

# Softcore Fantasy

## Adventures

### SNAPS Disty 2

*Softcore Fantasy Adventures* #3, SNAPS, Distribution #3, June 2005, is the confirmed product of the fevered brain of Arnie Katz (330 South Decatur, Las Vegas, NV 89107) who hopes this slightly tricky layout looks good on paper.

#### Three for the Show

Some folks claim that it's harder to publish the second issue of a fanzine than to do the first one. I can't deny that a first issue is often done in the flush of first enthusiasm for a new idea — and that always makes things easier.

Still, I suspect that the third time around is my biggest personal hurdle on any fanzine. By that point, I have explored the original concept and a bit of the "new" has worn off.

So I guess it's fitting that this issue of *Softcore Fantasy Adventures* has given me more trouble than its two predecessors combined. The problems are not with the fanzine itself — an apazne is a fairly simple and straight-forward project — but the rest of my life. Between Joyce's multitudinous medical maladies, some professional work, *VFW* and a few other trifles, time to do what I'd like for the third distribution hasn't been there.

To be Forman-ish about it, the lateness of my preparations for this issue gives me the opportunity to experience something I felt felt in a long time: the rush that comes from crifanac pumped out at hyperfan speed. (In the classic version of this deadline chase, the fanzine editor is further handi-

cap by being falling down drunk, but I have never been a slave to tradition.

Really, it's exhilarating. I pound away, making typos by the ton, as the Spirit of Trufandom cudgels me about the head and shoulders with her wand, which is called "Fanac." for being so lazy and procrastinating. (Yes, there has been a fanzine called *Procrastination*. No, there has not to my knowledge been a fanzine titled *Fancrastination*. Go figure.)

#### Should SNAPS Go Digital?

SNAPS was conceived as a hybrid print-digital amateur press association, but there is no intrinsic reason why it must stay with that format. I've heard several participants, including Ross Chamberlain and our beloved Official Editor Joyce, expressed the belief/desire that SNAPS go completely digital.

I can see some solid advantages. It would cut the expense of participation to, essentially, zero. A SNAPSzine isn't expensive, but it *is* an expense that a number of financially challenged local fans could do without. Going all electronic would make it possible for some fans who've hung

back to try SNAPS, which would be a very good thing for the group.

Another reason is that electronic publishing is less work. I am definitely not complaining, but I can see where digital publishing would save me a couple of hours a month at the copier.

Going digital would also make it easier for a larger number of Vegas fans to join in the fun. Right now, there are 15 copies of the mailing available and everyone else feels like they are in the "second tier" or something. If everyone gets SNAPS electronically, then everyone will be on the same footing.

If SNAPS went electronic, there wouldn't be frantic collating at the SNAFFU meeting. I do worry a little that the collating may disrupt members' concentration on the actual meeting. I don't think it is severely distracting, but the potential may be there.

The biggest negative is that, as a digital apa, SNAPS would no longer be part of the SNBAPS meeting like it is now. We could keep the deadline the same and such, but the idea of all those contributions coming together at the Westside SNAFFU session.

That's no small point, either. SNAFFU needs to liven up the meetings and the excitement surrounding SNAPS helps. There are other ways, true enough, but this is one that is in place and already working well.

I'd like to hear from as many of you as possible, perhaps in disty comments in SNAPS #4, about this question. I hope we can kick it around a little and arrive at a consensus.

### **It's Toner Time!**

Well, technically speaking, I guess it isn't Toner Time. That'll be the weekend before the 2006 Worldcon in Los Angeles. That's well over a year away, but I am excited by the prospect of a sequel to the 1997 informal, relaxed convention.

The original Toner, hosted by Ben Wilson and Tom Springer, turned out to be a highly enjoyable weekend for both local fans and the 50-60 who'll come to Vegas for a fannish good time.

I can't wait to introduce all my Las Vegas fan friends to my friends from other areas. Merric and Luba Anderson, who are responsible for this idea, seem very enthusiastic about it. Toner is rela-

tively straight-forward as conventions go and should be fairly easy to do successfully, especially with the help of the rest of Las Vegas Fandom.

### **Ping-Pong Paddlin' Home**

#### **Comments on Distribution #3**

#### **Eutrapelia #1/David Gordon**

As I believe this is your first fanzine, congratulations are in order for busting your publishing cherry. You can now march with the other ink- and toner-stained wretches.

Of course, the way new facets of your fanish past keep coming to light, its entirely possible that you'll now decide to mention your work on *Innuendo* or *Spacewarp*.

My first worldcon was Discon I in '963. I was 17 and my buddy Lenny Bailes was about a year younger. Our parents only let us go because they figured we'd watch out for each other in far-off Washington, DC.

Like most neofans, my first world was four days of wide-eyed excitement. I spent a lot of time watching and listening, though I did get to meet an assortment of fans and pros. My position at the bottom of a very long waitlist for FAPA entitled me to attend the FAPA party, where I met some of the folks whom I had started to get to know through fanzines, including Bruce Pelz, Fred Patten, Dian Girard, Dick Eney and Bob Pavlat.

What I didn't know, and couldn't know, was that Fandom itself had moved out of one of its best periods — a veritable golden age — about a year earlier and would soon be embroiled in the Breen Boondoggle. (The Boondoggle, which involved an attempt by the worldcon to exclude a well known fan because they felt he had the potential for misbehavior, is a black chapter in fanhistory and blighted the mid-1960s.) It turned out that Discon was the last gathering of all the fans who, within a year after Discon, had become my closest associates for the next several years. In other words, it was one huge party that I wish I could've attended. Or maybe my youthful boldness would have gotten a lot of doors slammed in my face.

What I saw at Discon had a profound effect on my future fan career, I am sure, but the things I bought and read during that fevered fannish week-