

# gafia 4

is written and published by Ted E. White,  
1014 N. Tuckahoe St., Falls Church, Va.  
GAFIA is distributed with John Magnus'  
RUMBLE. If you got ahold of this without  
being on his list and want more, write me.  
In fact, write anyway...

As of this issue, I've dropped the "Newssheet" from the title. It never meant much, with the low level of news purveyed in this rag, but now that I've decided not to limit GAFIA to a single sheet, it becomes totally meaningless. We also have a new logo this issue. This is not because we are Forward Thinking, or modernizing, tho of course I could claim this too...the main reason is that the guide normally used for the logo was in a bunch loaned to John Magnus, and thus currently unavailable. John is using the guides on the already-typed stencils of the n\*ew VARIOSO which will no doubt be along any month now...if we're lucky. The new issue features an article by Harlan Ellison written during the hectic Clevention for the never-to-appear Clevention Issue of VARI. It also contains an article which I originally wrote last summer and have now come to completely disagree with--or at least I did last time I read it; it may be that I am in sympathy with it again by this time. There is also a sparkling letter-section typed on FANAC UNLTD.'s micro-elite typer. Is your mouth watering? Good! Now, bombard Magnus with demanding letters, and maybe he'll get the issue out...

A FEW UFFISH THOTS on various fannish subjects... 1: If proof were needed that we no longer are in Sixth Fandom--or even a hangover from that glorious era--it would exist in the nature of today's up-and-coming fan. We don't seem to have very many friendly fans left. Everyone is either carving a name for himself--or about to--in another's reputation. I can't help wondering what kinds of people these are who can be so friendly one moment, and so completely destructive the next; people who don't--can't--value friendships enough to refrain from obnoxiously clever attacks on former friends in order to become One Up in their own eyes. We've never been completely free of this sort of thing, and none of us as persons are completely free of it, but never has it flourished on such a scale as it has recently. Some of it is not so much maliciousness as thoughtlessness--which leads a well-known fan to refer to a thoroughly nice person, whom he met at a party while half-sotted, as a fuggheaded sob...in print.

It makes one feel wary; no one can ever be free from these petty attacks and derogations, and one need merely to fall somewhat out of the vogue of favor to be adequate mincemeat for these wolves. This cannot help but contribute to the general air of sniping--which has lead a normally sober and respected fan to refer to another fan as a vicious liar--and make for a case of nerves for us all.

I don't know what you're in fandom for, but I'm in it to enjoy it. If I've got to bow down to the current apple-polishing of the Greats, and backstabbing of the competition, I'll get out. I can find enough of this --too much--in office politics. If those who shout that "fandom is just a ghoddamn hobby" mean it, why don't they treat it as such, instead of taking it so deadly seriously that they not only deprive themselves of enjoyment, but their fellow fans as well. It's time we got back to looking for the good in others rather than the evil--there's rarely just one or the other, you know--and made a stab at the happy closeness which characterised Sixth Fandom.



2: At the recent Disclave, the subject of TAFF popped up a number of times in various places among various people. Several times, in fact, a serious discussion was held on the subject, rather than an aimless airing of gripes and heckling. After some discussion, one conclusion was definitely reached: The fund raising activities must be separated from the voting. In the past couple of years we've had ample evidence of the folly of interconnecting money and votes. For one thing, it has led to the hassle over who is qualified to vote--between the "we want informed voters" faction and the "we need every vote we can get no matter how worthless, in order to get enough money" faction. In removing the pressure for money, we eliminate the trend toward Getting Out The Vote from non-fans and readers--and their families. We also remove the current temptation to "buy" votes--the candidate paying the voting fee himself. A great deal of the politicking and bad temper lies in these quarters, and in separating the two functions of TAFF, we'd go a long way toward restoring it to its former stature and integrity.

The immediate question, of course, is "Where do we get \$400 or so every year (or every other year, which might be wiser)?" I haven't an immediate, sure-fire answer, but I think that answer will be found in a number of fund-raising methods, which, while ineffectual when used alone, might well do the trick when used at the same time and in force.

Let's constructively consider for the moment as many plans as possible to raise money in--or out--of fandom. Let's consider the impact this would have on the vote campaigns. In short, let's stop ruminating about what's wrong with our present system, and come up with a better one. GA-FIA's pages are wide open to suggestions.

3: The trend toward regional conclaves over the past several years is heartening. Nowadays with the World Cons taking on the aspects (and administrative headaches) of a circus, it is only natural that fans should turn toward something more nearly approximating the older, smaller, and less frantic Cons. The prime motivating factor in the Disclave was simply a desire on our part to see some fans we wanted to see at a time when we would not otherwise have done so. The Washington Science Fiction Association (one of the better financially equipped clubs with a treasury of between \$60 and \$80 at all times) spent about \$29.00 on the disclave, most of which was spent on renting the open suite and furnishing mixers. In return, we had the enjoyable company of a number of fans for over two days. There were no raffles, no auctions, and no headaches over the affair. The officers and members of WSFA worked no harder than anyone else, and were able to thoroughly enjoy themselves. This may mean little to those of you who haven't put on a World Con, or known someone else who has. But I can assure you that there is a world of difference.

Recently there has been talk (but not from DC) of DC holding the World Con in 1960. Most WSFans refuse to consider the question, but a few of us have been speculating. Would it be possible to completely revitalize the World Con, dispense with its money-losing, back-breaking traditions, and turn it into a sort of super Midwestcon or Disclave? Could it be set up along lines which would not threaten it with hundreds of dollars of debt, the ill-health of its administrators, and the garish hoopla which it currently enjoys?

One thing is certain: all traces of formality cannot be dispensed with. A



formal program of some sort is needed in order to provide something for those who are not attending solely for the parties--the young neos who know no one, the reader who wants to meet and see his favorite pro's--and who need something more tangible to grasp. There are limits then. But how far do they extend? What can we get away with? It would be interesting to find out...

FANDOM HAS BEEN MISSING OUT on a wonderful development in the mimeograph field. I'm referring to the new water-based and water-soluable inks (now sold by both ABDick and Speed-O-Print). By actual experiment, it was proved that such inks may be washed from paper! Think of the possibilities inherent in such a quality. In times to come we may find fans carefully washing out the fanzines they receive after reading them, and returning the blank pages to the editor in exchange for the next issue. This could be a tremendous boon to fanac, since a major cost--paper--would be eliminated after the initial purchase. Why, even crudsheets could be washed out and reused. Who will be the first enterprising fan to try this wonderful new idea?

THERE HAS BEEN DISCUSSION IN RUMBLE over the merits and drawbacks of first-drafting, and on-stencil composing. Just for the heck of it, I'm adding my voice to the uproar.

For the most part, I compose on-stencil. This comes not because I value it for its spontiety, or its superior results, but simply because I find on-stencil composing the most expediant. In publishing a FAPazine every three months, doing ersatz SAPS comments, and an occasional OMPazine, in addition to other fanac and mundac, I find myself pretty rushed. I simply haven't the time to sit down and first-draft all the things I write. I do take such pains on the few stories and articles I write--that's one of the reasons there are so few. But most of the time, the main thing is to set down my thoughts in a reasonably coherant fashion, without paying particular attention to all the subtle nuances of Better Writing.

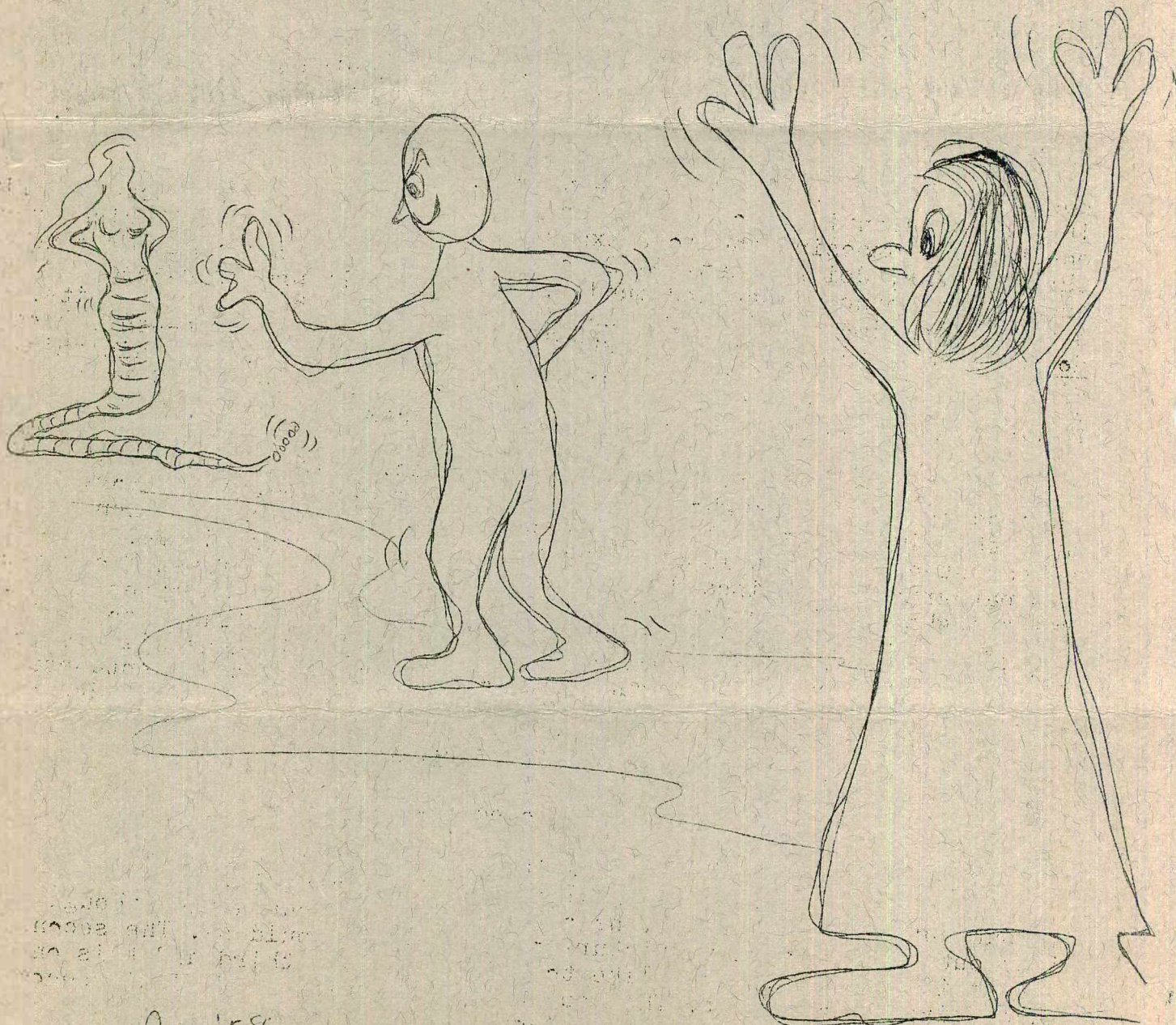
In GAFIA, I have struck an in-between course. I usually write down things that occur to me throughout the week, either at home, or at work when I have the time. These notes and pieces I then set before me when I start on the stencils. Last issue I had three pages of first-draft. I used two paragraphs and discarded the rest. This time the Uffish Thots section was thought out in advance, but heavily rewritten in the stencilling. Rarely do my first drafts consist of more than an outline from which I may lift sentences but rarely whole paragraphs. This generally leads to a greater orderliness of thought without sacrificing the spontaneous feeling which also grows in the writing. Occasionally, when I depart from the script, I lose myself, but for the most part I get to my destination by another road, one no worse than the first.

This series of paragraphs was composed on-stencil.

THE FIRST ISSUE of this zine wasn't much, and I admit it. I had little to say, and no real reason for saying it. I merely wanted to put out a personalized zine of this type without having thought the idea out. I had no clear picture of what GAFIA would be. The second issue was an improvement, and I like to think that the third and this one are successive improvements. The course and direction of GAFIA is becoming increasingly obvious to me, as I hope it is to you. Further issues should bear us both out.



"JOHN, IT'S EVIL! STOP!  
WHY DO YOU WANT TO MAKE  
A SNAKE-WOMAN FOR, ANY-  
WAY, JOHN?"



Lew'58

(excluded from the DE Anthology)