and the fight over WSFS' plane trip may be phenomena of Seventh Fandom or symptoms of a transition which could not be distinguished at the time they occurred. From the perspective of 1959 it seemed that diffusion of interests was the keynote of Seventh Fandom, as diffusion of trends was of the Sixth. It seemed possible that a Third-Fandom-like Brain Trust might develop.

FAN FICTION (1) Sometimes, ordinary fantasy published in fanzines; i.e. by fans, tho in the manner of pros. Properly it should be (2) fiction by fans about fans (or sometimes about pros) having no necessary connection with stfantasy. "Convention reports are a nice example of this", Bob Pavlat points out. It may refer to real fans by name: "Bruce Polz silped his Nuclear Fizz in the Insurgent manner..." or it may be about types, especially Joe Fann. The background may be either fantastic, as "Joe Fann Into Space", or mundane, as in "Murder at the Chi-Con" (tho this would be fantasy under Speer's scheme, since it describes events we know didn't happen on our time line). Fictitious elements may be interspersed in accounts of fan activities, which may make them more interesting but is hell on truthseekers like your Thoukydides. A few special sub-sub-categories have been distinguished from time to time, like Ted Tubb's "Trufan fiction" (fiction about fans in fandom), and Larry Stark's Serconfanfiction, meaning serious and more or less mundane fiction featuring fans.

JOE FANN (Tucker) Originated as a sort of penname in Le Zombie; credited with various gaglines and criticisms which Tucker thought up and wished some reader had remarked. Then Perdue began sending Tucker postcards from all over the country, signed by Joe Fann, and Joe was finally adopted by fans in general as the fans' idea of the Typical Fan.

He is a young fellow, not long out of adolescence, who faunches to set the world on fire but isn't sure how to go about it. He hasn't had much experience with the opposite sex, but shows a great eagerness to learn. He has grand ideas about putting out forty-'leven different super-duper fanzines, of which one or two may materialize in unprepossessing formats. He reads all the proz thru his thick-lensed glasses, even when there are a dozen a month, and writes detailed letters to the editors (especially picking out flaws in science) and goes into ecstasy when one of them is published. He thinks fans are the swellest people on Earth, and would murder his grandmother for money to go to a convention; but since he hasn't a grandmother will ride the rods if necessary. He puts stf into everything he says or does -- his work, school papers, den, 'n' everything. He's a good deal of a fuggheaded dope. Fortunately the picture is not true to life, is it?

Jophan, the hero of Walt Willis' The Enchanted Duplicator, is quite a different character despite the derivation of his name from the above, and in his pilgrimage from the Land of Mundane to Trufandom manages to avoid, or be rescued from, the grisly neofannish characteristics outlined above. But then Jophan had the Spirit of Trufandom to guide him.

FANSPEAK (Orwell:Rapp) The language (a dialect of English, say philologists) employed by fans in communication; the contractions, coined words, and adopted expressions met with among fans. Tho often spoken, Fanspeak is demonstrated by its construction to be basically a literary language; such things as Ackermanisms and the significant variations in spelling of many fan words are unintelligible -- and commonly undetectable -- off the duplicated page.

FANTASY As a general term, describes the whole field of science fiction, pure fantasy, and weird fiction; it's also used as synonymous with "pure" fan-

tasy. Other divisions of fantasy in addition to the three above have been proposed but are not generally recognized, so that the whole field remains somewhat arbitrarily divided among these three.

When used to designate a division of the general field of fantasy equivalent to the classifications of science fiction and weird fiction, fantasy means the sort of thing whose only believability is in the reader's acceptance of it for the sake of the story. It may take beliefs which were once widely held, like Hellenic mythology, but if it does it must mix in a modern element; otherwise you're in the province of weird fiction. And there may be a gesture at a pseudo-scientific or "you can't be sure" explanation, but this doesn't make it science fiction because the explanation isn't meant to be taken seriously. It was Wollheim who suggested the designation of this sort of fantasy as "pure" fantasy to avoid confusion with the general field.

Historically, general fantasy began with primitive mythology and religious stories, and went on thru tales of fays, little men, and the like, paralleled by the darker superstitions of ghosts, ghouls, vampires, etc. In all countries, too, there are early stories, told for pleasure, of flights to other worlds, as well as the "imaginary wars and battles", "imaginary voyages", and "Utopias" under which librarians used to classify fantasy.

Distinction of the three types we have given may be traced to the middle of +XVIII, when the Gothic weird story arose sooner and developed more highly than SF. Science Fiction, of course, could not truly begin until the age of science, and may be said to have started at the end of +XVIII, when writers like Charles Brockden Brown added the element of plausibility thru a scientific explanation to the Gothic tale. Pure fantasy as a regular form appeared late, aside from fairy tales for children or (like Lewis Carroll's) ostensibly for children. The "modern mythology" of the classic prozine Unknown was for the most part pure fantasy.

In the decades around 1900 many writers touched fantasy at times: Burroughs, H Rider Haggard, etc. By World War I mundane magazines published science fiction occasionally, and there were a few minor all-fantasy periodicals. Weird Tales appeared in March 1923, and Hugo Gernsback (who had been publishing at least one sfyarn a month in Science and Invention since 1920) launched Amazing Stories in April 1926, first of the Big Three proz. The rest you know.

FANZINE (Chauvenet) An amateur magazine published by and for fans. Aside from this practically nothing can be predicated of a "typical" fanzine except its size (quarto) and means of reproduction (mimeo). Much of fandom's energy is expended on these fanzines, which range in quality from the incredibly excellent to the abysmally illiterate. Some species of genus fanzine may conveniently be described here:

Generalists are fanzines with numerous contributors and a wide range of subjects appearing in any one issue. They may be of subclasses APazine, Subzine, or OO: namely, published for circulation in an APA, to a subscription list, or as the Official Organ of some club.

Individzines, on the other hand, are written practically entirely by one individual, the editor-publisher. There were one-man fanzines at least as far back as 1936, when Dollens launched the SF Collector, but this type is really a product of the APAs and comprises most of the contents of any bundle. Two subtypes are distinguished by Speer: alpha has an outward appearance of a subzine, with separate articles on unrelated subjects, departments, fillers, cover illos, etc. Subtype beta is very much like a conversational monolog, in which the editor moves along from one subject to another as he is reminded of it, with no attempt at formality or objective, timeless style.

The first fanzines were club organs, published mainly for members and a few

non-locals who might be interested. The first important fanzine was The Time Traveller (1932), which was absorbed by Science Fiction Digest and the combined mag shortly thereafter re-named Fantasy Magazine. Subscription fanzines soon blossomed at a quickening pace; in 1937 came fan newszines, and around 1940 the individzine.

Originally the names of fanzines were simply descriptive: The Science Fiction Fan, Fantasy-News, etc. Gradually the stock of such names ran low, and titles were taken from anything pertaining to fantasy to feed the insatiable publishing mania of stfans: Le Zombie, Skyhook, 2000 AD, usw. Eventually even apparent reference to fantasy was lost in such titles as Wild Hair, Grue, and Garage Floor. However, these three stages overlap, and new pubs still appear with explicit titles. Many also have pet names.

The longest run enjoyed by any fanzine is that of Taurasi's Fantasy/Science Fiction Times, which was into its third hundred by 1960; first to appear was RA Palmer's The Comet (May 1930); most ornate was Bill Rotsler's Masque, "The Gaudy Fanzine", which had artwork of every possible type except statuary (and included photos of that). Largest regular fanzine issue was Eye #3 with 185 pages; largest one-shot was A Sense of FAPA with 371+xvi pages. Perhaps most reliable is Lee Hoffman's SF Five-Yearly, which has consistently appeared at the stated interval; most cosmopolitan may have been the wartime Fantast's Folly, run in the US from German stencils captured in France and cut in Austria.

As to announced periodicity, there have been: one hourly fanzine, several dailies (all these continuous for short periods only), weeklies, biweeklies, and triweeklies, monthlies, bimonthlies, quarterlies, annuals, one (Wild Hair) bisepitimensual, the above-mentioned five-yearly, and of course one-shots and frankly irregular items. Unfortunately most of the others are irregular too, generally appearing much less often than their announced frequency, and suffering such a high mortality rate that the mag that reaches an annish is a real achievement.

Fan magazines are the great vehicle of thought in our republic of letters, and our most characteristic product. Lest this tempt any unfamiliar with the beasts to make a Plunge, let all heed these words of worth from Reader and Collector for March '41: "If you are unable to carry on for a period of at least one volume (3-12 issues) with very few subscriptions -- if you don't have the necessary equipment to turn out a legible and easily-read mag -- if you don't have the time or ability to properly edit a magazine and reduce the typographical errors to a minimum -- if you don't have enough interesting material to enable you to run the magazine for a reasonable subscription period with very little additional assistance -- if you are unable to maintain a definite publication date -- THEN FOR GAWD'S SAKE DON'T START A SUBSCRIPTION FANZINE!"

FAPA ("FAP-uh") The Fantasy Amateur Press Association, constituted in 1937 by Wollheim and Michel. Others soon joined, up to the eventual limit of 65. The first year of FAPA was stormy with party and political feuds, and its third year was convulsed with the Blitzkrieg. Thereafter operations were smooth until 1945, when a series of officers who refused to function plagued the group until 1947. Since then official troubles have been minimum, though a skyrocketting waiting list has worried the group.

FAPA is primarily an agency for distributing to its members publications put out by its members at their own expense. This it does by mailings every three months. Members are required to be active in some way -- writing or publishing -- and produce at least 8 pages of activity a year. There are annual elections (in August) of a president, vice-president, secretary-treasurer, and official editor.

FAPA was the stronghold of the Brain Trust during Third Fandom, and has always been the most influential single fan organization. APAs, in fact, are the

only general fan organizations that are really active.

FEMMEFANS Explaining everything is contrary to our philosophy of education.

FEN Plural of fan, by analogy with man/men; it came into wide use after a Maine conference solemnly voted its adoption. But the term is not universally accepted, and some dislike it.

FEUD In principle a feud exists when one party to an argument tries to drive the opposition out of fandom, or to get fans as a whole to follow some course the other opposes or refuse to follow one he advocates. But the word is also applied to the mere slinging of bitter words.

The cause of a feud may be an important issue which isn't settled peaceably, like the failure of Wonder Stories to pay young authors which brought on the war between the ISA and SFL; or the scrapping over a fan organization which characterized the Insurgent wars; or it may be something as minor as the rights to the pen name Franklin Ford. A number of feuds spring from idealistic motives: opposition to crackpottery in fandom with some of Degler's opponents; ditto in the proz with Palmerism in general and the Shaver Mystery in particular; opposition to commercialization in the TAFF fracas. Or feuds may rest on the differences of opinion or ideology which continually show up in fan writings, e.g. those on social issues (like the origin of the Wollheim-Moskowitz feud in the latter's denunciation of Michelism as "Communism"). A necessary ingredient to a feud as distinguished from a disagreement, however, is personal antagonism. Articles have been written to say that fan feuds were a good thing, but apparently the knock-down-drag-out kind aren't meant.

Feuds usually take the form of vituperation in fanzines; intemperate language is normal, words like "lie", "vicious", and "sneaky" being thrown around freely, not to mention the colossal effort to seem merely amused by your opponent's actions. Heat seldom rises so high, however, that fans cannot occasionally commend a good article by an opponent, and it should be remarked that when fans meet face to face they are usually quite fraternal, whatever fights they may have been waging on paper; the worst usually found is an insulting coolness.

SACRED ORDER OF FOOF00 A glorious /Speer doubtless meant to say "glutinous"/ foolosophy which saves its adherents from the purple doomnation of ghughu, and guarantees their footure bliss, but at what a price!

Foofooism began in early 1938 when, as the faithful quaintly express it, Foofoo implanted in the mind of Pogo (Mary Corinne Gray) and about the same time of Speer his Call to form the Sacred Order to oppose Ghughuism in all its forms, however monstrous. Till the early '40s the ranks of the Order grew by leaps and bounds (and shuffles). Victory, they cried, was assured, for Foofoo had promised it. "Ghughuism, like tyranny, is not easily conquered, but the struggle is a glorious one." Foofooism had a number of highly inspirational songs. One of these the entire ChiCon (even the accursed Ghughu and Guggle, who were there) joined in singing.

With the close of the war Foofooism, like its old antagonist, fell on evil days and the ranks of the faithful rapidly shrank. Today the only known members of the Sacred Order are Speer, Redd Boggs, Dean A. Grennell, Bob Silverberg, and Bob Pavlat; their vitruue being evident, Rosconians hold that Foofoocist as a class represent the moiety of fankind which is capable of being saved by the operation of reason alone. Since, as fans, they are Saved already, the utility of such a categorization is questionable.

FUGGHEAD (Laney) A close relative of the IMJ. Tho Art Rapp once defined the term as "someone who disagrees with Laney", a fugghead is more correctly one who speaks before he thinks, if indeed he thinks at all; a maker of asinine statements, silly assertions, and fraudulent claims. "A fugghead is a stupid oaf with a babbling tongue", defines Tucker concisely. First part of the word is bowdlerized; a little thought will suffice to translate it.

FUTURIANS Meaning, roughly, people who concern themselves with what is to come. Various fan groups have held this title; one in Sydney NSW Australia, another in Los Angeles, and a third in San Francisco. But the most important fan group of this name was that which flourished in New York 1937-45. It should be noted that none of these Futurian Societies have any connection with one another, tho the Los Angeles group moved en masse to New York to join the Futurians there just in time to see the East Coast group split up.

The central figures of the New York group were Wollheim, Lowndes, Pohl, and Michel, the "Quadrumvirs"; others were Kornbluth, Harry Dockweiler, Chet Cohen, Dan Burford, Dave Kyle, Dick Wilson, Isaac Asimov, Walt Kubiilius, Leslie Perri, Larry Shaw, Jim Blish, Judy Merrill, and Damon Knight — probably the highest number of pro-crashers ever affiliated with any fan club. The Futurians (originally called Wollheimists) emerged upon the breakup of the ISA, and were the dominant faction in Second Fandom. They presented a peculiar differentness in whatever sphere of fanac they engaged, being, with exceptions in each case, Bohemian in social practices, radical in politics, Michelistic in fannish whitherings, and given to vers libre in poetry, eroticism in literature, and decadence in all forms of art. With Pohl's attempt (1939) to form a Futurian Federation of the World, "Futurian" became a common word for the type of stfnist we have described, just as "Insurgent" came to mean many others than the IA people.

After the Quadrumvirs resigned from FAPA office, precipitating the Blitzkrieg period, they became less active, and many graduated in time from authors' agents to editorships of some of the 1941-43 flood of proz. There they put quite a lot of their personalities into their magazines, and were noted for the number of Futurians appearing in Futurian-edited prozines. In early 1945 the Futurians made a comeback bid in fandom with the organization of their own press association, Vanguard, but later in the year came the X Document uproar, and therewith the end of the old Futurians.

G Ordinarily a well-behaved letter, except when people talk about its "soft sound" (meaning J) or retain it with words where it's silent with us. (In the Aryan America of DeCamp's "Wheels of If" such words were pronounced "frickful", "thockless", usw.) But G has also been cursed with the purple poison of Ghughu, so that any word beginning with it may find itself altered to start with gh-.

GAFIA (Belfrage:Wilson) Get Away From It All. This useful phrase was originally an escapist slogan, meaning the intent to withdraw from the Macrocosm -- at first into fiction, later into intense fanac. But it has undergone a total reversal of meaning so that now "that flash of sanity known as Gafia" refers to a vacation from fandom back in the world of normalcy, where nobody reads that crazy Buck Rogers stuff. Diagnostic symptoms are sheer boredom while trying to read proz or fanzines, allowing correspondence to pile up unanswered, and wishing that half-finished fanzines could be forgotten for a while.

GERNSBACK DELUSION (Michelists) The idea that the proper function of science fiction is to serve as a vehicle for educating the public -- for making fans into scientists by putting accurate, tho sugarcoated, scientific info into stf stories. The first appearance of the idea seems to have been in the letter column of Amazing for June 1926: "Scientifiction...furnishes a tremendous amount of scientific education ... and fires the reader's imagination more perhaps than anything else of which we know." -- Hugo Gernsback, FRS.

The failure of the ISA, said the Michelists, proved this wrong; the purpose of SF should be to make active idealists. Some people do claim that reading our favorite literature puts the stfnist well ahead of the average man in understanding science. Others working in or studying science, without going so far, reported that stf had at least stimulated their interest in science a great deal.

GHOD The "h" indicates that the reference is to fannish deitics. Art Rapp reports this to be the only genuine superstitious taboo known in the Microcosm. He points out its probable source: with intellectual maturity fans as a rule realize the dubious nature of evidence for a doity, but they've been so well inculcated in childhood with the various theological precepts against direct blasphemy that rejection of theism is sublimated in burlesque rather than manifested in militant forms. Fussiness over spelling God's name is a characteristic of Western religions, and any point of etiquette is a natural object for burlesque.

GHUGHUISTS A foul and hideous order who worship Ghughu as their ghod. According to the researches of FooFoo scientists, Ghughu is a beetle-bodied monster living on the sunward side of Vulcan, who telepathically controls a zombie named Don Wollheim --Wollheim itself being usually regarded as Ghughu by its followers, at least before the Great Revival of the 50s. This religion was founded 6 August 1935, and with this long start gained adherents in numerous places. "But a new day and deliverance dawned in 1938," exults Speer, "when Pogo proclaimed the Sacred Order of FooFoo!"

The noble color of the hekto has long been a symbol of Ghu, says Bill Evans, and the outward and visible signs of the inward and spiritual grace of his devotees are the purple badges of honor on their hands. Ghu's own hands are purple,

as also are the souls of his worshippers -- whether the latter is due to the former is uncertain.

With the Second World War Ghughuism, like FooFoicism, suffered from a slackening of fan interest (and never mind what you hear about the lack of atheists in foxholes). When the Sacred Writings of R*s*c*c* appeared in 1948 a revival among the false faiths was prophesied; in the case of Ghuism, this developed from Lee Hoffman's entry into the fanzine field. The deity evidently worshipped by those to whom Lee brought the word shows certain differences from the original Ghughu, being purer and more spiritual tho still unspeakably vile. Whether Ghuhoffwoman is in fact an entity different from Ghughu, Wollheim or is merely purified by disassociation from DAW (who had become a dirty pro by 1951) is not clear.

The origin of this quaint theological aberration probably lies in the general use of the hekto in fan publishing at the time the Ghuist cult arose. Anyone who has ever used a hekto has -- whatever his public pronouncements -- seen the essential falsity of the Ghuist doctrine. But eminent Rosconian theologians have held that Ghuists will be saved despite invincible ignorance. So, for that matter, will Fooists. Come to think of it, so will Rosconians.

GOSTAK (Odgen&Richards:Breuer) One distimmer of the doshes.

GRAMMAR "Three subjects", says Warfel, "perennially provoke argument: politics, religion, and grammar. Not the least of these is grammar." An outstanding murderer of the King's (or anybody else's) English in fandom has been Sneary, with Max Keasler a strong second. But numerous other targets, especially among the young fen, were found for Speer's "Little Lessons in Grammar" and König's "English As She Is Wrote". The typical fan has done and observed enough writing to have a good mastery of the language and its rules, compared to the average citizen. Whether he will obey the rules in a given case, however, depends on functional tests; for instance, if there seems to be no discernable advantage in setting off the name of a state with commas, he may very well write "Cleveland Ohio", and so on. Fans have done a lot of experimenting with the language under the banner of Ackermanese. In general, they pay unusual attention to the individual elements of writing and use them in varied ways to get across the exact meaning or impression desired.

H With the spread of the expression "ghod", and perhaps as a carry-over from the trend noted under "G", addition of an H after the initial letter of a word came to mean, or at least imply, "pertaining to fandom", as in Literature and Bheer. When spoken, such aspirates are voiced: luh-HIT-er-a-ture, buh-HEER.

HEKTO A means, more or less, of reproduction. The basic hekto is a pan of rather firm gelatin; a master copy prepared with special hekto carbons or hekto ink is placed on this, and much of the pigment on the latter is deposited on the former. Sheets for copy are placed face down on this, smoothed out, and then removed; on each one some of the ink comes off -- enough, you hope, to make a legible copy. As the Greek root ἑκατός suggests 100 copies may be obtained in theory; experience warns that after about 70 "copies" begin to resemble paper with an unusually large water-mark. Legible limit is about 50, best color for long runs being the well-known purple [methyl violet]. All the colors of ditto can be used by hekto, plus some delicate shades available in hekto pencil which don't hold up for the spirit process.

HISS HC König made a hobby of collecting quotations from stories in which characters were supposed to "hiss" sentences ("Don't touch that girl, you brute!") in which most people couldn't find anything to hiss. He then became known as The Old Hisser himself. Later, Wollheim pointed out that Heck had been too thoro; he had collected so many examples that what he proved was not that the writers were careless, but that "hiss" had a meaning ("to speak with whispered sinister intent") lexicographers had neglected to note.

HUCKSTER A person sufficiently ~~degraded~~ degraded to try and make money from stf. Sellers of books and proz, etc.

HUGO (Madle) An annually presented set of commendations, presented by a committee to top proz, writers, artists, fans, etc., at the Worldcon. Named after Hugo Gernsback and by analogy with mundane Oscars, Emmys, ktp. The poll selecting winners in the various categories is perhaps the only fan poll which still produces results reflecting general fan attitudes, thanks to its size.

HUMOR Fans excel at humor, relative to the mundane people. Burlesques pedigree back to Hornig's Wonder Stories, as does fan fiction. Cartoons are usually humorous. Puns and similar witticisms are irrepressibly scattered all thru fan writings, even the most sercon. Magazines devoted entirely to humor, however, have not fared well; apparently fans don't dig people walking up and saying: "this is funny..." before telling their story.

Fan humor is of a sophisticated sort, strongly characterized by double inversion, and often bordering on the Shaggy Dog. With a few exceptions, funny stuff published in fanzines is clean; your chronicler wouldn't know about that in correspondence or conversation, being a humorless prudish clod who doesn't listen to such things.

I

A letter whose so-called "long" sound is actually a close diphthong, as the Greeks and Romans recognized in spelling it ai and ae respectively. The mistake occurred in English, according to Syrague de Camp, when the vowel shift made E represent the Latin I-sound, and drove the I up to where there was nothing to do but become a diphthong.

IMAGINATION Not the minor prozine of modern times, but Ackerman's term for the collectivity of all fans; the Imagi-nation is what they're citizens of, even as territorially defined states like Timbuktu, Patagonia, Slobbovia, and like that.

INFERNAL TRIANGLE The pulpcover trinity of hero, heroine, and menace, notably as appearing on the covers of Planet Stories. Aka bum-babe-BEM. Also, practically any three-fan group, especially the Belfast Triangle.

INITIALESE Words compounded from the first letter(s) of each word of a phrase. It became popular from government practice. Initialese expressions may be contractions of names, of bynames, simple or complex catchphrases, etc. Fan clubs are almost always referred to by their initials. Practically all prozines have initialese designations.

In addition to the usual ekenames some fans and pros have initialese monikers properly so called: JE, E Everett Evans; RAP Raymond A. Palmer; de Dave English; BEP Bruce E Pelz; FTL Francis Towner Laney; WR William Rotsler. Others are dealt with under Nicknames.

Some Initialese contractions of catchphrases, like Gafia, are words in their own right now. Some that haven't made the grade yet include Pafia ("Forced Away From It All"), FLEAC Fandom's Leading Expert and Critic /Walt Willis/; FIJAGH Fandom is Just a Goddam Hobby; LMJ Loud Mouthed Jackass; JAM (with dust-)jacket and (in) mint (condition) /of books/; and some borrowings from other linguistic families, such as EB Fine Business (radio ham slang) and AKA Also Known As (police phrase).

A sort of initialese are things like QX, "all right", from EE Smith's use of these letters to mean that in the futuristic slang of the Lensman Series, and an assortment of foreign-language equivalents to et cetera: ktp Kaj Tiel Flu (Esperanto), usw Und So Weiter (German), and some more obscure ones. For further constructions of this type, see Demolishisms.

INSURGENTS The funloving actifans; the rebels against Serious Constructiveness; in Fifth Fandom and thereafter, leaders of the opposition to commercialization and thus deriders of hucksterism and the Organization mania. Applied by extension to any faction which devotes itself to needling the leadership of a club, since this was a notable feature of the eponymic group -- Laney, Burbee, Rotsler, and others -- who laid waste the IASFS 1948-50.

Insurgents are known by their attitude of active enmity toward stuffiness, Authority, and fannish fuggheadedness in general, but the Insurgent Attitude is an inaccurate expression to describe the scorn for fantasy and organized fandom, and enjoyment of partying, women, and the social pleasures, with which the original Insurgents were identified by their opponents. Moderns may call themselves Insurgents when they are merely motivated by the sadistic joy of making life miserable

for Serious Constructives.

INTELLIGENCE The individual and collective egoism of fans over their superior mentalities is not without sound basis. Some actual tests led to tentative conclusions that practically all fans fall into the upper 25% of the population in intelligence. Of late, however, actual statements of genius qualities have been somewhat discredited by exuberant claims of superhuman IQs on the part of the Degler fringe.

For those who are not satisfied with general intelligence ratings, it may be said that fans' intelligence manifests itself primarily verbally rather than mechanically, altho we have a number of artists and other craftsmen. Whether our general intelligence correlates inversely with social intelligence is a mooted point.

INTERLINEATIONS (Speer) ("IN-ter-lin-A-shunz"; incorrectly pronounced "IN-ter-LI-ne-A-shunz" by people who forget the "e" of "line" is silent.) A development of one-line fillers which were used to mark the end of articles and separate fillers since early times. It has developed into quite a popular literary form, with numerous variations.

The classic interlineation was set off with underscore-marks

and this custom long defied efforts to substitute lines of hyphens surrounding the phrase.

"These were unfavorable mutations", says Speer, but they later became dominant.

The borders of the modern interlineation may extend all the way across the page or fit the length of the phrase set between them; the latter is always centered on the page except by the uncouth and those who fill the line from one side of the sheet to the other.

repetitionmaybeusedforthisrepetitionmaybeusedforthisrepetitionmaybeusedforthisrep

The last custom is almost obsolete, as is the omission of spaces between the words.

That sounds vaguely obscene - and if there's one thing I can't stand

Oftentimes, especially when there are several interlineations on the same page, they may be connected in sense, as are the two bracketting-this sentence.

...it's vagueness

Speer gives an instance of things that make good interlineations: "brilliant remarks wrenched out of context to make them twice as brilliant and three times as puzzling". The subject matter of the interlineation may be anything under the sun or in it, but it's most successful if a bit esoteric so that one must study

The right to buy women is the right to be free.

it to guess what the editor had in mind. Another convention, not always observed, is that the interlineation should be able to stand alone, either as a complete epigram or an allusion to matters which if they are not well known refer to the text of the magazine in which it appears. It should not be spelled out to the

reader nor otherwise directly referred to in the text, because an interlineation is something extra -- like an inside cover or a stunt on the wrapper -- and should not be counted a necessary part of the mag, just as a parenthesized passage should not be gramatically necessary for a sentence. (If this is too metaphysical for you, let it pass...)

INTROVERSION Most fans are introverted to a greater or less degree, it's generally held. The characteristics of introspection, imagination, greater interest in oneself than other people, and in ideas than people, are well marked in our writings and face-to-face personalities. (Extroverts are characterized by "practicality", salesmanship, inability to be alone, and concern about tangible honors and other people's opinion of them.) But the intensity appears less marked today than before the end of World War II, and some of our members even go the length of being professional salesmen. The only actual figures were obtained during the early 40s by the Poll Cat, which circulated a psychological questionnaire answers to which indicated that 92% of fans were introverts, 8% ambiverts, and none extroverts.

ISA The International Scientific Association, a group which sought to combine amateur scientists and faaans only to find the latter becoming dominant. It was scarcely "international", the chief branches being in New York and Philadelphia. When Wonder Stories failed to pay some of its young authors, including some ISA members, and the authors took legal action, the ISA backed them; and when the plaintiffs were expelled from the SFL it warred on the SFL and some other dirty pro-lovers.

The ISA put on the first two conventions, and was the outstanding organization of the First Transition. In consequence of that transition fan interests swung somewhat away from science proper, and the ISA faded from the scene:

J Tho furriners have from the beginning used this for the sound we designate with Y, Englishers generally take it to mean the compound J sound. However that be, we have it, and it vies with D for initialling the greatest number of fans. J, The J, and Forry the J are all ekenames of Forrest J Ackerman, tho he found out one day that J isn't his legal middle initial.

JUSTIFICATION The process of putting even right-hand edges on typewritten matter in a fanzine. The second paragraph below is justified, at least in this sense. Iconoclasts object to the idea on the ground that typewriting just doesn't look like letterpress and trying to use it in imitation of the latter is Vulgar Ostentation, not to mention being phoney.

The usual method is to write up what you want to say, in the spacing you plan to use -- i.e. make a dummy copy -- and, reaching the end of a line, fill in the// space between the end of the written line and the edge of your printing area with/ some mark that won't be mistaken for text. This indicates how many spaces you//// must skip, when cutting the stencil, to get even right-hand margins.

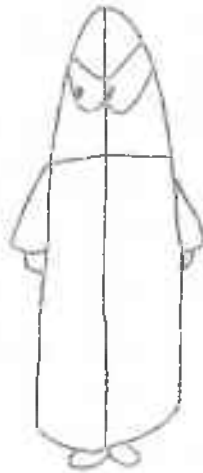
Ecco la:

The usual method is to write up what you want to say, in the spacing you plan to use -- i. e. make a dummy copy -- and, reaching the end of a line, fill in the space between the end of the written line and the edge of your printing area with some mark that won't be mistaken for text. This indicates how many spaces you must skip, when cutting the stencil, to get even right-hand margins.

Justification is a lot of invisible work and adds little to the appearance of a magazine as compared to other factors such as good stencil-cutting and even inking, so most fans refuse to fool with it.

K

Since K initials no important fan words, it pleases our whimsy to brush aside a few entries that might go here and leave one letter of the alphabet temporarily unsullied by stfandom.



A Phallic Symbol man
(by will kotsler)

L We'll bet you don't know there are two L sounds in English -- one the sobekannt "dark L" that follows a vowel, and the other the initial L which actors are wont to use after the vowel to get an appropriately spinechilling "Kihl! Kihl! Kihl!"

LACKTIVITY Failure to satisfy activity requirements in an APA.

LASFS The Los Angeles Science Fantasy Society, founded 1934 and thus the oldest local in fandom. Formerly the LASFL as a branch of the SFL, the group also was Overseas Chapter #1 of the (British) Science-Fiction Association; when they also became a chapter of the Science Fictioneers /sponsored by the prozine Super Science Stories/ and seemed likely to affiliate with other general fan organizations they voted to take this neutral name.

The most famous members of the LASFS were Ackerman and Laney, but there have been many active fans associated with it. The LASFS is not only the longest-lived local in fandom, but up to the Insurgent Blowup was the most consistently active. In 1940 they claimed the name of Shangri-LA, and became the Rome whither all roads led in the months after Pearl Harbor. They have probably had the largest attendance records of any local at some meetings, including many area and immigrant celebrities, and even maintained their own clubroom at various times.

Between Ackerman and his allies (who dominated the club almost from its foundation up to 1948) and groups who would nowadays be called insurgents there had been sustained differences. These clashes were generally kept out of the fan press and subordinated to club spirit (the "Forstoism" policy). But at the end of 1948 a successive series of internal explosions began with the Knanve succession. This was a brief flap and the withdrawal of the Outsiders /Knanves plus some recruits/ in 1944 might have been, but Ackerman issued an attack on their intentions which led them to declare feud on the LASFS. However, many of the Outsiders had little residual interest in fandom, and this schism vanished as they either went gafia or rejoined the club. FTLaney, who had been an Outsider, continued his criticism of the club from within, dissecting the "pathologically neurotic incompetents imagining themselves as fine minds" mercilessly. Not long afterward the Insurgent Element arose, comprising Laney, Burbee, and several allies; unlike previous schismatic groups it did not rejoin the club, but carried on war a'outrance. In 1948 Ackerman, turning pro, began to gafiate as a fan, and thereafter the LASFS lost its dominance in fandom with surprising speed.

After the Blowup the club was left with few active fans and became mainly a science-fiction club, still with some large well-attended meetings but without the fannishness it had previously displayed. Shangri-L'Affaires, once a top fanzine, became a disconnected series of one-shots. ("Just as fabulous things happened to us as to the Wheels of IF," complained Rick Sneary, "only there was no Willis or Shaw to write them up.") By 1955-56 things had gotten so bad that only three people showed up for some meetings ("and one of them was a guest", adds Rick). But in 1957 a revival of activity took place, sparkplugged by Bjo Wells, who dragged the LASFS back into fandom via the activities connected with the South Gate convention.

LEGAL MATTERS Fans in their separate universe ordinarily have little to do with the processes of the civil law, tho its judgements of what's right and wrong in the relations of literary men are generally accepted as authoritative

morally as well as legalistically. In fan feuding it is almost universally held that resort to legal action is outside the pale of permitted tactics, and various New York fans have reflected great discredit on themselves by resorting to this sort of foul play. Outsiders have rarely had legal collisions involving fandom, tho Taurasi was threatened in '56 by Random House, which alleged that JVT's use of the name "Fandom House" in publishing Fantasy Times constituted unfair competition.

The only lawsuit connected with fandom which actually came to court was Wollheim's suit against Wonder Stories, in which he represented several other new authors whom Wonder had forgotten to pay. They won their case, and the ISA-SFL feud resulted.

The first legal authority set up by a fan organization is the Vice President of FAPA. More or less legalistic debates have been waged between members of FAPA over strict observance of the Constitution vs. ignoring it when it becomes inconvenient.

LENSMAN SAGA (EB Smith) The longest series to come out of magazine science fiction, the saga (Triplanetary, First Lensman, Galactic Patrol, Grey Lensman, Second Stage Lensmen, Vortex Blaster, and Children of the Lens) is the source of a number of expressions in fan slang. The Lens is a semi-living telepathic transceiver, provided by the super-mentalities of Arisda to the Galactic Patrol [our side]. Those who have proved their worthiness are entrusted with these gadgets, and designated as Lensmen. A Grey Lensman [they wear grey uniforms] is one responsible only to the Galactic Council; the Grey Lensman is Kimball Kinnison, hero of most of the stories. Clean-minded heroes swore by Klono, a god remarkable for the number of his anatomical appurtenances (all formed of some alliterative metal: brazen bowels, tungsten tentacles, etc.) Galactic Civilization, the good guys, is relieved of governmental troubles by virtue of the absolute trustworthiness of the Lensmen and by implication is a kind of utopia -- note the tacit assumption that there exist True Principles of Honest Government. Accept No Substitutes. Boskonian, the baddies, is a sort of totalitarian empire made in the image of what naive Jeffersonians believe totalitarian empires are like -- caste systems, whip-wielding overlords in palaces, and all; it derives its name from the Council of Boskone, the ruling body of the Eich, who direct operations in several volumes of the series. For the same reason Boskonian biggies used the command-line "speaking for Boskone". [The Futurians held that Boskonia was more desirable than the capitalism Smith described for Galactic Civilization; hence the gag-line "Wollheim, speaking for Boskone!"] And Zwiwniks were evil-minded folk generally, tho the word originally meant "any entity connected with the [interstellar] drug traffic".

Several other series have contributed to fan slang in a coherent way, but the Lensman Saga contributed most. A possible successor is the Lord of the Rings series, which, however, postdates Fancyclopedia II in popularity.

LETTERHACK A fan who seeks egoboo by writing numerous letters of comment and criticism to the prozines. A harmless druj.

LOCALS New York and Los Angeles are the only cities which have supported more than one local club for any considerable length of time. Even in large cities like Chicago and Washington there have been periods when there was no active fandom, and in smaller places such blank periods have been more frequent because of the tendency of locals to fold up with the loss of one or two active fans.

Of old many locals had titular links with regional or general fan organizations -- a few, like the IASFS, were branches of several general organizations. Main advantage of this was publicity of the fact that they existed, so that other interested people could join. With no general organizations today, modern groups are independent perforce.

M The letter mu in the Greek alphabet; and according to Churchward the Greek alphabet is a Mayan song describing the sinking of the land of Mu. The world is so full of a number of things...

MACROCOSM The mundane, nonfannish world. Them Out There. Distinguished from fandom, the Microcosm.

MAILING The bundle mailed at definite intervals by an Amateur Press Association, containing the magazines sent in during the previous chronon for distribution to the membership. In the APAs publications produced by the individual members at their own expense (for the fun of it, and for exchanges) are sent to the person designated as mailing manager (Official Editor or some such title) who on a designated date sends a copy of each, with the official organ he puts out, to every member; postage is paid by the treasury. This constitutes the "mailing"; it is capitalized when referring to a particular one, like the August Mailing or the Eighty-Eighth Mailing.

MICHELISM ("MISH-el-izm") At the Third Eastern Convention in October 1937, Don Wollheim read a speech written by John Michel, which denounced the "Gernsback Delusion" and declared that stf had made idealists and dreamers of fans, since it is the best form of escape literature ever invented. Since we cannot escape from the world, science-fiction has failed in not facing the realities being fought out in the battles between reaction and progressive forces at home and abroad. "THEREFORE: Be it moved that this, the Third Eastern Science Fiction Convention, shall place itself on record as opposing all forces leading to barbarism, the advancement of pseudo-sciences and militaristic ideologies /referring to the racist notions of Naziism/, and shall further resolve that science-fiction should by nature stand for all forces working for a more unified world, a more Utopian existence, the application of science to human happiness, and a saner outlook on life." Hot debate followed and the motion was defeated 12 to 8 (the 8 being the Futurians, voting en bloc).

The impact of this movement -- as compared to the effect it might have today -- lay in the fact that motions at conventions were felt to be somewhat binding on fans; in the greater carry-over of fan existence into one's mundane life that afflicted members of the First Transition and Second Fandom; and the greater gestalt of fandom in 1937. The speech was made to a respectable fraction of all fandom and the proselytizing efforts of the Michelists made the issues familiar to a large majority of our little universe.

To further the movement, named "Michelism" soon after the speech, its advocates formed the Committee for the Political Advancement of Science Fiction, which armed itself with slogans like "Save Humanity with Science and Sanity" and "Lift the Embargo on Loyalist Spain". A few allies rallied to the cause; opposition came from moderating liberals, personal enemies of Wollheim, and rank and file fans who just didn't believe in mixing politics and stf.

At the time everybody tried his hand at defining Michelism. Moskowitz' was the shortest: "It is Communism". Wollheim himself opined that "MICHELISM is the belief that science-fiction fans should actively work for the realization of the scientific socialist world-state as the only genuine justification for their activities and existence..." but later expanded the category of the elect: "Those who

were socialists and those who were only mild Esperantists were both on the right track."

After a year of proselytizing efforts in FAPA the Futurians resigned in a feeling of temporary defeat, but Doc Lowndes, and to a lesser extent the others, kept plugging at the line. With the Exclusion Act, and eventually the war against the Axis, fan feeling toward the Michelists moderated somewhat. The movement was considered a thing of the past by 1942. After the Michelist speech, sociological discussion came into fandom to stay, but it is impossible to assign relative weights to Michelism and other broader forces in this development. The Michelists themselves probably antagonized more people than they converted.

MIMEO A system of reproduction in which ink is forced thru a waxed-fibre stencil; the commonest kind of duplicator used in fandom. The name is applied to any gadget using this method, even the flatbed models and the contraption Walt Willis rigged up that inked a linoleum block and pressed this against stencil and paper. The number of copies from mimeoing is limited only by the durability of the stencils (up in the thousands). Multicolor mimeo, unlike hekto and ditto, requires a different inkpad and stencil cut for each color; and each sheet must be run -- carefully positioned -- thru the mimeo once for each color that's to go on it, so that multicolor mimeo work is attempted only rarely.

MOVIES There have been fantastic movies from the very beginning of the motion picture industry, but unfortunately most of these have been of a weird type, or still more often horror (in intent; often ludicrous in effect.) Stfnal ones of the post-1950 breed have usually been burlesques, anti-scientific, or pseudo-science. Up till 1960 "Things to Come" and "Destination Moon" were the outstanding serious works; fans also enjoyed such fantasies as "Lost Horizon", "The Day the Earth Stood Still", and even some of Disney's. Special appreciation went to "Tales of Hoffmann".

Several fan groups have attempted to make amateur movies with variable results. Biggest splash was achieved by the Fangelenos' Unicorn Productions, which produced a remarkably good color fantasy, "The Genie", and a fannish horse-opera, "The Musquite Kid Rides Again", featuring such characters as Wrai Ballard the Musquite Kid, Killer Earl Kemp, Cyclone Coswal, Daddy Busby, and the Crifanac Indians. Eminent British makers of movies of fans are the Liverpool Group, Mersey & Deeside.

MUNDANE Non-fannish. Pertaining to the Outside World.

MUSIC For unclear reasons nearly all fans are great collectors of records and listeners to all types of music. Classicists seem in a majority, tho jazz fans have progressed greatly since the days when Laney could refer to Elmer Perdue as "about the only other fan who shared my interest in jazz". Many articles have been published about fantasy in music; this usually means fantastic operas or other stories behind the music. Some claim that certain music, like Scriabin's 9th ("Black Mass") Sonata, is fantastic in itself.

MYTHOS The environment and background of a stfantasy story, usually used in reference to a series. Several, such as the Lovecraft, Oz, Conan, Shaver, and Lensman Mythos, have become well-known enough to be burlesqued or otherwise used in fan and pro writing.

N Ah! Halfway thru the alphabet, and about two-thirds of the stencils done!

NEWSPEAK The intended language of 1984, in Orwell's novel. In line with the IngSoc Party's scientific approach to dominance, Newspeak was composed of words with limited -- and, naturally, non-heretical -- associations; ultimately it was to consist only of words with which no rebellious thoughts could be expressed. It was the analogy on which Fanspeak was coined, and donated to us such customs as reversing the meaning of words by giving them negative prefixes.

NICKNAMES Besides penames and the usual English nicknames, fans use several kinds of distinctive monickers.

Some are a sort of Demolishism, like *4e/4sj*, *ATom*, and *r-tRapp* (Forrie/Forrest J Ackerman, Arthur Thomson, and Art Rapp). Similar are various combinations and unEnglish corruptions of first and last names, *exempla gratia* *JoCa*, *Sam*, *Morojo*, and *Goon Bleary* (Joan Carr, Sam Moskowitz, Myrtle R Douglas, and John Berry).

Something different are names based on various personal characteristics: the *Amiable Bulldozer*, *Foghorn Samuel*, *Squirrel*, and *Small Sister Lindsay*. (William Rotsler, from his disposition and build; Sam Moskowitz, because of his vocal powers; Ron Ellik, from a longago comment of Boyd Raeburn's that Ronel reminded him of a squirrel running around; and Ethel Lindsay, who's short and a Nursing Sister /Registered Nurse/.)

There are also several names used as official which aren't legally the bearers', like Bob Tucker.

NONSTOPPARAGRAPHING (Ackerman) Paragraphing in which no line is skipped between paragraphs, and the new paragraph is indented the length of the last line of the preceding paragraph. That sounds complicated, but isn't difficult in practice.

When the typist reaches the end of a paragraph he drops down a line, maybe hits the space bar a time or two, and then goes on writing, as is done here. The system flourished mightily in Third Fandom and is still fairly popular.

N3F The National Fantasy Fan Federation, the chief general fan organization. (It is international, despite the name.) It was organized in 1941 by elements of the Stranger Club of Boston, Mass., stimulated by *damon knight's* article "Unite -- or Fie!" in Art Widner's *Fanfare*, which had suggested formation of a new general organization with the decline of New Fandom. In 1941 the group began functioning after a preliminary election. However, the first constitution was rejected; when an altered one was adopted, an interregnum took place; and when this was resolved by E. Everett Evans (as described under *Blitzkrieg*) the removal of active fans by wartime difficulties made it impossible to work the governmental structure envisioned. Thanks to this difficult delivery, the N3F has never gotten out of a sort of permanent embryonic state, rather than assuming the dominant position in fandom for which it was intended.

The group has a membership varying around 400, and publishes a reasonably frequent bulletin, *The National Fantasy Fan*, and a letterzine, *Tightbeam*. But

the N3F has never managed to be an important force in fandom, tho some of its aims -- organizing, standardizing, and coordinating fan activities, providing a common meeting ground, and publishing informational booklets like this one -- would be worthwhile. The chief trouble seems to be inertia among the membership, which requires to be treated like the rank-and-file of large mundane organizations. N3F officials have usually included active and competent fans, even some BNFs of legendary status like Speer, Warner, and Rapp, but the routine of administering a mass of marginally interested stfnists is such as to drive personalities of the sort fans have into gafia, Insurgency, or paper-doll-cutting. The efficient chaser of details who forms the backbone of any administrating organization is not a type plentiful in fandom, and even when found can usually get greater rewards of egoboo thru individual fanac. Fans would probably do better at generalized coordination -- which was the idea of the early organizers -- and the activities which call for it to exercise only this function, like the letterzine Tightbeam and the N3F APA, are the most successful of the club's enterprises.

NULL-A Non-Aristotelian logic; specifically, Alfred Korzybski's General Semantics. Multivalued rather'n two valued, hence much better suited for showing off a stf hero's mental agility.

*Breathes there a fan with soul so dull
He sounds his A without the null?
Fen look aghast at all such antics
Because they are not good semantics.*

-- Art Rapp

Van Vogt popularized Korzybski's doctrines in one of his better save-the-world-with-a-gimmick sagas, the World of A -- Players of A series [symbol A being read "null-A"], tho the chief null-A discipline practiced by hero Gosseyn is not mentioned by Korzybski: the cortico-thalamic pause, in which the rational cortex is "integrated" into control of the emotional thalamus, whereat semantically clever words sound forth. (Wrai Ballard was often disappointed when Gosseyn performed this maneuver; he kept expecting somebody to clout G over the head in the middle of it. Nobody ever did.) As you'd expect of a pulpyarn, however, the hero wins not by application of philosophic principles, but -- in this case -- by developing the mutant double brain he possesses [a group of nerverlike energy-controlling cells, not a second thinking mind] to such a point that it can be used to control matter and energy and goshwow (also), which is the end of the wicked Imperialists.

○ No bright comments occur to your lexicographer in connection with this letter, so he'll leave it in peace.

ODD TALES After Pearl Harbor, when the situation of the proz looked black and fen were being drafted in considerable numbers, a strong optimistic note was introduced when Julius Unger announced a new prozine under his editorship, named Odd Tales, with many famous fans on its staff or producing features for it. At a New York conclave Unger asked Lowndes not to give away the secret -- and discovered that even Doc, with whom he had discussed the idea earlier, had not tumbled. When the announced pubdate was past, and people had started wondering "Where is Odd Tales?", Unger apologized. The yarn had been so successful that many had sent in subscription money, and others had sent mss and art work for consideration, tho in the "advance photograph of the cover" (by Bok) Unger had shown acrostics spelled "FAKE" and "HOAX". Afterward it became a gag with Strictly From and a few others to announce that the second or third issue of Odd Tales would top any given feature of current proz, as for example the paginess of Amazing Stories back when Palmer was publishing it in mattress-thick size.

OFFICIAL EDITOR The OE is the publisher of a club's official organ and other official matter such as ballots. In the APAs he is also the mailing manager and in addition may perform other duties -- SAPS' OE, for instance, is the only functioning officer, handling funds, membership lists, and activity bookkeeping. In some cases the editor volunteers; or he may be appointed or elected. There have been cases of editors offering an already-established fanzine to become an OO in return for aid in producing it. Myriad organizations with few activities on their programs, especially during First Transition and Fifth Fandom, became no more than subscription lists for their official organs; in such cases the OO may become dissociated and continue on its own just like a subzine.

OLD TIMERS Read stf in Argosy, All-Story, and Science and Adventure, welcomed Weird Tales, bought the April 1926 Amazing off the news-stand and read it before there were any other proz. Later, "old-timers" were fans who were acquainted with fandom in the Fantasy Magazine days. Later still Art Rapp chuckled at "He's an old-timer; he remembers the Shaver Mystery" till he realized that, by Roscoe, anybody who remembered the Shaver Mystery now is an old-timer. The word is not exactly synonymous with "veteran"; fairly recent comers sometimes call themselves old-timers, as compared with those of less than a year's standing.

OMPA The Off-Trail Magazine Publishers' Association, formed in 1954 to provide British fen with an equivalent of FAPA. Ken Bulmer and Vinø Clarke organized it. "We weren't proud", says Vinø; "we borrowed wholesale from the rules of FAPA". The group grew rapidly; original membership of 25 had to be increased to 29 with the first mailing and later rose to 45. Beginning in 1956, the group became heavily infiltrated with Americans and some alarm and despondency over possible loss of British character was heard -- notably from the Americans, who had wanted in precisely because of OMPA's Anglofannish character.

ONE-SHOT A fanzine produced (perhaps imagined and cut, perhaps just run and assembled) at a single session. A one-shot session is either the session at which this is done or, sometimes, the fen comprising the session. Originally it

meant a publication actually, and avowedly, intended to have only the one issue, as distinguished from "periodicals" which fold after one issue and other fanzines which don't indicate whether they're periodicals or non-recurrent pamphlets. One-shots may be produced to commemorate an occasion or take advantage of a gathering of fan-nish manpower; such are those put out when the cry "Let's put out a one-shot fanzine!" arises. Or they may be intended to deal with their subjects thoroly enough to require no further issues -- bibliographies and works such as the original Fancyclopedia fit in this category. The most famous one-shot sessions were the four at which various issues (1, 3, 5, 7) of Wild Hair were produced; the Insurgents seem to have been responsible for designation of periodicals as one-shots when they were produced at a one-shot session.

ORGANIZATIONS Both local and general organizations exist in fandom, with many historical efforts at state and regional ones. Fan organizations have been called clubs, guilds, leagues, societies, associations, federations, and by miscellaneous names like Sciencecers, Fictioneers, Artisans, Orders, Legions, New Fandom, Futurians, Fanarchists, Michifen, The Cult, Galactic Roamers, and Washington Worry-Warts.

These groups may, like various Insurgent aggregations, have no formal setup, but only a collective name. Usually there is a formal constitution and officers, but requirements for membership are almost always easy, sometimes nonexistent.

Standard official posts include president, vice-president, secretary, treasurer, and sometimes official editor, as well as ad hoc boards and committees either elected or appointed. Fans have repudiated and struggled against convention by using such variant terminologies as Director, Chairman, Dictator, Grand High Cocolorum, General Manager, Pic, BEM, Hi Priestess, Chief Pilot, ktp, for what mundane groups call president, with comparable variaora for other offices.

The first organizations, locals, go back at least as far as 1928. The demand for a general fan organization recurs steadily, tho the path is strewn with wreckage and with the accumulation of experience many veterans become fanarchistic.

"The organizing instinct / Cannot be suppressed".

P Another well-behaved letter except when people tie it up with H. Such important words as phantasy and sulphur were once so spelled.

PALMERISM Nobody would have thought that the publisher of the first fanzine -- a pillar of stfnic virtue, Converted to the True Way by buying the Gernsback Amazing off the newsstand in 1926 -- would have turned mortally ill Amazing into the harlot of scientific fiction with his editorial emphasis on sexed-up thud-and-blunder and tolerance for sloppy writing, but Raymond A. Palmer did just that, and snapped his fingers at the fans who screamed bloody murder. RAP justified his BEMs, sexy wenches, and puerile humor on the ground that they sold -- "brought Amazing up to the peak of sales", he said. It was not a temporary circulation-grabbing gimmick, but developed into the fixed policy of Amazing and sister mag Fantastic Adventures for the next ten years. This moron-pandering is the essence of Palmerism, but the word itself was formed more in resentment of RAP's giving space and friendly mention or even warm welcome to crack-pottery like the Young Rosicrucians, the Shaver Mystery, and various mystical and occult forms of Cosmic Wisdom. The Shaver Hoax was the last straw; Paul bacovers, ERB serials, Willy Ley articles, and some good stories like Weinbaum's "The New Adam" had been redeeming features, but that Palmer demanded Shaverism be accepted as truth was too much. Ackerman, who had been sniping at RAP for years, declared feud and others reacted as described under "Shaver".

After leaving Amazing Palmer went overboard for occultism, UFOs, and such stuff in his own group of prozines, Fate, Other Worlds, and Imagination; all reached pretty revolting depths of puerility and credulism.

PLANET STORIES A middle-period (1939-52) prozine notable for bangbangshootemup yarns, voluptuous cover-babes and all like that, in case references have puzzled you.

POCTSARCD An Irish crittur very like a postcard, except that where you write on one side of a postcard and address the other, you address one side of a poctsarcd and write on the other. Unless it's a pitcuer poctsarcd. It originated as a typo /by Lee Hoffman/, like other such useful expressions as silp and filk song.

POETRY Fantasy poetry of course dates from earliest times. Science-fiction has not proved such a good subject for poetic flights. Efforts have been made by fans (some worthy); among famous poets scientific pieces are found -- e.g. in Tennyson and Kipling -- tho, particularly in modern decadence, many with stfnal themes are actually anti-science in content.

All the familiar verse forms (including vers libre) have been attempted, as well as obscure ones like the Anglo-Saxon measure, pantoum, and haiku. Probably the most successful fan verses are parodies. All-poetry (or all-folksong) booklets appear with reasonable frequency. A short-lived SF Poet's Guild was organized by Fred Pohl in 1938.

POLICE STATE ANARCHY That's what the world needs worse than a good 5¢ cigar.

POLITICAL FANTASY (Marconette) A story whose primary objective is to illustrate some sociological opinion, which it does usually by imagining

events in the modern world which we know couldn't have happened because if they had we'd've read about them in the newspapers — like van Loon's story of the invasion of America by the Nazis in 1940. Such stories are fantasy not so much because they involve superscience or the supernatural, but because they must be placed in an imaginary country, or in the future, or in some world of if (a present subjunctively alternate to our own) in order that the author may manipulate characters and incidents freely. Stories like Wells' Shape of Things to Come, which merely have sociological overtones, probably would not be called political fantasy. The term is not really a good one as a parallel to SF, weird, and pure fantasy, because it frequently overlaps with true science fiction and sometimes with the other categories. In addition there are stories simply speculating "if", like Forester's reconstruction of the Nazi invasion of England, commedia of manners on the grand scale such as the Grand Fenwick stories, and frankly whimsical bits, which are not concerned with pushing sociological ideas.

POLLS The first fan poll was Speer's IPO (Oklahoma Institute of Private Opinion; title a takeoff on Gallup) and many fanzines have had one-time polls on this or that subject, but Art Widner's Poll Cat made the things famous in fandom.

Widner had previously run polls in several major fanzines, but in the Poll Cat he set out to test the thesis that fans are a separate and distinct type (slans or whatever you want to call them). Looking for unusual averages in fans, he picked up several characteristics that appeared consistently, such as longevity of grandparents, larger hat size, and greater height, tho some criticism cast doubt on the validity or significance of such stuff.

Most significant modern polls are the Hugo balloting and the annual voting in FAPA and SAPS for outstanding contributors in those organizations. More ambitious or widespread polls have gotten spotty results.

The gremlins of polls are several. Worst is the jerk who receives a ballot and does nothing; these usually run around 50% of the total coverage. Another offender is the guy who won't give a straight answer to the question; and there is the problem of getting a representative sample of fans. The Poll Cat did best at this when his requests and reports were appearing in many different subscription fanzines, but even he had trouble with a lot of fans from a given locality ganging up and sending in votes for the leading fan in their puddle as being top fan of the world, etc. Even given a good cross-section, replies are likely to be weighted toward the writers, etc., appearing in the participating fanmags, because these are in the replier's mind when he answers, and the colossal fanzine that appeared someplace else a month ago, and convention and club activities, are more dimly remembered. There is also a tendency to vote the poll-taker higher than might be done otherwise, which leads FAPA and SAPS to rule out votes for these appointees.

PRO Professional. Commercially established fantasy magazines and the people who write or draw for them. Art Rapp wants to eliminate confusion by the practice, which we follow in this booklet, of using "pros" to mean people and "proz" for publications. Whether specialist booksellers should be included is disputed; "No," says Bob Bloch, "they are Filthy Hucksters", but "Yes," says Big Hearted Howard Devare, "and be sure you spell my name right".

Bob Tucker explains: "These people are often called 'filthy pros' and 'dirty old pros' /or 'vile pros - because that's what they write'/ because they are supposedly rich, and because it is whispered that they will stoop to any trick to do wrong to the innocent fan. The majority of them are as much fans as anyone; many /like Bob himself/ are older fen who turned to writing for fun and profit. And those fans who are loudest in censure are often just those who try hardest to sell

fiction and thus become pros." In practice most of the fan-pro prejudice Tucker notes is turned against those their own sections of stfdom admit to be obnoxious -- 7th Fandom and other Beanie Brigadier types, and the less scrupulous or more conceited professionals. Intellectual hostility like that which greeted Palmerism, Dianetics, and some of the loopier editorial antics is not against pros as professionals or commercialists, primarily, tho commercialism may be a convenient stick to beat people with.

Prozines for pros to appear in have multiplied from the old days of the Big Three to peaks in 1940, 1951-2, and 1956-8. In an IPO poll at the beginning of the first flood, the mass of new proz was disapproved 18:5, so there may not have been much weeping & wailing when the growth-curve turned downward; the slump after 1952 was also regarded with equanimity, but the depression of 1958-59 was intense enough to create some alarm over the future of the field (especially since it coincided with the Sputnik flap). Disapproval of new proz seems to be because (with some exceptions) they print even trashier material than the older ones, and fans aren't interested in reading it themselves and certainly don't want others to read it and sneer at stf.

Quite a few long-time fans have at times completely given up reading the proz thru disgust or preoccupation with fanac. The course of fan history has varied from close to slight connection with the proz, and the wish has sometimes been expressed that we could get along without using them as a recruiting medium. This is principally a fanationalistic manifestation, however; the average stfnist eats up good stfantasy, has an exaggerated idea of its literary merit, and will leap to defend it against detractors.

PROBABILITY ZERO A department in Astounding Science Fiction during the first half of the 40s, given over entirely to the elaboration of tall stories by veteran pros and ambitious fans. These extremely compact, usually humorous stories were a major influence on modern fan fiction, as examples of science-fantasy anecdotes -- which, essentially, is what modern fanfiction is. Stories of this type are so much easier to write well for the space limitations of a fanzine than the earlier type of fan fiction -- fan-written imitations of professional serious work -- has become practically extinct.

FUN A type of wit to which fans are much addicted, despite denunciations of them as the lowest form of humor. (Dean Grennell has ably defended them, pointing out that repetition-humor like gaglines is actually the lowest.) Shakespeare used the things with effect and fans with the proper mental outlook delight in their creation and utterance. Not to be evasive, "the proper mental outlook" is a sensitivity to clang-associations (similarities of sound rather'n sense), an awareness of multiple meanings and homonyms, and a sort of whimsy which its possessors like to consider mental agility. The verbal orientation and wide vocabulary most fans pride themselves on obviously predispose to this type of cleverness. When double-inversion can be implied they aren't at all bad, tho often farfetched puns are published or spoken deliberately to draw moans of anguish from an audience.

Q

The criticisms of Q's existence as a member of the alphabet, tho many and eloquent, are all refuted by the consideration that without it Lee Hoffman could never have published QUANDRY.

QUASI-QUOTEMARKS (Spear) It frequently is impossible or inconvenient to quote a speaker's exact words, and not vital to do so. In such a case, you may merely give the substance of what he said; and in place of quotation marks, use quote-marks with a hyphen under each "like this", instead of qualifying the quotation with a clumsy phrase like "...or words to that effect". Such quasi-quotemarks indicate that you will be answerable for the substantial meaning and implications of the quotation but do not have the exact words available or have altered them slightly to fit your sentence structure. Examples: "But, 'Every intensely active fan I know of is some kind of disgusting character' says Miske." "He said he 'had just been too busy'." In the first case, Miske's actual wording was "I know of no fan who ranks as 'intensely active' who is not some sort of disgusting character." In the second, the original "have" is changed to "had".

QUOTE-CARDS Cards, usually of index-card size or smaller, with some motto instinct with Hidden Meaning ("Basingstoke"). First used by the London Circle at the SuperManCon /Manchester, England/ in 1954, where a batch that Vinç Clarke had run off were passed from hand to hand among fans or, more fabulously, passed out to pedestrians on the street by an intrepid and respectable-looking fan while his confederates lingered in the middle distance to watch the civilian react. This fine fannish recreation was continued at the SFCon /'Frisco, 1954/ with a flock of Huckle-blue quote-cards manufactured for the occasion by Boggs and Dean Grennell. In autumn 1954 damn knight, "The Bergenholm of the Quote-Card", made them into short snorter quote cards and began circulating them in letters. (The modifier came from a World War II fad of collecting money from exotic lands and having it autographed as souvenir.) By the end of the year home-made — i.e. typed rather'n mimeced — quote-cards became popular. The field branched out into miscaptioned photos, and odd items like sweepstakes tickets, religious-crackpot tracts, pieces of wall paper, reproductions of artwork, and an infinite lot of other things. /Well, really, finite, but very large./ A number of fans objected to the short-snorter q-c on such grounds as trouble keeping up with the things, poor taste of some items, questionable value as faaaanish stuff, ktp. The fad had sunk to a low level by the end of 1958 but never became quite extinct.

R The remark on this letter in the manuscript is too utterly silly to copy.

READING The fan's first activity is reading the proz and fantasy books (or, really first, the scientificomics). After he starts subscribing to fanzines, he may find that he no longer has time to read the proz. Some fans even find it necessary to choose carefully which fanzines they shall read because of the lack of time to read them all; and this created the demand for a fanzine digest.

"I think a person has entered the category of those who are ready to go to the elephants' graveyard and await death when he recognizes the fact that he can't read all the fanzines that come in." -- JFSpeer.

REPRODUCTION The making of more than one copy of a publication; the means used in doing so. (That's the meaning we're going to define, at all events.) As our chief method of communication is the fanzine, methods of producing these are an important fannish concern. Standard methods are mimeoing, dittoing, hektoing, and lithography, supremacy passing historically from letterpress-printing to hektoing to mimeography as fandom's ingenuity and size varied. Great resourcefulness has been displayed in discovering new and unusual means of duplication; these include linoblock, silkscreening, rubber stamp, photography, photo-offset, blueprint, and even teletype tape, dogtag printer, and disc record. And some fanzines, like Bill Rotsler's letter-substitutes, are not really duplicated at all, but merely passed around or displayed in the original typescript or as carbon copies.

BUCK ROGERS STUFF What you are asked about when you mention stf to non-fans.

"You read that crazy Buck Rogers stuff?" Crazy is not used in the jazzfans' connotation. When Philip Nowlan wrote (in the August '28 and March '29 issues of *Amazing*) about the adventures of Anthony Rogers, an American World War I pilot transferred to the XXV Century (via a mine cavein followed by suspended animation), neither he nor editor Gernsback dreamed of the frightful curse they were releasing on the stfnal world's public relations. Nowlan merely developed the idea that rocket guns (like the bazooka of 14 years later) and guerrilla tactics would be hard for an enemy to handle with nothing but atomic weapons and aircraft, a thought which has occurred to modern military theorists too. Unhappily Captain Rogers lost his original Christianame and acquired the better-known one in a comic strip which was both eponym and epitome of all the thud-and-blunder stf that ever poured from hackish typers. That's why you're still likely to find people, sufficiently shocked, blurting out the sentence quasi-quoted above.

ROSCOE The One True Ghod, incarnate in the form of a Beaver. (This mystically expresses the truth that all fen are busy little b's.) Revealed by the Prophet Art Rapp in '47, His religion -- Roscoism or the Rosconian Faith -- rapidly swept thru fandom, converting the elite group to its Insurgentlike credo and arousing the False Faiths of Ghu and FooFoo to a brief revival. Barring interference by Oscar (the Evil Principle, represented as a malignant muskrat) Rosconians enjoy the Reality of Fanac, the Hope of Egofoo, and the Promise of Bheer. Chronicles of the future Rosconian Empire have been produced by various fans, even de-

praved Ghuists. Roscoe's Mighty Two Front Teeth and Slapping Tail are terrible weapons against the evildoer. Holy days are the Fourth day of July ("That's the day when Roscoe flies a fiery spaceship in the sky") and Labor Day, the date of Roscoe's Birth. Conventions are frequently held to celebrate these Sacred Occasions, and fen meeting then quaff libations of beer and other beverages in Roscoe's honor. Unlike various false ghods (we specify none) Roscoe has no official color and leaves ritualistic forms of reverence to the discretion and imagination of His worshippers.

Certain references in the Birch Bark Bible [the Rosconian scriptures] suggest that allegiance to false ghods delivers the misbeliever to Oscar, who created the false ghods -- as well as mimeos that overink, cheap stencils, hangovers, and other banes of fan existence. Liberal Rosconian theologians, however, point out that this is a purely mundane consequence of placing oneself in the Power of the Evil Principle, since after 200th Fandom Roscoe will save all fans merely because they are fans.

RUSSIAN SCIENCE FICTION Another field in which our chums from the Volga contest leadership. Russian stf tends to be clankety-clunk and rabbit-from-the-hat, and ends on a strong upbeat note (or else, one gathers): for instance, Yefremov's "Lake of the Mountain Spirits" fires off a nice series of Mystic Experiences and other aberrations, which the hero (in the best 1930-Gernsback style) at length shows to have been caused by mercury vapor from deposits in the surrounding mountains. He is overjoyed to have found such a treasure trove for the Soviet industrial system.

Equally, attacks on US stf are in order. Notable was one in which Literaturnaya Gazeta of Moskva, a serious literary magazine, whopped us (27 March '48) to this effect: "To support the propaganda of the mighty imperialist war machine [that's our armed forces they're describing] 'scientific fiction' of America shamelessly threatens with atomic scarecrows", declared Bolkhovtinov and Zakharchenko, citing Raymond F Jones' Renaissance as "a monstrously open fascistytending story". (It involved a machine which sent children with "any superhuman quality" to a world paralleling ours.) This, they opined, was "fantasy" and the product of "lurid imagining". "The authors of all these arch-reactionary, clamorous-jaunty pages...cannot hide their fear of the future which encompasses the capitalist world", said the Gazeta.

S

The sibilant which is chiefly notable for its absence from phrases that characters in stories are alleged to "hiss".

SAPS The Spectator Amateur Press Society, second oldest of the principally fannish APAs. Half the size of FAPA (30 members) it is little less active owing to its higher activity requirements (6 pages every 6 months.)

Originally, SAPS was brainstormed at a tendril-session at Joe Kennedy's, where many members of the Spectators ("a kind of New Jersey version of the Futurian Society, only without Social Consciousness") were present. It was first named Spectator Amateur Press Association, but then Lee Budoff had the inspiration to change the last word to Society so the initials would spell you-know-what.

SAPS has no fixed body of rules, the OE being omnicompetent except insofar as custom and the threat of revolution limits him; he is the only functioning officer, taking care of treasury, membership roster, constitutional interpretation, and mailing management. An Emergency Officer is designated to take over in the event of his death or disenchantment; the first place in the annual Pillar Poll carries the titular Presidency with it.

Historically SAPS exhibits a predilection for fan humor of the lighter and broader sort, and during its early years maintained a tradition of sniping at FAPA ("SAPS is the fan club FAPA would be if FAPA dared").

SATIRE There are two broad types. One, the Aldous Huxley sort, consists of exaggeration of present excesses to absurd degrees. The Jonathan Swift type, more artful, has our ordinary absurd customs acted out by creatures rather different from us so that their silliness becomes apparent: if it is foolish for the six-inch King of Lilliput to put on grand airs, is it any less so for us just because we're scaled in feet instead of inches? Most fan satire has been of the Huxley burlesque variety, e.g. fictitious fan gatherings or conversations with outstanding personalities. Satire of fans as a species is often in the character of Joe Fann.

SCIENCE-FICTION The branch of fantasy which deals with "the results of the occurrence of some scientific phenomenon or invention which has never been known to occur, but is possible in the sense that it cannot be proved impossible". Lowndes puts it more simply: "an extrapolation on some scientific fact".

We exclude from "science-fiction" stories like "The Geometrics of Johnny Day" and some yarns from the old Palmer Amazing which are demonstrably possible right now; their misclassification as S-F rests upon a misunderstanding of the term "science-fiction" -- as if it meant any fiction which involved science, like Arrowsmith. It is also required that a story be scientifically plausible; that it not disregard accepted contemporary scientific knowledge. More inaccuracies, tho, come under the heading of literary license -- a stfyarn does not become weird or fantasy because of them. Similarly, statistical investigation -- like looking to see what's actually on the site where Heinlein's hero built his "Crooked House" in Los Angeles -- does not change the classification. The tale should also remain in the classification "science-fiction" if later advances of science show the falsity of some assumptions, as with Charles Brockden Brown's Wieland (1789), based on exaggerated notions of ventriloquism.

The three founders of science-fiction are Edgar Allan Poe, Jules Verne, and HG Wells. The latter explored almost all of the fields now exploited in science-fiction magazines, and raised SF to the level of a literary type. As authors have explored more fields of fantasy, and commentators have continued to divide the field into only three parts (SF, weird, and "pure" fantasy) "science-fiction" has come to mean other fiction besides that based on extrapolation of scientific fact into our future: virtually all tales occurring in the future, the prehistoric past, or alternate presents or pasts, even tho no connection (as, say, by time machine) with our present is indicated. Marconette has suggested a subclass of "political fantasy".

Other names for science-fiction are scientification (elsewhere defined); pseudo-science stories (fiercely fought by our fraternity); scientific fiction (a misnomer which some prefer because of a mistaken belief that the modifier "scientific" should be in adjectival form); and scientific romances (last word meaning imaginative novels such as flourished during the Romantic revolt of +XIX, not necessarily connected with affections).

SCIENTIFICOMICS Panel strips or pages, the ill-called "funny papers", which use fantastic material. Nowadays when even household-humor strips use such plot elements, it's hard to remember that scientificomics were once rare enough to invite fannish attention.

Oh, and fandom has gotten into the comics, too; in 1954 *Strange Adventures*, a comic book, came out with a tale of light-signals between Earth and Saturn at the "N2F" convention in San Francisco, Saturnians having contacted Us as the most likely to believe them. Shudder and pass on.

SCIENTIFICTION (Gernsback) A portmanteau-word, or scientificombination, of "scientific fiction", coined even before *Amazing Stories* appeared -- back when the *Electrical Experimenter* was publishing the stuff. It was not replaced by "science fiction", with or without hyphen, until about 1930, and its abbreviation "stf" still persists. Speer suggests why it fell into disuse: the natural pronunciation blurs its elements -- "scienti-fiction" is more natural than "scien-TIF-TIC-tion". Its abbreviation "stf" equals "SF".

SENSE OF WONDER (Moskowitz) That which characterizes stfnists (def. 2) in general; and, the quality in science-fiction that arouses their admiration. Many doubt that the phrase really describes anything more definite than the glow of enjoyment, but it just might be psychedelic euphoria.

SENSITIVE FANNISH FACE According to Burbee, a fan can be identified by his sensitive fannish face and the Strange Wild Look thereon. Extension applied the modifiers to other fannish things and characteristics.

SERIOUS CONSTRUCTIVE There's a bit of serious constructiveness in every good little fan, but it's a label of questionable honor because of the nature of the beast. A Sercon fan (the contraction was coined by the Derelicts, of Toronto) may even be a do-gooder or self-appointed censor; he often believes that he has a Mission in Fandom, and labors for some Lofty Purpose or Worthy Line of Endeavor. He may be the fannish equivalent of the Rotarian or Chamber of Commerce booster; he likes to think fandom or science fiction will be the better for his work. And sometimes he is the organizer or builder who accomplishes an enduring work despite the scoffing. Walt Willis represents his type of fans as Serious Constructive Insurgents: the idea behind this is that, since we are in fandom and devoting time to it, we should at least pretend that it is

worthwhile, as a premise to our actions concerning it.

7TH FANDOM (Silverberg:Ellison) was a group, mainly of neofen, who flourished during the Sixth Transition. Bob Silverberg had predicted that Sixth Fandom, flourishing in 1952, would presently be followed by Seventh Fandom; when the black-bordered Quandry announcing Lee Hoffman's gafia arrived at Harlan Ellison's apartment he called the HECon there (May '53) at which 7th Fandom was "organized". Its members did not understand that historical eras do not end by some person's arbitrary decision. Essentially, it was a gimmick to obtain the members more egoboo than conventional methods like working for it made available. Some people who were at least nominally 7th Fandomites went on to better things as they matured, but the group during its existence was identified with such imbecilities as the overly-public sessions of stewing and wooing that forced the MidwestCon to move from Beatley's and assorted idiot-child capers at the SFCon in 1954. Its passing in 1955 was not lamented.

770 The otherwise undistinguished NOLaCon's gifts to fandom were the exposure of the Lee Hoffman hoax and this most famous of smoke-filled rooms. It was a two-day session in Room 770 of the St. Charles Hotel -- Max Keasler's room -- and noted for the vast quantities of gin and creme de menthe disposed of and the amount of noise that filtered out of the room thru the ventilating system.

SEX The great majority of fans are male, and it has been asserted that females cannot be the psychological type of the SF fan, tho there are many femmefans to refute this. In addition there are sweethearts, wives, daughters, sisters, etc., of male fans who tag along at fan gatherings, make some appearance in the fanzines, and assist in dirty work like mimeoing.

It is generally believed that Joe Fann is later than average in associating with the other sex; at any rate, it was some two years after 1938 (when the first generation of fans reached an average age of 18) before love affairs received any great notice in fan discussions, tho there had been some isolated eroticism earlier among the Futurians, Moonrakers, etc. Since 1940 both generalizations and particulars on fan-meets-femme have appeared frequently in conversation and writing, and among the more mature Britishers have sometimes reached shocking depths.

Whether fans are actually more or less promiscuous than other people is an unsettled point, tho from the way they talk you'd think there'd be no doubt about it. Outstanding exponents of an affirmative attitude are Insurgents and Sexocrats (followers, the latter, of a philosophy founded 1949 by Ray Nelson; its tenets are about what you'd expect). Frequently quoted is John W Campbell's dictum, Sex and Science Fiction Don't Mix -- tho it's rarely given in its proper sense; JWC merely meant that stf runs distinctly less to pornography than, say, detective or Western pulpwork. A few research projects like Bob Tucker's Little Kinsey Report and the Liverpool group's Sex-and-Sadism symposium appear to contradict Campbell as his gagline is usually interpreted.

SFL The Science Fiction League, launched in 1934 by Gernsback and Hornig, under the sponsorship of Wonder Stories. Members got insignia and stationery 'n' stuff blazoned with the group's emblem (a spaceship in flight). They were supposed to propagandize stf (little stickers were planned for the purpose) and to promote it by "personal solicitation" (i.e. a peptalk) whenever they could button-hole a victim. The SFL department of Wonder Stories reported activities of locals and of fandom in general, announced proposed new locals, listed new members and addresses, and carried science-fiction tests. Under TWS the League was continued,

but more commercialized, and the department was often used to blurb future issues.

In course of time the League enrolled several thousand members, the most of these never did anything more than send in their names, and some were duplicate enrollments or pen names. The chief importance of the SFL in fandom lay in the local chapters that were set up, forming nuclei for later fan groups. The most significant of these were the Los Angeles SFL, Queens SFL, Greater New York SFL, and other locals with different names, like the Philadelphia SF Society. (In these titles by "SFL" we understand "chapter of the SFL".) It was hoped that the SFL could become the general fan organization, but this was dashed when non-payment of young authors (the fault of a department of the company not under Hornig's control) and natural rivalries brought on the ISM-SFL war and the expulsion of Wollheim, Sykora, and Michel. The organization was moribund before the end of 1941:

SHAVER, Richard S(harpe) Fantasy author whose stories in *Amazing*, 1944-48, raised one of the most spectacular feuds ever to hit the world of sfandom. The business actually began with a letter in a 1944 *Amazing* offering Shaver's Mantong alphabet, which allegedly assigned meanings to all the letters of the Roman alphabet and provided a key to the secret Occult Meaning of all human words. (Nobody ever explained how to use it on languages with other alphabets or on ideographs.) In March 1945, with "I Remember Lemuria!", Shaverism really got under way. Tho, it's said, much of his stuff was re-written by RAP or one of his stable, the central theme of the Shaver Mystery was Shaver's very own. The Mystery -- no mystery to those familiar with Palmerism -- related to the existence of malignant Deros in caverns under the Earth, and was only a facet of the vaster Shaver Mythos. This latter, developed in following stories, proclaimed the existence of a spacedwelling race, the Elder Gods, who by avoiding Dis continue to develop throughout their immortal lives. (Dis, short for "disintegrant energy", was an insidious stuff which, even attenuated, saturated the neurons and caused insane thought -- very like Original Sin in some other Mythos.) Once the Elders inhabited Earth, but when Sol began to give off Dis they first built a giant cavern system under the surface (the "Caves") and, finding this insufficient protection, evacuated the planet, leaving behind their radiation-contaminated super-machines ("Elder Mech") and a few hopeless cases of Dis-infection, the Abandonero. ("Dero" means "disintegrant energy robot": somebody whose mind has been destroyed by the Dis-saturation of neurons mentioned above.) These became the ancestors of surface humanity and of the deros of the caverns; the latter now use the abandoned Elder-Mech to control the surface-dwellers and make war on one another, at which point things stood when a sane cave-dweller /tero, or integrant energy robot/ decided to Reveal All thru Shaver.

This might have been the basis for some amusing and ingenious pieces of fantasy, but Palmer published it, and demanded that it be accepted, as fact. Fans grotched most acutely at such a claim, seeing in it the revolting nadir of Palmerism; the completion of his shift from fictionalized science to profitable superstition in the name of commercial appeal to the boob element.

Ackerman was the leader of the campaign to get fans to boycott and fight the Ziff-Davis mags with all available resources, but others contributed: a meeting of the Queens SFL solemnly passed a resolution expressing the opinion that the Shaver "Cave" stories actually endangered the sanity of their readers, and bringing the menace to the notice of the Society for the Suppression of Vice /for which adherence to an even worse enemy of sense and sanity they will undoubtedly spend several thousands of years in Hell, even though Shaver's themes do play on obvious paranoid and Freudian basics and might conceivably trigger somebody who was on the verge of psychosis/. A PhilCo discussed (but rejected) a proposal for

a petition to get Amazing and Fantastic Adventures banned by the Post Office.

Palmer, who did not look for his readership among fans anyway, ignored such protests, and, finding fans falling away, established the Club House, under Rog Phillips, in 1947, allegedly to seduce enough fans to split fandom's opposition. The move, if so intended, was successful in that fan sniping faded away -- or, as one FAPA member put it, whenever there was a showdown most fans refused to stand up for principle -- but the cease-fire came about not so much thru the operations of the Club House as thru (1) the fact that fan protests' ineffectiveness led us to stop in disgust and (2) the rise of the Insurgent Attitude, which found matter for ridicule in the concept of the Dignity of Science Fiction.

SHEEP DIP AWARD Unfortunately no longer bestowed. It was presented to Harlan Ellison by Ted K Wagner at the 1954 MidWestCon: "ten pounds of sheep dip for the person who has done the most TO science fiction in the preceding year."

SIMPLIFYD SPELING (Ackrman) Generally, the spelling reforms that have been proposed by progressives from Ben Franklin thru Teddy Roosevelt down to the present day. Fans are somewhat in advance of general practice in this regard, as witness the use of such constructions as tho and thru even in a conservative work like this. Speer originally used an even more radical form, with substitution of f for ph, suppression of gh's and other silent letters, ktp. However, even when following simplifyd rules, orthodox spelng will be used when otherwise creations would result so bizarre as to divert attention from the text. Ackerman carried simplifyd spelng to extremes, even after abandoning Ackese, as witness: "After sorting for days & days after the deadline thru 1000s and thous&s of xlnt entrys submitted from evry town & omlet of the 4 seas and 7 corners of the world your editors r barely able to announce..." etc. Without consistency, the J sometimes used y for "long i" and sometym's indicated it by e after the consonant, as in "nite"; sometym's he would spell final -ed as -t when it is so pronounc't; ktp. There is no truth in the rumor that his purpose in all this was to make English so rational that we wouldn't need to learn Esperanto.

SLAN (van Vogt) Superman produced by mutation from humans; the word is sometimes used to mean any superhuman mutants, but in vV's story they were the children of Samuel Lann and their descendants. These folk had "tendrils" in the hair which gave the power of telepathy, with greater than human intelligence, strength, and endurance as a byproduct of their real advance: a nervous system of transcendent resilience and complexity, adapted to the demands of mechanistic civilization. Because the central character in the story was a youth in unsympathetic surroundings, and because of the obvious similarities to fans' dreams of greatness, the unserious claim to slanhoo'd became the Third Fandom parallel to Second Fandom's half-serious star-begotten claims.

SLAN SHACK An ancient dream of fans (well, dating back to 1938, at least). The idea is to have a place where fans live together, sharing expenses and bumming off one another, and where they can decorate the walls and halls appropriately and scatter their collections all around. The first realization of this dream was The Flat, organized in London in mid-1938 by Bill Temple and Arthur C. Clarke. It was soon followed by Futurian House (Don Wollheim and others) and a long line of New York successors. In 1943 Slan Shack itself appeared and gave its name to the idea, previously called simply "science fiction house". Here dwelt the Ashleys, Liebscher, Weidenbeck, and EE Evans; they later moved en masse from the original Battle Creek location to another on Bixel Street, Los Angeles, cheek

by jowl with the LASFS clubroom. The place didn't break up till the building was torn down, March '46.

These establishments are more or less natural developments from the fraternity and nationalism of fandom, coupled with the rise of the average fan's age to self-supporting and home-leaving time. Up to half a dozen of them have existed simultaneously at various periods.

SNOGGING (Anglofandom) A British word referring to the indoor sport Americans call necking. Refinements on it are numerous.

SOCIALISM This word denotes any of a wide range of ideas, but the central notion is collective ownership and control of the major vital industries. Usually income proportionate to one's actual contribution is a feature. Ownership and control by the government, the consumers, or labor-management unions may be contemplated; these are, respectively, state socialism, cooperatives, and syndicalism or guild socialism. In a general way socialism stands for a legal, evolutionary process of achieving these ends, too, as distinguished from communistic or fascist willingness to use force to change the system and compulsion to introduce alterations. Early sci prophesied future collectivist or socialist societies freely; since about 1948 warning against the evils of statism in such a setup has been a dominant theme in our whitherings.

SOCIETY An organization of individuals working along the same lines who may be aided by hearing what each other are doing. Like other words describing groups, 'tis used rather loosely in tagging faaan organizations.

SPACE OPERA (Tucker) A hack science-fiction story, a dressed-up Western; so called by analogy with "horse opera" for Western bangbangshootemup movies and "soap opera" for radio/TV yellowdramas. Of course, some space operas are more crass about their nature than others. Early Captain Video TVcasts were a hybrid of original space scenes and footage from old Western movies (purportedly to represent a Spy Ray checking up on the Captain's Earthly agents). Terry Carr once unearthed a publication genommen Space Western Comics, in which a character named Spurs Jackson adventured in a futuristic Western setting with his "space vigilantes", and the old prewar Planet Comics intermittently ran a strip about the Fifth Martian Lancers and their struggles with rebel tribesmen.

SPACEWARP Something that when you go into it in a straight line you come out at a different place, and/or going in a different direction, than you should according to Newtonian physics. Fans are always wandering into such things in strange cities and getting lost. Mention we must Art Rapp's fanzine of this name, keystone of Fifth Fandom, which introduced such things as the helicopter beanie and R*O*S*C*O*E to fandom.

STANDARD (1) Size: of fanzines, the local size for quarto paper -- 8 1/2x11 in the US, 8x10 in England. For prozines, about 8x10, despite the fact that most prozines are now digest size. (2) Twins: Thrilling Wonder Stories and Startling Stories, in the days when both were edited by Sam Merwin jr and published (by Standard Magazines) alternate months.

FIRST STAPLE WAR In 1934 Bob Tucker announced, in Brass Tacks, formation of the Society for the Prevention of Wire Staples in Science Fiction Magazines; the dictator of the organization, of course, being Tucker. Recruits to the number of about 35 came in, with suggestions for such things as rubber

staples, or sticking the magazines together with chewing gum -- a different flavor each month. At last Don Wollheim could stand it no more, and precipitated the First Staple War by launching the International and Allied Organizations for the Purpose of Upholding and Maintaining the Use of Metallic Fasteners in Science Fiction Publications in the United States of America, Unltd. Wollheim was Grand High Cocolorum of the force, and all other members had suitable titles.

Not satisfied with mere conservatism, Wollheim announced the IAOPUMMFSTFetc. Platizum Plan. In accordance with this, wire staples were to be made of platinum; then, after the stfnist had finished reading the magazine, he could take out the staples and sell them for more than he paid for the mag. This would boom circulation and carry science fiction to the world. Spies in Tucker's SPWSSTFM wormed their way into a position of trust and published the second number of the Official Organ, which they fastened with wire staples! (Tucker vainly quibbled about the difference between proz -- which had been all he mentioned -- and fanzines.)

The end of the war was a non sequitur. A prankster's letter was published all solemnly in Brass Tacks [the lettercol of Astounding Stories], announcing that Tucker had died. By publication time Tremaine had discovered that he'd been had, and declared there'd be no more staple stuff in Brass Tacks.

STENCIL (1) N. the wax-impregnated fibre sheets used as stencils in mimeography;
(2) v.t. to cut the prepositioned matter into stencil, the last step before publication.

The stencil is typed with typeribbon disengaged, cut with a stylus (smooth-pointed piece of metal in a handle) or ballpoint and a rough celluloid screen under the stencil, or with a shading screen. An ineffable blessing is obliterated. The number of copies obtainable is limited only by the durability of the stencils (somewhere in the thousands), and stencils can be saved and filed after use by blotting between newspapers, for later re-running if necessary.

STF (Hoggenmiller:Ackerman) Formerly the abbreviation for scientificion, now a short form for science-fiction or, in the form stfsy, for science-fiction and fantasy -- i.e., the whole field of fantasy writing.

*Some fans wonder, "What's the diff?"
They don't care if you call it stf.
But some, whose noise would make you deaf,
Vociferiously yell for stf.
The non-fan says, "A lotta guff --
It's obviously only stf."
Myself, I laugh a scornful laugh;
I think the damn' thing might be stf.
James White prefers to stand aloof
But, pressed, he coyly murmurs "stf".
Bob Shaw just shrugs the matter off;
For all he cares, it could be stf.
And Walter Willis and his wife
Say "Erudition calls for stf".*

Moral:

*Thus we can see the contradiction
In people's names for stf.*

-- George Charters

Or you can stick to pronouncing it "stef", which at least saves doing it differ-

ently each time. (It is not pronounced "ess tee eff"!!!) It is now a short form for science-fiction, and in the form stfsy for science-fiction and fantasy -- i.e. the whole field of fantasy writing. Adjectival form stfnal means pertaining to science-fiction, or sometimes to fandom. "St(e)fnist" was (1) proposed by Speer as a substitute for "fan" on account of the undesirable connotations of the latter word, but has come to mean (2) any person interested in fantasy -- fans, pros, and mere occasional readers.

SUPERMAN "A superman is a human being who has greater powers than the normal person -- physical, mental, or possibly supernatural", says RR Winterbotham. Speer distinguishes four types of Superman: (1) Super-developed Homo sapiens, either thru special training like Doc Savage or thru the advantages of a more advanced civilization than ours, like Eldred Crang in the A stories. (2) Homo sapiens with certain powers added, as by constructive (rather than merely preventive) medicine -- e.g. Stephen Germaine in Byrne's Colossus; by the environment of another planet, like the Valerians in the Lensman series; by genetic selection of existing human qualities, as the people in Beyond This Horizon; or by immortality however acquired, like the protagonists of My First 2000 Years. (3) Homo superior, humanoid with extra-human powers, like the Slans or many another mutant. (4) Non-human superior races, such as super-intelligent insects, e-t's, highly efficient robots, and intelligences of pure force. Arisians and suchlike fit here. Type 3 is what is usually meant when fans discuss the Superman: a new species of genus Homo.

The scientificomic character Superman is of some fan interest because he is the creation of Jerome Siegel and Joe Schuster, who once published a fanzine entitled Science Fiction, as fans are not loath to remark, tho all of them agree Superman stinks.

SURPLUS STOCK To take care of accidents and various unforeseenities APAs require members to send the OE 3-5 more copies of a magazine than are needed for the actual number of members. Getting rid of the OE's resulting accumulation is sometimes a puzzle; you might see about buying some if you want a sample of a given APA's output.

T A sound which so frequently slips in between n and c that Esperanto made c stand for the ts sound it has in certain European languages.

TAFF The Trans-Atlantic Fan Fund, a fund intended to bring Europeans to American Worldcons and, alternate years, vice versa.

It all began with Shelby Vick's WAW With the Crew in '52 campaign, which undertook to bring Walt Willis to ChiCon II that year. Early in 1953 Don Ford and the Cincinnati Fantasy Group started a fund to bring Anglofan Norm Ashfield to PhilCon II, but he was unable to come and Ford offered the dough to anybody else Anglofandom should select. TAFF was the answer, and at the 1953 LonCon Willis and some others brainstormed the idea of a continuing TAFF.

The original idea was that nominees should be "someone fairly well-known to both British and American fandom"; as European fans increased in numbers and made more contacts with English-speaking fans they too were included. Further, voters "should have been active in fandom to the extent of having subscribed to or contributed to at least one fanzine or joined a fan-club or organization". Don Ford on this side and Walt Willis on that side acted as administrators; exchange difficulties made it necessary to have operators on each side of the ocean. Afterward, it was understood that the most recent winners from each side would become their successors.

In 1957 circumstances of the election kicked up a flap about definition of a fan which sundered the movement considerably; Bob Madle, the winner that year, tho a fan of prewar vintage had decreased fanac to write for the ptui proz, and it was alleged that a number of people never heard of in fandom before had voted. Later administrators apparently accepted one-time fannishness as sufficient, and complaints about unknown people disappeared -- perhaps because fandom by this time was understood to be large enough for actives honestly not to have heard of all other people in fandom.

TAPERA Sort of a radio-type play, done on tape. In ancient days something of the same kind was done on disc records, but the Anglofens have been the most notable modern practitioners of the art. Milt Rothman took wire-recorded soap-opera parodies "Life Can Be Horrible" and "Who Goes Where?" to the LonCon in 1951, where the Engländer were much amused by them. At the CoronCon in '53 the London Circle produced "Whiskers", by Walt Willis (Walt hates public speaking and did this as his contribution to the con.) The Liverpool SFS was struck by the idea and got him to do one for them, "Alien Arrives", which they presented at the 1954 SuperManCon Manchester. They followed this with "The March of Slime" at Kettering in 1955, and the most famous and painstaking of all, "Last and First Fen", at the 1955 Cytricon.

TENDRILSESSION A fannish gabfest. Expression derives from the tendrils of the slans, which were their organs of telepathic communication.

TIMEBINDING (Korzybski) The distinguishing characteristic of Homo sapiens, says K. It's the ability to establish continuity beyond the individual life span by the use of permanent communication and multiple records. Historical articles and things like this dictionary are examples of the practice as it applies to fandom.

TRIUMVIRS (Speer) Three who share authority and rule. The Triumvirs of fandom were Sam Moskowitz, Will Sykora, and Jimmy Taurasi, who were first drawn together by enmity to Don Wollheim and the Futurians. After a period of conferring they founded, in late summer of 1938, the group known as New Fandom.

Reaction was setting in against the violent feuding and leftist politicking, and by a policy of ignoring fan feuds New Fandom won the hearts & minds of the majority of fans, who were opposed to the continuance of such things. New Fandom announced that it would put on a world convention in 1939, and at the Philly Conference of fall 1938 was recognized as the organization to take responsibility for this first Convention-in-today's-sense. Thereafter, fans generally joined up and the pros gave much cooperation. The convention (NYCon I) was put on very successfully, on the whole; but the Exclusion Act alienated many friends and neutrals.

Up to this time Managing Secretary Moskowitz had held absolute power, it being explained that it was necessary to have a going organization to get people to join and that time-pressures of the oncoming Convention precluded deciding issues by vote. He called the arrangement a democratic dictatorship, meaning that New Fandom had to respect the opinions of the voteless just as pro editors did. The control exercised by the Triumvirs, however, was such that their opponents referred to them as dictators, Triumvirs, or even by ekenames patterned on those of the Axis leaders. Plans were laid after the NYCon I to institute election of officers and some other democratizing changes, but the uproar over the Exclusion Act and postcon fatigue led the Triumvirs to gaffiate at this critical period. The Official Organ ceased to appear, and the members showed no disposition to take over, as by Blitzkriegs. Later fan feuds showed that the Triumvirate was still a unit, but New Fandom quietly faded out of existence.

TRUE FAN One to whom stf and crifanac afford such pleasure that he would rather enjoy them than anything else except femmefans, and who willingly goes to all sorts of trouble to maintain his fannish status and connections. He is almost always an Actifan. In connection with TAFF a furor arose over the exact extensional definition of a Trufan, the active faction insisting that such a one exhibit his nature by some sort of fanac -- crifanac for choice -- while others maintained that nomination to or interest in so stefnistic an enterprise as TAFF was sufficient to prove fannishness. In the opinion of your editor the requirements noted in the entry under TAFF could hardly be fulfilled without engaging in crifanac to some extent, except by a few people like Don Ford who engage vast numbers of fans as participants in regular gatherings like MidWestCons.

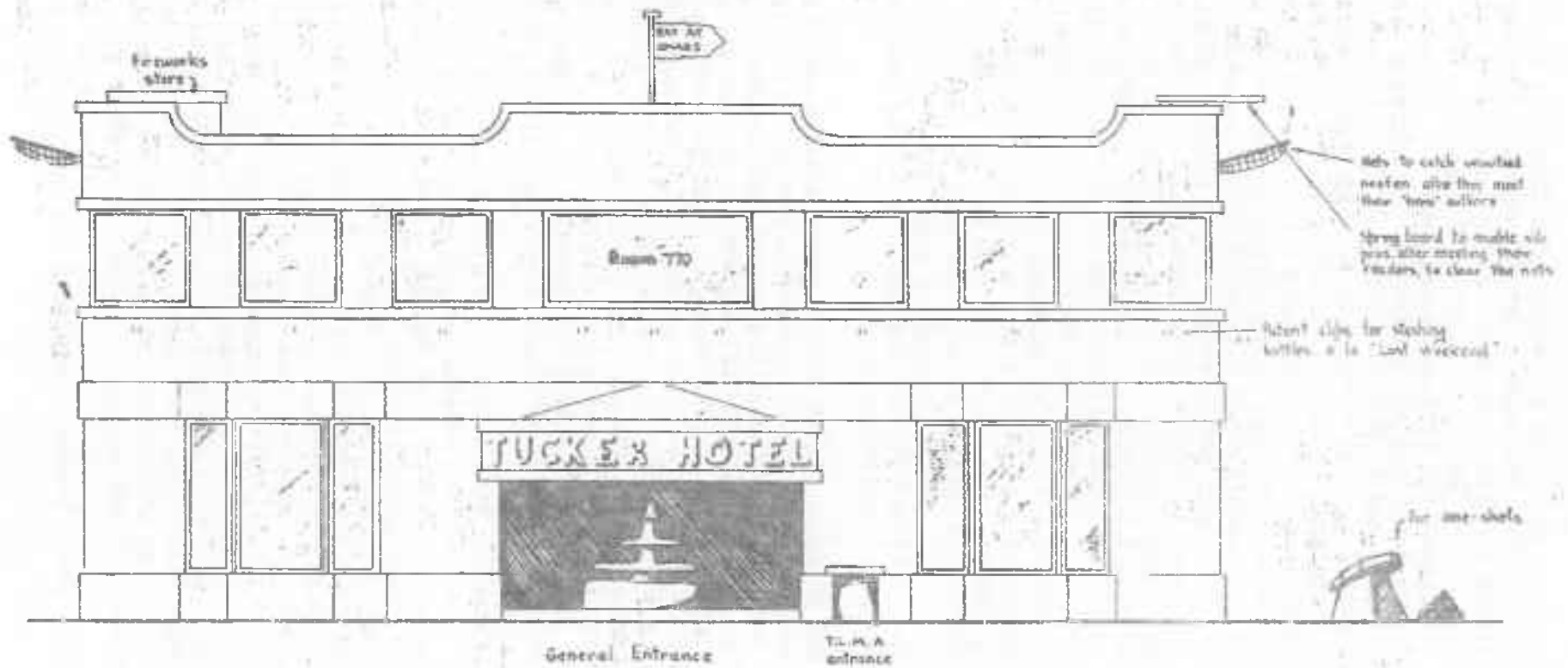
TUCKER, BOB Nickname by which Arthur Wilson Tucker (of the Bloomington, Illinois, Tuckers) is generally known. Besides adding several pages to fan history (which you will find scattered thru this volume) he has had a number of items, to us of interest, associated directly with the Tucker name.

The Tucker Hotel was based on a suggestion of Bob's, in 1952 when the ChiCon II and its prices signalled the start of the Big Convention movement, that fans simply build a hotel of their own for holding conventions in, moving it from one site to another as required. A campaign arose to send Bricks to Tucker for the construction of this edifice; Rich Elsberry, denouncing this as a vile proish plot to get free bricks, recommended that BT be sent straw with which to make bricks for himself. A group of Anglofans designed, and draftsman Bob Shaw drew up plans for, a Tucker Hotel; Walt Willis and Chuck Harris located a fine site for it.

Tuckerism is the practice among professional authors of using their friends' names for characters in stories they are writing, Bob being a leading exponent of this sort of thing.

There have been two Tucker Death Hoaxes. The first was that mentioned under

- PLAN -

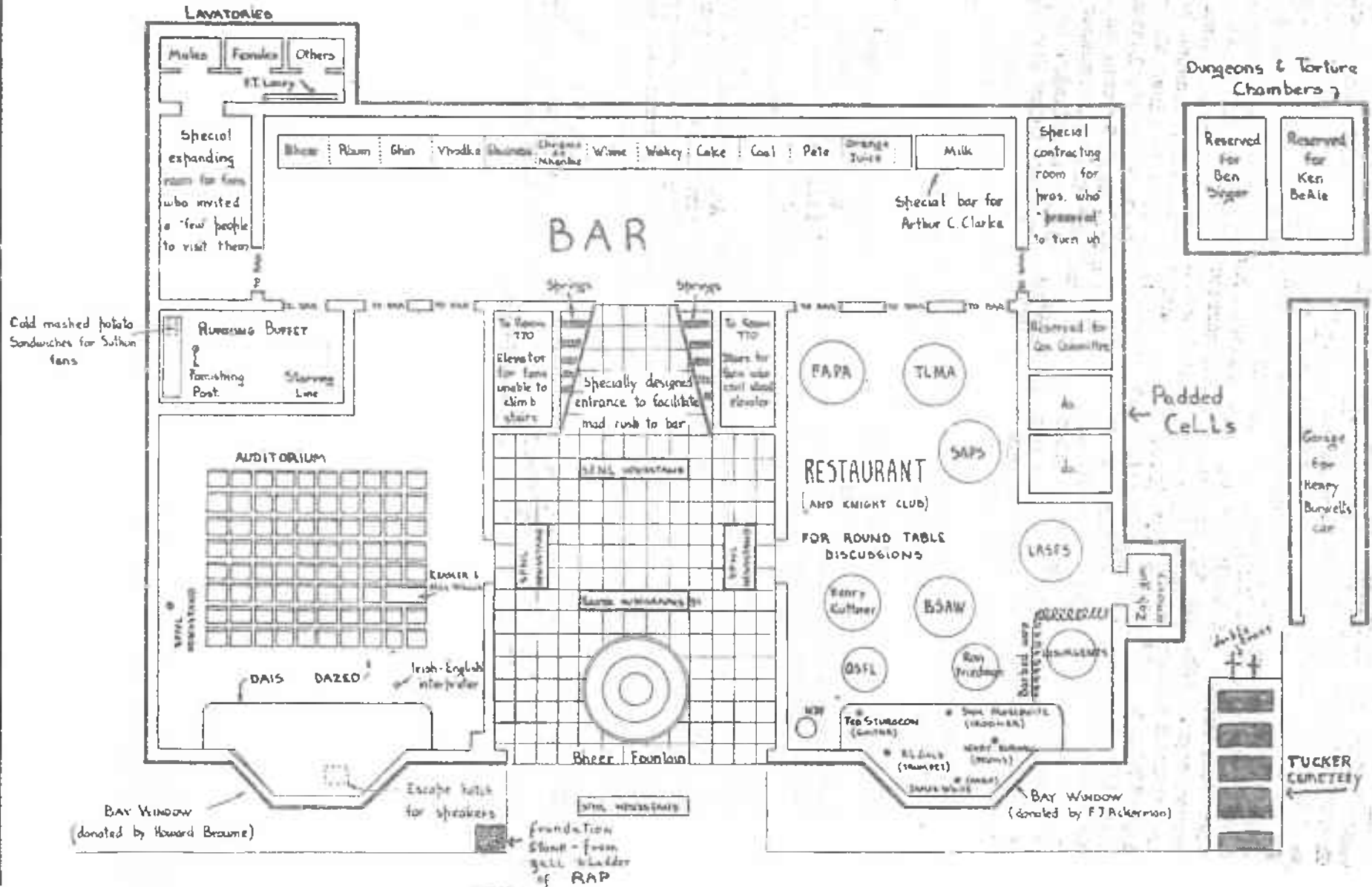


- FRONT ELEVATION -

THE TUCKER HOTEL

GROUND PLAN

GRINDERS: Ken Slater, James White, Vince Clarke, Chuck Harris, Bob Shaw, Walt Willis.
 DRAWN & QUARTERED BY: Bob Shaw



Staple War, in which a fellow boarder made the announcement to the proz — not actually meaning it as a hoax, but as a joke, tho a sick one. Another came a few weeks before the CinVention when Ben Singer, an 18-year-old Michifan stationed at Chanutte AFB near Tucker's place, thought of pulling off a hoax for the con. He sent Don Ford /Cincinnati con-chairman/ a telegram, ostensibly from Mari-Beth Wheeler, telling him of Bob's death, and sent Art Rapp a news release giving gory details. The story ran that Bob had written a love novel which Rinehart desperately wanted to buy, tho they had lost the manuscript he had sent them; and that when Tucker got their message his children had just finished burning the only carbon copy. Bob, per Singer, drowned his sorrows, went to sleep while smoking, and started a fire in which he was fatally burned. His last words deserve recording: "Tell them I'm sorry..." (i.e. the CinVention attendees, because he couldn't make it to the con). Rapp complied with Singer's request to flash the news to fandom because, tho he realized it was a hoax, Ben implied in his letter that the thing was a collaboration between himself and Tucker. Will Sykora, on receiving the news, called Bloomington to check up and found out from the manager of the theatre where Bob worked that it was all a hoax, which, accordingly, he denounced. So did the manager, suspecting Tucker of seeking phony publicity for his writings; only a strong union, Bob says, kept him from being summarily fired.

TWONK'S DISEASE The ultimate in afflictions of any nature, possibly synonymous with falling of the armpits.

TYPERS Fans have machins a ecrire of all vintages, even some of the antique strike-underneath kind. The lack of the letter F on Perdue's typewriter gave him his first fame; one time Jack Gillespie of the Futurians stencilled a tirade against Moskowitz on a machine whose z was missing.

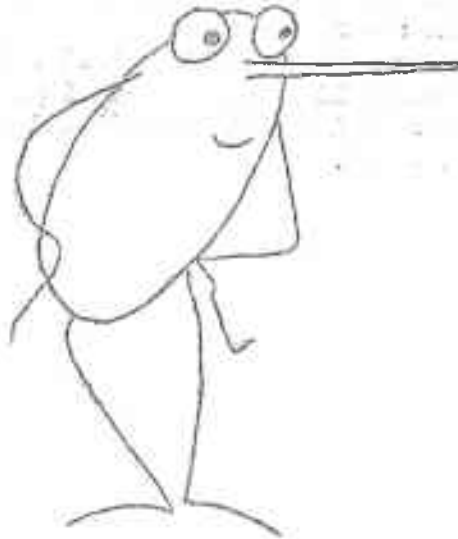
The most favored typeface is pica, but some fans have the slightly larger pica, and with improved standards of mimeography a few have tried out a six-point face nicknamed microelite. Variants include elite with pica spacing, Vogue (similar to gothic), and script. In addition, Ackerman, Ellington, and one or two more have had access to Varitypers, which operate on an awkward principle of moving a block of letters back and forth and striking the paper against the letters, which permits the use of interchangeable plates carrying all sorts of alphabets and symbols.

TYPO Typographical error. A savage and untameable beast, the bane of publishers. Obliterine heals any wound made by a typo, and this useful fluid should always be kept handy when indulging in crifanac.

U Is Ackermanese for "you". Superscript 235 gives you atomic power and/or visits from the AEC.

UNCLE HUGO Gernsback, who else? Tho this may not be so clear to youse youngfans who don't remember that Hugo-Gernsback founded the first specialized science-fiction magazine, *Amazing*, back in 1926.

UTOPIA (More) Any story based on an imaginary Earthly civilization, with the purpose of satirizing or criticizing present social practices, is a utopia, but the term should be restricted to those tales in which the portrayed civilization is meant to be more desirable than ours. Those portraying undesirable civilizations are kakotopias, or maybe should be (like Utopias) named after eminent type specimens: *Brave New Worlds* or 1984s.



A Blook-man (by Dean Grennell)

V If you lived thru the Second World War, you know plenty about this letter,

VERS LIBRE Literature which calls itself poetry, but follows none of the rules concerning regular rhythm, rime, alliteration, or assonance. There is a certain rhythmical quality to some of it, such as is found in musical prose, and it usually employs more figurative language than does prose, but the main reason for calling it poetry is that it is written in lines.

VICOLOR (Shelby Wick) A method of producing multicolor mimeo work by painting a clean ink-pad with different colors of mimeo ink. Different areas could be done in different colors by this method, but of course varicolored overprints were impossible. From the appearance of the result this was sometimes called "using plaid ink".

FAN VISITS Visits between fans in different localities, tho they occurred from the beginning, accelerated greatly about the beginning of 1939. Of old great hospitality was shown to visiting fans, even when (returning from a fan gathering pretty broke) it was obvious that their primary reason for stopping was free food and bunks. Occasional abuse of the hospitality of the brotherhood, to the great inconvenience of the visatee -- notably by Claude Degler -- led to the recognition of restrictions; certainly today more than a few hours' stay calls for advance inquiry. A special type of fan visit is the Blitzkrieg.

The visit in person accomplishes some ends impossible by other means -- getting personally acquainted, seeing each other's collections and equipment, glimpsing the family background, etc.

W

Of all the letters in our alphabet has the only cumbersome name, all others being monosyllables. By simplifying the name of W (calling it "wow", for instance) our civilization could undoubtedly be, if not promoted, at least better endured.

WEAPONS Tho the most stfnal weapon, the death ray, never left the laboratory for reasons which may be deduced from any physics text, a large number of other devices first "developed" by science-fictional military establishments now are the property of mundane ones: atomic explosives, fission power plants, tank destroyers, radioactive-dust poisons, guided missiles, radar fire control, and infrared vision instruments of the sniper scope type. Some we missed were poison gas, submarines, bombardment rockets, and biological warfare. And yet some folk will claim there's no such thing as progress!

WEIRD FICTION Fantasy based upon ideas of the universe which science has discredited or disproved. It was originally fiction which aimed to produce an emotional effect of horror or the like -- the Gothic "make 'em shudder" approach -- but in our classification designates all fantasy of the type which is neither stf nor pure fantasy. It does not include merely scary stories with a mundane explanation.

Weird fiction as separated from fantasy traces back to the Gothic horror tale which began to be popular in 1764, in which fantastic events were freely used simply to horrify as well as to advance the action. It is a field in which treatment and atmosphere are at least as important as the actual subject-matter, and therefore not so easy to define extensionally as stf and fantasy.

Fandom centers around science-fiction, so that weird is sort of an off-cousin, but for certain purposes -- poetry and humor, for instance -- it is found to be a better field than stfsy.

WHERE OLD FANS GO TO DIE (Sneary:Laney) or any parody of this slogan has reference to FAPA. FAPA is the oldest general fan organization (there are older clubs, like the LASFS and PSFS, but these are locals). During Fourth Fandom actifans who had earlier produced important work were withdrawing from subzines and such forms of activity to spend their declining years in FAPA. Laney, struck by Sneary's coinage, stuck this phrase on the masthead of the Fantasy Amateur (the Official Organ) during his term as Official Editor (1948).

WHIMSY A manner of writing or speaking in which you toss out whatever pops into your mind, especially if it's irrelevant or relevant only in a surrealist way. Maybe you take some cliché literally, and say "All the luck in the world (no, not all; save some for other people)", or you get, and obey, an impulse to send someone a telegram saying COME HOME COMMA DEAR STOP ALL IS FORGUV LOVE BERTHA; or perhaps you're writing a drama and get the idea that it would be funny if an alligator came crawling on stage, so you put that in. It looks easy, but only a certain type of mind can do it acceptably. Dick Wilson of the Futurians was the great master of this art form, tho other fans have attempted it with some success.

WORLDCON The chief annual gathering of fans is usually designated as a "World" or "International" convention.

WORLD STATE One point on which almost all socially-conscious fans were agreed of old. They varied greatly, however, in their ideas of how it was to come about. You'd favored Federal Union, tho on the eve of Pearl Harbor he renounced the idea of any connection with these rotten Americans. Speer also favored this idea, but lacking that hoped that consolidation of individual states might take place satisfactorily as a result of the war. The Michelists spoke always of a "scientific socialist" world state; the Esperantists believed that a universal language would be a powerful force for world unification.

Your K Breul suspects that the present degree of international cooperation within the international alliances would have sent most prewar World Statists into ecstasies. However, after the early hopes that the UN might develop into an international government were dashed, most fans seemed to accept the idea that the movements toward national identity in the ex-colonial world temporarily had shattered the concept of a worldwide state, and realized that the ideological conflict between the democratic world and the Communist Empire could not be resolved by the parliamentary methods we understand by "world government".

WRITING Often used, in connection with fanzines, to connote art work as well as fiction and nonfiction. Characteristic of the usual colloquial style in fandom -- as distinguished from the puristic handling of grammar of which fans are capable when necessary -- are various practices of the Ackermanese type and a tone as if the writer were talking to himself, or, at least, determining how he shall say things primarily to suit himself.

Some people in the fan world, it must be added, do not share the competence of the typical fan in the matter of writing ability, and may produce guff of this sort:

"I'll just drool till you get back; it's third door to the left...# Once upon a midnight dreary, while I pondered weak and leary, came a knocking at my dome, 'Ain't nobody home!' # Well, you have withstood my desultory comments. I can make one promise: you will find no cursory columns, but they will not be impeccable. I hope I have succeeded. Au 'voir, I'll be dropping in later -- # -- I hope!"

And nothing can be done about it. Not, at least, since the Post Office passed that chicken-hearted regulation banning bombs from the mail.

WSFS The World Science Fiction Society, Incorporated. It was alleged that incorporation was necessary to prevent local fans being sued for debts in case a can ran into the red, and WSFS Inc. was voted into authority, with a little strong-arming, at NYCon II in 1956.

In addition to financial security WSFS was supposed to "help with convention planning and production; acting as a reservoir of experience"; it is reported to have given valuable assistance to the LonCon the following year.

The rock on which WSFS foundered was a non sequitur. Tho its charter was suspected of concealing crafty legalisms whereby WSFS Directors could "take over fandom", trouble first arose when the Directors began to sue each other, starting with an attachment of Dave Kyle's bank account by the NY City Directors. Kyle sued for damage to reputation in the amount of \$25,000; the other three filed countersuit in like amount; and the general fan reaction was active nausea. (As mentioned under Feuds, legal action is disliked on the principle that fandom is too esoteric for a mundane court to make fair judgements.) Such feelings easily passed into opposition to WSFS itself. Hostility became so intense and obvious that in 1958 the South Gate convention disassociated itself from the WSFS. Tho not dissolved, the Society was effectively extinguished by this move.

X

The most important of these unknowns in stf is the mysterious metal which, in EE Smith's Skylark Series, acted as a catalyst for atomic disintegration.

X ACT (Ackerman) The Exclusion Act.

X DOCUMENT In September 1945 Wollheim and Michel planned to cut Doc Lowdes, Jim Blish, Judy Zissman, and Virginia Kidd out of the Futurians, as they had reportedly done to Cyril Kornbluth, Harry Dockweiler, and Dick Wilson on various previous occasions. This time, tho, Judy and Larry Shaw collected the other Futurians — the ostracizees plus Damon Knight and Chet Cohen — and threw Wollheim and Michel out of the Futurian Society, instead. This action was made known in a four-page oneshot whose title would have been "X Sub One" but that most fen read X₁ as "X #1". A few days after it went out the summonses started to arrive; Wollheim sued for "defamation of character, mental injury, threat to livelihood" and asked damages of \$25,000 — thus beginning a tradition. After a get-together by the judge and lawyers for both sides, the case was thrown out, but it quite wrecked the old Futurians. After the noise and tension died, various of the seven sued members began to get under each others' skins in different ways, and by tacit agreement the Futurian Society of New York was left to die in peace.

Y Because some scribes of Norman England didn't know enough about Anglo-Saxon to continue spelling words like "hwaet" with an hw, but instead spelled them wh, the h element has almost disappeared in recentimmigrant-dominated regions of the US like the Atlantic seaboard, and Y and "why?" are pronounced identically. Hence such puns as YFanac.

YEAR OF THE JACKPOT After a surprising lack of fan deaths during our previous thirty-odd years of mutual awareness, between January 1958 and January 1959 Henry Kuttner, Cyril Kornbluth, Vernon McCain, F Towner Laney, and E Everett Evans -- veteran fans all, and the two former famous pro authors -- died of various natural causes, and Kent Moomaw and Bill Courval, promising younger fans, committed suicide. Distress and gloomy comment were general in fandom, in part because fannish newszines were widely circulated at this time and practically all active fans got the news as a simultaneous shock.

YEARBOOKS In Third Fandom and previously, annual indexes of proz and listings of fanzines were published under this general name. (One of these, in 1939, even appeared on the newsstands...in Bloomington, Illinois, that is.) Of yearbooks in a wider sense, reviews of all activity in our field during a year, memorable examples were the two Fantasy Reviews Joe Kennedy did for '45 and '46 ("Vampire Yearbooks", from JoKe's popular subzine), and the LASFS/Fantasy Foundation production for 1948. The practice died out after 1948, but Guy Terwilleger's Best of Fandom collections were sort of yearbooks for 1957-58, and the Fannish, annish of newszine Fanac, was a revival of the full-coverage style.

YNGVI (DeCamp&Pratt) The only thing we are told about Yngvi is that when Harold Shea and Asa-Heimdall were in the dungeons of the Fire Giants, in The Roaring Trumpet, a little fellow came to the front of his cell every hour on the hour and yelled "Yngvi is a LOUSE!" The mystery has fascinated fandom, and Yngvi turns up in all sorts of places. Elmer Perdue defended him/it gallantly during Third Fandom days, asserting by sticker and otherwise that "Yngvi is NOT a louse!" At the DenVention, Rothman made a motion to the effect that Yngvi is not a louse, but it was defeated. A motion was then passed that Rothman was a louse.

Z As in the case of A, a race of sorts took place when the SF Checklist of Swisher was announced. Such titles as ZZZug's Gazette and Z ∞ tried for last place on the list. It somewhat spoiled the fun when Swisher placed at the end of the list, in more or less random order, certain non-alphabetical characters that had been used as fanzine names.

ZAP Is the sound made by a ray-gun when it's fired, if you've not had occasion to notice. But a zap-gun is a water-pistol, or sometimes a toy raygun.

Martin Alger explains the ultimate source thus:

"At the TorCon [Toronto, 1948] they showed an atomic energy movie and a lot of the neofen were milling around during the showing. I asked Ben Singer if he were 'bored because nobody in the film has pulled a raygun and gone Zap! Zap!'"

Apparently, unbeknownst to any, a reporter was standing in the neighborhood, for the Toronto Morning Star headlined its convention report "Zap! Zap! Atomic Ray Passe with Fiends!" The comicstrip rayguns had been going zap for years, fans were tickled by this blurb and the term caught on from there.

ZINE Magazine, dummkopf.

