

fanstuf

Trufannishness & Insurgentism — Together Again

DB Williams

S Vick

R Lichtman

T Wayne

L Bailes

W V Witting

T Derwin

Arnie Katz



Should We Start A Tucker Award?

Should we memorialize Bob Tucker by naming an award after him? That was the gist of several e-list threads that circulated within the last month.

I confess that I skip many e-list threads, but this one captured my attention.

Continued on page 2

fen den

Great Expectations

I've never been an expectant father. I have a hunch that what the daddy-to-be feels is similar in kind if not degree, to something I experience nearly weekly.

There's a fleeting moment of triumph as I punch "send" **fanstuff**. All too soon, worry replaces elation. Is it good? Will you like it? Will you respond?

I'm a confident fanned, but that is a vulnerable moment. The Broadway producer confidently spends his time and energy and other people's money, but they can't breathe until they see the reviews.

Every 90 seconds, Joyce asks, "So, did you get any letters or contributions?" She plays the dutiful spouse to perfection. Her voice rings with hope every time she asks. Joyce makes Ken Forman sound like a pessimist.

When I tell her "nothing yet," the look of compassionate disappointment, not *quite* hidden, crushes my fannish heart worse than any possible words.

I've developed several defensive strategies. They all have the same goal: to distract Joyce from repeating her question every 90 seconds.

I won't describe those strategies, because none of them work. The best I can do is keep her occupied until the next morning. By then, I can usually report enough responses to quell her curiosity.

I turned to face Joyce after sending the final batch of **fanstuff #31**. "Let's celebrate!" I shouted.

Though ill, Joyce doesn't skip a celebration. Yet only 20 minutes later, after a spirited game of Boss and Secretary, she sent me to check the inbox.

Incredibly, I had two emails! One was Taral's great loc and the other was a wonderful Dick Lupoff article!

"Two in 20 minutes!" Joyce exclaimed.

That means three of each in an hour. By the time I rose on Sunday, I'd have 45 of each! At three pages per article and one per loc, that's 135 pages of articles and a 45-page letter column! I could write another 20 to make a 200-page issue. A lovely, 30-MB inbox bomb.

But Saturday when I looked, 44 articles and 44 letters hadn't arrived.

Oh, well. I guess it was just a dream

A fan can dream, can't he?

Really, it would be almost impossible for me to oppose any appropriate honor for Bob Tucker. I admire Tucker as a great fan and treasure my friendship with him that began when I was still in high school. (I don't necessarily want to honor every worthy fan..)

Even in the case of Tucker, it's a bit more complicated. As I considered the idea, the issue resolved itself into three questions. That's one question short of a Passover Seder, but enough to facilitate discussion.

Question #1

Is Bob Tucker worthy of the honor?

If anyone deserves to have an award named after them, it's Bob Tucker.

He is not only one of Fandom's all-time greats, but he set in motion many of the things we fans enjoy today. Fandom might have developed without Bob Tucker, but I doubt it would be as much fun.

He is as worthy of *any* honor today as he was in 1967, when Nycon 3 co-chairman Ted White attempted to replace the "Best Fanzine" Hugo with a set of three awards, named "Pongs" in honor of Hoy Ping Pong, Tucker's famous fannish pseudonym.

Question #2:

Is there room for another award, even one that honors Tucker?

This is a tougher decision for me. I'm not automatically opposed to creating another award. I'm not automatically in favor of adding another award, either.

I think awards are great, because they distribute egoboo. Yet I've also witnessed the corrupting power of awards. Some fans let their thirst for awards lead them into unseemly and unworthy behavior.

On balance, I decided I liked the idea of a memorial to Bob Tucker, but we should be cautious in how we implement the idea.

Question #3:

What should be the nature of the award?

If Fandom decides to honor Tucker with an award, the third question is the crux of the matter.

In the Best of All Possible Fandoms, the world SF convention would right a 46-year-old mistake and create fan awards separate and distinct from the professional science fiction Hugos.

That's unlikely, to say the least. It might qualify as a genuine fannish miracle.

In that bygone Fandom about which so many are nostalgic, seemingly respectable fans went berserk fighting for fan Hugos. Some were so detached from reality that they freely admitted that their reason was that they wanted to get an award that would confuse the ignorant. (I'm proud to be a fan and would be even prouder to win a Pong or Tucker than a bogus fan Hugo.)

It's evident that Mass Fandom intends to maintain the current setup as a sop to some overweening egos.

The worst possible idea scares me, because I see how it could sound good. Some fans have proposed a Hugo for fannish pros. It is contrary to everything Bob Tucker ever said to me on the subject.

And you know who'll win such an award? It'll be the same people who win other fan Hugos based on their SF celebrity instead of actual fanac.

If we want to *honor* Bob Tucker, giving an award he would've hated to people he wouldn't respect as fans is not the way.

We could set up a Hall of Fame. This would be parallel to the Lifetime Achievement Awards, for fans who have departed for the Enchanted Convention.

Trufandom could set up a virtual HoF with content about the inductees and links to other sources of fanhistorical knowledge. That would salute Bob and, at the same time, establish something that might well have appealed to the author of *The Neofan's Guide*.

I like the Hall of Fame, but I don't think it particularly needs, or benefits from, attaching Bob Tucker's name to it. If others feel differently, I'd be fine with it.

A less radical option that entails no appreciable extra work would be to simply add Bob Tucker's name to the existing Lifetime Achievement Awards. I'm thinking of something like "The Bob Tucker Award for Lifetime Achievement." It's a fitting honor — and Bob Tucker is certainly worthy.

The idea I like is to do something to honor Tucker in conjunction with the existing Fan Activity Achievement (FAAn) Awards.

It would salute Tucker without adding another award — and the work that would be associated with administering it.

We could follow the example of the Harry Warner Memorial Award for Best Letterhack and enhance a category by adding Bob Tucker's name.

The one that seems most obvious, at least to me, is a FAAn Award for "Best Humorist." Bob invented fan humor, so it seems highly appropriate.

Another possibility along the same lines would be to dedicate the "Number One Fan Face" FAAn Award to Bob.

— Arnie



Bob Bloch & Bob Tucker: Trufandom's Gold Standard

Recent times have brought us SF pros who campaign for fan Hugos and an SF pro who's seemingly trying to become Britain's ill-will ambassador to North American Fandom. Such behavior makes memories of Tucker and Bloch all the more precious.

Together and individually, they were BNFs. Yes, they were successful and honored professional writers, but when it came to fanning, they were *fans*. If neither had ever written a professional word, they would still be accounted among the all-time great fans.

Each gave Fandom a lot more than either expected to receive. They added voluminously to Fandom's culture and literature and helped many fans, most definitely including me.

You can find an assortment of Bob Tucker fan writing at [efanzines.com](http://www.efanzines.com) (<http://www.efanzines.com>). The book *The Eighth Stage of Fandom* is a treasury of Bob Bloch's humorous fan articles.



Now, It's Your Turn

So, what do you think about the merits of an award named for Tucker? And if the concept appeals to you, what form should the honor take?

■ A m a

FAKEFAN!



By

Shelby

Vick

Yes, I admit it: I am actually a fakefan!

My realization came from two very important events. Corflu awarded me a Lifetime Achievement Award and, only a few months afterwards, Deep South Con Fifty gave me a similar award.

Well, my gast was thoroughly flabbered. I was happy, very pleased, proud - and stunned! That led me to looking back over my fannish life, and - eventually - coming to the conclusion that all this was WRONG!

Instead of a BNF, I am a fakefan.

My claim to fame hangs tenuously on two things: I shocked Bob Tucker by revealing to him that Lee Hoffman was a female. And followed that by the Willis Campaign.

I truly do not deserve credit for either.

Oh, yes; I DID take Lee Hoffman to Tucker's hotel room at the 1951 Nolacon and reveal she was HoffWOMan - but that was LeeH's idea, not mine. My only involvement was that I happened to be there. If I hadn't attended Nolacon, someone else woulda done that. Probably Paul Cox, who was with us at that Startling Revelation.

The only thing I can take credit for is coining 'HoffWOMan'.

Then there is the Willis Campaign.

Yeah, I came up with the idea - but it was ridiculous! Nothing but uneducated enthusiasm, with no plan, no rhyme or reason. I just thought that fans would fall over themselves to contribute cash to bring Willis over. Nobody with a lick of sense would try it.

So someone without a lick of sense stumbled into it, causing the death of that wonderful - and PRINTED! - fanzine Slant, and nearly working Walt Willis to his death.

No one should get credit for blatant stupidity.

LeeH suggested I approach some faneds with the idea of them printing a Willish - a special ish of their fanzine celebrating Willis - and sell them, then send the proceeds to me.

Well, some faneds did that and we raised a few bucks that way. But it caused Walt to have to write a new column for each Willish. A great strain, but he came thru like a champ.

Manly Wade Wellman donated a mimeo for us to raffle off. Janie Lamb won it and her letter of acceptance was very effusive.

A nickel came in here, a dime or a quarter there. But the MAIN reason the fund was a success was becos Walt sold almost his entire prozine collection.

Yeah, WAW With the Crew in 52 succeeded and Walt came over, but it was just pure dumb luck, mainly coming about becos of Walt's own money and endless effort! When his trip was over, he paid for it with severe pneumonia...

So why should I get credit for something that only made it becos of Walt's own money???

Yeah, I created my fanzine, *confusion* and used it to help the fund. No big deal. Hardly anyone remembers *confusion*, so it could-n't have been that much of a creation, even with writings by Bob Bloch, Tucker, LeeH and, of course, WAW. And many other talented fans. It also had some good fanart, topped off by a cover that Max Keasler actually put to stencil and sent me.

Still...

Now, you friends of mine out there who are about to tell me I'm wrong should just forget it. The only real accomplishment of mine is living this long and seeing fandom mushroom to what it is today. So examine the facts.

'Just the facts, ma'am.'

Okay, okay; I DO put out Planetary Stories and have been doing it since Jan 2005, but I'm doing that for the fun of it. It ain't fannish.

There was one important - to me! - result of my efforts on the Willis Campaign. I had the habit, back then, of beginning a project ... and then, somewhere along the line, just dropping it. I had done that time and again. Well, I made up my mind that I WOULD finish THIS project.

That stuck.

Oh, I STILL have MANY different projects - but, one by one, I actually FINISH them! Well, MOST of them ... Of course, when I finish one there are others, maybe MANY others to take its place!

...And I have a strange way with projects. For instance, at the moment I have SIX different projects I'm working on - but I keep flipping from one to another. I'll go for awhile on one, then think of something for ANOTHER project, and change to it.

I'll switch back'n'forth until I have one, then another, finished - but not by continuously working on ONE.

But I am still a fakefan — Shelby Vick

**ShelVv
Will Do
Anything
For a Laugh
-- But You
May Think
He's Gone
Pretty Far
Out on the
Limb.**

DBW's Column

Reproduction

Part Two

In the first installment, I explained in wearisome detail how the first generation of fans managed to reproduce their fanzines using carbon paper or the superior yet still lamentable processes of hectography.

After their glory days in the late 1930s, hectographs endured in the murky shadows of fanzine fandom for several more decades. Eric Mayer used a hectograph to dupe the first four issues of *Groggy* in the late 1970s. Hectographed fanzines may have continued to appear even later, like those Japanese soldiers who never gave up and staggered out of the Philippine jungle many years after the war's end. But with their tiny print runs, hectographed fanzines made no impression on latter-day fandom.

A far better method of reproduction was mimeography. A mimeograph could churn out hundreds of copies, all equally legible and in clear black print. Mimeography did incur the added cost of stencils and ink, but amortized over a print run of a hundred, these costs amounted to a few tenths of a cent per page.

The stencil was the key element in mimeography. Stencils were sheets of fibrous material (Mulberry paper) coated with a waxy substance. The impact of a typewriter key cut through the wax (thus the term "cutting" a stencil). But the fibers remained to



By David B. Williams

hold everything together, so closed letters such as “o” didn't punch out a piece of the stencil and become solid black dots (at least, not right away).

The uncut waxy areas were impervious to ink, but ink could ooze through the fibrous material. The cut stencil was mounted on a rotating drum. Under the stencil was a metal sheet perforated by thousands of small holes, covered by a fabric ink pad.

Mechanisms inside the drum spread mimeo ink over the perforations, feeding the ink to the pad. When the drum was turned, just enough ink was pressed through the stencil to impress a sharp, black copy on a sheet of paper.

Inking was the most critical factor in mimeography. If the ink reservoir began to run dry, or the perforations in the drum were allowed to clog, or the mechanisms inside the drum didn't spread the ink evenly, then patches of text would not be imprinted on the paper, and the page would resemble a bad lawn.

If inking was excessive, the imprinted text was prone to smearing and bleed-through to the other side of the page. Ink on the face of a freshly printed page would also transfer onto the back of the page above it in the collection tray. Quality-conscious faneds adopted a procedure known as “slip-sheeting” to prevent this.

The principal operator turned the mimeo crank, while an assistant (if one was available) stood at the collection tray and slipped sheets of blank or scrap paper between the fresh pages as they emerged from under the rotating drum and slid into the collection tray. These second sheets, usually just cheap, absorbent pulp paper or spoiled sheets from previous printing runs, received any excess ink from the fresh copy and protected the back of the next page deposited in the tray.

Stencil correction fluid (“corflu”) could be painted over typing mistakes, filling in the letters with new wax. When the corflu dried (a matter of seconds) the corrected text could be typed over the corflu patch. Stencils could also be rinsed, dried, and saved, allowing second editions of popular publications to be run off without retyping the whole text on new stencils.

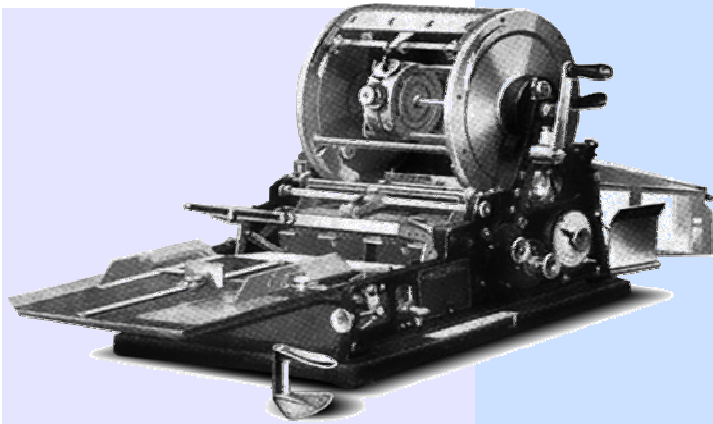
Mimeos especially recommended themselves to faneds because they actually worked better with cheap paper. Quality papers with harder, smoother surfaces did not absorb mimeo ink quickly and were therefore vulnerable to smearing and ink transfer between freshly printed pages in the collection tray.

On the other hand, cheap pulp paper was very absorbent and received mimeograph impressions well. Brands of the cheapest grade, such as Twil-Tone, became standard in the fanzine field. These pulp papers were so common and expected that fanzines reproduced on better grades of paper just didn't feel right in the experienced fan's hands.

None of these pulp papers were available in white, because bleaching the pulp increased the cost of manufacturing. To enliven the coarse gray of natural pulp paper, pale yellow, pink, or blue dyes were added to the slurry. The long-running fanzine *Yandro* (Hugo 1965), pubbed by Buck and Juanita Coulson in Warsaw, Indiana, was famously known for

The Enchanting Fanhistory Of Fanzine Reproduction Technology





its “dog-yellow vomit-colored paper.”

Mimeography's one serious deficiency was the reproduction of artwork. Unless the artist worked directly on stencil with a pointed metal stylus, art had to be traced from the originals by the faned. Such tracings could not preserve all the finer qualities of the original drawing. Even when rendered by an expert hand, mimeo art had a scratchy quality.

Later, toward the end of the Mimeo Era, a new process called electro-stenciling allowed artwork (and screened photos) to be scanned and “cut” onto a stencil via an electrostatic process. This was in fact a throwback to the original Edison system. When he invented the first mimeograph, typewriters weren't quite ready for prime time, and Edison provided an electric pen so that copy could be zapped onto the stencil by hand.

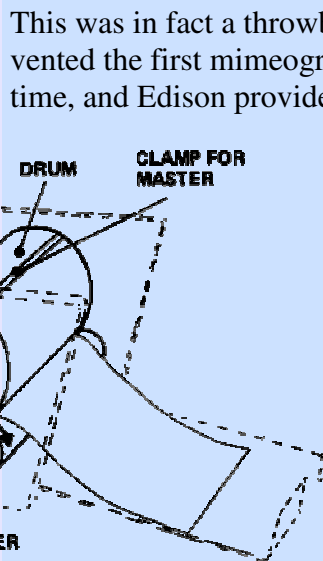
In 1940, a small group of fans in Decker, Indiana, known as the Decker Dillies, astonished fandom by mimeographing the second issue of their fanzine *Pluto* in three colors. A later issue was duped in five colors.

The Dillies achieved this result by changing the ink pad and cleaning the mimeo for each color, running each page through the mimeo multiple times to overprint the additional colors. Their example inspired a fad and, for a year or so, many other fanzines experimented with multi-color mimeography.

Mimeographs were complicated machines requiring the manufacture and assembly of many parts and were therefore expensive. Mimeos were commonly found in business offices, but few fans had jobs that allowed them access to this tempting technology (or any job at all). In the first decade or so of fandom, the faned who owned a mimeo or had free access to one was a Master of the Universe.

Harry Warner Jr. was one such Master. Jack Speer cited Warner's *Spaceways* as the focal-point fanzine of Third Fandom (1940-1943). *Spaceways* won its reputation with good content (and a ban on feuding), but it maintained its dominant position because Warner could increase his print run to whatever number was required; none of the faneds who depended on hectographs could compete with *Spaceways* because they couldn't make enough copies to meet the demand of a swelling fanzine audience.

The prestige and desirability of mimeo reproduction even led to some guerrilla conflicts. In 1938, James Taurasi began publishing *Fantasy News*, a weekly newszine, in competition with Richard Wilson's hectographed *Science Fiction News-Letter*. Taurasi used a mimeo borrowed from a defunct club with the per-



mission of Dave Kyle.

Wilson was irked enough to convince Kyle that the mimeo could be put to better use by printing his *News-Letter*, so the two visited Taurasi and liberated the machine. Wilson thought he had eliminated the competition (and enhanced his own newszine with mimeo reproduction), but Taurasi wasn't so easily defeated and used Will Sykora's mimeo every Sunday afternoon to continue producing *Fantasy News*.

Warner had obtained his antique mimeo machine for \$5 when a church replaced it with a new model. This was a seeming bargain, but you get what you pay for. Warner's mimeo soon became known throughout fandom by its nickname, "Double Double Toil and Trouble." Nonetheless, with careful nursing this decrepit device met Warner's reproductive needs for 20 years.

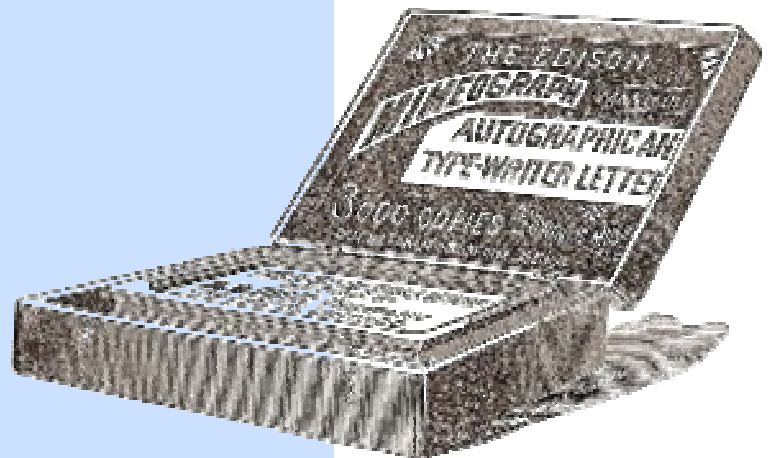
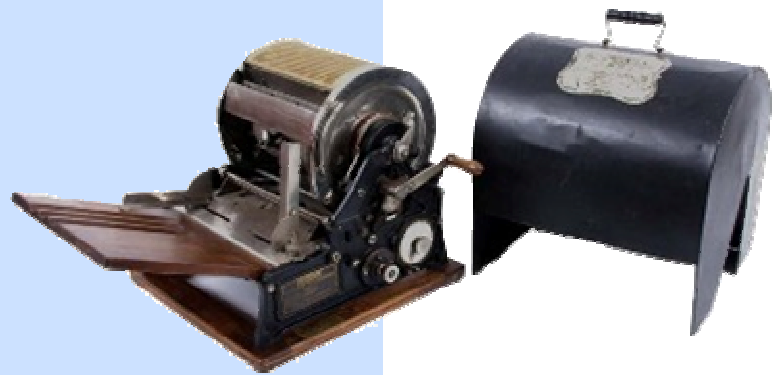
Other fans had to adopt more desperate measures to obtain a mimeo. F. T. Laney went to the shocking extreme of trading a copy of the Arkham House volume, *The Outsider and Others* by H. P. Lovecraft, for another fan's mimeo.

Some fans, in despair over hectography but unable to afford a functioning mimeograph, decided to fabricate their own. After all, stripped to basics, the technology only involved squeezing ink through a stencil onto a sheet of paper. Everything else was just mechanical speed and efficiency.

In the absence of a proper mimeo machine, a determined faned could type a stencil, lay it over a blank sheet of paper, and apply ink to the back of the stencil with a small rubber roller or a soft kitchen spatula. Or, the process could be reversed, laying the stencil over a suitably inked pad and then pressing blank paper on top of the stencil.

In either case, the ink was pressed through the stencil, and when the paper was peeled free, a copy was born. These enterprising faneds had actually regressed mimeography to its origins, because Edison's first model of a stencil duplicator used a flatbed press instead of a rotary drum.

Or, perhaps inspired by watching their mothers using a rolling pin in the kitchen, one or two faneds looked around the house for large cylinders, such as paint cans, added handles, and wrapped them with a felt pad to



CORFLU XXX

**May 3-5, 2013
Portland, Oregon.**

**Red Lion Hotel
Portland - Convention Center -
[www.redlion.com/
conventioncenter](http://www.redlion.com/conventioncenter)**

Attending Memberships:

\$65 US

£40 UK

Supporting Memberships:

\$15 US

£10 UK.

Payment Options

Join via PayPal:

lynnspx@comcast.net.

Join By Mail:

**(checks payable to Lynn
Steffan)**

Mailing Address:

**Lynn Steffan
2015 NE 50th Avenue,
Portland, OR 97213.**

UK Agent: Pat Charnock

**(checks payable to Pat
Charnock)**

Mailing Address

**Pat Charnock
45 Kimberley Gardens,
London N4 1LD UK.**

Contact us at:

steffanlandpdx@comcast.net

Visit our website:

www.corflu.org

which they could apply mimeo ink.

Then, positioning a typed mimeo stencil over a sheet of paper, they could roll the inked cylinder over the stencil and produce a copy. Both these approaches to basic mimeography were very slow, messy, and prone to uneven inking, but they worked.

Toward the end of the Mimeo Era, mimeography was enhanced by electric-powered machines. The motorized mimeo finally eliminated the age-old fannish exercise of turning the mimeo crank as each sheet was fed through the machine. (Forry Ackerman kept a record, and the LASFS members who mimeographed Jack Speer's first *Fancylopedia* turned the crank 27,000 times.)

But a practical limit was reached in the 1970s when a few fanzines achieved enormous circulations. When the print run of *Science Fiction Review* approached one thousand, editor Dick Geis abandoned the sunken costs of his electric Gestetner, the Rolls Royce of mimeos. Life was too short to spend so many hours supervising the machine as it ran off each page of a thick fanzine, followed by the monstrous task of collating and stapling all those copies.

Geis began sending his pages to a commercial offset-printing shop, which could print, fold, and staple all those copies while the editor relaxed at home, writing for pay, reading SF, or just putting his feet up and watching some Tube. *Locus*, the popular newszine, did the same, and editors with more modest circulations joined the trend. After all, fanzine pubbing wasn't really about duping the zines, it was about content and design.

Little need be said about spirit duplicators, which were basically rotary hectographs without the gel. A Ditto master (so called because almost all spirit duplicators were Ditto brand, or Banda in the UK) was similar to a hecto master, but the second sheet was coated with a waxy, dye-impregnated substance facing the first sheet.

Typing or drawing on the front of the first sheet produced a mirror image of the text on the back of that sheet. This master was then clipped to the duplicator's revolving drum. As the drum turned, the waxy, dye-impregnated lettering on the master was moistened by a wick bearing an alcohol-based solvent (thus the "spirit" duplicator). In addition to being an excellent solvent, the alcohol dried very quickly and didn't dimple the paper.

With each turn of the crank, the solvent released just enough of the dye to transfer an impression of the master to a blank sheet of paper. As in dye-based hectography, a choice of colors was available. Because the dye was not being absorbed by a gelatin bed, the spirit duplicator could crank out a hundred or more copies before the dye was exhausted and the printing began to fade.

In the 1970s, faneds began adopting the new technology of photocopying (no more carbon-paper fanzines). This was hardly different from sending fanzines out to commercial print shops, because fans didn't buy high-speed copiers for use in their homes. They took their originals to a copy shop and paid to have them run off.

In addition to copying, commercial shops could also undertake the

tasks of collating and stapling. Paid photocopying freed faneds from the burden of printing and assembling their zines but made the whole pubbing process more like biological reproduction using surrogate mothers. You gave your originals to someone else and waited for the finished fanzine to be delivered.

When perfected, photocopying produced sharp, black copies, which was great for text and line art. But this 100-percent contrast factor was also a challenge. Gray areas on photos or art were reproduced as either black or white. In photos, fans with five o'clock shadow came out looking heavily bearded. Finely screened or unscreened photos turned into black blobs.

Because the copier would copy anything placed on its window, faneds were tempted to paste all kinds of clippings, photos, and graphic elements onto their pages. Why go to all the bother of retyping a printed text or letter of comment, when you could just paste it onto your fanzine page? The photocopier also added fine dark shadow lines outlining each clipping pasted onto the original page. As a result, some early photocopied fanzines were graphic eyesores.

Paid photocopying also increased the cost of fanzine reproduction. Do-it-yourself hecto or mimeo duplication added almost nothing to the cost of the paper. The added expense of photocopying may have been a limiting factor in the number of pages and frequency of issues faneds were able or willing to publish.

Relief came with the birth of the World Wide Web, which permitted unlimited texts and graphics (in color!) prepared on a computer and distributed instantly, at no cost, to any number of readers via the Internet. There was a high up-front cost, but fans found that they needed a computer anyway, just as they needed a refrigerator. In fact, modern life was impossible without them.

Dot matrix printers were not entirely satisfactory, but the perfection of the ink-jet printer eliminated that problem. Even stubbornly committed paper faneds produced their originals via computer and printer, then took their pages to a copy shop.

Others ran off multiple copies right from their printers. They came to sympathize with the old-time mimeo operators who complained about their machines' unquenchable thirst for ink. But converting from mimeo ink to printer cartridges was like switching from beer to fine wine.

That's the story of fanzine reproduction, from ancient to modern times. Now you young'uns can chat with the geezers as if you too had lived through the Great Depression, the War, and the glory days of fanzines in the 1950's. —

— David B. Williams



Fen Den ANNEX

My 'Enchanted' Duplicator

A Gestetner 260 much like the one pictured above wasn't my first duplicator or even my first mimeograph. It wasn't my last one, either, and I have a lot of nostalgia about the Rex Rotary 1000 mimeo and the Gestetner copier that succeeded it.

Yet that Gestetner 260 has a special place in my heart, because it was a very special machine. I used it to run off the last five issues of *Quip* and most of the issues of *Focal Point* I co-edited with rich brown.

A rusty spirit duplicator that my father found in the factory was my first machine. The gizmo that clamped the drum to the handle had a frustrating habit of working loose. That could ruin the registration on several copies before I could get the machine to stop.

I soon graduated to a Sears Tower mimeo, a great improvement. When I became more knowledgeable about the hardware, I blew my savings on a used Gestetner 260.

Nothing's perfect, but the 260 came close. Even Gestetner thought so. That's why they stopped making spare parts and destroyed every 260 received in trade. — Arnie

The 'Loccer Room' House Rules

"Loccer room" aspires to be a fair, open and unfettered discussion forum. Here in brief are the rules.

The "loccer room" is an "equal opportunity" forum. I print all locs; the fans in "WAHF" have sent simple acknowledgements or communications not intended for publication.

Locs appear in approximately the same order as received. It would be unusual for any loc to be printed out of order, though the possibility exists.

Letters are never interrupted by editorial comments. My comments are in the narrow columns.

When a writer addresses a topic the full text is always printed. It's like posting to an e-list, except it's easier to read and won't bury your contributions at the end of a seemingly endless thread.

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

Apologies for disagreeing with me are unnecessary. I don't care *what* you write as long as you write intelligently. Fact is, I don't even *have* a firm opinion on many subjects raised in **fanstuff**.

To Taral Wayne The Fandom Card

You're right about the Fandom card. It is usually played by someone who thinks that other people have to accept him or her in their social circle.

And when they are rebuffed, because no one likes to be told they *have* to be someone's friend, they cry, "Elitist Snobs!" I've seen people admit that they have no common interests with the social group they've targeted — and they still think it's a plot against them.

To Wolf Von Witting Welcome to North American Trufandom

I'm delighted to make your acquaintance and pleased that you chose **fanstuff** for your debut on this side of the Atlantic.

I hope you'll find enough in the fanzine to keep you commenting.

loccer room

Taral Wayne

Hardly 100 words into the issue, and I'm inspired to add another card to your deck -- the "Fandom" card, which is played to prevent you from denying that someone is a fan. "What do you mean, I'm not a fan? I had a Ham Solo action figure as a kid and I'm just as much a fan as you!"

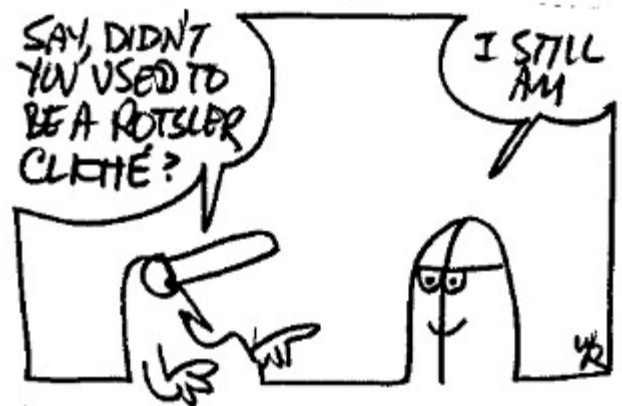
Wolf Von Witting

I feel The History of Fanzine Reproduction Technology again connects back to what you wrote in # 3, Are All Fanzines Created Equal?

When I began publishing my own fanzines in German language, 1978, I only had access to dittograph. I had no concept of what a fanzine was *supposed to look like* and someone felt my first fanzine resembled an official dossier from some ministry. But I adapted and soon added a photo-copied, illustrated front page with an elaborate logo. In 1979, when I also began publishing fanzines in Swedish language, fans sneered at the dittograph technology and I acquired a mimeograph. It didn't function very well and none of my prints ever turned out as nicely as I would have liked them. Except when electro-stenciled. Personally I preferred the dittographed fanzines because of their initial bouquet of pure alcohol.

At some point, when my resources for printing couldn't keep up with my desire for output as a fan, I re-invented carbon-fanzines. That was late in 1979. I had no idea that this was a long standing time honored method of producing fanzines. Of course, it makes sense, that this was the chosen way in countries where printing devices never became private property and even typewriters were registered with the authorities (as it was in the GDR). So, in January 1980, I started CAPA (the Carbon Amateur Press Association) in German language. It had monthly mailings and the last I saw of it was the 75th mailing in October 1986. And in spite of the members using mostly very light paper, many mailings were massive.

As a member of Dapper (the 2nd European APA) I produced photo-copied fanzines in English. And so was my fanzine Counter-Clock, when it began in 1999 (ish 6-7 were again mimeographed). But then... again... I ran out of



printing options. Because after all, at the time I felt a fanzine should be on paper.

The years ran by...

The technology of making a pdf has existed longer than CounterClock. But having made many fanzines before, using all sort of printing methods, this was a fundamentally different media. Digital. It didn't seem real enough. One could delete the file with a click. Even when I relaunched CounterClock I was still dubious and I asked myself the same question. Are all fanzines created equal?

No, they are not. But not because of the media used for making them. Because of the contents, of course.

Anyone can print a pdf-file and have it on paper. Fans who have been making fanzines in all different ways, know the labour of printing. Yes, there was a certain feel to it. There was a feel particular to the mechanical typewriter, another to the electrical one. I even had an electronic typewriter, with a type-wheel in the 90's. A different feeling again. Hours of sorting pages and stapling. I don't really miss the hard work. I have done it. Now I don't mind spending the hard work on editing instead.

In time, I hope, people will learn to appreciate the pdf-format. It occupies no space other than on your drive. And with terabyte-drives it is next to nothing. A single picture directly from my camera occupies more space on the drive, than a pdf-file. But there is a lot more work behind the fanzine.

People who have not made fanzines themselves, just can't imagine it. The difference between reading a word and writing it. Reading it goes literally in the blink of an eye. You skip easily paragraphs which seem uninteresting. The editor can not do that. There has to be a thought behind every word. Some thoughts don't even penetrate into the mind until you write the words yourself. Once you have written them, you finally begin to understand.

Copying Sam J Lundwall's speech from Dortmund 1999 (in CoClock #9) was an enhanced experience compared to merely hearing the words from Sam himself.

No, all fanzines are not equal. Not at all.

Does Trufandom have gender bias? I don't see any homogenous mass. Trufandom consists of people. Some people have bias, some not. The answer would have to be yes, since the yes-group is part of the whole. Does Fandom discriminate against the disabled? Not that I am aware of. The only discrimination I have been aware of has been against neos. But we have never asked about what age someone is, what religion or sexual preferences a fan has. Females were once rare in German and Swedish fandom. Not as much today. But females were always extra welcomed. Positively discriminated.

How should we judge science fiction professionals as fans? Today publishing is not as lucrative a business as it once was. Some professional writers do not make any money at all of their writing. Or not enough to make a living. They need to have some other kind of work to sustain their living. This may not be so for American writers, I don't know. But in Europe it is a reality many have to deal with. Brian Stableford has returned to teach at the university. His books don't sell enough. Which is odd, since his work since 1992 has developed far beyond his early Daedalus and Hooded Swan-series. The line between trufan and pro has become thinner. I say, we should not judge at all. We treat a nice person nicely and we distance ourselves from a-holes. Pro, fan or trufan.

Lenny Bailes

Wild Bill Hickok! Do you remember the TV show? According to Bob Dylan Aces and Eights is a deadman's hand. The "Get out of jail, free" card? I hope someone's saving mine. I think you're right about "magic helper" cards not

More to Wolf Von Witting Fandom as a Multi-Pathed Network

Technology can pull us together or tear us apart, depending on how well we capitalize on each medium's strengths and weaknesses.

Digital and printed fanzines, websites, e-lists, email correspondence, fannish audio and video, and social networks all have a place. Content is what counts, not the delivery system.

A good fanzine is a good fanzine whether it's hard copy or digital. Putting barriers up doesn't accomplish anything and generally ends up depriving the fan of some worthwhile fanzines.

And, of course, the Internet and related media has increased contact among fans and gives fans like you and me the chance to become friends.

Sill More to Wolf Von Witting Swedish Fans & the Ditto

I'm impressed that you published fanzines in German and Swedish and now present yourself in astonishingly good English. There must be a great story behind such linguistic mastery, but I'm also curious about the Swedish fans disliking ditto.

Bo Stenfors, one of the country's greatest fans, was a virtuoso with ditto masters. He excelled at multi-colored studies of the female form. His fanzines *Candy F* and *Sexy Venus* are fading with age, but remain prized items in many fanzine collections.

Sweden was known, among committed dittographers, as the source of many colors of ditto masters that weren't available in the U.S.

Among U.S. fans, Steve Stiles produced great experimental stuff for his fanzine *Sam* in the 1960's.



**To Lenny Bailes
A Little TV Nostalgia**

I watched the show regularly, but memories of it have faded with time. Wild Bill and his sidekick Jingles P. Jones (Andy Devine) both graced the front panel of the Kellogg's Sugar Corn Pops. Calamity James was a bubbly cutie.

Have you seen the HBO series *Deadwood*? Its stark realism presents very different versions of Hickok and Calamity Jane.

**To Theresa Derwin
The Ideal and the Real**

Fandom is imperfect, like everything else, so there are likely instances of prejudice, bias and bigotry. Trufandom is strongly committed to equality and, as a group, is antagonistic toward all forms of discrimination.

I doubt that anything like that would occur at Corflu. The larger the convention, the more likely you are to meet people who don't subscribe to the tenets of the subculture of Fandom and thus more likely to misbehave in that way.

**More to Theresa Derwin
The Card Players of Fandom**

Whoever told you that may've wanted to put their words in my mouth. My cover essay identified you as someone who raised serious topics that deserved discussion.

I definitely did *not* write "The Eyes of Fandom" about you. I didn't know you had a physical limitation until you mentioned it in your loc.

For the record, I think you played the gender card inappropriately, but I absolutely do *not* see you as playing the handicap card. You seem sincerely and deeply concerned about it. I can't imagine anyone in Trufandom treating you badly about it. Vegas Fandom has three or four people who use canes.

I'm sorry if my use of "handicapped" offended you. Unfortunately, there is no broad agreement about the proper term, so someone won't like any version I use.

Frankly, I rarely, if ever, use any such terms to refer to myself.

being restricted to "Chance."

I'm not sure I would say what you do about "Trufandom," since I also live within mainstream culture. I like the idea of our fandom being a meritocracy, although I also appreciate the effort you've put into introducing new Las Vegas fans to our culture.

The answer to your question about fandom discriminating against the disabled is that there are many people involved in fandom who are committed to accommodating differently-abled folk. (You might consider them to be members of what you call "All Known Fandom," but they're trufans to me. If you've ever checked out WisCon, its programming and its membership you'll know what I mean.) You have some good comments on this subject in your Talkin' Out Loud column, although I trust they're only talkin' out loud on the page and in reader eyetracks.

Theresa Derwin

I found the following of interest: "The essence of what we have is that it doesn't matter what you do for a living or your ethnicity. It doesn't matter who's on your family tree or where you were born. It doesn't matter if you 12 or 97, male or female. It doesn't matter if you are straight, bisexual or gay – or think science fiction is better than sex."

I completely agree that these factors should not matter, but unfortunately, it's not always the case.

I also wanted to say I strongly object to the phrase 'Handicap Card' or calling a person with a disability handicapped. This is a term, which went out of fashion in the 1970s and has derogatory connotations. As a person who happens to have a disability, I am not DEFINED by that disability, and if I mention it or have a picture with my walking stick, which was in one of my zines I think, and in my NOVACON report, that is my choice to try and not be ashamed or embarrassed by my condition. I have a right to be represented or seen as I wish in photos or FB, without people assuming I am using a 'Handicap Card'. Perhaps we should question the cynicism of those people who believe this card exists.

A fan on FANNEDS believes that some of the editorial in Fanstuff 31 is directed at me. If so, I didn't actually see my name mentioned. Was it an inference or is the person mistaken? I am interested in knowing.

I am a firm believer in parity and equity for all, regardless of gender, race or disability, and I would like to see a world in which this happens.

Robert Lichtman

Yes, those three magic cards of mainstream American society—the Race Card, the Gender Card and the Handicap Card—definitely have no place in fandom. That they are here and are played I attribute to the much-discussed fact that as science fiction has gone more mainstream in our culture people have been attracted to fandom who not only have no knowledge of our cultural mores but no inclination to observe and to learn. They especially don't understand that fandom does not recruit—that people of all stripes come to fandom because, once discovered and checked out, they find it to their liking in one or more ways.

Taking the cards one by one:

Race: Fandom has had a scattering of people of color going way back. As Harry Warner Jr. writes in *All Our Yesterday* at page 26: "A Negro had been one of the earliest fans in the New York area, another had occasionally attended the LASFS meetings," and one Russell Woodman had been an active

fan and fanzine publisher (*Triton*, four issues) at the end of the '40s. More recently one, Elliot K. Shorter, was the 1970 TAFF winner. And most famously, there's the case of Carl Brandon who, though a fictitious creation of Terry Carr and others, was openly black and was embraced wholeheartedly by the late '50s fandom in which he moved because of his talent. He's so beloved that more recently a group to promote "racial and ethnic diversity in the production of and audience for speculative fiction" named itself after him. There are and have been Asian fans, too, such as David Nee and R-Laurraine Tutihasi, just to name two who spring immediately to mind.

Gender: While it's true that early fandom had very few women among its participants, prior to the vast increase in females in fandom post-Star Trek there were some who achieved our version of fame through their efforts: Morojo, Lee Hoffman, Bjo and Ethel Lindsay, to name a few (and Ethel was the first female TAFF winner, in 1962). I find it ludicrous that there are people who make a holy cause out of "gender parity"—who won't appear on panels unless there are equal numbers of men and women, etc. I mean, what if a panel is on a subject best discussed by just one gender? I haven't yet heard anyone refuse to go to a convention unless there are equal numbers of men and women registered and attending, but it wouldn't surprise me if that was to come up.

Handicap: Janie Lamb. Rick Sneary. Samantha Jeude. I'm sure there are others, but these three names alone demonstrate that having a handicap of *any* kind is no impediment to achievement and recognition in fandom if one also has talent. In your article "Talkin' Out Loud: The Eyes of Fandom," you correctly note: "A handicap is a hurdle, not an alibi or a free pass. There are two basic types of people with disabilities: Those who work hard to overcome their handicap. Those who make their handicap an all-purpose excuse." Spot on!

I don't go to large conventions any more, so I'm not in a position to observe the ratios of women, people of color, and people with handicaps in relation to the number of white males; but I imagine that with the exception of people who think there should be a quota system for fandom and both anguish and vituperate at its absence (and worse, complain either openly or behind the scenes at the "failings" of conventions to program to suit their agendas), most people at these conventions manage to have a good time.

I've never published a fanzine using a hektograph, but despite that I actually own one. Some years ago I spotted an eBay auction for a "Heyer Number 22 Letter Size Hektograph" and, since the opening bid was low, I cast my lot and eventually came away with the thing. It's not only still in its original box but in its original metal tin as well, and came with a handful of color hektopencils, a small sponge, and about fifty sheets of paper. A partly removed paste-up label says that it was sold by Montgomery-Ward. I have no plans to ever use it, and perhaps someday I should bring it to a Corflu auction and see if anyone will go for it.

But like Dick Lupoff and his first fanzine, *The Voyage of the SF52* (which I knew about years ago from Jerry Bixby's review of it in the August 1952 *Startling Stories*, which I bought for Phil Farmer's "The Lovers"), I have published a couple fanzines by carbon copy. I became a member of CRAP, the Carboniferous Reproduced Amateur Press, in 1960, and produced the first two issues of my CRAPzine, *Quel Dommage*, in editions of five copies (and they were all legible, David).

Chris Garcia's mention of hanging out with groups who love slide rules and Bob's Big Boy menus makes me wonder if "gender parity" is an issue

To Robert Lichtman We Have Overcome!

I've only felt the sting of discrimination in Fandom since I became a fan in 1963. Both instances, which occurred about 30 years apart, had the same cause: anti-Semitism.

The first involved a fellow neofan from Tennessee named Tim Harkness. We had a lively, friendly correspondence until I mentioned, in passing, something that indicated my Jewish heritage. I got a terse, angry note informing me that he would no longer have any contact with me. Tim didn't know much about Fandom, I suspect, and gaffed a few months later. Maybe someone told him how many fans share that ethnicity.

The other bigot was Robert Briggs. Fans who Knew Him Then say he was a great guy in the 1950's, but he'd become a conspiracy-minded virulent anti-Semite when I met him in SAPS.

Your excellent survey of the history of fans with handicaps caught me putting the finishing touches on an article on the same general subject. I think I'll give it another draft, though.

More to Robert Lichtman The Ethnicity of Fans

An African-American received Science Fiction League membership #1 and took it as an omen. Alan Glasser was active as a fan and pro until a plagiarism scandal made him an ex-fan.

Frank Johnson was a popular and promising fanzine writer and publisher in the mid-1960's. I think he might have gaffed, in part, because the fans he met locally were a generation or two older than him.

VJ Bowen, Elliot Shorter's cousin, wrote and published quite a bit for Fandom and, like her relative, won TAFF. She has forsaken Fandom, I have been told, for the lesbian S&M subculture.

Vegas Fandom had a couple of active African-Americans, but they are now far out on the fringe. One has suffered a couple of debilitating strokes. The other is a redneck and found even staid old SNAFFU too liberal. Notable among Asian-American fans was the lovely, charming and intelligent Colleen Brown.

The Bill of Fare

Cover Essay Should We Have A Tucker Award

Arnie/1

Fen Den Great Expectations

Arnie/2

Bloch & Tucker: Trufandom's Gold Standards

Arnie/3

I Am a Fakefan! Shelby Vick/4

Reproduction Part Two David B. Williams/6

loccer room YOU & me/12

fanews Arnie/16

Next Deadline
3/2/13

there.

Thanks for John Purcell for appreciating my letter/article on the Ed Martin FAPA flap. I don't know if I'm "fandom's Master of Fan History, or close to it"—I tend to think of Ted White in that way—but the egoboo is nice.

fanews

2013 FAAn Awards Ballot Now Available

Fandom's annual egoboo poll is now underway. Administrator Andy Hooper, has prepared both a voting form and some helpful, memory-joggling files,

The best feature of the Fandom Activity Achievement Awards is that it doesn't only recognize one winner, but salutes all the vote-getters.

I hope you'll take the few minus required to vote. Don't worry if you haven't seen everything; nobody else has, either.

You can get a ballot at: http://www.corflu.org/Corflu30/faan_ballot_2013_v4.pdf.

Fans Call for Dragoncon Boycott

The re-arrest of Ed Kramer, co-founder of DragonCon, has triggered a call by Phil and Kaja Foglio for a boycott of the annual pop culture convention.

I highly recommend you visit Mike Glycer's *File 770* (www.file770.com) for an outstanding presentation of this complex and controversial subject. I'll have a commentary in **fanstuff #33**.

Burbee Fanzine Reprint Available

Fandom always goes better with a bit more Charles Burbee. Rylan Bachman has started a new series of reprints of *The Best Lines Are on the Floor*. This 1970's fanzine includes many lines that belie the title.

Go thou and download at: www.efanzines.com

Parting Is Such Sweet Sorrow

Joyce is still recuperating, which accounts for the slight delay. Hope you enjoyed the issue and I would much appreciate your letter of comment. Meanwhile, keep fanning! — Arnie

fanstuff #32, February 25, 2013, is a frequent fanzine from Arnie Katz (crossfire4@cox.net).

It's available at efanzines.com, thanks to kindly Mr. Burns. Published: 2/25/13

Reporters this issue: Bill Burns. Mike Glycer and me

Member: fwa Supporter: AFAL