The Trufan's ADVISOR

Second Edition

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An Introduction to Core Fandom!

A Message to Core Fandom

A lot has happened since Bob Tucker produced the first edition of *The Neofan's Guide* in 1955. The editors of the five subsequent editions should be commended for their trufannish spirit and their devotion to helping newcomers acclimate to our quirky and esoteric subculture. However, the brilliance of the original did not fully survive the successive renovations

Not only did the excellence of Tucker's work make it very hard for mere BNFs to revise, but the nature of Fandom itself has changed substantially. The relatively small and homogeneous hobby of the mid-1950's has Balkanized into numerous specialized sub-Fandoms, Many fans today don't really know much about the things that make Fandom what it is; it's literature, history, customs, personalities and myths.

Amid all the changes in demographics and population, the biggest difference between Fandom then and now is the impact of the Internet and digital technology. Fanzine Fandom has broadened its focus to embrace new forms of fannish literary and artistic creativity such as electronic fanzines, websites, listservs, podcasts and Internet TV. In the process, the sub-Fandom's name has changed from "Fanzine Fandom" to "Core Fandom." (The name reflects the subcultures allegiance to the traditional fannish social contract and its concentration on the extension of Fandom's literary and artistic activities.)

Despite the well-intentioned revisions, *The Neofan's Guide* becomes less and less applicable to Fandom in the 21st Century. Lacking the presumption to re-write *TNG* so that it accurately portrays All Known Fandom, I decided to concentrate on what I know best and is closest to my heart — Core Fandom.

The Trufan's Advisor is intended to educate the complete newcomer, the SF fan who may not have had much contact with Core Fandom and the amateur journalist who has not previously encountered the Core Fandom subculture.

Once I decided to write an entirely new guide rather than patch *The Neofan's Guide* yet again, it opened the door to new approaches.

The Second Edition is fully revised and takes into account a tumultuous decade since the first one.

An Apology to Fandom Prime

The Trufan's Advisor is primarily intended to guide newcomers to Core Fandom. It mentions other aspects of Fandom, but the bulk of the content focuses on Core Fandom. All Known Fandom is so vast and varied that a guide like this that covered everything is simply more of a project than I am prepared to produce. We're talking about a publication that would make *Fancyclopedia II* look like a personalzine.

This emphatically is *not* meant.to disparage anyone else's brand of fanac. It's more of an affirmation of what I, and other Core Fans, value in the hobby. It's one way of looking at it; it's our way.

I encourage fans in other countries and in other segments of All Known Fandom to emulate my example and produce similar guides oriented toward *their* particular part of Fandom.

Thanks for Your Support

I enjoyed producing this Second Editor of *The Trufan's Advisor* but it also boosts my already boundless admiration for Bob Tucker. He wrote and edited *The Neofan's Guide* with virtually no assistance, while I've had the benefit of some of the finest mind in Fandom to help me do this volume.

My thanks begin with Las Vegrants. I've used my friends in Las Vegas' informal invitational Core Fandom fan club to test out things and refine definitions. Joyce needs to be singled out for special thanks. If this volume has no missing lines and commendably few typos, she deserves the credit.

I want to express appreciation to my faanish mentors and teachers, Ted White and the late rich brown, who helped me nail down a lot of the content in the original *Trufan's Advisor* and Robert Lichtman who offers so many valuable corrections.

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The Trufan's Advisor

What Is Core Fandom?

The term "Core Fandom" didn't even exist when the original *TFA* appeared. Now it is the primary focus of the Second Edition.

Core Fandom is not a clique, a club or a movement. The name describes a particular subculture, the one originally called "Fanzine Fandom."

"Fanzine Fandom" functioned beautifully as the label for this subculture for at least 40 years. Why not stick with a winner? The answer is that times change and language, even Fanspeak, must change to remain relevant.

The biggest of those changes is the introduction of digital technology. The scope of fan literary activity, once limited to fanzines, now extends to include electronic fanzines, websites, listservs, blogs, podcasts and Internet television.

"Fanzine Fandom" defined the subculture by its favorite medium. "Core Fandom" is a handle that recognizes the proliferation of fan-literary media. It defines the same subculture in terms of content, attitude and context.

The desire for inclusiveness has sparked adoption of the term "Core Fandom." Those who do electronic fanac are brothers and sisters to the fans who turned those mimeograph and spirit duplicator cranks.

The name "Core Fandom" acknowledges that hard copy print is no longer the only way to write, draw and publish for Fandom. It refers to the subculture's love for the basic principles of classic Fandom, evolving over the years. In other words, Core Fandom is simply Fanzine Fandom, adapting to changing conditions and opportunities.

The term *doesn't* mean that this subculture is the center of Fandom. A trip to any large convention quickly dispels that notion. Core Fandom is far out on the edge of All Known Fandom.

Let's start with the meaning of the word "fan."

That's no easy assignment. Uttering the phrase "What is a fan?" has been known to turn convivial gatherings into acid-tongued free-for-alls in a matter of minutes.

"Fan" is a tricky term, because its meaning changes according to the context. It means one thing in the Mundane World, another in All Known Fandom and yet another within Core Fandom.

A *Newsweek* survey discovered that more than 40 million Americans describe themselves as fans

What to Write?

Many neofans will think it's either a trick question or self-evident, but that's wide of the mark. It's still, barely, Science Fiction Fandom, so stfnal content is almost always acceptable. It's the plain black dress of Core Fandom, the common denominator.

Yet even a casual observer of fanzines, websites, listservs and audiovisual programming will quickly notice that, though there's SF and Fantasy content, most fans don't limit themselves to that topic.. This is something that separates so-called Science Fiction Fandom from Comic Book, Monster, Wrestling and, really, just about all the other Fandoms. We luxuriate in complete freedom of subject matter, veritable Vikings of the written word, while other Fandoms resemble timid sailors who never venture out of sight of the comforting shore.

Science Fiction Fandom went through a process that most other Fandoms haven't yet duplicated. When fanzines emerged in 1930, prozine previews, bibliographies and the like filled most of the pages.

Soon, though, fans moved past rating the stories to discussing the ideas they contained. In the early 1940's, discussions widened to include speculative ideas, even if they didn't appear in any specific story. Many also followed Tucker's lead and wrote about Fandom itself.

By the 1960's, Fanzine Fandom had stopped worrying about "right" and "wrong" topics. Now, fans write about everything imaginable — and maybe one or two things that aren't.

And the roof hasn't caved in.

The best subjects are ones that involve the writer's experiences, opinions or feelings. The polysyllabic detachment of academic papers is best left to that arena. If you write from the heart, fans will read, watch or listen to it, because they want to know what you, their fellow fan, have to say.

A Swell Bunch of Elitist Snobs

Possibly because of its access to great old fanzines and fanhistorical information, Fanzine Fandom has always been a little closer to the classic idea of Fandom than some of the specialties that developed much more recently. The written word can be very powerful in the hands of people who love and understand it.

Like fans of the classic period, Fanzine Fans usually try most other forms of fan activity, even if fanzines are their favorite. This is not necessarily true of participants in other branches of the hobby. Those who take no pleasure in reading and writing seldom make much headway in Fanzine Fandom.

That's fine. Science Fiction Fandom is a big territory with lots of room for different interests. Fans who concentrate on other forms of fan activity may not be part of the fanzine tribe, but they can be exceptionally nice neighbors and cousins.

Many of today's fans have neither much experience with fanzines nor a lot of perspective on the hobby as a whole. This sometimes leads them to confuse the affection among fanzine fans and their own lack of interest and/or ability to write, draw or publish to mean that fanzine fans are elitist snobs.

Well, in a way, we are. Fanzine Fans cling to the concept of Fandom as an alternative lifestyle choice in which creativity and knowledge carry more weight than family connections or the knack of making money, two things which count heavily in Mundane society.,

Yet as anyone who shows genuine interest in fanzines can attest, those "elitist" fanzine fans will often go to incredible lengths to help newcomers. There are always fans entering the allegedly closed circle, so the barriers are mostly in the minds of those who really don't fit in that niche of Fandom.

of science fiction. In that context, "fan" and "enthusiast" mean roughly the same — someone who enjoys something enough to identify with it. The 40 million "fans" are people who derive pleasure from professional science fiction and fantasy content.

That's great, but it has little to do with Fandom. The 40 million "fans" have no contact with the people network of Fandom nor do they venture beyond their seats in the audience. These "fans" are interested in science fiction and fantasy, but they have no connection to the subculture that has developed out of that interest, which we call "Fandom." They are part of the science fiction audience, or Interest Group, but not Fandom.

If most of these folks aren't fans, then who is? Another way of putting it is: What do you have to do to qualify as a fan.

As used within Fandom, "fan" means someone who does something, *anything*, beyond simple en-

joyment of SF and Fantasy content. Anyone who goes to a con, reads a fanzine or attends a club meeting is a fan.

Thanks to the Internet, many more people have had the opportunity to satisfy this criteria by doing such things as visiting a stfnal website, reading a fannish listserv, enjoying a fannish podcast or Internet TV show or reading a fannish blog.

The Internet has encouraged the growth of this large, mostly passive group called Mega Fandom. An accurate count is impossible, since so many of them lurk in the shadows, but 250,000 is a good estimate. Shadowy they may be, but members of Mega Fandom are fans, because they have at least some small contact with Fandom.

Contact with Fandom is, however, not quite the same as being part of Fandom. That requires the data to flow in both directions. To be a member of All Known Fandom, you have to do something, not just sit in an audience or lurk on a listserv.

As with Mega Fandom, the population of All Known Fandom is hard to figure, mostly because the hobby network is so big and complex. A good guess would be 25,000. Anyone who participates in any aspect of fan activity, from working on a con to LoCing a fanzine, is a member of All Known Fandom. (What we used to call "Organized Fandom," before we realized that was an oxymoron.)

All Known Fandom was once a much smaller, more homogenous subculture. The massive influx of new fans has profoundly affected the map of Fandom. Up till the late 1960's, most active fans tried their hand at a wide variety of fan activities. All Known Fandom's population boom fostered specialized sub-Fandoms. Now, if your main interest is cons or fanzines or filking or gaming or costuming, there are enough other people who share that interest to make it the primary, or even sole, form of fanac.

It's heart-warming to say, "All fans are brothers," but a lot of them seem more like distant cousins. Fans who specialize in a single type of fanac may have considerable differences in psychological make-up and interests from those who love words. The two types of fans can certainly get along, sometimes better than either can with a non-fan, but their interests will always diverge. Yet at the end of the day, the two fans want different things.

The mathematics of Fandom reveal a lot about why Core Fandomites are, more and more, concerned with their own subculture and less with All Known Fandom.

Corflu: The Core Fandom World Convention

Just as the pioneering SF fans of the 1930's started the World Science Fiction Convention, the fanzine fans of the 1980's created Corflu. Like that first worldcon, Corflu is meant to be a meeting place for the subculture that supports it, the one now known as Core Fandom.

Core Fandom, as part of Fandom Prime, still pays some allegiance to the World Science Fiction Convention, Many Core Fandomites work on it and, even in these days, a few end up chairing the event.

The World SF Con runs according to the rules and dictates of Con-Running Fandom, the segment of Fandom Prime entrusted with large events. Corflu is an expression of the wants and wishes of Core Fandom and, as such, is unique, quite different than other cons.

That difference is more easily experienced than studied. Corflu is familial, participatory and Trufannish. The guest of honor, who makes a speech at the Corflu Banquet, is chosen by lot, because all Corflu attendees are worthy of honor. Another example of the Corflu spirit is the absence of competitive bidding for the privilege of hosting Corflu. If two groups are interested, they talk it over and one steps back.

Shay Barsabe, Allyn Cadogan and Lucy Huntzinger staged and hosted the first Corflu at Berkeley's Claremont Hotel in 1984. It's now held annually and moves to a new location each year. That includes occasional forays outside the US, such as Leeds, England, and Toronto, Canada,

Traditions, such as the random selection of the guest of honor, have developed around Corflu. They, too, say something about Core Fandom and its annual convention.

The election of the Past President of fwa is one of the highlights of of the Corflu banquet. The Fanzine Writers of America elects a *past* president at the banquet. Since the official's term is now over, he or she has no duties or powers, just the honor of having been elected.

Today's Choice: Paper or Pixels

The biggest choice confronting today's fanzine editors is whether to publish a hard copy fanzine or an electronic one — or some combination of the two.

Traditionally, Fanzine Fandom was about ink and paper. Fanzines were mimeographed using stencils cut with a typewriter. Now, Core fandom is about the message not the medium.

It's fanhistorically valid. One thing that distinguished Fanzine Fandom from Amateur Journalism (ayjay) was that the latter fixated on the small printing press. Fanzine Fandom did just the opposite; we used what was available. Early fanzines like *Fantasy Magazine* were beautifully printed from hand-set type on a small press. When that proved uneconomical, fans switched to the lowly hektograph — little more than a pan of jelly. Then came the era of the mimeograph and the spirit duplicator, which ran from the start of World War II to about 1990.

The first move away from inky fingers (and toward carpel tunnel syndrome) was the introduction of desk-top publishing for fanzines. That caused the copier to replace the mimeo and ditto. Fanzine editors gradually turned to copy shops to reproduce their publications.

That removed "sweat equity" from the fanzine process, since few fans had their own copier. Costs soared. It's cheaper to keep a mistress than publish a 30-page monthly fanzine using the copy shop and the ever more expensive Post Office..

The Internet offers an alternative: The Electronic Fanzine. More and more fanzine editors have gone digital in recent years, though plenty of fanzine are still wholly or partial hard copy.

Core Fandom is still working out the kinks of the change to digital publishing. The adoption of the name "Core Fandom" suggests that fans are becoming reconciled to the change, but there's a lot of nostalgia for paper-and-ink fanzines.

Many fans are still not completely comfortable with the electronic process and as a result, the percentage of response is still lower than it is for hard copy fanzines. The larger circulation of electronic fanzines softens this disadvantage a little, but many fans haven't yet developed the LoCing habit.

Right now (November, 2008), the most popular fanzines, as determined by the 2008 Fan Achievement Awards, are a mixture of print, electric and hybrid fanzines.

If you aren't rich, though, it's unlikely that you will be able to afford a hard copy fanzine that is both frequent and large. With electronic publishing, the content is the only real concern, since a fanzine can be as big or frequent as the editor's ability permits without increasing expenses.

Eventually, Core Fandom may have to go 100% digital. Meanwhile, we can enjoy the printed special publication, fanzines and anthologies that are still published for the group.

There are 300 million American. Out of that number:

* One American in seven is a self-described SF fan.
* One American in 1,200 is included in Mega-Fandom.
* One American in 12,000 is a participant in Fandom Prime.
* One American in 250,000 is a member of Core Fandom,
* One member of Fandom Prime in 250 is a Core Fandomite.

Core Fandom is, therefore, statistically insignificant. Out of 40,000,000 lovers of science fiction, only about 1,200 participate in Core Fan-

dom. That includes a large number of people who have been active in Core Fandom in the past and still maintain some connection with the subculture.

The relative scarcity of Core Fandomites is easy to understand. It takes a certain level of involvement and there is the perquisite of reading and writing to consider, too. Although all of Science Fiction Fandom was very word oriented when it began, today a lot of fans get their science fiction at the movies and on television and don't read as much. And if they don't read, the chances are they don't write much, either.

Fortunately, Core Fandom has never been about numbers. It is the quality of the response and the relationships among Core Fandomites that keep fans writing, drawing and publishing to entertain, and communicate with their friends.

The Core Fandom/Fanzine Fandom subculture has grown steadily, despite the inevitable losses to death and disinterest. Core Fandom doesn't do a lot of active recruiting; It generally works out that people who want and need Fanzine Fandom find it. One way to visualize the differences among the Specialized Fandoms is to look at the structure each has developed to meet the needs of the fans who comprise its community.

Con-Running Fandom operates somewhat along the lines of a simulation of the Capitalist system. It is streamlined and has had a lot of the lumps removed for the comfort of con fans, but it is heavy on accounting, bookkeeping, people management and long-range planning. Costume Fandom is a simulation of Show Biz with a tinge of Beauty Contest. It's all about putting together an act and performing it for an audience. Fittingly enough, Filk Fandom is modeled on the folk music scene with amateurs and professionals jamming freely, but also recording music for the listening audience.

So, what about Core Fandom? It's patterned after the Literary Salon. Core Fandomites gain respect among their fellow fans with the excellence of their creations. At the same time as they endeavor to excel, they are quick to help other members of the salon.

Like members at a Literary Salon, Core Fandomites like to think that it's a meritocracy in which the most talented are the most respected. While it's true up to a point, a congenial personality never hurt anyone's fannish standing and a hot woman has never published a bad fanzine.

You can't "join" Core Fandom, simply because there is nothing to join. It is not a club or organization, but rather a network of like-minded people who share common interests and build up connections through long association.

Core Fandom has no governing body or constitution. No organization levies dues or administers the hobby (though a few groups with delusions of grandeur have pretended to that role).

Core Fandom, like All Known Fandom, is less about institutions than it is about individuals. While clubs occupy a central position in some other Fandoms such as *Star Trek* Fandom, Core Fandom is based on the activity and creativity of individual fans. Clubs may facilitate that activity, but the fans and activity would be there even if the organizations vanished in a puff of fetid cigar smoke.

The inner-directed nature of most Core Fandomites is implicit in the formation of our branch of All Known Fandom. Traditionally, Mundane society has not dealt gently with introverted, bookish people who think originally and don't mind saying or writing what they think.

Like the seminal fans of old, Core Fandomites are alienated from Mundane society. They are outlaws, though more in an artistic than a criminal sense. They become part of Core Fandom, because it offers an alternative to the Mundane standards and practices that they find intolerable.

Many novice Core Fans, aware of their own Lone Wolf tendencies, worry about claims that "all fans are brothers" and calls for "club spirit" at the local Fandom level. There *is* a kinship among Core Fandomites, but it is still based on each person maintaining his or her individuality, not peer pressure from conformity. ("Club spirit" is very important to local area fans, so Core Fandomites must either avoid being wet blankets or steer clear of municipal fan organizations.)

Despite a streak of verbal combativeness, fans generally cooperate when necessary with only minor bloodshed.

The annual Corflu convention, now widely acclaimed as "Core Fandom world convention," is an example of how fans pull together — and this guide is another.

Core Fandom on the Internet

The Internet plays a key role in Core Fandom. Not surprising, since that's why the entity once known as "Fanzine Fandom" became "Core Fandom." Well, it wasn't *only* to duck creditors.

The Internet has added several types of activity to the Core Fandom menu. Besides electronic fanzines, there are fannish websites, listservs, online chat, podcasts and Internet television shows.

Here are some of the most important Internet destinations:

Efanzines.com
(www.EFanzines.com)
Bill Burns operates the free online fanzine newsstand. This is a great place to keep up with the electronic fanzine field or start your exploration of it. All you need is Adobe's *Acrobat Reader* (also free) to get all the latest digital fanzines and, special publications.

Fanac.org
(www.fanac.org)
This is one of the oldest fan websites – and it's still an invaluable source of vintage fannish content. There are classic fanzines, photos and other fascinating relics of Fandom's past. It's a reliable source of some of the best the field has produced.

Las Vegrants on Line
(www.lasvegrants.com)
Las Vegas' informal, invitational Core Fandom fan club has a strong online presence, thanks to Bill Mills. The site has connections to other fan sites, files of Vegas fanzines and much more.

The Fan Video Network
(http://tfvn.renebooks.com/)
This is a hub with connections to several different fannish sites. It's a good place to start exploration of audio, graphic and videomedia online.

The Virtual Fan Lounge
(http://www.ustream.tv/channel/the-virtual-fan-lounge)
Bill Mills introduced the rtual Consuite at Corflu Silver in 2008, with an audio/videoplayer and chatroom. It worked so well that Bill launched The Virtual Consuite. This free service is open for chat 24/7 and also has scheduled chats and audio and video programs.

The Voices Of Fandom.com
(www.thevoicesoffandom.com)
Bill Mills operates this exciting site that spotlights fannish photography, audio and video clips. TVoF has everything from fannish anecdotes to filk songs to interviews with science fiction authors. You can also pick up Bill excellent podcasts here.

The Wasted Hour
Core Fandom's Internet Television Show stars Arnie Katz and is produced and directed by Bill Mills. The program also prominently features Joyce Katz. Known as "the fastest hour in Fandom, because it's only about 30 minutes," the show features a blend of fannish humor, news, interviews and foolishness. It's available several places, including LasVegrants.com.

The Trufan's Advisor

A Brief, Reasonably Factual Core Fandom History

The letter columns of the professional science fiction magazines gave birth to Fandom around the same time that the Depression ripped through the United States. Ardent readers of the still relatively new all-fiction magazines developed the habit of writing to every issue and emerged as personalities in their own right.

Discussions that continued through too many back-and-forth exchanges to interest typical readers got the heave-ho from editors. This forced those who wanted to keep the pot boiling to contact each other directly via mail.

Hugo Gernsback started the Science Fiction League in his *Wonder Stories*. This association of local clubs continued when Hugo sold out to Standard Magazines, which renamed the host periodical *Thrilling Wonder Stories*. The SFL promoted formation of local science fiction clubs by reporting news of their doings in the prozine.

The weaknesses of a Fandom controlled by even a well-meaning professional enterprise became increasingly apparent and the Science Fiction League eventually passed into fanhistory. It left behind many new fans, a heightened awareness of the possibilities of Fandom and some clubs that have had a long-term effect on the hobby. The Los Angeles Science Fantasy Society (LASFS) began its Thursday night meetings under the banner of the Los Angeles Science Fiction League and today's Philadelphia Science Fiction Society was once known as the Philadelphia SF League.

The Comet, edited by Ray Palmer, gets honors as the first US fanzine. Like many of the early ones, it was the official magazine of one of the innumerable clubs that sprang up throughout the decade.

By the mid-1930s, fanzines had developed into sleek printed journals like *Fantasy Magazine.* Previews of forthcoming prozines, author profiles and interviews, science snippets and fiction dominated content during this era's fanzines. The best were semi-prozines, a notch below the newsstand titles, with plenty of contributions from pro writers and editors.

Fandom wasn't large or rich enough to maintain these prestigious publications. Even *Fantasy Magazine* couldn't sell nearly enough subscriptions to meet expenses. When the key person who was doing all the typesetting at charity rates gave up the work, it signaled a collapse of the fanzine field as it then existed.

After fans recovered from this stunning catastrophe, they turned to humbler copying methods in about 1934. The hektograph held sway during the final years of the decade.

The hekto stained fans' hands purple, marking them like the Mentats in *Dune.* More importantly, its inability to print long runs cut the average fanzine's circulation to 50. This forced fans to abandon any pretensions to professional magazine status, cut off the supply of material from pros and weaned fanzine fans away from their obsessive interest in science fiction and fantasy. This led to an increasing emphasis on communication with other fans on a wide range of topics, including but no longer confined to, speculative literature

Donald A. Wolheim started the Fantasy Amateur Press Association (FAPA), Fandom's first amateur press association, in 1937. The popularity of the hekto made FAPA limit its roster to 50. It wasn't long before Jack Speer and Dan McPhail popularized mailing comments, the glue that holds such groups together. MC's create the multi-sided paper conversations that are an apa hallmark.

Fandom's receptivity to subjects beyond the next issue of *Astounding* opened the way for sometimes heated political/social discussions in the pre-World War II period. These feuds reached a peak of bad feeling in July 1939, when the organizers of the first world science fiction con excluded a contingent of socialistic fans whom they felt would disrupt the NYCon with their propaganda.

With America embroiled in all-out war, fans tired of wrangling during their reduced leisure time. Harry Warner's *Spaceways*, with its "no controversy" policy, typified fanzines in the early 1940's. Former letterhack Bob Tucker returned to activity and injected irreverence into fanzines awash in "offend no one" blandness.

Jack Speer, who wrote the first fanhistory, *Up to Now*, also compiled the *Fancyclopedia* in the mid-1940's. The monetary backing of the National Fantasy Fan Federation and lots of hard labor by Forry Ackerman brought the mammoth manuscript to a Fandom hungry for knowledge about its roots.

World SF conventions resumed in 1946 with the Pacificon in Los Angeles. New fans and fanzines ascended to prominence. Fanzines showed increasing concern with Fandom itself and generally tried to take the hobby a little less seriously.

LA fans Charles Burbee and Francis Towner Laney proclaimed the fannish doctrine of Insurgentism in the mid 1940's. Laney's lengthy memoir, *Ah, Sweet Idiocy*! shattered Fandom's rose--colored glasses. Its highly subjective prose drew naturalistic word-pictures that replaced the idyllic fantasies that had passed for fannish reportage in Shangri-LA.

Joe (XJ) Kennedy, now a renowned poet, led the fanzine field with *Vampire* in 1946--'48. Its relaxed, pleasantly humorous ambience influenced 1950's fanzines, especially Lee Hoffman's *Quandry*.

Art Rapp's *Spacewarp*, which continued as a quarterly SAPSzine for another half-century, was the top fanzine of the late 1940's. When the armed forces sent Rapp to Korea in the Police Action, *Spacewarp* flamed out as a focal point of Fanzine

Fandom with two superb issues edited by Burbee and Laney.

Sam Moskowitz wrote *The Immortal Storm* for A. Langley Searles' *Fantasy Commentator* and the Atlanta SF Organization put it into hard covers. Written with the verve of a space opera, *The Immortal Storm*, part history book and part memoir, chronicles the beginnings of Fandom up to the United States' entry into WW II. Its florid language sometimes went over the top and it was really too subjective to be a history, but *The Immortal Storm* remains a fascinating account of Moskowitz's participation in Fandom when he was one of its central figures.

Most fans assumed Lee Hoffman was another bright young fellow when the first Quandry appeared in 1950. When LeeH showed up at the 1950 Nolacon I in New Orleans, she turned out to be female and pretty -- as well as personable and humorous. Fanzine fandom had its first true big name female fan, and male fans began to learn the lessons of equality that society as a whole did not confront for several additional decades.

Quandry was the most entertaining, clever and friendly fanzine of its era. The synergy among Hoffman, Walt Willis, Shelby Vick and Max Keasler, backed by Elder Ghods Bob Bloch and Robert Tucker, chased away juvenility and combativeness.

Willis lived in Northern Ireland, so his American friends, led by the beloved Shelby Vick, ran a special fund to bring him to the 1952 ChiCon II. This inspired lots of publishing to raise money. The "WAW with the Crew in '52" campaign included special issues of many top fanzines such as *Opus* (Keasler) and *Confusion* (Vick), as well as *Hyphen*, which Willis co-edited with England's Chuch Harris.

WAW wrote two trip reports. He gave chapters of *Willis Discovers America*, a wholly imaginary account written *before* the fact, to fanzines pushing the Fund. After he returned home, Willis wrote *The Harp Stateside*, a book-length trip report of luminous brilliance.

Fans, led by Chuch Harris and Don Ford, started The Trans-Atlantic Fan Fund (TAFF) in the mid 1950's as an outgrowth of the Willis Fund. It promotes closer contact between US and UK Fandoms by sending a worthy fan across the Atlantic, either to the World SF Convention or the British National Convention.

The first winner, Vincent Clarke, declined the honor, but the idea took hold. TAFF and DUFF (The Down Under Fan Fund) still operate as fan exchange programs. Many winners followed Willis' example by writing trip reports.

Walt Willis -- there's that name again! --- and Bob Shaw co-authored *The Enchanted Duplicator* in 1954. Roughly 10 reprintings later, Jophan's allegorical journey from Mundania to Trufandom is the prose epic of Core Fandom. Several versions of it are available online. .

Rick Sneary coined his slogan "South Gate in '58!" when he first entered Fandom in the late 1940's. He even named his *Spacewarp* column "1958" to keep the dream alive. It expressed his hope that there would be a Worldcon in his southern California home town in the then-distant specified year.

Fanzine fans made "South Gate in '58!" a rallying cry as the date drew closer. Los Angeles won the bid for Solacon, the 1958 worldcon. With a little good-natured political chicanery, South Gate, CA temporarily annexed the hotel for the duration of the con to make Sneary's hope a reality.

Solacon was also the occasion for a revelation that stunned fandom: Carl Joshua Brandon was a hoax! The popular fan, known for his ability to transpose mundane fiction into fannish terms with humor and perception, turned out to be the joint creation of BArea fans Terry Carr, Ron Ellik, Pete Graham and Dave Rike.

"South Gate in '58!" seemed to usher in a fanzine golden age. It lasted from 1958 to 1962, the culmination of the 10th Anniversary Willis Fund. No period boasts a finer group of fanzines, which included *Fanac, Innuendo, Void, Hyphen, Warhoon* and Xero.

Dick Eney spearheaded two of the period's most impressive projects. *Fancyclopedia II* updated the original, while *A Sense of FAPA* collected some of the group's best content in honor of its 100th mailing. Other landmarks were *The Eighth Stage of Fandom*, a hardback collection of Robert Bloch fan articles; *Who Killed Science Fiction?*, a symposium conducted by Earl Kemp; and *The Incompleat Burbee*, an anthology edited by Terry Carr.

The 10th Anniversary Willis Fund, which brought Himself and wife Madeleine to ChiCon III in 1962, capped the era with a grand reunion of Fanzine Fans.

Fandom is no more perfect than the rest of the world, a fact which the Breen Boondoggle proved to everyone's dissatisfaction. The 1964 world science fiction convention committee barred Walter Breen from the event due to fear about potential immoral behavior.

The committee had many supporters, but a good number of fans couldn't go along with what they felt was a high-handed and improper action. These fans stuck by Breen and championed the idea that no action should even be considered when there was no actual legal complaint against the object of the Pacficon II's persecution.

The result was a fannish civil war. The con committee made the Breen ban stand up, though the anti-Boondoggle forces won reinstatement for Walter in FAPA after he was blackballed off the waitlist.

The widespread and prolonged feuding deflated fannish enthusiasm. Many of the leading genzines folded in the 1963-1964 period and many stalwarts retreated to the apas or curtailed activity altogether.

Fandom's socialization process started to break down. The big name fans were too preoccupied, first with fighting the Boondoggle feud and then with hibernating to avoid the bittersweet aftertaste, to school new recruits in the subculture. The trickle of new Fanzine Fans experienced this discontinuity, but not to the same degree as fans whose interests didn't give comparable access to essential fannish knowledge.

The consensus about the subculture of Fandom started to break down in the 1960's. Fans whose interest was often in a specific television show or theatrical movie flooded Fandom as did special interest groups that also had little sympathy for other type of fan activity or the hobby's traditional subculture.

Special interests groups of the 1960's grew into Sub-Fandoms in the 1980's and 1990's. Fandom became less cohesive and attracted many people whose needs and interests differed sharply from the word-oriented folks who pioneered Fandom.

Individual Sub-Fandoms expanded at different rates. Fanzine Fandom, with its premium on literacy and creativity became an ever-decreasing percentage of Fandom Prime. By the mid 1970's, control of the world science fiction convention passed to fans who considered con-running their principal form of activity. The Con-running Sub-Fandom has slowly taken charge of just about all large conventions. Cons got larger, more organized and business-like, which made them less and less interesting to Fanzine Fans.

The Boondoggle faded in fannish memory after a few years. Some fans resumed active participation and Fanzine Fandom also hauled in quite a few new fans.

Genzines revived in the late 1960's. *Lighthouse*, *Quip* and *Warhoon* led the faanish zines, while a revived *Psychotic* became the top title. *Psy*, which eventually became *Science Fiction Review*, featured tumultuous debate about SF and Fandom. Rarely have so many professional science fiction authors without previous fan connections contributed so voluminously to a fanzine. *Psy/SFR* set the tone for other communications-oriented titles such as *Crossroads* and *Beabohema*.

Two important centers of fanzine publishing, the Brooklyn Insurgents and Fabulous Falls Church Fandom, provided faanish counterpoint to the big-time discussion zines in the late 1960's and early 1970's. Fanzines like *Egoboo*, *Rats!*, *Nope*, *Mota*, *Potlatch* and *Focal Point* kept alive trufannish and insurgent traditions that held little interest for those who only saw Fanzine Fandom as a debating society.

The Brooklyn Insurgents dispersed in the mid 1970's due to gafia and relocations of most of its major members. During its seven-year existence, however, the Insurgents published some excellent fanzines and special publications, including the Ross Chamberlain-illustrated edition of *The Enchanted Duplicator* and The *Incompleat Terry Carr*. Rich brown and Arnie Katz, then coeditors of the fannish newszine *Focal Point*, ran the Bob Shaw Fund that imported the Irish fan and pro to the Noreascon in 1971.

Falls Church didn't produce as many fanzines at one time as Brooklyn did at its 1971 zenith, but the Virginians lasted much longer. A roll call of Falls Church fanzines is mighty impressive: *Mota*,

Egoboo, *Boonjark*, *Beard-mutterings*, *Pong* and *Blat!*.

Harry Warner's *All Our Yesterdays*, a textbook-style history of Fandom before 1950, debuted in a hardcover edition and he immediately began work on a history of the 1950's. A preliminary version of *A Wealth of Fable* came out as a set of three fanzine booklets. Fan-owned SCIFI Press published a revised edition, edited by Dick Lynch, in the early 1990's.

Los Angeles fan Elst Weinstein issued a two-volume *Fillostrated Fan Dictionary* at mid-decade. The half-size, saddle-stapled booklets are both an anthology of the era's leading fan artists and an excellent source of additional information about fannish lingo.

One of the greatest publications in fanhistory, *Warhoon 28*, astonished fans in 1978. Richard Bergeron collected most of the fanwriting of Walt Willis in a hardback volume printed on *Warhoon*'s signature cobalt blue paper.

Ironically, Bergeron's masterpiece seemed to signal a genzine publishing slowdown, though apas proliferated and prospered. When publishing revived in the early 1980's, Bergeron served as an elder statesman for a period in which fans who had arrived in the previous decade made major contributions. Bergeron wasn't the only BNF to degafiate or step up activity after a lull. Others included Robert Lichtman, Vince Clarke, Lenny Bailes, Chuch Harris and Art Widner.

Allyn Cadogan led a trio of BArea fans that founded Corflu, the first con for fanzine fans, in 1984. Corflu is now the *de facto* Core Fandom World Convention.

Corflu is a two-to-three day gathering with fanzine-oriented programming, a banquet and well-stocked con suites. Core Fandom's unofficial world convention has developed numerous traditions of its own. These include the random selection of the Guest of Honor on the first day, election of the Past President of the Fanwriters of America (fwa), the announcement of the Fan Achievement Awards and, in many years, a hotly contested softball game.

A second fanzine-oriented convention, Ditto, started a few years later. It is smaller and is often likened to an outstanding convention room party -- without the surrounding convention.

Topic A, called the Bergeron Wars in some circles and the TAFF Wars in others, shattered the calm of early 1980's Fanzine Fandom. Even today, many of the participants still can't discuss the matter without re-opening painful wounds.

The initial disagreement arose from Bergeron's allegation that TAFF administrator Avedon Carol, then still a U.S. resident, attempted to rig the following TAFF election in favor of Rob Hansen. Complicating the situation was Bergeron's strongly negative interpretation of injudicious comments by Avedon Carol about Bergeron's alleged side-kick, Caesar Ramos. ("Alleged" because Caesar's existence, doubted by some, was never verified.)

The acrimony spread to other points of contention, including the movement to run Midwest con-fan Martha Beck for TAFF. When the write-in campaign stumbled over a missed deadline, Midwest fans cried, "Foul!"

By the time the feud burned out, it had blunted the zeal of many fans and destroyed countless long-standing friendships in fanzine fandom.

This began the doldrums. The nasty feuding killed many fans' enthusiasm.

Robert Lichtman's annual tally of genzine shows a decline in quantity that bottomed out in 1991.

Fans also moaned about the advancing average age of fanzine fans and the lack of young recruits. (*The Trufan's Advisor* would've been superfluous in the 1980's, because there were so few new fanzine fans to advise.)

Resumption of activity by several major fans, the emergence of active groups in Las Vegas and Seattle and the flowering of desktop publishing helped Fanzine Fandom rebound in the early 1990's. Walt Willis and Chuch Harris' visits to the US spurred interest as did their engrossing trip reports. A pair of frequent fanzines, *Spent Brass* (Andy Hooper and Carrie Root) and *Folly* (Arnie Katz), pumped life into the field.

Folly captivated Fanzine Fandom with its light-hearted tone and obliviousness to the still-smoldering Topic A. Andy Hooper put aside *Spent Brass* to concentrate on a new title, *Aparatchik.* Victor Gonzales and carl juarez eventually joined Andy on the fanzine, which was weekly for its first year and remained frequent thereafter.

Special projects promoted the renaissance. Beyond *the Enchanted Duplicator to the Enchanted Convention*, by Walt Willis and James White, was the best in a strong field. It continued the adventures of a somewhat older Jophan and reconciles the Trufan Ideal with the demands of the Mundane World,

Other major efforts included Harry Warner's revised *A Wealth of Fable*, Chuck Connor's anthology of Warner's "All our Yesterdays" fanhistory column, a second *Incompleat Burbee*, from Jeff Schalles, and *The Ted White Sampler* compiled by Arnie Katz and Las Vegas fandom.

Las Vegas Fandom is a phenomenon. Unknown before 1991, it has maintained a high profile ever since. The city's fanzine fan club, Las Vegrants, produced many fanzines, including the genzine *Wild Heirs*. Andy Hooper and several other Seattle fans published a *Wild Heirs* anthology, *How Green Was My Vegrant* in 2004.

The Internet's influence increased throughout the 1990's, as technology and rising costs sent Fanzine Fandom into the transition from print to pixels. John Foyster did the first purely electronic fanzine *eFnac*, followed by Arnie Katz's *Jackpot!*

The Internet and associated digital technology has greatly expanded the range of word-oriented, creative activities popular in Fanzine Fandom and, in 2007, sparked a movement to change the label to "Core Fandom." The name connotes the group's adherence to the core values of Fandom. There are hold-outs, but most fans recognize that the group now known as Core Fandom now expresses its subculture in listservs, audio and video feeds and websites.

The first fannish listerv, Timebinders, appeared toward the end of the 1990's. When it faltered, Trufen took over as the most popular fan listserv. In the mid '00's, British based InTheBar assumed the role of the fan listserv with the heaviest traffic.

Fanac.org is a hardy pioneer fannish website that is still a valued destination. Its archives of classic fannish material are a great reservoir of fannish literature and culture..

Bill Burns' efanzines.com is Core Fandom's free electronic fanzine newsstand. Almost all current fanzines with any electronic circulation are found here in PDF format.

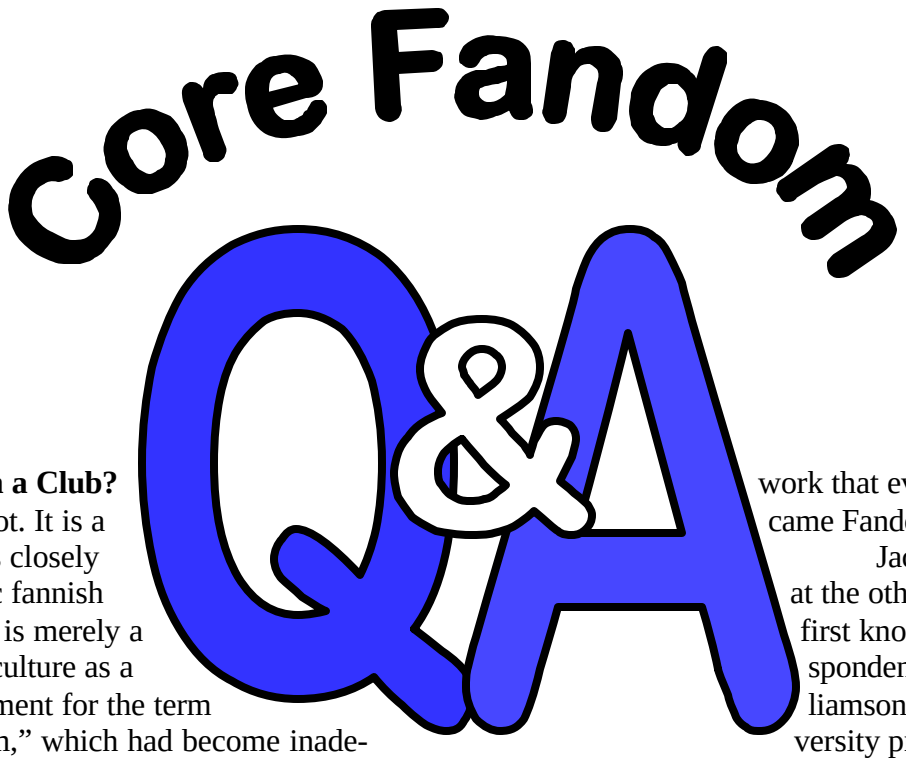
After he and wife Roxanne became active in Las Vegas Fandom in 2006, Bill Mills introduced several cool Core Fandom websites. He broke new creative ground with the first Virtual Con Suite at Corflu Silver in 2008 and founded the Virtual Fan Lounge, a combination of a chatroom with an audio/video player. TheVoicesofFandom.net has lots of rare fannish audio and video, plus Bill's own excellent podcasts.

The FanVideoNetwork.com acts as a hub for a variety of written, audio and video material. It also has an archive of "The Wasted Hour" the first regular fannish Internet TV show.

The growing prominence of Corflu within Core Fandom led to the creation of The Corflu Fifty. Members confer and pick a worthy recipient. Then each member of the group contributes a share of money so bring that fan to the next Corflu.

The shift to Core Fandom culminated, in 2008, in the addition of a "Best Fannish Website" category to the Fan Achievement Awards given annually at Corflu and a grassroots award to Bill Mills for the Virtual Consuite.

The Trufan's Advisor



Is Core Fandom a Club?

Absolutely not. It is a subculture that is closely tied to the classic fannish values. The term is merely a label for the subculture as a whole, a replacement for the term "Fanzine Fandom," which had become inadequate to describe that subculture.

Who Started Fandom?

Hugo Gernsback set the wheels in motion when he founded the first all-fiction science fiction magazine, *Amazing Stories*, in 1926. SF readers turned out to be opinionated and garrulous, so *Amazing* and its imitators sprouted lively letter sections. When an editor decided that a discussion had run long enough in the letter column, the letter hacks started writing directly to each other. (Fandom might've taken years longer to develop if printing readers' full address wasn't standard magazine practice at that time.)

Forest J Ackerman gets the nod as the first and most active of these protofans. Many people loved science fiction and fantasy before Forry Ackerman, but he was the first fan in the modern sense. Ackerman made the first connection in the network that eventually became Fandom.

Jack Darrow was at the other end of this first known fan correspondence. Jack Williamson, already a university professor and professional science fiction author, was next to take part.

Correspondence led to clubs, which issued the fist fanzines. Ray Palmer, who went on to notoriety as the cheerleader for lunatic fringe causes like The Shaver Mystery, edited the first US fanzine, *The Comet*, in 1930. Palmer may have been a huckster, but he was also an editorial genius, so at least Fanzine Fandom got off on the right foot.

Who Started Core Fandom?

No one "started" it. Core Fandom evolved from Fanzine Fandom and Fanzine Fandom evolved from the networking among those who especially enjoyed writing and publishing fanzines. They did other things, too, like chair conventions, sing filk songs, play games and wear costumes, but they focused on fanzines.

In another sense Bob Tucker, Jack Speer,

Charles Burbee and the other great BNFs started Core Fandom. They created the subculture and its rich literature and traditions.

Must Fans Love Science Fiction/Fantasy?

Devotion to Science Fiction used to be mandatory. Now, it's hardly an issue. While most fans like some form of Science Fiction or Fantasy to some extent, the adroit fakefan can go years without having to discuss or write about it.

Although Core Fandom has a historic connection to 19th Century American Amateur Journalism, our kind of fanzines sprang from SF Fandom. Consequently, early fanzine stressed science fiction-oriented content, along with a lot of ink about experimental science. The subject matter of fanzines has broadened greatly since the 1930's. SF is now only one topic among many.

Interest in SF isn't a necessity, but it doesn't hurt, either. Complete ignorance may lead to interludes of boredom at the World Science Fiction Convention, but who's to say you wouldn't have those anyway. Besides, you should be going to Corflu or Ditto where SF content is much easier to evade

Don't despair if you don't love Science Fiction or Fantasy. If worse comes to worst, you can always make up an imaginary SF writer and refuse to discuss anything but his or her novels. (Knowing fans, be prepared to cite titles and synopsize plots.)

Are any fans successful in the Mundane World?

The fannish stereotype of a young man living the student life and working a marginal, low-pressure job is not without justification. A lot of the early fans fit this geekish mold — and some fanzine fans still do, today. Remember, a lot of people come to Fandom, and to Fanzine Fandom, because Mundane Society is not a comfortable fit.

Yet some Core Fandomites, possibly because of their verbal ability, have become real-world successes. Many have become popular SF authors (like Isaac Asimov, Ray Bradbury, Joe Haldeman and Greg Benford to cite only a few examples.) Others have carved careers elsewhere in the art and entertainment world, such as Roger Ebert, Gene Simmons, Trina Robins, Ringo Starr and Dave Van Ronk). Less well known but eminently successful fans include Jack Speer, Billy Pettit and Pete Weston.

Is Core Fandom a route to pro writing?

Many SF writers, like Robert Silverberg and Wilson Tucker, have a fanzine background. Such professional writers as Jay Kinney, Joyce Katz and Lenny Bailes do, too. So although Core Fandom is a justifiable end in itself, the answer to this is a qualified, "yes."

The journey from fan to pro doesn't often go the expected route. Those most likely to become professional writers are the least likely to write amateur fiction for fanzines. Instead, they hone their ability to write dialogue and handle characters in essays. They eventually apply the skills learned in Core Fandom to professional writing.

If Core Fandom is so great, why is it so small?

Fandom was never about numbers. Today's Core Fandom is actually quite a bit *larger* than all of Fandom 50 or 60 years ago. The reason that Core Fandom is such a small sliver of Fandom Prime – less than 1% -- is that relatively few can meet the unwritten "entrance requirements." Core Fandomites must be intelligent, possess verbal skills and a high degree of literacy.

Core Fandom is fun and worthwhile because of the marvelous personalities that have wandered through it. The quality of the interaction outweighs the group's size.

Why should a fan care about Fanhistory?

No one will force you to care about Fanhistory nor are there "blue book" exams to test your knowledge of it. The reason to care about Fanhistory is that knowing a bit about the roots of this subculture is bound to make it more enjoyable.

Besides, Fanhistory is fun. It'll help you impress 'em in trivia contests at Corflu, too. As an extra bonus, you'll catch more of the allusions and, as Lenny Bailes once said, all the world's an allusion.

Where can I find old fanzines?

The best sources of old fanzines are auctions, fans disposing of collections and the Internet. More and more fanzines are available online in electronic form, which compensates for the dwin-

dling number of hard copy fanzines offered for sale.

It is considered inappropriate to hound fans until they gafiate so you can seize their collections. Haunting fan funerals is also bad form, as is talking a fan into gafiating so you can snag their collection.

Why should anyone publish fanzines?

"Should" is the wrong word. Fanzines are a pleasure, not a duty. Fans publish to keep in contact with other fans, have something to trade for other fanzines, express their creativity and exchange opinions. A little egoboo doesn't hurt, either.

Whatever the reasons, it's enough to keep hundreds of creative, intelligent fanzine fans pumping out the zines.

How much profit can I make on my fanzine?

This is a trick question. If money-making is your objective, you'll do better with almost anything else. Sperm banks are open for donors 24/7 in most cities and there's more money in that than in fanzines.

That's as it should be; Fandom is a hobby. People who are trying to profiteer on their fan friends should be Watched Carefully and Thoroughly Distrusted.

Some fans imagine building their fanzines into mighty professional publications. Small press publishing is an honorable venture, but it's fundamentally different than publishing a fanzine. Look for response and egoboo from fanzines and you'll be far less disappointed than if you expect an income.

One or two fanzines, with very special situations such as *Locus*, have gone from fanzine to prozine. One or two out of the thousands upon thousands of titles published in the last 75 years is not the kind of odds on which to build a future. Really, fanzines are so different from prozines it's rare that a publication in one category can switch to the other.

Are Core Fandomites better than other types of fans?

"Different" is more accurate. There's nothing intrinsically superior about people who writer, draw and publish fanzines, but their needs and interests are unlike those of fans who get their fun out of costuming, con-running or other varieties of fanac.

Core Fandomites don't seek out each other because we are better. We clique together, because we have a lot of common ground.

Core Fandomites are indisputably superior — if Core Fandomites are the ones doing the rating.

Are the other Sub-Fandoms evil?

Other sub-Fandoms are simply different, not evil or even misguided. They do what's right for them, the same way Core Fandomites do what's best for us.

We all live under the same "big tent" of Fandom Prime. Since Core Fandomites often have fannish interests besides writing, drawing and publishing, we frequently venture into other parts of Fandom Prime to address those interests.

If you like to sing or listen to music, you may want to spend some time with the Filkers. If you crave a little competition, you'll find it with the gamers. No hard lines separate the sub-Fandoms, so it's easy and natural to move among them, It's like going to a big night club. You can hang with a bunch of your closest friends in one part of the club, but there's no reason you can't

chat up the cutie at the bar or join that bunch on the corner playing charades.

The participants in other sub-Fandoms are our fannish cousins, some more distantly related than others. Fans interact freely, but it is also well to remember that other sub-Fandoms have their own rules, some of which might not agree with the way Core Fandomites view things.

Why do some fans Gafiate?

If Core Fandom is so cool, why do so many leave? The reasons are as individual as the ones

Fannish Hoaxes

It wasn't long after Fandom began that fans started perpetrating hoaxes. They come in all shapes and sizes, from humorous to malignant. Let me tell you about a few of notable ones...

The first recognized hoax, which took place in *Astounding*'s letter column, boomeranged on the fan who pulled it. Bob Tucker must've been in a strange mood when he wrote to the prozine, in the guise of a bereaved reader, to report the untimely death of — Bob Tucker. When the editor found out it was a joke, he banned Tucker from the letter column. Karma caught up with Tucker 20 years or so later, in the post-war 1940's, when a misguided young fan name Ben Singer told Fandom that Tucker had perished in a movie theater fire while working as a projectionist.

Jack Speer sprung the first hoax within Fandom (as opposed to the prozines). True to his personality, it was quite benign. He invented a fan named John Bristol, who became more active than Speer himself for awhile in the 1930's. Jack eventually worked things around so he feuded with himself — and laughed about the private pledges of support both he and Bristol received from the very same fans.

A hoax rocked the 1941 worldcon, the Denvention. Fans had no sooner reached the Mile High City than the convention received a telegram of greeting from outer space! Well, that's what it *said*. Most of those at the con laughed, but one young neofan had a much more extreme reaction. He didn't stop at claiming to believe that the telegram was an interstellar communication, despite the lack of Western Union offices beyond the Earth, he created a whole philosophy based on the belief that fans were the sons and daughters of aliens from beyond the stars. Claude Degler cut quite a swathe through Fandom, but that's a story for another time.

In 1952, Rich Elsberry made up an entire convention, the Invention. It was supposed to be the ultimate convention, and the con reports the hoaxers wrote sure made it seem like a catastrophe for anyone who hadn't attended.

When Lee Hoffman, the greatest female fan of all time, came into the hobby, she didn't correct the misapprehension that she was a teenage boy. Once it got started, this hoax took on a life of its own and she preserved the illusion until she went to the Nolacon (New Orleans Worldcon) in 1950 to reveal that her full first name is "Shirley."

The greatest hoax in fanhistory had only one downside: people were very sad when they learned that Carl Joshua Brandon was the imaginary creation of Terry Carr, Dave Rike and Pete Graham, three San Francisco fans. Carl pioneered a type of parody that is still called a Brandonization in his honor and he was extremely popular, too.

When the hoax was exposed at the 1958 worldcon (Solacon), Ted White turned to Terry Carr and said, "I wish you were the hoax." He couldn't contain his disappointment. (In the mid-1960's, Carl Brandon Jr. contacted US Fandom and began producing fanzines, some English language, from Sweden. That was more *homage* than hoax, though. He eventually dropped it and has fanned as John-Henri Holmberg ever since.)

Some of us lazy types are too slothful to perpetrate a hoax in real-time, so we write articles about them, instead. Las Vegas has been party to several, beginning with a retro-bid for the 1973 worldcon (to oppose Minneapolis' equally fanciful bid) and including the Chicago Science Fiction League. This club has met sporadically at Chicago Hot Dog for over a decade. The CSFL claims it is the rightful continuation of the Chicago Science Fiction League, an organization that disbanded after it hosted the ChiCon. The current group claims that, as heir to the original organization, it deserves a share of the proceeds from all Chicago conventions, including the worldcons which have been held on its turf!

And in 2002, Gordon Eklund astounded Fandom with a story in which Las Vegas Fandom invented Arnie Katz. On the other hand, Arnie Katz had already done a story in which he invented Las Vegas Fandom. .

that prompt people to become fans in the first place.

Major feuds, like the Breen Boondoggle and Topic A trigger mass gafiations. Participation in a protracted feud burns out some fans while others recoil from the negativity. Just as periodic fan wars thin the ranks in a very noticeable way, smaller feuds propel other fans out of the hobby.

Radical life changes often cause Gafia. College, military service, marriage and divorce disrupt lives and can cause fans to go silent. This has become less of a problem for Core Fandom in recent years, because people in their 40s and 50s have fewer such life-changing moments.

And some folks just get tired of fans, fanzines and Fandom. It happens.

It also happens that some very bright and talented people stay with Core Fandom their whole lives and quite a few others (including your advisor) return to Core Fandom after an absence of years. "They all come back," is a favorite Core Fandom saying. It's not literally true, of course, but it's true enough to get repeated a lot.

Is there censorship in Core Fandom?

There are always people who want to control what the rest of us think, feel, see, read, say and write. Core Fandom, and its ancestor Fanzine Fandom, are pretty inhospitable to people like that. Russell K. Watkins' Crusade to Clean Up Fandom in the early 1950's, simply revolted most fans of that time and crashed quickly.

The ever-intrusive US Postal Service has occasionally tried to censor fanzines. Bill Rotsler, Max Keasler and Ray Fisher are among fans who've suffered postal harassment. At least the government hasn't directly moved to censor our publications, which shows that the Bill of Rights still has a little life left in it. Or maybe the government has figured out how harmless we are in the big scheme of things.

Not all segments of Fandom Prime are equally committed to freedom of speech. Some fans, both in and out of Core Fandom, would like everyone to "play nice." They react very negatively to any form of disagreement, even if the actual fans involved are not especially hostile. They try to stifle spirited discussion. It's probably best to just ignore such people, as well as those outside Core Fandom

who feel empowered to meddle in the subculture's internal affairs.

How do I join an Amateur Press Association?

The Internet has made strong inroad on even the most established amateur press associations (apas), but these fanzine trading groups still have a lot to offer. And with rosters shrinking, you'll get a warm welcome and won't have to wait for years to get into the group, as many fanzine fans did in the 1960's and early 1970's.

All you have to do is track down the current official editor or equivalent and express your interest. They' respond with information about dues and qualifications (if any). If all else fails, ask about apas on any fannish listserv and you'll get your fill of sales pitches.

Why should I write a LoC when I can download the fanzine for free?

There's no reason why you should, but there are reasons why you might *want* to write one. Fairness is one of them. The fanzine editor has spent time, energy and creativity on the fanzine; a letter of comment is a way to show appreciation for the gift and, in some measure, compensate the editor.

An even better reason is that letters of comment are fun to write and often lead to interesting discussions. It's also a way to ease into fanwriting. A letter of comment is easier to write, because it is essentially reactive. You don't have to ponder the subject nearly as much, just read the fanzine and let 'er rip.

Finally, letters of comment are part of the essential fiber of Core Fandom. They complete the

communications loop initiated by the faned sending his fanzine. By writing a letter of comment, you are participating in the communications net that underlies Core Fandom. This hobby is about participation, not passive viewing.

How do I write Letters of Comment?

There's no sure-fire formula for writing letters of comment. Even the top loccers don't all do it the same way.

A letter of comment is "payment" for a fanzine received and, hopefully, enjoyed by the fanzine editor and the readers of the letter column. Just read the fanzine and react to the content that makes you want to say something.

A letter of comment that rates items in the issue is less interesting than one that discusses the contents. It's fine to dish out the egoboo or throw a brickbat where something in the fanzine merits it, but also try to write about what you read.

Try to build on something in the fanzine. Maybe you disagree with an opinion, have something to add to a topic or thought of something suggested by something you read. All are rich sources of LoC material.

What do I do to become a BNF?

Fandom, especially Core Fandom, is not a competition for honors and titles. You don't do anything to become a Big Name Fan. You're a Big Name Fan when others say you are and a real BNF doesn't feel the need to proclaim that status at every opportunity.

There are no powers or perks associated with being a BNF. It won't get you a better meal at the Corflu banquet or a better spot in some fanzine's letter column. A BNF is a fan whose outstanding achievements and exemplary fannish character have won an accolade of respect from his or her peers.

What's the difference between a WKF and a BNF?

Both Well Known Fans and Big Name Fans are widely known, but the BNF is distinguished by outstanding contributions to Core Fandom. On a practical level, that means almost nothing, because being a BNF doesn't affect the basic equality among all Core Fandomites.

How does a fan submit material to a fanzine?

When you read a fanzine you like, contact its editor and propose the piece you want to contribute. Showing your interest by writing a LoC doesn't hurt, either, as the first step toward becoming a contributor.,

The article you suggest should fit the target fanzine's editorial policy. It's a waste of time to send a book review to a fanzine that never prints them and it's equally senseless to send a very fannish article to a fanzine that only runs serious articles about science fiction.

Of course, once the editor and writer build a relationship, things get much less formal.

Where can I find some material for my first fanzine or website?

Novice fanzine editors don't have to love irony, but it helps. Good contributions seldom come to a faned who hasn't yet displayed ability, yet it's hard to do a fanzine without help.

The ideal solution is to contribute to other fanzines before you publish. Supporting the efforts of other fans is a good way to introduce yourself to Core Fandom and make the kind of friends who will eventually contribute to your fanzine.

It seldom happens that way. The type of person who wants to do a fanzine is often exactly the sort who has to do it now, while enthusiasm runs high.

Those who don't have the patience to build up a coterie of potential contributors are thrown upon their own resources. A fanzine editor is often his or her best contributor and, in the case of most first issues, likely to be the only one. Even if it means doing a smaller first issue, try to write as much of it as possible. A good first issue, even if it isn't very large, is the best way to lure contributors for the second one.

A time-tested tip: The more specific you make your request for material, the more likely that a potential contributor will grant it. Fans are more likely to contribute if given an idea that interests them.

What material should I run in fanzine?

Fanzines have no advertisers or subscribers to dictate content, so it largely depends on the editor's whim. Some fanzines run nothing but serious SF material, while others are equally partial to fan-

nish or personal essays.

Non-fiction and cartoons generally draw a more favorable reaction than poetry and serious stfnal artwork, but there are lots of exceptions. The editor publish the kind of material that he or she likes.

Is there any place for amateur science fiction?

Fanzines in the 1930's often included short fiction, but it quickly fell into disfavor.

Amateur science fiction belongs in the slush pile of a professional editor, not in the pages of a fanzine. If it is good enough to be published professionally, it should be. And if it isn't good enough, why would anyone want to read it?

On a practical level, a study of amateur science fiction in fanzines proved that almost none of those who write it ever became professional authors.

The bottom of the barrel is Slash Fiction, which cribs characters from existing intellectual properties, usually to parade the Slash fiction author's sexual fantasies about them. Core Fandom has avoided such tripe, but there's plenty of it in weaker groups, especially *Star Trek*-dom.

Faan fiction is an exception to the general warning against amateur fiction. Stories about fans and Fandom are part of the unique subculture. Thw quality may not be appreciably better than the best amateur SF, but the subject matter makes such stories a lot more palatable.

The Enchanted Duplicator, a picaresque adventure by Walt Willis and Bob Shaw, is the prose epic of Fandom and is especially meaningful to Core Fandomites.

How do I get sample fanzines?

Nowadays, the easiest way to get some fanzines is to download some from efanzines.com . Some of those digital fanzines will even have fanzine review columns that lead you to other fanzines that aren't as readily available.

The traditional method of writing a nicely worded request still works most of the time for fanzines that are exclusively hard copy. Some fanzine editors establish a subscription price that is primarily intended for new fanzine fans wanting to see a sample issue. Many fanzine editors prefer to just give copies to whomever asks.

What's in a fanzine's colophon?

Every fanzine should have a section that collects all the necessary editorial information. Otherwise, how will they know where to send the egoboo?

Necessary information: the name, number and date of the fanzine; the editor's full name, address and email and the terms of availability. Groveling for letters of comment is permissible, though it probably won't help as much as some interesting content.

Should I copyright my fanzine?

Formal copyright is not necessary for a hard copy fanzine, but posting a copyright notice in the colophon isn't an outrageous precaution. That's especially true if your contributors include pros whose work might be exploited by someone unscrupulous.

The hijacking of content is much more prevalent on the Internet, so fans may tighten up on copyrights in the future. The fanzine editor should honor a contributor's request for a posted copyright notice.

Should fanzines sell subscriptions?

There's no reason not to set a subscription price, but money is usually the least-desired form of response. It also entails record-keeping that may not be worth the tiny amount of money collected.

The Trufan's Advisor

The Portable Dictionary of Core Fandom

Actifan. It's a contraction for "active fan," meaning one who keeps up a significant amount of fanac. The term has the connotation that the fan in question is active in several different areas of fanac, such as fanzines, clubs and conventions.

Amateur Press Association (APA). These groups were intended as a low-cost alternative to distributing fanzines individually by mail, but they have evolved into mu1ti-pathed discussion forums. Credit goes to Jack Speer, popularizer of the mailing comment.

Three formats dominate today's print apas. Some groups assemble bundles with one copy of each apazine and send one to each member. Another type of apa is an official organ. Its members take turns producing the group's fanzine in rotation. Participants send letters to the current editor to satisfy activity requirements. The third variety has elements of the other two. Members publish their own contributions, which are gathered together into a combozine.

Print apas appear to be well along a downward spiral to extinction. The term “waitlist” has become archaic, because no apas *have* waitlists these days. There are still plenty of fans enjoying activity in FAPA, SFPA, the Cult and other groups, so there’s still plenty of life left in some of the apas, even if the outlook isn’t rosy.

Two alternative media are largely responsible for Apa Shrink. One of the popularity of listservs and the other is electronic apas. Both feature much faster communications and low cost.

The listservs have proven a potent competitor, because they permit mailing comment-like exchanges in hours rather than months. Critics say that the content is often hasty and banal and that the heavy traffic in some listservs is too much to handle. Listservs can also soak up a lot of fanning time that might go to other literary endeavors such as fanzines and websites.

Apas may have an electronic future. The N3F apa, N'APA, was the first print apa to go digital. Like most NFFF activities, it languished as the club membership plummeted, but Core Fandom has at least two electronic apas at the present time, eAPA and SNAPS.

Annish. The edition of a fanzine that marks one or more years of publication. Before postage soared into the stratosphere, there was a tradition of a 100-page annish. Some faneds give the annish a special name, such as Quannish *(Quandry)*, Vannish *(Void)*, Banish *(Bane)* and Fannish *(Fanac)*.

The burdens of a big annish have burned out more than one over-ambitious editor. Joel Nydahl, the young editor of *Vega* in the early 1950's, is the most spectacu1ar victim of the dread disease called annish-thesia. (Sometimes, in his honor, it is called Nydahl's Disease.)

Apa L. The weekly apa by and for Los Angeles fans has been holding collations at LASFS meetings since the late 1960's. Apa F (for Fanoclast and FISTFA, two New York City clubs with heavily overlapping membership), introduced the concept. A number of New Yorkers then helped Don Fitch and Bruce Pelz inaugurate the longer-lived Apa L.

Apan. A member of an apa. Paying dues and fulfilling activity requirements prevents becoming an ex-apan.

Apazine. A fanzine distributed in whole or part through an amateur press association. Content generally includes nattering and mailing comments, though faan fiction, poetry, articles, reviews and letter columns are also found.

There is also a class of fanzines called genapazines. These are usually general circulation fanzines that are also regularly circulated through an apa.

Beanie. Ray Nelson's cartoons made the propeller beanie the symbolic headgear of fans. It's an easily drawn, recognizable way to identify a fan in a small fanzine illo. Fannish proverb: "The propeller beanie protects the fannish headbone from unfannish thoughts."

Bergeron Wars (Also known as Topic A and TAFF Wars). This tangle of semi-related confrontations blasted Fanzine Fandom in the mid-1980's. Richard Bergeron, a respected fan, alleged that TAFF winner Avedon Carol manipulated the voting to aid future husband Rob Hansen, who was running in the election for which she was one of the administrators. Most actifans rejected these charges, but enough accepted Bergeron's analysis to make things thoroughly unpleasant in fanzine fandom. This issue steamrolled into others, including the TAFF candidacy of Martha Beck, before good sense (and exhaustion) cooled hostilities.

BNF (Big Name Fan). This honorific is reserved for fans known and respected due to the excellence of their fanac. Being a BNF is like making the All-America Team; everyone's lists differ, but the real stars are on almost all of them. No perks go with the title, except the satisfaction of having earned fans' esteem. Fandom is now so fractionalized into Special Fandoms, including the one described in *The Trufan's Advisor*, that few fans are universally regarded as BNFs. These days, when Fanzine Fans use the term, they mean BNFs in Fanzine Fandom -- or else those few whose celebrity crosses all of fandom's interior divisions.

The Breen Boondoggle (also known as The Breenigan and Breendoggle.) The committee of the 1964 Pacificon II worldcon barred Walter Breen after publishing charges that he was involved in pederasty with the children of Bay Area fans. Many leading fans defended Walter on the grounds that these allegations were unproven, and that the committee failed to demonstrate that Breen posed a threat. The committee had enough support to enforce its decision, though some fans boycotted the official festivities. A quirk in the FAPA constitution allowed a group of members to blackball Breen, but a petition signed by a two-thirds majority overturned the action. Bill Donaho, author of *The Great Breen Boondoggle*, publicly apologized to Breen. Some years later, Walter Breen was convicted of having sexual relations with an underage (but not pre-teen) boy.

Cartoon War. Jack Gaughan and Vaughn Bode participated in the first and most famous test of

one-upmanship. in the pages of *Odd,* the fanzine co-edited by Ray Fisher and Joyce Worley Fisher (Katz). Neutral observers gave the edge to Gaughan, but the mock-battle proved so exciting that many other artists have tried their hand. How dedicated are faneds? In *Odd #20.* Ray and Joyce pasted two band-aids on all 1000-plus copies of the crucial final cartoon.

Confan. Someone whose main fanac involves conventions. As in fanzine fandom, there are degrees of participation. BNFs in con fandom are known as smofs (secret masters of fandom) and are plugged into most of what's going on in Known Fandom. So are many con runners.

Frequent con-goers correspond to the typical fans in the hobby's other subdivisions. Some are very knowledgeable about Fandom. Like fanzine fans who do nothing more than buy a few zines, confans who only buy a ticket to the worldcon are "fans" only in the nominal sense; they have the interest. but not the connection to, and knowledge of, the subculture.

Core Fandom. This new name for the established subculture formerly known as Fanzine Fandom reflects the expanded range of word-oriented creativity that the Internet makes possible. It's a convenient, more appropriate way to refer to a subculture that now includes electronic fanzines, listservs, audio and video feeds and websites.

Corflu. Allyn Cadogan, Lucy Huntzinger and Shay Barsabe started the larger of the two annual fanzine fan conventions. It's named for the acetate-based substance (correction fluid) used to fix mistakes on mimeograph stencils.

Corflu Fifty. Started in 2007, this Core Fandom fund brings a worthy fan to Corflu. The group's members interact through a listserv and determine the recipient through give-and-take conversation. Each member of the Corflu Fifty pledges to contribute $25 to the trip, so there's no fund-raising, auction and other time-consuming activities such as the older fan funds require.

Crifanac. This contraction (of critical fan activity) refers to fanac of unusual importance or value, if only in the opinion of the one sweating the work.

The Cult. Peter J. Vorzimmer formed this apa as a rallying point for young fans in the early 1950's. but it soon acquired the nickname it still bears, "'The Nastiest Bastards in Fandom." Instead of mailings, the Cult has *The Fantasy Rotator.* One of the Cult's 13 members publishes an issue every three weeks. Others, including members of the active and inactive waitlists, write letters to *The Fantasy Rotator* instead of publishing individual apazines. This format emphasizes extended discussions. which sometimes devolve into vicious personal exchanges and multi-year feuds.

Ditto. Mike Glicksohn. Alan Rosenthal and Catherine Crockett started this informal annual fanzine fan convention in 1988. Its name is slang for a spirit duplicator . You know, the one that puts out those purple pages which smell like a distillery.

DNQ. This is initialese for "Do Not Quote." When attached to written or spoken comments, it means that they shouldn't be propagated in any fashion. A milder prohibition is **DNP** (Do Not Print), which bars fanzine publication.

DUFF (Down Under Fan Fund). The purpose of this institution. founded in the 1970's, is to send fans across the Pacific Ocean to foreign conventions. Periodic fandom-wide elections send a North American to Australia or an Australian or New Zealand fan to the US for the World Science Fiction Convention. Fans contribute money to qualify as voters, and there are fund-raising efforts such as auctions in support of this worthy fannish charity.

Egoboo. A shortening of "ego boost," egoboo is part of the reward for excellence as a writer, artist, editor, publisher, or organizer in fandom. The prime form of egoboo is a favorable reference, preferably with your name spelled correctly, in a fanzine. Egoboo isn't the only motivation for fanac, but praise for effort does produce a good feeling, doesn't it?

The Enchanted Duplicator. Walter Willis and Bob Shaw wrote an allegorical fan novel, *The Enchanted Duplicator,* in 1954. It describes the jour-

ney of Jophan, a new fanzine fan, from Mundania to Trufandom to find the Magic Mimeograph. Its wit, charm, and insight have made *The Enchanted Duplicator* a touchstone of fannishness. Phrases from the story like "Glades of Gafia" and "Shield of Umor" often appear in fanzines.

Walter Willis and James White collaborated on a sequel, *Beyond the Enchanted Duplicator to the Enchanted Convention*, published by Geri Sullivan in 1991. It continues the adventures of Jophan, and shows how fanac can be integrated into a happy and successful life.

Exclusion Act. James V. Taurasi and Will Sykora, two-thirds of the triumvirate that chaired the 1939 NYCon I, the first worldcon, refused to admit a group led by Donald A Wolheim. The con's sponsors alleged that the banned ones wanted to disrupt the event while propagandizing fans on behalf of the Communist Party.

Eyetracks. Fans who want the luxury of the first read of a new book or magazine claim that unauthorized readers leave eyetracks. The detection and prevention of eyetracks is a science too complex to explain in *The Trufan's Advisor*.

Faan; Faanish. The double "a" denotes a fan who is solely or overwhelmingly interested in Fandom and fans rather than science fiction or fantasy.

Faan Fiction. These are stories about fans and Fandom, as opposed to "fanfic," which means amateur science fiction and fantasy.

Fan. This is the popular term for a participant in Science Fiction Fandom. The search for a definition has launched a thousand debates -- and nearly that many feuds. The difference between a fan and an enthusiast is that the fan does something more than watch, read or listen to the primary content..

Fan Achievement Awards (FAAn Awards). All lovers of Core Fandom content can vote in these annual awards, which are announced at the Corflu banquet. The current incarnation of the FAAN Awards started at Corflu Vegas in 1993 and has had strong support. The FAAN Awards differ from the Fan Hugos in two important ways: the voters actually know the material on which they are voting and the emphasis is on top finishers rather than just a single winner in each category

Fan Fic. Amateur science fiction and fantasy has earned its despised reputation with countless awful stories. Always allowing for the rare exception, a good story will get published professionally and there is no reason to read a bad one.

Slash Fiction is a special breed of Fan Fic that adds theft of intellectual property to the usual flaws.

Fanac. It's a slang contraction for fan activity. The most popular forms of fanac are fanzines, clubs, conventions, gaming, filking, masquerades and collecting.

Some feel that anything two or more fans do together is fanac. That certainly opens a world of appetizing possibilities. A more limited definition might add the condition that the fannish context must be overt to qualify as genuine fan activity. .

Faned. (Pronounced "fan-ed"). It is a contraction for fanzine editor. No, I don't know who "Ed" is.

Fannish. This adjective describes anything that pertains to the subculture of Science Fiction Fandom.

Fanzine. They are amateur publications done by and for fans. Fans distribute these personal publications, originally called "fanmags," to fans in hopes of a letter of comment, fanzine in trade, contribution of artwork or writing (known as "the usual"). Communication and entertainment, not profit, are the motivations.

FAPA (Fantasy Amateur Press Association). Donald A. Wolheim founded FAPA, the first faanish apa, in 1937 to reduce the cost of circulating a fanzine during that Depression-wracked era. Instead of supplanting general fandom, as Wolheim anticipated, FAPA became an additional activity. Although some outstanding genzines have had FAPA distribution, most of the publications in the quarterly mailings are produced solely for the group.

The membership limit started at 50, the

maximum number of copies that a hektograph could produce. The roster later expanded to 65 and, in the late 1960's, had a waitlist of around 60. Currently, membership is about 40.

Femmefan. This is the traditional, somewhat archaic, name for female participants in the hobby. Political correctness suggests that it only be used today when the distinction between male and female fans is the issue. Equality between the sexes has always been the rule in Core Fandom,

Feud. Throw a few hundred sensitive and opinionated fans into the arena of unfettered expression and occasional confrontations (usually verbal) are inevitable.

Empirically, personality clashes spark a lot more feuds than philosophical or ideological disagreement. Small feuds attenuate or disrupt friendships. Large ones force fans to choose sides and unleash the kind of widespread negativism about fandom that causes multiyear slumps in fanac. The biggest feuds in fanhistory are: The Exclusion Act, The Breen Boondoggle, and Topic A.

FIAWOL. The acronym means Fandom Is A Way of Life. It's not always meant seriously, but the idea is that Fandom is such an all-encompassing activity that it becomes a lifestyle for those who are most active in it.

FIJAGH. This acronym, at the opposite pole from FIAWOL, means Fandom Is Just a Goddam Hobby. (When first coined, some wanted to write it "FIJAGDH," but brevity and a euphonious sound outweighed accuracy.) This slogan opposes FIAWOL with the assertion that Fandom should be considered no more than a fascinating hobby.

Filk, Filksinging; Filking. A typo led to the coinage of "filk" as the word for fan-written folk music. The range of music has expanded, but the term remains.

These musical compositions reflect an interest in Science Fiction, Fantasy, Fandom and quasi-related subjects like drinking and screwing. The content ranges from satire and parody to lugubrious100-verse laments about lost love and unicorns.

Fillo. This is the abbreviation for a filler illustration.

Fmz, Fnz. The proper abbreviation depends on which side of Atlantic it's used. Fmz (for Fan Magazine) is correct in North America, while Fnz (for Fanzine) is preferred in the United Kingdom and Europe.

Foo Foo. Fandom's second great religion opposes (and burlesques) the monolithic might of Ghu Ghu. Blue is the sacred color of FooFoo, which also boasts the Foo Cat as a potent totem.

Fugghead. Charles Burbee and Francis Towner Laney brought this bowdlerized Mundane epithet to Fandom in the 1940's. It designates fans who habitually say and do spectacularly stupid things.

Laney mailed Certificates of Fuggheadedness to those he deemed especially offensive. Walt Willis sent FTL one when the Stormy Petrel announced he would abandon Fandom in favor of concentrating on his stamp collection.

A fanwriter once described a fugghead as a person who never has second thoughts.

GAFIA. This acronym refers to a fan's departure, temporary or permanent, from the hobby. The initials stand for "Getting Away From It All."

"Gafia" originally meant the exact opposite; it signified a retreat into Fandom. The idea of fannish retirement has completely replaced the earlier definition. Related words are **FAFIA** (Forced Away From It All) and **DAFIA** (Drifted Away From It All). The former covers separation from Fandom for reasons beyond the fan's control, while the latter indicates a slow disengagement due to sloth rather than an abrupt one.

Genzine. Two meanings are possible. It can reflect a fanzine's content or its method of distribution. Most frequently, it refers to a fanzine sent primarily to individual fans (as opposed to an **apazine**). It can also mean a fanzine that uses a wide variety of material by outside contributors.

Ghu, GhuGhu. Mischievous fans in the early 1940s started GhuGhuism as a satire on orthodox religion. It postulated that Don Wolheim is Ghod,

though ooists feel that Wolheim is controlled, by a giant beetle on one of Jupiter's moons. Lee Hoffman revived the faith as Ghuism and it has stayed popular ever since. Respect for Ghu makes fans add "h"es to "Bheer", "ghod", and "ghood"

Huckster (sometimes **Huxter**). A person who earns money by selling science fiction/fantasy/fan books, magazines and related merchandise. They buy tables in the huckster room at conventions, place ads in prozines and semi-prozines, and operate small retail shops.

Illo This is a short form of the word "illustration."

Insurgentism. Bob Tucker espoused the principles of Insurgentism in the late 1930's, but the Burbee-Laney-Rotsler group in 1940's Los Angeles made it into a fan philosophy. Insurgents believe that fandom shouldn't be taken too seriously and often proclaim FIJAGH as their slogan. Insurgents try to maintain high standards in fandom by honest criticism and no-holds-barred analysis. They value hedonism and an active social life more than devotion to science fiction.

Interlineations. Fanzines often print pithy phrases and unusual quotes set off from the rest of the text between horizontal lines.

They were more popular during the era of mimeographed Fanzines than they are today, because their function of making the copy reach the bottom of the page is no longer as necessary with the flexibility of DTP software.

Letterhack. This is someone who writes regularly or copiously to the letter columns of fanzines or prozines. Originally, they were the hacks of the letter column, but the negative connotation has largely vanished.

There is a FAAn Award for the year's best letterhack.

Listserv. The Internet makes possible groups that consist of fans who post comments that are automatically remailed to all the other listserv participants. This allows for mailing comment-like exchanges and multi-pathed conversations that take place in hours instead of months.

Loc (pronounced "lock"); **LoC** (pronounced "ell-oh-see"). Either way, it means "letter of comment." Virtually all fanzines may be obtained for this form of response.

Mailing Comments (MCs). The prime method of communication in an apa are the comments on the previous mailing included in most apazines. The best mailing comments respond so that a reader can understand the gist of the subject without reference to the original fanzine.

Dan McPhail and Jack Speer started the practice in FAPA.

National Fantasy Fan Federation (**NFFF, N3F**). A Damon Knight article in Art Widner's *Fan Fare* in 1941 gave birth to this national organization for fans of speculative literature. Despite lofty ideals, the NFFF has gained the reputation as a group that revises its constitution and starts bureaus at the drop of a beanie. Many fine fans have been associated with the N3F, but the group as a whole has never attained credibility.

Nattering. It is the written equivalent of chatting; an article of no fixed subject that wanders where the digressions lead. Such personal writing, at times approaching stream-of-consciousness, is typical of fanzine editorials.

Neofan. The designation for a novice in Fandom. Most stay neos for the one-to-two years of activity, after which they are simply fans. Experienced fans sometimes poke fun at the foibles of neofen, but most remember their own mistakes well enough to give neos leeway when they make fools of themselves.

A neofan is like an immigrant in a new adopted homeland. At first, the immigrant may not know the language, history and customs and may find the most casual references completely opaque. After awhile, the new resident learns about the culture and everything becomes more understandable — and more pleasant. It's the same for a neo in Fanzine Fandom; ask questions when you don't understand and your knowledge will increase.

N**ewsletter**. Many science fiction clubs produce small, utilitarian publications that print the min-

utes, messages from officers, meeting notices and other helpful information.

The newsletters are frequently rendered by fans whose primary interest is the club rather than fanzine fandom per se.

Newszine. This type of fanzine reports the doings of fandom and/or prodom. The speed of the internet has made the old-style newszine a relic. Most people get their fan news from membership in listservs or visits to Trufen.net.

Oneshot. Two main kinds of fanzines are produced at a single session of fanac: round robins and instant fanzines. In the former type, fans take turns at the keyboard, adding contributions heel-to-toe. The instant variety is only a oneshot in the sense that it is edited into final shape, printed, and collated in one session. Instant fanzine participants bring rough drafted pieces and polish them amid the energizing atmosphere of a rousing fan party.

Plonker. Spring-loaded toy guns that fire rubber-tipped darts have long had a place in both faan fiction and in personal encounters. You'll poke yer eye out.

SAPS (Spectator Amateur Press Society). Formed by young fannish fans in the mid-1940's, SAPS is the second oldest fannish apa still in operation. The 25-member group distributes quarterly mailings. SAPS prides itself on being less formal, more active and more humorous than FAPA, with which it has a long-standing friendly rivalry.

Sercon. The literal meaning is Serious and Constructive, the opposite of faanish. A sercon fanzine focuses on science fiction, fantasy or similar subjects. Many fanzine editors start with a sercon fanzine. Experience often leads such faneds to widen the range of topics to include Fandom and/or subjects outside the realm of the fantastic. Sercon has a connotation of being "serious and dull." when used by those who prefer more fannish fanzine content.

Getting Sercon is a euphemism for partaking in the consumption of contemporary combustible substances.

Sidebar. Fans who enjoy contemporary combustible substances may sometimes retire discreetly to enjoy this pleasure. The name was coined at a Corflu during the OJ Simpson trial. It largely replaced 'Getting Sercon," at least for a while.

Slan. This is a not-very-serious reference to the alleged mental prowess of fans. It's the title of an A.E. Van Vogt novel about mutants with tendrils in their hair who have psi powers. "Fans are slans" is an oft-repeated phrase. People who believe it are known as fuggheads.

Slanshack. By extension from "slan," a slanshack is a habitation shared by several fans. The house that bore that name was in Battle Creek, MI., in the early 1940's. It served as home for AI and Abby Lu Ashley, Jack Weidenbeck and Walt Liebscher.

Virtually every major fan center has had its slanshacks, from Futurian House in 1940's New York to the Labyrinth in 1960's Los Angeles, to the Asylum in Las Vegas in the early 1990's. Slanshacks often serve as gathering places and centers of fan activity. (For some reason, no one thinks of

a couple composed of two publishing fans as a slan-shack, though two platonic fan friends under one roof qualify. Maybe fans suspect the purity of the couple's motivation for pooling their fan activity.

SmoF. It's initialese for "Secret Master of Fandom." The meaning depends on who's talking. Core Fandomites generally use the term to satirize fans who take the hobby's power struggles too seriously. Con-Running Fandom uses it as an equivalent to Core Fandom's "BNF."

Special Fandoms (also called **Daughter Fandoms**). Science Fiction Fandom has fostered the creation of numerous other fandom-like entities.

Some of these groups break off into independent existence, like comic book fandom, but others become divisions under the SF Fandom umbrella. Today's Fandom consists of semi-independent groups, of which Core fandom is one. Others include Con-running The Society for Creative Anachronisms, Media Fandom, and Filking.

TAFF (Trans-Atlantic Fan Fund). This permanent outgrowth of the 1952 Willis Fund ferries worthy fans across the Atlantic to cons. Although the (approximately) annual TAFF races have occasionally caused controversy, fandom's most illustrious charity has generally fu1filled its purpose of increasing contact and understanding between North American and European Fandoms.

Typo. Spellcheckers have largely eliminated the creative spelling of legendary fumble-fingers like Rick Sneary, but typographical errors persist in fanzines (like mine) that pay homage to the hobby's illustrious past

WLer (Waitlister). Most apas limit rosters to keep the copy count from rising too high. Excess applicants are placed on a list and ascend to membership as fans drop out. Not too many current apas have waitlists

Worldcon. The World Science Fiction Convention is held annually on or near the Labor Day weekend. Sites are allocated by vote several years in advance. Bidding among cities wanting to put on the worldcon is almost always spirited and sometimes quite fierce.

— Arnie Katz,
November 24, 2008