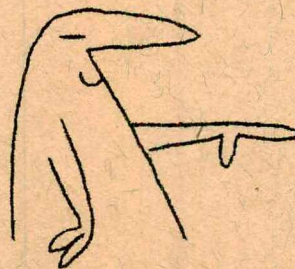
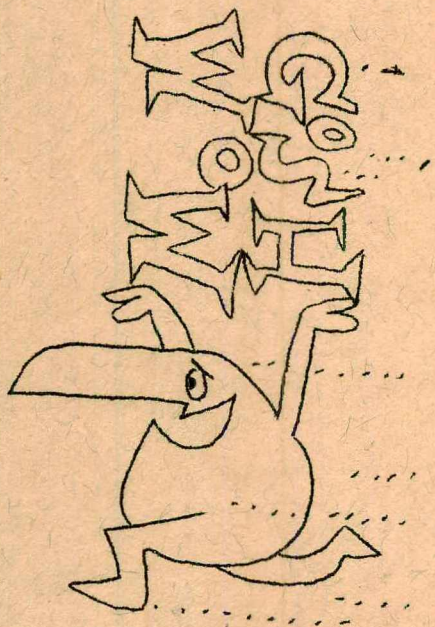


THE NEO-FAN'S GUIDE

TO SCIENCE FICTION FANDOM





PUBLISHER'S NOTE:

This second printing of the second edition of the Guide is a print run of 150 copies. Efforts will be made to keep the material permanently in print until time for the Third Edition. (We do not guarantee that these efforts will be successful, of course.)

All compliments, comments, and bombs should be sent to Bob Tucker, Box 506, Heyworth, Ill. 61745. Money, in the amount of 35¢ or 3/0 per copy, should be sent to Robert & Juanita Coulson, Route 3, Hartford City, Ind. 47348

Printed August 24, 1969.



The Neo-Fan's Guide is published occasionally to help lead the sheep to the slaughter, to delight the older fans, and to point up the ignorance of the younger. It also may be beneficial to a few strangers wandering into the half-world of science fiction fandom. Macte!

THE NEO-FAN'S GUIDE TO SCIENCE FICTION FANDOM

Second Edition: 1966

Edited by Bob Tucker

Published by Robert and Juanita Coulson

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Very well: you have stumbled onto something peculiar called "fandom" and it appears to be vaguely connected with something equally peculiar called "science fiction." You are confused, and perhaps bemused, for much of fandom seems difficult to understand and some of it appears as downright idiotic. You are right. Our advice is to beat a retreat, now, while you are still able; take up the collecting of catsup bottle labels or some other rewarding hobby. Each year, numerous characters are attracted to science fiction fandom and, with few exceptions, they grope blindly for a time attempting to understand what is being said --or more important, what is not being said. Those blank spaces are often the most significant.

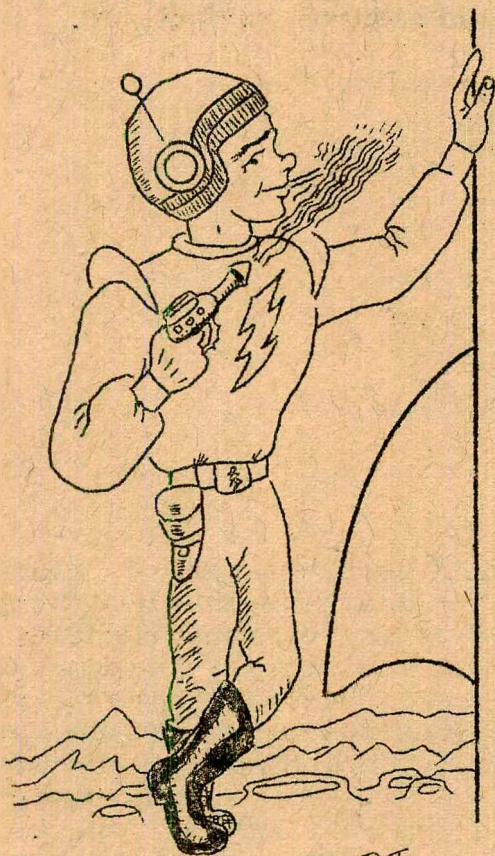
But, if you insist on staying with us after reading this warning, this guide is intended as a brief introduction to some of the incomprehensible terms and events you will encounter in fandom; use it wisely and you will soon know as much as the eldest graybeard in fandom --- which is next to nothing. But you may as well come along for the ride.

This edition of the Guide is dedicated to Dean Grennell, the publisher of the first edition in 1955. He's knocking around, somewhere.



## GENESIS AND ET CETERA

Science fiction fandom had its beginnings during the period 1923-1929, when the first four successful magazines were placed on sale: WEIRD TALES (March 1923), AMAZING STORIES (April 1926), SCIENCE WONDER STORIES (June 1929), and AIR WONDER STORIES (July 1929). Previously, of course, occasional science fiction appeared in mundane periodicals and in numerous books. The editors of those four magazines grew bold and invited letters from readers; they got them in quantity. Soon the readers were writing to each other, and that led to "science clubs," and then social and correspondence clubs centered on the magazines and their editorial personalities. Eventually some of the clubs published bulletins for their memberships, and the fan magazine was born. Those early bulletins were primarily concerned with magazine fiction, author and editor adulation, film comment and a little fan chatter.



"The Comet" was the first such journal, edited by Ray Palmer, bearing the date, May 1930. On the second issue the title was changed to "Cosmology" and it lasted seventeen issues in all. The next to appear was "The Planet" edited by Allen Glasser and bearing the date, July 1930. It too was mimeographed and it lasted for six monthly issues. After them, the deluge. The true fanzine, sold to subscribers and akin to some journals today, next appeared in the following years:

"The Time Traveller" (1932), "Science Fiction" (1932) "Science Fiction Digest" (1932), "The Planetoid" (1932), "Radiogram" (1933), "International Observer" (1934), "The Bulletin" (1934), "Marvel Tales" (1934), "The Fantasy Fan" (1934). One researcher, now compiling a master bibliography of fanzines, has discovered evidence of seven thousand titles published since the beginning.

The concept of fandom spread rapidly, in part sired by those early correspondence clubs, in part encouraged by independent fan magazines of 1932-35. Fans and fan groups sprang up in big and little towns across the country, followed by the same

in Great Britain. Visiting began at some unknown date; next were club and group meetings, and then inter-city conferences which were proudly called conventions. In October 1936, a group of New Yorkers journeyed to Philadelphia to spend a day with their opposite numbers there; the following year the Philadelphians repaid the visit, and so the convention habit was conceived. The first planned and advertised convention (and some say the first true convention) met at Leeds, England in January 1937. Huzza! The Newark, New Jersey, Convention, also called "The First National Science Fiction Convention" met for one day in 1938 and



surprised everyone by counting better than a hundred persons present; it was this large turn-out which set the stage for the first Worldcon the next year. Held in conjunction with the New York's World Fair the 1939 Worldcon drew more than two hundred fans, lasted three days, and ran into money. Total income was said to be \$306. The meeting also ran into trouble when six fans were barred from the convention hall -- for a mixture of personal and political reasons -- and all fandom was plunged into war because of "The Exclusion Act."

Jack Speer, an early fan historian, divided almost all activities (and the rise and fall of fannish institutions) into a series of eras, allotting each a consecutive number for purposes of identification --- for example, "First Fandom" was said to embrace the years 1930 through 1936, when science-fictional events caused the obvious decline of that cycle. The historian likened the various Fandoms to the eras of English history, such as the Elizabethian Age, and so on; he said "A Fandom is a Period, not a group of people" although groups of people may definitely influence a period. Later, another historian enlarged upon the theme and although they did not completely agree, in the end fandom was divided into six segments, beginning with 1930.

First Fandom - 1930-1936  
Second Fandom - 1937-1938  
Third Fandom - 1940-1944  
Fourth Fandom - 1945-1947  
Fifth Fandom - 1947-1949  
Sixth Fandom - 1950-1953  
The Phony Seventh - 1953

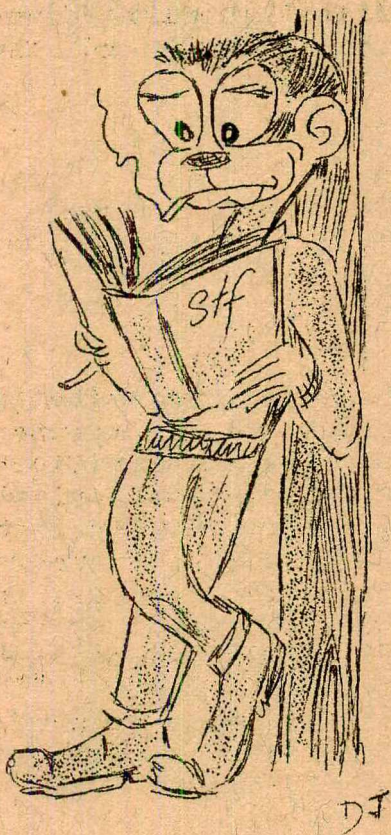
Shortly after the second historian, Bob Silverberg, presented his work, a group of brash young fans seized upon this table and announced that Sixth Fandom was dead, and that they were the new and magnificent Seventh. Entirely ignorant of the fact that such epochs could only be determined by historians at a later date, these youthful fans rode the fannish byways chanting their loud battlecries -- only to be brought down by laughter. They published fanzines, penned rousing essays, and attended conferences all proclaiming themselves the vanguard of a new and glorious movement, ready and willing to sweep the dust of old fans and Fandoms under the carpet. In short order they were dubbed "The Phony Seventh" and thereafter their reign was short. Partly because of them and partly because of disinterest, no one has seriously attempted a continuation of this numbering system. (The period before 1930 is often referred to as "Eofandom.")

#### The Cosmen Are Coming!

Many allusions current in fandom today can be traced back to "The Cosmic Circle," an Indiana club made famous by its gadfly promoter and plenipotentiary, Claude Degler. Beginning about 1943, Degler wandered the country from coast to coast visiting fans and clubs (but not finding a welcome in some), proclaiming his new and supposedly world-wide organization; it was supposed to embrace hundreds of fans, and be the ultimate club. Degler was a highly controversial figure during his entire stay on the fannish scene: about a decade. Quarrels and spiteful feuds arose around him, some of them instigated by himself, because he seemed to love strife and sensational publicity. He liked to believe



that fans were "star-begotten" and that they possessed "cosmic minds." He preached that fans would someday takeover first the world, then the solar system. In preparation for that day when Cosmen would rule, he offered a plot of ground in the Ozarks which came to be known as the "Ozark Love Camp". You were supposed to supply your own women and get busy breeding little geniuses like yourself. When this Cosmic Leader was refused admittance to a fan home, he cried out a new exclusion act and predicted all fandom would be plunged into war because of this so-called "Ashley Atrocity." Degler's career came to an inglorious end when one fan and club after another repudiated him, often publishing biting exposes of his local activities. In particular, a curious fan visited his Indiana home town and found that the "Cosmic Thinker" once had been a patient in a mental institution. On this sad note the Cosmic Circle dissolved into the dust bin of history, although traces of its passage still linger in print and in conversation.



The population of fandom has never adequately been determined, but do not be misled by that dreamy figure of "two million" quoted by LIFE and the Science Fiction Book Club. They must be counting flying saucer disciples -- not the fandom defined in this guide. In the beginning the group was thought to comprise of less than two hundred people; in 1948 an educated guess placed their number at five hundred. The directories currently published by Ron Bennett usually contain five to six hundred names, but a few hundred more could be hiding from him. (The fanzine bibliographer mentioned earlier has counted an aggregate of ten thousand fan names since the beginning.)

Fanzines have been published in at least five languages, and at least fifteen countries over the globe; Fans have been found in some thirty countries, and most of the fifty States. Some skeptics will call this a plague.

#### The Horatio Alger Story

The next time some sneering critic mocks your interest in "that crazy Buck Rogers stuff" you may hurl these facts in his face, and ask him the record of his hobby group:

By recent count, some two hundred fans have found a measure of commercial success by selling fiction, non-fiction, and illustrations to books and magazines in and out of the science fiction field. Nearly half of this number have published novels, non-fiction, and text book. At least six have founded their own publishing houses, and twenty to thirty have become magazine editors. At least sixteen fans have sold their work to the movies, radio and TV networks, and up to a dozen are making a living in those entertainment fields by writing "things." But other than on the printed page, fans have met success in varied ways: fandom embraces astronomers, geologists, physicists, chemists, rocketeers, teachers, physicians, attorneys, photographers, reporters, press



agents, broadcasters, furnace salesmen, stock market personnel, electronics and medical technicians, actors, and a few bums. Two men have wormed their way into their State legislatures, and there is one prosecuting attorney -- at least until the next county election. In most instances, these people were fans who became interested in science or fantasy fiction during their youth, and who went on to professional careers. As opposed to this, many craftsmen and professional persons in all walks of life have discovered fandom and fitted themselves into some part of it.

### Meanwhile, Back in The United Kingdom ...

Like their early Stateside counterparts, British fans popped out of the boondocks in the Thirties, centering on the same New York magazines and the few fanzines that found their way overseas. Many British writers were steady contributors to American periodicals. In 1934, a rather dreadful weekly paper offering juvenile science fiction was issued in London; called SCOOPS, it frequently omitted authors' names---perhaps by request---and lasted about twenty issues. The first notable club, the British Science Fiction Association, was formed in 1935, as were some smaller clubs, and local chapters of the (American) "Science Fiction League." The first fanzine, "Novae Terrae" was published in 1936 by Maurice K. Hanson and Dennis Jacques. Later (in 1937) Douglas Mayer issued the world's first or second 'Science Fiction Bibliography and his club, the Leeds S-F Association, published "Amateur Science Stories." The Leeds group organized a library for its members, again a possible first, and finally on January 3, 1937, offered the first true science fiction convention.

Today, the fans of the British Isles have formed a habit loosely known as "The Eastercon" -- that is, an annual conference occurring on (or sometimes not on) the Easter holidays. These meetings may be held in London, Manchester, Kettering, Birmingham, or even Harrowgate. Many American visitors are frequently in evidence, traveling on their own money or as TAFF delegates.

British fans enjoy one distinction not shared by their American opposites: they created their own professional magazines when publishers ignored the science fiction field. Walter Gillings, the editor of the fanzine "Scienti-fiction" presumably used that journal to convince a publisher of his competency, and in 1938 TALES OF WONDER appeared on sale with Gillings as editor. Much later, another group of fans formed a financial pool to launch another magazine, and until recently it was known as NEW WORLDS, and edited by early fan John (Ted) Carnell.

The first overseas World Convention was held in London in 1957, just twenty years after the first Leeds convention, and a group of fun loving Americans chartered a plane to attend. It is suspected the fun loving British hosts have never recovered from the invasion.

### Obituary

The fantasy fans in our midst have long mourned the passing of two old favorites, WEIRD TALES and UNKNOWN WORLDS, magazines which specialized in the macbre and the humorous fantasy. At one time they were so popular that fan magazines were devoted to them.



## PEOPLE

Fan: A follower, a devotee or admirer of any sport or diversion. In this instance the diversion is science, fantasy and weird tales in book and magazine form, in the theater and on the air. We assume you are interested in some facet of it, although you need not prove it -- fandom absorbs all kinds. The fan buys, sells, trades, collects and discusses the literature; he usually maintains a correspondence with other fans, and visits them when able -- but wait for an invitation !! He frequently attends meetings, regional conferences and international conventions, as time and finances permit. He participates in many of the activities mentioned in these pages.

Neo-fan: That which is new and recent, a recruit. You, perhaps. Act your age or better. Generally speaking, fandom will tend to classify you as a neo-fan for the first year or two. If you persist in being juvenile, or idiotic, or hide yourself under a tub to the extent that no one ever hears of you, the label may last forever.

Acti-fan: Active fan; he who is always in the thick of it.

Passi-fan: Passive fan; he who sits back, hiding under the tub.

Fringe fan: The chap who is content to remain on the outside, looking in and only rarely taking part in some activity.

Ex-fan: He who has walked out and left our cheerful madhouse behind. Sometimes the ex-fan slides out quietly and is seldom missed, and sometimes he goes out with a whoop and a holler, denouncing those who remain behind and blaming them for his disappointments. The fan who departs with much abusive noise has suffered a bruised ego.

Fanne: The female of the species, and there are many in fandom. There have been several marriages between fans of opposite sexes.

Fanzine fan: He whose greater interest lies in reading and producing fan magazines, as sometimes opposed to the ...

Convention fan: The fan (or fringe fan) who appears only a few days each year, at some assemblage.

Trufan: A controversial label having at least two meanings because of misuse. (1) Originally it applied to the compleat fan, the one hundred and one percenter who enthusiastically embraced every aspect of science fiction and fandom, overlooking nothing. (2) Through ignorance, the label has been twisted and applied to a peculiar breed of cat who is said to be interested only in other fans and their acts, a "fan-fan" who cares little for science fiction but admires a fannish company. This second definition has been used by avid readers and collectors to castigate those fans who lack their zeal. The original definition contains merit and should prevail.

Fake fan: He doesn't exist. Some fringe fans are said to be fake fen and some humorists call themselves fake, but the \*original\* (and only) genuine fake fan hasn't been sence since about 1948. Those who adopt the term today are interlopers and scalawags.



Collecting fan: The chap whose greater interest lies in collecting things: books, magazines, fanzines, wives, dollars.

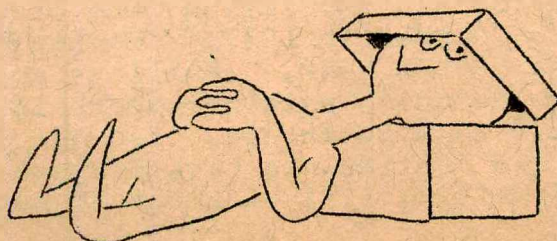
Serconfan: A Serious Constructive Fan, and another label having dual meanings because of misuse. (1) Originally the term was applied to a horrid, narrow-minded lout who decided he had a holy mission in life: he would save fandom from itself, whether we liked it or not. He offered a Serious Constructive Program designed to build this new utopia, and threatened to penalize all who did not agree with him. His program included the censoring or suppression of fanzines, and the prior submission to him of written material for acceptance or rejection of his official stamp of approval -- if he approved its purity the fan editor could print it. After him (again, brought down by laughter and ridicule) the label was applied to any similar boob who launched a crusade to clean up fandom, or who named himself protector of our misguided lives. (2) Today, the term is applied to anyone who advocates, or publishes thoughtful, sober-minded projects and papers on most any aspect of science fiction or fandom. A no-nonsense chap who hopes to accomplish something worthwhile within the framework of fandom. Older fans are often confused by the label, believing the original allusion is intended, whereas the newer fan is using the second definition.

Insurgents: The fun loving crowd, the happy rebels kicking up dust in the faces of stuffy authority and stuffed shirts.

Letterhack: In the days when most magazines featured letter columns, many fans came to prominence (and the attention of other fans) by their habit of writing lengthy letters of comment to editors. They became known as letterhacks. The term is now generally applied to fans who carry on a similar practice in the correspondence sections of fanzines, or who habitually indulge in heavy correspondence with fans.

Pros: The professional class. Men and women who write science yarns, the literary agents who sell it, the book and magazine editors who buy it, the artists who illustrate it, and those publishers (and their salesmen) who take a keen interest in fandom. These people are sometimes called "vile pros" and "dirty old pros" because they pursue the dollar, because they are supposedly rich, and because it is whispered that they will stoop to any trick to rob, cheat or villify sweet innocent fans. The pros occupy a dubious but permanent place in fandom. The majority of them are as much a fan as anyone, and large numbers of them are fans who turned to writing for fun and profit. Many elderly pros are the same people who founded fandom in the Thirties... and you do believe in honoring your forefathers, don't you?

Fandom: The group as a whole, fans and pros; the loosely-knit organization which reads, writes, and collects science fiction. Welcome into the fold: any number can play.





## ACTIVITIES

Fan clubs of all sizes and purposes abound everywhere, with memberships ranging from a mere handful to several hundred. Many cities large and small have such clubs and you can ferret them out by writing letters and asking questions; they also exist in some universities, in which case you should watch the bulletin boards and student newspaper. Some better known organizations are as follows:

The Apas: The Amateur Publishers' Associations (also called "Ajays" for Amateur Publishing Societies.) There are several such societies in fandom, each having a limited membership and each requiring a minimum amount of activity to maintain membership. (And some of the societies have lengthy waiting lists of fans wanting admittance.) According to their abilities, each member may write, illustrate, edit and/or publish a journal which is not sold or distributed to fandom at large but which is addressed almost exclusively to the other members of the society. The mechanics are as follows (and the FAPA rules are used as points of illustration):

Each member is obligated to print and publish a minimum number of pages during a given calendar period (eight pages per year), and sometimes "the deadwood" do just that to skim by, but often the magazines run to fifty or one hundred pages per issue. Each member is required to produce a sufficient number of copies (68) to cover the full membership; membership is restricted to small numbers to keep everyone's publishing costs within reason, and to prevent the society from collapsing from inertia and obesity. Each member sends the (68) copies of his magazine to a central editor, who then assembles all contributions into (68) identical bundles and mails one bundle to each member on a specified mailing date (quarterly). Depending upon the (quarterly) activity of each member, a bundle may contain as few as a dozen magazines totalling a hundred pages, or it may contain forty or fifty magazines totalling five hundred pages. (The 100th Mailing of the FAPA contained 48 magazines and an aggregate of 546 pages.) The publisher bears the entire cost of his magazine and it may not be sold to his fellow members, but of course he receives without cost the magazines produced by those other members. Dues amount to a small sum per year (\$3) to pay postage charges incurred by the central editor, and to pay the cost of the society bulletin. A few officers (four) are elected (annually) to operate the society; they serve without pay. Each society has its own rules to govern conditions within it. Members are not restricted as to subject matter in their discussions or their magazines, but an element of fantasy or science fiction is encouraged. Some of the apas offer an annual ballot, or conduct an annual poll, to determine the best contributions of the previous year. The apas are popular, and many. Those known to the editors at this time are:

Fapa: The Fantasy Amateur Press Association, the oldest such group in fandom, having been founded in 1937. Membership is restricted to 65 persons and dues are \$3 per year. Mailings are quarterly, with at least 8 pages per year needed to retain membership. It is said that Fapa is the place where old fans go to die, because it is filled with veterans of the Thirties and Forties who have dropped almost all other fan activity. There is a waiting list of about 70 people.



Shadow Fapa: A haphazard, loosely-knit group of Fapa waiting-listers, who sometimes combine to publish one or a dozen quickie magazines which are mailed to Fapa members to let them know the people on the waiting list are still alive. A fan may wait as long as five or six years to gain admittance to Fapa.

Saps: The Spectator Amateur Press Society, the second oldest organization of its kind. Unlike other apas, the official editor makes the rules here and those rules sometimes change with bewildering rapidity. 30 members pay \$2 per year, publish 6 pages every 6 months.

N'APA: The Neffer Amateur Press Alliance, with a membership of forty restricted to members of the National Fantasy Fan Federation. Dues are \$2 per year; requirements are 6 pages every two mailings.

The Cult: less frequently called "13apa" because it contains thirteen members. Each member in turn publishes the society bulletin in a period of 39 weeks, and each member must write a letter of comment at least every other issue to retain membership.

SFPA: The Southern Fandom Press Alliance, supposedly limited to fans residing in the southern states. Limit, 20 members.

OMPA: The Off-Trail Magazine Publishers' Association, predominantly a British apa, was organized in 1954.

Other, newer apas, of which little or nothing is known by the ignorant editors of this guide, are:

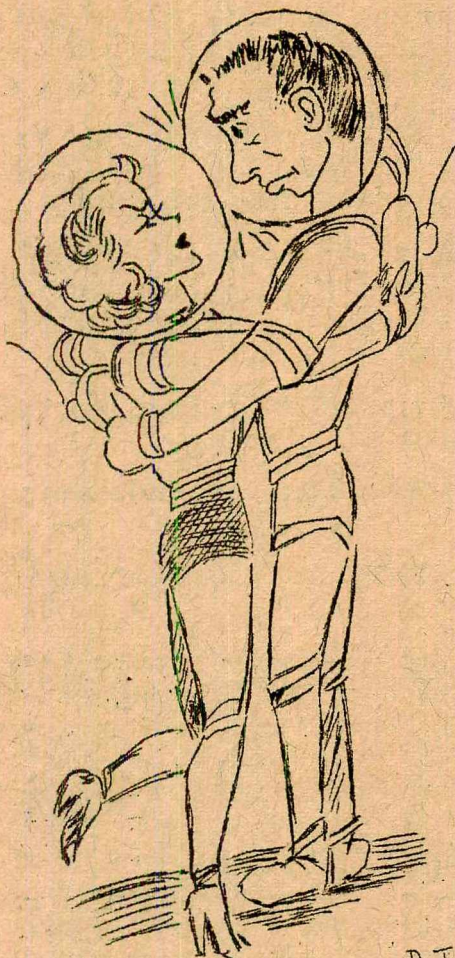
Apa-X (somewhat like the Cult, and one joins by invitation only.) Apa L (an apa consisting primarily of members of the Los Angeles Science and Fantasy Society, with weekly mailings or distributions.) Apa 45 (comprised of newer fans born since 1945.) Apa F (consisting mostly of New York City's Fanoclast club, again with weekly mailings.) Stobcler (you tell us what this is all about.) TAPS (our ignorance is showing) Lilapa (Little something or other, we suppose.) Mapa (limited to only fifteen members we are told, to encourage quality in reproduction and presentation of fanzines.) And the other three apas that were organized last week, including Ala-Apa, the Alabama Amateur Press Association, which "is a wild and hairy little apa that I (Al Andrews) carelessly created a few months ago." Enough, yet.

NFFF: (also N3F) The National Fantasy Fan Federation, founded 1941. This is a general, world-wide club of fans, not an apa although it includes an apa among the many activities offered its members. The membership fee is \$1.60 per annum, and about 300 members are enrolled at this writing. (If interested, contact long-time Secretary-treasure Janie Lamb, Route 1, Box 364, Heiskell, Tennessee, 37754.)

The NFFF is a social and service organization with many bureaus, departments, committees and round-robins designed to provide innumerable diversions for its members. It offers an annual story contest in which some winners were published in professional magazines, a games bureau for playing-by-mail, a similar exchange for tape recorder owners, an information bureau, and a manuscript service for fan editors. The club publishes an all-letter fanzine, informational pamphlets, periodical bulletins, indices, and once published a book. It serves as a recruiting agency for new fans.



Kteic Family: A somewhat mysterious group of people (fans and non-fans) who are held together by the irregular receipt of an equally mysterious chain-letter-magazine called Kteic, which comes from a likewise mysterious fan source.



TAFF: The Trans-Atlantic Fan Fund, a sum of money raised annually to help speed some popular fan to an overseas convention. After the nomination of a few candidates, an international election selects the winner -- and that lucky fan receives the accumulated funds to aid him in defraying transportation costs. To be eligible to vote in the elections, you must be active in fandom prior to a certain annual date, and must contribute at least 50¢ to the fund. To be eligible for nomination, you must have five sponsors who dwell on both sides of the Atlantic. Then go scrabble for votes.

TAFF grew out of the "Big Pond Fund," a scheme to bring British fan-and-pro Ted Carnell to Cincinnati in 1949. A similar fund was raised in 1952 to bring obscure Irish fan Walt Willis to Chicago. Success crowned both efforts, and TAFF came into existence. At this writing, about a dozen fans have won their elections and made a trip to a foreign convention.

Hugo Awards: A series of honorary awards given each year at the world conventions, in recognition of the "best" novel, short story, film, etc., presented the previous year. Names for Hugo Gernsback, editor-publisher of the first successful science fiction magazine.

Nebula Awards: A series of honorary awards given each year at the annual banquet of the Science Fiction Writers of America, for the "best" novel, novelette, short story, etc., published the previous year. The winners are selected by the membership.

International Fantasy Awards: An honorary award given infrequently at British conventions, for the "best" in books, films, musical compositions, etc., to appear the previous year. It differs in scope and concept from the two above awards.

Fan Fiction: Science, weird, or fantasy fiction written by fans, and intended for publication in a fan magazine. Some who excel at fan fiction eventually sell professional fiction.

Faaan Fiction: (note the triple a). A distinctly different breed of dog, faaan fiction is about fans and does not hope to do more than amuse fellow fans; it is not professionally slanted.



First Fandom: An exclusive club composed of some old guard fans. Membership costs \$1 annually, but to be eligible you must show that you were reading science fiction as early as 1938. Actually, that embraces the eras of First and Second Fandom, but why fret about it? (First Fandom meetings are long, windy, and dry.)

Fanzine: The fan magazine, an amateur journal, booklet or news paper, produced by the fan for the amusement of himself and others-- someone, somewhere, will read even the illegible fanzine. (Also known as "fanmag," and sometimes abbreviated to "fmz.") Fanzines are produced by carbon-copying, by mimeograph, hektograph, spirit duplicator, lithography, and the printing press; the means of duplication isn't as important as the legibility, but of course the more expensive methods can produce better results and increased ego-boo. (Well, see ego-boo.) Most editors charge a fee for copies, simply because they can't afford to give their fanzines away when considering a circulation of one or two hundred, or more. Remember this before you write, asking for free copies -- producing a fanzine can be an expensive proposition.

Fanzines may be as brief as one page or as thick as one hundred. (Fancyclopedia II contained 186 pages plus supplements.) They contain fiction, non-fiction, verse and artwork by the editor and by other fans who have been invited to contribute to his pages. This material isn't paid for in cash (same reason as above) but in free copies of the fanzine. Some of the better material first published by fans in fanzines has been reprinted by the professional periodicals. Fanzines may be published by an individual, by two or three individuals who pool their resources, or by local and national clubs. Readers and subscribers are obtained by advertising, by sending sample copies, and by favorable reviews in other magazines. (But if you crave this last, don't send a copy of your first issue to an Indiana ogre named Coulson; he devours neo-fans who publish crudzines. Now look up "crudzine.") Contributors are obtained either by begging for material, or by publishing such an excellent journal that fans want to be seen in your pages.

The first fanzine was called "The Comet" and was published during the birth of fandom in 1930 (see page 2.) A few hardy souls have attempted to record the thousands of titles (and duplicated titles) published since the beginning, and a master bibliography is now in work. In 1966, an early fanzine index of 1952 was reprinted, containing 141 pages of data covering the first twenty-two years. (The Fanzine Index is available at \$2.50 from Harold Palmer Piser, 41-08 Parsons Boulevard, Flushing, New York 11355.) Some fanzines last but one issue, while others have gone on to one or two hundred editions.

Warning: as a neo-fan, be cautious in risking large sums of money on fanzine subscriptions. Sometimes they will have folded their duper and slipped away while you were going to the mail box. The best policy is to first make sure the fanzine is still being published, then send only enough cash to purchase one or two issues -- fan editors seldom hand out rainchecks.

One-shot: A fanzine which is published once and only once. The editor clearly states his intention of producing just that one issue, or else he will label it a one-shot, relying on you to understand his meaning. (This is distinct from the general fanzine which intends



to publish several issues, but fails after the first.) A "one-shot session" is when a group of fans meet by accident or design and crank out a one-shot then and there. Most such one-shots have little real value beyond momentary amusement.

Prozine: The professional science fiction and fantasy magazines, sold on newsstands or by mail. (Sometimes called "promags.") A host of fans have sold fiction, non-fiction, and artwork to these prozines, and some fans have become editors of them. Collecting prozines has become a fine art considering present day prices and the growing scarcity, especially among those who wish complete sets. In days of yore, some prozines published fanzine review columns and letters.

Books: Also collected by many, either exclusively or with prozines. When speaking of books, HC denotes a hardcover, while PB or pb is a paperback. JAM means the book has its dustjacket and is in mint condition: jacket-and-mint. Dustjackets lend a higher value to books.

Cons: Large and small science fiction conventions and conferences in any part of the world, a habit firmly established since 1936-7. Generally speaking, and for purposes of identification, a conference or confab is defined as a smaller assemblage not in direct competition to the annual world convention. There are many such small cons held each year, usually in smaller hotels or motels; they may attract from 12 to 200 people. Some conferences take place in a single day, while others embrace a weekend. They are less expensive and more informal than the worldcons, and some boast no program at all.

Some current cons and their locations are: Disclave (Washington DC), Eastercon (the British Isles), ESFA Open Meeting (Newark), Lunacon (New York City), Metrocon (New York City), Midwescon (Cincinnati), Ozarkcon (St. Louis), Philcon (in Philadelphia, since 1937), Souwestcon (Texas and Oklahoma cities), Westerncon (the Pacific seaboard).

Con Society: a convention society or other organized group, usually with a life expectancy of just one year and existing for just one purpose: to sponsor the annual world science fiction convention. A con society may be a city club, or a newly formed union of individuals from one or more cities who will organize and manage the convention from beginning to end. They are masochists.

Worldcon: The annual international conventions which are held only in the largest cities. They attract fans and pros from around the world, and attendance may range from 200 to a thousand or better. Fans aren't subsidized delegates to the conventions, but pay their own way. Worldcons are prepared by the con societies and held in a hotel, and on a date, chosen by them; the city itself was chosen by the fans attending the previous worldcon. A typical program, spread out over 3 or 4 days (usually the Labor Day weekend) may consist of any of the following items: formal and informal talks by fans and pros, business sessions, roundtable discussions, information panels answerable to the audience, club meetings, previews of movies and telefilms, playlets or ballets, a costume ball, art shows, auctions, a banquet, smoke-filled rooms plotting the next worldcon, and snogging. The auction is a long affair, often divided into sections over several days, at which a loud and indefatigable individual will preside, selling off artwork, manuscripts, magazines and books donated by the prozines, the pros and the



fans to help defray expenses. Convention expenses are met in several ways: by charging a two or three dollar membership fee, by charging a separate fee for the banquet, by selling advertisements in the program booklet, and by bagging the largest share of the auction monies. Any profit from the con is usually divided among fannish organizations, by decision of convention officers. The fan, in exchange for his membership fee, receives a copy of the program book, plus all informational booklets published before the con, plus the booty available to the attendee at time of registration; in addition he receives a voice and a vote in all convention affairs, including the choice of the next city.

Convention sites are chosen by vote. Cities wishing to sponsor next year's worldcon make known their intentions well in advance, with much propaganda and political jockeying. They present their cases at the business session of this year's convention, and the attending fans make their choice. (South Gate, California, campaigned for ten years and won a convention on the exact date it desired -- 1958.)

The United States is divided into three zones, West, Midwest, and East, and every effort is made to permit each zone to have a worldcon in turn, moving eastward across the nation in the order named. When a foreign city wins the worldcon, as it may do in any year, the orderly eastward movement is not otherwise broken; in the following year, the convention must return to the zone which was skipped over in favor of the foreign city. While this zoning arrangement has not always proved possible or desirable in the distant past, it is now standard operating procedure. Following is a table of annual convention sites thus far, with dates and identifying code names:

New York City	1939	Nycon I
Chicago, Illinois	1940	Chicon I
Denver, Colorado	1941	The Denvention
(none during the war years)		
Los Angeles, Calif.	1946	The Pacificon I
Philadelphia, Penna.	1947	Philcon I
Toronto, Ontario	1948	The Torcon
Cincinnati, Ohio	1949	The Cinventicon
Portland, Oregon	1950	The Norwescon
New Orleans, La.	1951	The Nolacon
Chicago, Illinois	1952	Chicon II
Philadelphia, Penna.	1953	Philcon II
San Francisco, Cal.	1954	The SfCon
Cleveland, Ohio	1955	The Clevention
New York City	1956	Nycon II
London, England	1957	Loncon I
South Gate, Calif.	1958	The Solacon
Detroit, Michigan	1959	The Detention
Pittsburgh, Penna.	1960	The Pittcon
Seattle, Wash.	1961	The Seacon
Chicago, Illinois	1962	Chicon III
Washington D.C.	1963	The Discon
Oakland, Calif.	1964	Pacificon II
London, England	1965	Loncon II
Cleveland, Ohio	1966	The Tricon

New York City, Baltimore, and Syracuse, NY, are bidding for 1967.



## MINUTIAE

- AA194: The supposed I.Q. of former fan Al Ashley; his nickname.
- Annish: The anniversary issue of a fanzine -- if they last a year.
- Apan: A fan who is a member of one of the Amateur Press Societies.
- Blog and Crottled Greeps: Nectar and ambrosia; a spiritous liquor and a snack greatly favored in the British Isles.
- BNF: Big Name Fan. The label must be earned, not purloined.
- Beanie: Fannish headgear, a propellor beanie.
- Bem: Bug Eyed Monster, dearly beloved in science fiction.
- BRE: British Reprint Edition of an American prozine.
- Bloch: The author of "Psycho".
- Crifanac: Critical fan activity; you sometimes run to stay even.
- Canfan: Canadian fan.
- CoA: Change of address; most fanzines will publish yours when you.
- Conrep: Convention report; who did what to whom, and why.
- Corflu: Correction fluid, to hide a mistake when typing stencils.
- Croggle: Amazement or awe; to be croggled is to be confounded.
- Crud: Utterly worthless material often found in fanzines.
- Crudzine: A fanzine filled with crud, or worse. Don't publish one.
- Deadwood: An apan who skims by publishing only the barest minimum per year to maintain his membership. One cut above a freeloader.
- DNP: Do Not Print, or DNQ: Do Not Quote. On your honor, now.
- Duper: A duplicating machine, such as mimeograph, hektograph, etc.
- Eney's Fault: An earth-fracture underlying Arlington, Virginia.
- Egoboo: Publicity for yourself; kind words to boost your ego.
- Eofandom: That which preceded First Fandom (the epoch), and which regards First Fandom (the club) as praedial tenants.
- Eyetracks: are left on a printed page by careless reading habits.
- Faaan: A noun containing a gentle sneer. Smile when you utter it or run the risk of a punch in the nose.
- Fanac: Fan activity, when you don't bother to run to stay even.
- Fafia: Forced away from it all; sometimes parents are heartless.
- Faned: Fanzine editor. And please, no more crudzines.
- FIAWOL: Fandom Is A Way Of Life. Don't you believe it, youngster.
- FIJAGH: Fandom Is Just A Goddam Hobby. That's the spirit!
- Faunch: A nervous, impatient waiting for something to happen.
- Gafia: Getting Away From It All. The desire or the necessity to leave fans and fandom far behind while you pursue women or ???
- Genzine: A general fanzine having a universal interest.
- Ghods: There are a number of ghods in fannish mythology: Foo, Ghu, Roscoe, Pthalto, Bheer, Bloch, etc.
- GoH: Guest of Honor, at a convention or worldcon; a Big Name Pro.
- Goon: Fandom's answer to the private eye of mystery fiction.
- Goshwowboyoboy!: An enthusiastic howl of joy uttered by neofans.
- Hyperfanac: Hyper-fan-activity; when you run like mad to stay even.
- Illo or Illio: An illustration in a fanzine.
- Ish: Issue, referring to a particular edition of a fanzine.
- Lettercol: The letter column in a prozine or fanzine.
- LoC: Your Letter Of Comment to a fan or pro editor.
- Lino: The abbreviation for interlineation, which is a quotation or a stray remark taken from context and reprinted between two parallel lines on a fanzine page. Examples may be seen at the top of each page of this Guide. Some of these are historical you know.

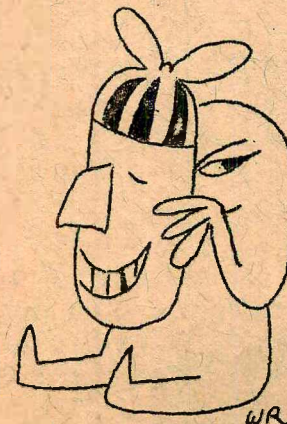


LMJ: Loud Mouth Jackass, and fandom is shot through with them.  
 LNF: Little Known Fan; you, until you make a name for yourself.  
 Mundane: The ignorant world outside fandom, whence you came.  
 OE: Official Editor; the man who really runs the Amateur Press Societies. He often distributes the mailings when they are due.  
 OO: Official Organ; the poopsheet of a club or society.  
 Poctsarcds: Government postcards sold only in Georgia and Ireland. A typing error caused them to find favor in fandom.  
 Quasi-quote: A quotation set off "like this" to indicate the quote is not an exact one, but an honest summation of a speaker's remarks. Care must be taken not to distort the original meaning, intention or implications made by the speaker you are quasi-quoting.  
 Quote cards: Small cards on which are printed quotations, quasi-quotes or linos of a witty or silly nature. The cards are enclosed in letters or passed by hand at meetings and conventions.  
 Quote covers: They came before the cards and are fanzine covers which are given over (in whole or in part) to silly or significant remarks dropped by fans and other people; a cover filled by linos.  
 Slan: A slan is a fannish superman, a real gone genius. Requirements are downward slanting eyes, broad mental horizons, a pointed head.  
 Ten of Clubs: A gaming card lost by or stolen from Tucker.  
 Thish: A contraction of "this issue".  
 Typo: A typographical error, and these pages abound in them.  
 Wahf: We Also Heard From... Sorry, no room to print your LoC.  
 Zapgun: A fannish weapon which will never replace the old Remington rolling block. The victim is rendered sterile.  
 \$35,000: A handy sum, when on the receiving end of a lawsuit.

### And Special Mention:

Fugghead: A fellow closely related to the LMJ, one who speaks before he thinks, if indeed he thinks at all. He is a lout fond of assinine statements, silly assertions, and fraudulent claims; an oaf with a babbling tongue. The first serconfan was a flagrant fugghead.

Fan hoaxes: The history of fandom is studded with hoaxes, some mild, some virulent. One such hoax was a complete fanzine describing an imaginary convention, filled with the names of real people who were said to have attended by invitation only, and several others bit, expressing dismay for having been left out. Another successful hoax was the photograph of the cover of a new prozine said to be coming on sale soon. Four story titles were printed on the cover and the initials spelled out HOAX. The most persistent sham favored by fans is the creation of an imaginary person, a new fan, sometimes complete to name and address. Most successful was the creation of "Carl Brandon" an artful fellow said to be living on a California campus. Brandon wrote and published witty pieces, joined apas, published fanzines, and was so "real" that his unmasking at a convention caused a shock in fandom. He was the brainchild of five fans who took turns in providing his fanac. Some cruel lies (hardly hoaxes) were the circulated reports saying fans had died, or committed suicide.





### Joe Phan and The Law

The copyright and libel laws apply to fandom. Fans have also acquired their own unwritten laws on these matters, and it's hard to say which kind are the more important. Few fanzines are copyrighted. The material in most of them is in public domain, because the sale of even one copy destroys commonlaw protection for the contents. Still, it is customary to ask permission from editor and writer before you reprint fanzine material. If you have genuine intention of trying to sell later something you are writing for a fanzine, you'd better copyright it upon publication; a professional magazine might later stir up a storm if it discovered it had paid money for something in the public domain.

On the other hand, fandom largely ignores the commonlaw copyright protection that exists for letters. You must not complain when your letter is published without a by-your-leave, unless you've specifically labeled it "dnc" -- which means "do not quote." And it is considered unethical in fandom to borrow a fanzine title already used, even if its original incarnation stopped publication many years ago.

No copyright holder has ever blasted a fan for publishing excerpts of reasonable length from professional books and magazines. But reprinting copyrighted material in complete form in fanzines could cause it to go into the public domain, leaving the fanzine editor open to all kinds of legal action. Permission must be secured to turn a copyrighted story into an amateur movie or play; it isn't needed for a written parody or satire.

Fandom has had a couple of real and several threatened libelsuits although most of the time fans ignore published statements that would cause anyone else to make a mad dash for the nearest lawyer. Several fans have been driven into gafia as a result of libel difficulties, so it's best to remember the laws. It's very nearly as bad to be sued for libel and found not guilty, as it is to be sued and found guilty. You can say almost anything you like about another fan's writing or drawing abilities; but you can become the defendant in a court case if you write something that damages his community standing or money-earning ability.

In certain circumstances, even a perfectly true statement in these categories can become actionable for a libel suit. In the case of material published in fanzines, both writer and editor can be charged with libel. Don't charge a fan with dishonesty, suffering from a contagious disease, committing a crime for which no conviction has been obtained, being on the verge of bankruptcy, loose morals, or mental disorders. Meanwhile, read a good book on both the libel and slander laws, written in layman's language. You can skip the parts on slander if you're a hermit who doesn't own a tape recorder.

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(The above represents a revised and condensed summation of two articles which originally appeared in Void, a fanzine edited and published by Greg Benford and Ted White, respectively. Guide editor Harry Warner jr. authored the originals and this condensation.)