

Dr. Gafia's Fan Terms (edited intro)
by rich brown

Fancy III this isn't, but it's a pretty good list of fan terms. It started out someone else's list -- Katie Rathslag had posted them to rec.arts.sf.fandom for a number of years -- but I, rich brown, picked them up, revising a few on which errors had been made, then sat back waiting to see if another version might appear. One didn't.

These suggestions are welcome and, when and if I agree with them and think it's a good idea, they are incorporated when I make and post my irregular additions and revisions to this list. To the best of my ability, I'm including only terms that were coined and used in sf convention and fanzine fandom or net terms that have won acceptance by the people active in those areas. Specifically deliberately excluded are (1) terms that come from sf rather than the community of fandom and (2) "net" language except where it is relevant to "fan" language. Quibble with me if you disagree; I've been known to change my mind from time to time. Hey, if I didn't, there'd be no need to revise and repost them, would there?

It got too tedious, after a while, to list multiple credits on each fan term for anyone who made any suggestion that was ultimately implemented, so suffice it to say that I may be the proprietor but am NOT the sole owner of and/or contributor to these fan terms -- they are "my" fan terms in name only. Some egoboo credit must be given, however, since so many fans have made substantial direct and indirect contributions in providing new material, making changes and/or corrections, writing from their areas of special expertise. I'm not sure if I've kept track of them all, so I have to say they include but may not be limited to Richard Brandt, Seth Breidbart, Ned Brooks, Richard Graeme Cameron, Chris Croughton, Ruth R. Davidson, Steven J. Dunn, Dick Eney, Gary Farber, Roxanne Gibbs, Lee Gold, Rob Hansen, Arnie Katz, Dave Langford, Nancy Leibowitz, Morris M. Keesan, max, Tom Perry, Cecil Rose, Dick & Leah Zeldes Smith, Jack Spear, Jon Swartz, Geri Sullivan, Alan Swain, Shelby Vick, Jack Weaver and Ted White. Thank you, thank you, thank you.

It should perhaps be noted that many of the fannish organizations listed in these fan terms continue to thrive today and quite a number of them have web pages of their own. A simple Google search on their names or acronyms should provide those who may be interested with contact information.

ACTIFAN

Short for "ACTIVE FAN". Implied activity in fanzine fandom and usually at least one other area (conventions or clubs initially but now includes the internet) of the microcosm. (Archaic but making a comeback.)

(8/12/2005)

AH! SWEET IDIOCY!

Title of Francis Towner Laney's 130pp fannish memoirs (or "ME-moirs," as he called them), written in the late 1940s, in which he detailed his fan career up to 1946 and the Pacificon, excoriated a number of individuals in fandom in general (and LASFS in particular) for their pomposity and too-serious attitudes toward the microcosm, declared himself to be an amateur journalist rather than a fan, and explained what had caused him to become (along with his friend Charles Burbee) an Insurgent, moving from a sercon philosophy of FIAWOL to become the foremost exponent of the fannish philosophy FIJAGH [see these two terms; Laney is credited with coining the latter]. *ASI* provoked immediate pro-and-con comment in the microcosm itself; some disputed the facts and others the propriety of describing the LASFS as a nest of ineffectuals, homosexuals and fuggheads (which term Laney also coined). Today people frown on the cruelty of his gay-baiting but it is generally agreed that, this aside, FTL had an uncomfortable amount of truth and right on his side.

(8/12/2005)

AJAY (a.k.a. "A.J." or "ayjay," for Amateur Journalism)

The name which participants in mundane amateur press associations gave their hobby, which predates and partially inspired fandom's apas. Mundane apas differ from fandom's in two important respects—they do not have either [1] minimum activity requirements or [2] a maximum number of members. The vast majority of mundane apa members over the years have been hobby printers as opposed to hobby writers. H.P. Lovecraft published 13 issues of *The Conservative* for the United (UAPA) and National Amateur Press Associations (NAPA) between 1915 and 1923, and thus indirectly influenced Donald A. Wollheim and John B Michel to found fandom's first apa, the Fantasy Amateur Press Association (FAPA), which is still churning out mailings. Over the years, a number of actifans have belonged to and participated in the mundane apas and quite a few people who started in ajay made their way to the fan apas. As a result, many actifans (beginning primarily with Francis T. Laney in the mid-1940s) prefer to be called "amateur journalists" or "amateurs" rather than "fans" (as Hugo Gernsback designated us). "Amateurish" remains a pejorative but "amateur" comes from the Latin *amare*, which means "to love," making amateurs people who do things for the love of doing them. And, paraphrasing Walt Willis, those who hold that professionals are invariably superior to amateurs are doomed to prefer the ministrations of gigolos and prostitutes to those of willing and imaginative lovers.

(8/12/2005)

AKICIF

Acronym for *All Knowledge Is Contained In Fanzines*. The phrase, introduced by Charles Burbee, is tongue-in-cheek. At present, to make it a little more egalitarian, it is sometimes rendered as *All Knowledge Is Contained In Fandom*.

(8/2/2005)

ANGEL

An archaic fan term, borrowed from the legitimate theater, used to describe the "patrons" who supported them with grant-sized donations that enabled them to function at enough of a profit to continue without charging ruinous admissions or requiring that the actors, writers and stage crew starve to death. With regard to fandom, in the 1940s and through the 1950s, "angels" tended to be fanzine patrons who provided sufficient cash to individual fan editors to finance, for example, a

lithographed cover or something else equally special. The act of carrying out this practice was called "angeling" and one would say that a fanzine with such a benefactor had been "angeled."

(9/18/2005)

ANGLOFAN

Fans who live and fan their ax in the United Kingdom – England, Wales, Scotland and Northern Ireland. Also sometimes rendered as UK fans.

(9/18/2005)

ANIME

Name given to generally stfnal Japanimation, and the people who enjoy it. Deleting lengthy explanations about exceptions and/or offense taken to this simplistic definition; it's easy enough to understand that the second term can give rise to offense if what should be pronounced "Japanimation" is instead pronounced "Jap-animation." Let's not go there.

ANNISH

The anniversary issue of a fanzine, in many instances with an attempt being made to make them larger and sometimes even better than regular issues, the ANN being short for "Anniversary" and ISH being short for "issue."

(9/18/2005)

APA (Amateur Press Association)

A system much like the internet's bulletin boards, but conducted via snail mail and actually producing dead tree artifacts in the form of apazines – or, in less convoluted terms, a means for generating and distributing fanzines. Some apas are designed for discussion on specific topics (*e.g.*, APA 69, sex; REHUPA, the Robert E. Howard apa; CAPRA, the movie apa, *etc.*) but most are general interest.

As already noted under "ajay," there are differences between mundane and fannish apas. Ever inventive, fans have devised a second apa template even more distinct from the mundane model. For the fannish apas that most resemble the mundane version, each edition (called a "mailing" or "distribution") contains the preprinted personal informal fanzines (apazines) produced and submitted by the apa's members. These apazines generally include (and sometimes consist mostly or entirely of) "mailing comments" – responses to material published in the preceding mailings or distributions – and they are sent/given to an elected official (sometimes called Official Collator [OC]) or Official Editor [OE], although further variations are possible) who assembles mailings/distributions consisting of one copy of each zine and gives/mails them out in a batch to each of the members. To remain a member, one generally must meet minimum activity ("minac") requirements, usually defined as a certain number of pages of original material within a given timeframe, plus (in most instances) pay dues to defray the costs of bulk postage for the mailings/distributions that are not handed out and the publication by the apa's OC or OE of the Official Organ (OO) which accompanies them.

The fannish variant on this is generally an apa of fewer members which publishes an edition monthly or better, in which the members submit material to a single editor who publishes them in a single fanzine; sometimes the publisher is one person elected (and dues cover the expense of publishing) and sometimes members publish in rotation in which they cover the expense of their own publication; in this kind of apa, the single combined publication *is* the apa mailing/distribution.

In the mundane apas like NAPA and UAPA, one simply pays dues; publishing activity is encouraged but not necessary and there is no requirement to send all "papers" (as they call their apazines) to the

entire membership, either by post-mailing individually or by submitting a required number of copies to the OE when seeking distribution in a mailing.

The mundane versions are all distributed quarterly, and the fannish apas initially copied that, but – never to be pigeon-holed – presently there are fan apas whose distribution intervals are weekly, every two weeks, every three weeks, monthly, every other month, quarterly and yearly.

(7/30/2005)

APA-F

The first weekly (and local) fannish amateur press association. The largely overlapping membership of two 1960s New York City fan clubs, Fanoclasts and FISTfA, which met on alternating Fridays, allowed the two clubs to serve as the apa's distribution sites. The genesis of APA-F began when Dave Van Arnham and various Fanoclasts got involved in an incident (see "Subway Incident") after a meeting, which Dave was urged to write up. He began doing so in a fanzine he titled *First Draft*, which he began publishing and distributing every week at subsequent alternating FISTfA and Fanoclasts meetings. Dave worked as a professional typist and mimeographer in a Times Square mimeography shop, so on Fridays it made a kind of sense for him to stay long enough to write and run off an issue before going to Fanoclasts [in Brooklyn] or FISTfA [in Manhattan], rather than leave work for his apartment in the Bronx [twice as far in the opposite direction] before turning around and heading back to whichever club was meeting that week. When, within a matter of a few weeks, other members began publishing and bringing fanzines to the meetings for distribution in a similar vein, an OO was published on site and APA-F got started. It was killed off, by generally mutual agreement, after 69 mailings.

(7/30/2005)

APA-L

The second weekly apa, distributed at meetings of LASFS (which provides the space and lets its Gestetners be used but does not actually officially "sponsor" the apa). When APA-F was in its infancy, some people in Los Angeles heard about it and even began contributing from afar (having someone in New York City fandom act as agent, franking their zine into the distributions and picking up a copy to be mailed to them). In a short period of time, given that LASFS meets every Thursday, their members instituted their own apa along similar lines, APA-L, with the first distribution dated October 22, 1964. Unlike APA-F, APA-L has continued to this day. Given their frequency and that length of time, some interesting records have been achieved. The last time this was posted, the Official Collator of APA-L, Tim Merrigan, had just completed his 18th year in that job. When both groups were at their height, Dave Van Arnham was publishing four weekly fanzines—two for APA-F and two for APA-L—some of them 20pp or more in length. And Fred Patten was the "Cal Ripkin" of APA-L, having a contribution in at least each of the first 1900+ APA-L distributions. Other records have not been reported to this source but no doubt exist.

(8/22/2005)

APA-NYU *a.k.a.* APA-nu

Another apa which revolved around a local fan club, in this case the New York University Science Fiction Society (NYUSFS). In the winter of 1973-74, Samuel Edward Konkin III, *a.k.a.* SEK3, paid a visit to southern California, attended a LASFS meeting and participated in an APA-L collation. He came back to New York eager to start an analogous club apa for NYUSFS, apparently unaware that APA-L had been inspired by APA-F, the weekly apa which was collated at the alternating biweekly meetings of FISTfA and Fanoclasts. With Richard Friedman, then and forever Mayor of NYUSFS, he launched APA-NYU (or APA-nu, where nu is the Greek letter) in April 1974. Collations, nominally monthly, were actually a bit irregular in its early years, but by the end of 1978 were achieving that schedule as well as page counts as high as 100, with their September collations being done at Worldcons. Marc Glasser chose the title of Official Self-Appointed Agent and Collator

(O.S.A.A.&C.) and began doing ToCs and announcements pages after Konkin moved to Los Angeles. At Corflu 7 in 1990, the APA-NYU Collating Team won the coveted Egoboo for fastest error-free performance in the Collate-Off.

(8/14/2005)

APA-V

The first local apa for Las Vegas Fandom got started in late 1993, a mere two years after Joyce and Arnie Katz, having moved to the area, paid their first visit to the local club SNAFFU, opened their home ("Toner Hall") to monthly less formal Socials (the third Saturday of the month), began an invitational group (Las Vegrants) for fanzine fans (the first Saturday of the month) and effectively introduced the fans who attended to the idea of fanzines with a series of oneshots titled *The Vegas All-Stars*. The constitution of APA-V, drafted by the first OE Ken Forman, was a masterpiece of simplicity: "Fans should devote all of their energy to two Activities. (1) Doing fanac, pubbing their ishes, writing articles for other ishes, creating art, *etc.* (2) Sex." Often with less than a half dozen participants, the early distributions remained small until a feature was introduced that became a cornerstone of APA-V: the Group Topic. Ideas would be tossed around at the gatherings until one struck their fancy. No one was obliged to stick to that topic, but it did provide focus and began producing larger distributions. JoHn Hardin, Arnie Katz and Ross Chamberlain served as subsequent OEs until, in the fashion/tradition established by APA-F (of which both Arnie and Ross had been members and participants), APA-V ran its course of 66 distributions, the final mailing appearing in April of 1996.

(8/30/2005)

APA-X

APEX

APA-X, later called Apex, rose like a Phoenix from the ashes of the Carbon Reproduced Amateur Press (CRAP) to become the microcosm's first "secret" apa while continuing CRAP's practice of being invitational (allowing its members to cast a blackball against anyone proposed whom they disliked or did not feel comfortable with). By "secret" it was meant not only that the group was not to be mentioned elsewhere in fandom but that its mailings were to be considered the equivalent of personal DNQ/DNP correspondence, not to be randomly shared with non-members. More specifically, Andy Main scuttled CRAP but immediately invited those he considered to be on more congenial and intimate terms with each other into the newly formed group, dropping most of the fans who'd been in before the membership expansion, particularly those he considered to have been in the group just to maintain their status as omniapans or who were not active in other areas of fanzine fandom. The group did not succeed in maintaining its secrecy, obviously, or it would not be mentioned here, and its publications were eventually to be found in the collections of some of those who had been excluded, but it did allow, for several years running, those who remained in the apa to talk about some intensely personal subjects, including but not limited to expansive love and recreational drug use.

(10/28/2005)

APAE

Plural of APA. But not much used. Fans sometimes say "Data is" too, even when they're not talking about the android or making a statement like "Data is a plural."

APAHACK

Somebody who (arguably) spends too much time writing for apae and/or who expends most of their fan activity in apas.

APAZINE

An apazine is any zine that is distributed through an apa, whether or not it has any additional outside circulation.

ASTRAL LEAUGE

The Astral Leauge [*sic*] has been called, to some effect, a dubious cosmic cult, hyped in mystery and invented by Leeds Group fan D. West in the mid-1970s. All rituals, initiations and hymns are strictly optional, the central dogma being that neophytes must give 50p to D. West. Exerts vast yet mythical influence over practically everything. Of the Astral Pole initiations, it is probably wisest not to speak at all—but, then, when were fans ever wise? Comments have ranged from “They're probably doing it in trendy bondage clubs all over London without realizing where it came from.” to “They're doing it all wrong—they're not charging 50p!” Performance of Astral Leauge hymns have been known to cause hardened filk-singers to reel away, shaken to their very bowels.

(8/16/2005)

AURORA AWARDS

A set of Canadian achievement awards somewhat similar to the Hugos. Like the Hugos, they honor both professional and fannish categories, but are voted on Canada-wide by fans at the annual Convention, essentially the closest thing to a Canadian national convention. The Auroras are administered by the CSFFA (Canadian Science Fiction and Fantasy Awards) Committee. The first Aurora was a single award known as 'The Coeurl', subsequent awards were called 'Caspers,' but later the name was changed to the more dignified and thoroughly Canadian 'Auroras.' CSFFA is the proper, technical term, albeit not particularly catchy-sounding.

(9/18/2005)

AUTOCLAVE

The first convention just for fanzine fans—unless you count the very earliest conventions at which virtually all attendees were involved in fanzines *and* clubs *and* conventions, to one extent or another. But once fans began distinguishing themselves by identifying with a primary area of interest, Autoclave—held in the Detroit area, hence the name—was the first. A good idea which was much enjoyed but no one at the time thought of passing the convention around to other groups across the country, which meant that as soon as the Detroit-area fanzine fans who put it on got tired of putting it on, it ceased to be. Corflu, and then Ditto, came along later and learned from this mistake..

(8/22/2005)

AVOIDISM

A tongue-in-cheek philosophy, promulgated by Roger Price, picked up by many fans during the early 1950s. It is important to note that Avoidists, as the practitioners were known, did not (as one might suppose) simply avoid other fans, but rather got other fans to avoid **them**. Price cited an uncle of his as being the Ultimate Avoidist, since he had a speech impediment which caused anything he said to come out sounding like, “I had one grunch, but the eggplant over there.” You need only imagine attempting to initiate a conversation with someone whose replies seemed to be limited to that phrase to understand why he would subsequently be avoided at all costs.

(9/18/2005)

BALCONY INSURGENTS

A group of hecklers at NyCon II who were unwilling to pay \$7 for rubber chicken to be able to attend the banquet (a decade before \$1.39 could purchase a T-bone steak meal at a chain of NYC restaurants) but nonetheless wanted to hear Al Capp's GoH speech and see the ceremonies which followed. The Balcony Insurgents included Bob Tucker, Boyd Raeburn, Jean & Andy Young, Dick Eney, Ron Ellik, Ted White, Larry Stark and Richalex Kirs, which is to say, some quite prominent fans of the period, not all of whom were impecunious but who nonetheless objected to paying such a

high price for indifferent food. Following the meal, convention chairman Dave Kyle had the doors closed when they gathered in the hall outside the banquet room, arguing that since they hadn't paid for the meal, they shouldn't get to hear the speech. After the speech, they moved to the balcony to see and hear the rest of the ceremonies and became hecklers when a helper was sent to tell them that Dave had said they couldn't sit there. It was the fact that most of them subsequently wrote up the incident in the con reports they published in their fanzines which gave rise to a catchphrase that continued to be used for many years – "Dave Kyle Says You Can't Sit Here." The assumption was that Kyle was motivated by pique with perhaps a hint of projection, since he'd over-guaranteed the banquet, which put the convention in the red. Kyle remained silent on the matter for close to 40 years, but eventually in the pages of the Hugo-winning fanzine *Mimosa* claimed he'd been told by a Fire Warden that the balcony was off limits and his helper should have made it clear that Kyle was only been passing on that message. Several of the Balcony Insurgents pointed out that, even if true, for some reason this was only enforced immediately after the banquet when these other festivities were going on.

(8/1/2005)

BALLARD CHRONICLES

Lee Jacobs wrote these pulp-style parodies for the Spectator Amateur Press Society (SAPS) during the late-50s/early 60s, featuring Wrai Ballard as the Resourceful Hero and various SAPS members in supporting roles. The first chronicle was a Mickey Spillane takeoff, "Wrai Ballard, Private Eye," while the second featured "Six-Gun Ballard, the Mesquite Kid." A group of LASFS members organized by Bjo Wells (later Trimble) formed Unicorn Productions, a limited film company which made two films for showing at conventions, a fantasy/joke entitled *The Genii* (with Fritz Leiber, Forry Ackerman and Bjo) and *The Mesquite Kid*, an adaptation of LeeJ's second chronicle, which had (among others) Terry Carr, Miri Carr and Charles Burbee in featured roles. It was during the filming of the latter that Terry reportedly said to Burbee, "I understand you have a big part," and Burbee famously replied, "Yes, I do, but I'm not going to whip it out and show it to you."

(8/12/2005)

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Updated January 8, 2006. If you have a comment or question about the content of these Web pages please send a note to [rich brown](#). Comments or questions about the pages themselves should be sent to the [Fanac Webmaster](#). Thank you.

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BCSFA

The *British Columbia Science Fiction Association*, founded in 1970, and still in existence. Oldest surviving SF club in Canada.

(9/18/2005)

BEARDMUTTERINGS

A type of poetry invented by Damon Knight in which there are no spaces between words, indicating that it should be declaimed as one long word, such as:

"IopenmyeyestodarkstillnessfeelwormscrawlingovermyfleshohmyGodcoulditbethatIamdead?"

BELFAST TRIANGLE

Three Irish fanzine fans living in Belfast who had achieved worldwide renown and popularity in fandom fairly early in the 1950s – Walt Willis, Bob Shaw and James White. Willis & Shaw co-wrote *The Enchanted Duplicator* while Willis & White co-wrote the sequel, *Beyond the Enchanted Duplicator – to the Enchanted Convention*. As the group grew to include the venerable George “A.T.W.” (for *All The Way*) Charters and John Berry (an English finger prints expert living in Belfast), they were more often referred to as spokesmen (they were big on puns) of “The Wheels of IF.” *The Wheels of IF* was the title of a classic whimsical fantasy novel by L. Sprague de Camp and Fletcher Pratt, but the “IF” in their group name was short for Irish Fandom. John Berry was so prolific that some fans began to question whether or not a fan publication could be considered a “real” fanzine if it did not contain one of his “factual” articles, and George Charters claimed he wasn’t really so old and the rumor that he was must have sprung from the fact that as a school child he’d carried little girls’ stone tablets to school for them. Bob Shaw and James White went on to become professional sf writers, but neither ever abandoned their joyful participation in fandom.

(10/28/2005)

BHEER

Alternate spelling of beer. Some fans may stick an “h” into a word like “beer” or “beer bust” without the least inkling that, by implication, they’re admitting an affinity for the fannish ghod Ghu (or GhuGhu). Then too, there are those who regard Beer (or Bheer) as a minor fannish deity unto itself—making Bheer the one fan religion which has followers in the non-fan college fraternity community. Nonetheless, Berkeley fandom’s Tower of Bheer Cans to the Moon was not just a fannish myth but both a religious icon or totem pole and a technological marvel. And note that, implication or no, the fannish ghods are fannish ghods (with an “h”) and not fannish gods (without an “h”).

(8/20/2005)

BIDDING PARTY

An open convention party sponsored by fans who are bidding against each other for the right to host a future convention. The idea is to promote good will (and possibly secure votes) for their bid. You’ll find them frequently at Worldcons, often years in advance of the actual voting, as well as at other regional and local conventions under the assumption that the attendees of these smaller conventions might also attend the Worldcon to cast their ballots. But also see MINNEAPOLIS IN ’73.

(5/12/2006)

BIG POND FUND

A precursor to TAFF, a fund initiated to bring a British fan, in this case Ted Carnell, across the big pond (Atlantic Ocean) to attend a Worldcon. Forry Ackerman first promoted the idea with the 1947 Philcon Worldcon as the target convention. But insufficient funds were raised and the project was postponed; Carnell wrote a thank you note to contributors, in which he stated prophetically: “There is no reason why a delegate should not visit each other’s country on alternate years...” Carnell did eventually get funded over to attend the 1949 Cinvention Worldcon, but it was still largely “angeled” by Ackerman. It took the success of the ‘WAW [for *Walter A. Willis*] with the Crew in ‘52’ campaign, launched by Shelby Vick, which solely via fan support brought Willis to attend the 1952 Chicon II Worldcon to launch TAFF and subsequently

all other fan funds.

(9/18/2005)

BIRDBATH

A totem of Harlan Ellison *et al.*'s 7th Fandom. A red bird bath provided by Harlan was carried in triumphant procession by the self-proclaimed Seventh Fandomites at the 1953 Midwestcon as a "rallying totem" or symbol. According to Dick Eney, "Its symbolism should be obvious to anyone familiar with Freud, being the lingam combined with the yoni." Or, in more western terminology, the hot dog and the doughnut (or is it the other way around?) The term was inserted into fanzines and conversation at every opportunity by Seventh Fandomites as a phrase of immense import and significance; don't ask why; it was never explained except as just a bit of whimsy.

(9/18/2005)

BLOG

(1) A very strong drink of indeterminate recipe invented by fans, worse even than the Xeno imbibed by "Sarge" Saturn of *Captain Future*, *Thrilling Wonder Stories* and *Startling Stories* lettercolumn fame. The present version is a punch, often served with dry ice. According to *Fancyclopedia II*, it has come to be used for all manner of indefinable alcohol concoctions and other things usually too hideous to mention which go the rounds of fan clubs and conventions.

It started with Liverpool Fandom, first as the supposed sponsor of their taped faanfiction play "The March of Slime," then by hanging a "Drink Blog" sign at First Kettering. With the cooperation of the bartender; anyone who asked—including a few mundanes—was told they were "out" and didn't expect the next shipment until the next day, but later the barman made up a mixture of cider and rum to sell. The first fan concoction to bear the name was eggflip, brandy, bits of Tia Maria, Beecham's powder, aspirin, Benedictine, Alka-Seltzer, black currant juice, a touch of mustard and "other things." It's distinguished from the Nuclear Fizz in that fans with strong constitutions have been known to stagger away more or less under their own power after drinking a Nuclear Fizz (but these reports are scanty and may well be the stuff of which myth and legend are made). Blog is Xeno's fannish equivalent, and like Monty Python's Australian "fighting" wine, it is generally believed that blog is best left in the bottle so it can be used for hitting people over the head with. As difficult as blog is to formulate or survive after drinking, it's also the only known cure for Twonk's Disease.

(2) The internet term "blog," as near as we can determine, is unrelated to the fannish drink, which is understandable, since it is short for "weB LOG." There are wags who may try to tell you that the second-definition blogs accomplish by tedium what the first-definition blogs do by its resemblance to TNT, but these gadflies are just being tedious themselves by focusing on the bad ones. There are, in fact, blogs which are downright brilliant and worth reading every day.

(8/22/2005)

BNF

Acronym for *Big Name Fan*; a fan of accomplishment who is not merely well known but well liked throughout the microcosm. It is important to note that, unlike certain other designations (*e.g.*, "fan", "neofan", "trufan"), one cannot legitimately claim BNFdom for one's self—to do so invites giggles, guffaws and other laughs of derision, since it's a term of admiration which must be applied to you by others, if at all. The term was originally used satirically by Charles Burbee, mocking those who took fandom too seriously, but within a short period of time became a term of admiration when not self-adopted. The term is becoming increasingly archaic, as fans seldom if ever speak of other fans being BNFs any more; perhaps the original meaning is either returning or has finally been generally inferred by those who might otherwise use it.

(8/22/2005)

BOAK

A theological term of the Astral Leauge, it is an acronym for *Bearer Of All Knowledge*.

(8/16/2005)

BOF

(1) Initially an acronym for *Best Of Fandom*; several fanthologies bore the title with the appropriate year attached "Best of Fandom '57," "Best of Fandom '58," "Best of Fandom '63" &c. Several Corflus published BOFs for the year preceding the year when they were held.

(2) A second unrelated meaning has crept into accepted fannish usage in more recent times, the acronym instead standing for *Boring Old Fart*. These BOFs have become as organized as it is possible to be in an anarchistic meritocracy: See SBOF.

(8/22/2005)

BOONDOGGLE

a.k.a. "Breen Boondoggle." See "Exclusion Acts."

(8/7/2005)

BRANDONIZATION

A term applied to a kind of faanfiction parody, after Carl Joshua Brandon, who turned out to be a hoax created by Terry Carr, Ron Ellik, Pete Graham and Dave Rike. Carl Brandon's specialty was writing full-scale fannish parodies that went quite a bit beyond pastiche; they were close to word-for-word "translations" of certain mundane works into fannish. Brandon's parody of J.D. Salinger's *The Catcher in the Rye*, for example, has Holden Caulfield getting kicked out of FAPA rather than an exclusive boarding school, living in a slum shack instead of a dormitory, interacting with other fans rather than school mates and faculty &c. By elevating fannish concerns to such levels, the works often served as effective satires as well.

(8/2/2005)

BROAD MENTAL HORIZONS

The kind that fans have – or at least claim to. First used to describe the mind set of fans by Margaret St. Claire in a 1948 article in *Writer's Digest*, it was quickly picked up and used tongue-in-cheek in numerous fanzines, where the catch phrase caught on to become firmly embedded in the fannish lexicon

(9/18/2005)

BROOKLYN INSURGENTS

New York's third informal (and second invitational) club made up primarily of fanzine fans, begun in the late 1960s and continued through the early 1970s, when it was felt that the other two clubs for fanzine fans was suffering a kind of Barbarian Invasion. Like the other two, it was essentially a regular party, without rules or dues or formal procedures. The Brooklyn Insurgents were noted for not really insurging against much of anything, except the same kind of thing insurgents had been insurging against since the 1940s. Co-founded by Arnie Katz and rich brown, initially called "Raymond" (until the joke wore thin), held first in the apartment of rich & Colleen Brown and later in the apartment of Arnie & Joyce Katz.

(8/22/2005)

BYDCOMZ!

An apa term, the letter "M" being underlined, an acronym standing for "But You Didn't Comment On My Zine! (so I'm not going to comment on yours)". The parenthetical comment is implied.

(8/3/2005)

CARL BRANDON

Carl Joshua Brandon was a hoax fan created by BArea fans Terry Carr, Ron Ellik, Pete Graham and Dave Rike. "Carl Brandon" started out as just a pen name but evolved into a full-fledged hoax, engaging in fan activities and putting out fanzines ostensibly all his own.

Not long after "Carl's" name was put on the FAPA waiting list, a conservative member posed the hypothetical question of what, if anything, FAPA might do if a Negro applied for membership. "Carl" wrote to say that it wasn't a hypothetical question—he was black, but hadn't thought to mention it because he didn't consider it important. FAPA didn't either. Nor fandom. (No one's ever been thrown out of fandom, so

even bigots are "accepted"; they're just not welcomed, or liked, and often leave on their own, no doubt feeling more than a bit harassed.)

Carl's wit and writing prowess elevated him to early BNFdom, and most fans were sincerely disappointed when he turned out to be a hoax; he was perhaps best known for writing full-fledged near word-for-word parodies of well-known works (the majority of his writing was done by Terry Carr with some by Ron Ellick), so that by the time the hoax became known his published parodies included *The Catcher cf the Rye*, *On the Road*, *My Fair Femmefan* and *The BNF cf Iz*, among others.

His back yard was the supposed site of the Tower of Bheer Cans to the Moon. Whenever fans visited the BArea, Carl was always "visiting his grandmother in Oakland." He succeeded Terry Carr as Official Arbiter of The Cult, where he and Terry "debated" Descartes—Carl arguing that *cogito ergo sum* was little more than a parlor trick that proved nothing. Carl held that existence simply could not be proven: "Hell," he wrote, "I can't even prove *I* exist." The hoax was revealed at the 1958 Worldcon, the Solacon—Terry Carr, who was sitting right next to Ted White, signed a quote cards which was being passed around, and after signing it he handed it to Ted—who immediately recognized, beneath Terry's signature, the signature of Carl Brandon, with whom he had corresponded.

(8/26/2005)

CARL BRANDON SOCIETY

A group "dedicated to addressing the representation of people of color in the fantastical genres such as science fiction, fantasy and horror" founded in 1999 at the feminist science fiction convention WisCon in Madison, Wisconsin, largely in response to "Racism and Science Fiction," written by Samuel R. Delaney for the *New York Review cf Science Fiction*. Named after Carl Brandon, the hoax fan created by active fans in the BArea, who rose to quick BNFdom and was supposedly a black. By the time the hoax got started, it had been close to a quarter of a century since fandom had seen an active black participant: James Fitzgerald, the first president of the first New York fan club (and some say the first "real" sf club), the Scienceers, in whose Harlem home the club met.

Although there numbers have grown, there still are not many blacks represented in sf's professional or fan areas. In addition to Delaney, the most prominent black professional author is Octavia Butler. In fandom, Elliot Shorter and Vijay Bowen, both of whom are black, have stood for and won the Trans Atlantic Fan Fund (TAFF).

(8/26/2005)

CASPERS

See AURORA AWARDS.

(9/18/2005)

CHEECH

A nickname associated with Harlan Ellison. A short while before he started selling to professional sf magazines, Harlan did a bit of first-hand research and turned in a straight article on juvenile gangs for a sleaze magazine call *Lowdown*. Told that his article would be used in the October 1955 issue, he mentioned it to his fan friends with pride – and was chagrined when, instead, they printed something written by one of their staff, illustrated with morgue shots and one original photograph of Harlan which they captioned "Phil 'Cheech' Beldone." The article's introductory paragraph was used as a fannish gag line in a number of subsequent pieces of faanfction: "He sat opposite me, savage, sullen, defiant and contemptuous. He came out of the city jungle swaggering, vicious and ready to swing out..." Note: We can take no responsibility for people Harlan does not know who, upon learning of this, may think it amusing to call him "Cheech" to his face; we only remind you that Harlan has no feeling in his right hand and has been known on occasion to put his fist through wooden doors in demonstration of this fact. You Have Been Warned.

(8/2/2005)

CHRISTIAN SLANS IN SLANDOM READING SLANZINES

A phrase coined by Eva Firestone, one of the more prominent members of the National Fantasy Fan

Federation during the early 1950s; but who was also a member of First Fandom. She felt compelled to warn Max Keasler, in a letter to his fanzine *FanVariety* (in which she detected a kind of irreverent elitism which she felt was at odds with a proper Christian upbringing), that "It should be a good policy to remember that there are many Christian Slans in Slandom reading Slanzines." This was such an extraordinary pronouncement, producing such a great deal of mirth and amusement, that it almost immediately entered into fannish legend. Some fans have suggested that upon encountering a lull in the conversation at a fan party or convention, the phrase should be quoted, because it might reliably be counted upon to make the lull last even longer than it ordinarily would.

(9/18/2005)

CLEAN UP FANDOM CRUSADE

Launched in an effort to clean up fandom in 1951 by Russell Watkins in his fanzine *Dawn*. Fans, for some strange reason, didn't think they were particularly dirty or that they needed to be sanitized. Most people in the microcosm reacted with derisive laughter to his pleas not to publish anything having to do with sex or that might be considered "critical" of religion. He claimed concern that postal authorities, who at that time were sometimes opening the mail to look for pornography and other "illegal" political activity, might come down hard on fanzines and fandom, but while there may have been legitimate reasons for the concern, most fan editors felt fandom should not set up its own board of censors but instead remain true to its basically anarchistic nature and leave such things to individuals to sort out for themselves. Watkins was much lampooned, joined the armed forces and gafiated, pretty much in that order.

(9/20/2005)

CLUBZINE

A zine put out by (and usually for) members of an sf club. Can be anything from a simple meeting notice to a full-fledged general circulation fanzine. The very first fanzines—*The Comet* and *The Planet*—were clubzines. Most club fanzines, published over time, remain the official publication of the club and rack up a host of editors—*Shangri-L'Ajfares* and *The Proper Boskonian* are examples—but on occasion, particularly in moving from club bulletin to general circulation fanzines, they've become independent of the club: Harlan Ellison, who published the *Bulletin of the Cleveland Science Fantasy Society*, when CSFS members said it more closely resembled a personal fanzine than a club bulletin, continued the numbering but changed the title of his fanzine to *Science Fantasy Bulletin* and later yet to *Dimensions*. When Seattle's The Nameless Ones' club bulletin, *Cry of the Nameless*, began publishing more general material, the various editors began paying the publishing costs to make it their own and eventually dropped "of the Nameless" from the title.

(8/15/2005)

CoA

Acronym for Change of Address. Some news fanzines focused more on the microcosm than sf have had columns where active fans could post their CoAs, since the lag between writing and having letters of comment published could be several months and their old address could be showing up beyond the time the post office would normally forward mail.

(8/7/2005)

COLOPHON

According to the *American Heritage Dictionary*, a colophon is an "inscription placed usually at the end of a book, giving facts pertinent to its publication." As is often the case, fans got it backward and so generally put the colophon in the front of their fanzines. Wherever it's placed, it contains the editor/publisher's name (s), address(es) (sometimes telephone and/or fax numbers and/or email address[es]), the name of the fanzine, the issue number, sometimes but not always the date of publication, copyright notice (if any) and anything else, frequently including whimsy, which the zine editor may want to put in it. (In most fanzines, the editor and publisher are the same person, but some fanzines are co-edited/published.) There have been a few first instances, however, where over-enthusiastic neos have neglected to provide either a signed editorial, colophon or a return address, leaving the readers of their fanzines to ponder where subscriptions, contributions and/or comments should be sent, much less who to credit or blame.

(8/2/2005)

CON

Short for “convention” – more specifically, a science fiction convention. Common terms used in science fiction – ftl, time-travel, warp, blaster and the like – are “conventions *c/f* science fiction”; gatherings of various fans and pros from distant points (usually held in a hotel, frequently for more than a single day and often discussing sf where they have programs) as a one-time or annual event are “science fiction conventions.”

(8/3/2005)

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CONCOM

Short for CONvention COMmittee. These are the fans who handle the details of putting on any give convention—making arrangements with the hotels, arranging the program, selected guests, encouraging participation, providing technical or other services. The smaller the convention, the fewer fans are needed to make up a ConCom—there have been a few in our history in which only one fan did all the work. Many early Worldcons had as few as two or three people on the Convention Committee. The modern Worldcon can (and most often does) have a few hundred.

(8/26/2005)

CONDOM

Either a prophylactic or all the people who attend conventions, or possibly both.

CONREP CONREPORT

A first-hand report of a convention, initially printed in fanzines but now including reports posted to the internet, tending toward the anecdotal; in most cases. The intent is generally (but not always) to entertain rather than provide information, so with rare exception they don't aim to tell you about every item on the program, just the ones the writer attended and what the writer and others said and did in a general way. On the internet, Evelyn C. Leeper (who has been nominated for fan writer Hugos) is one of the better examples of those who emphasize the “report” in that she generally provides **detailed** notes on panel discussions, telling without interpolation who said what and reporting the back-and-forth discussions that generally ensue.

(8/22/2005)

CORFLU

(1) Short for CORrection FLUId, effectively a "white out" for correcting mistakes on mimeograph stencils.

(2) The name of the first annual convention for fanzine fans that is passed around between different fan centers and fan groups. The second and thus far only other is called Ditto. But see Autoclave.

(8/20/2005)

COSMEN

What Claude Degler called the male fans who joined his Cosmic Circle, presumably short for COSmic MEN. No telling what women were supposed to be called, for all that they had a Significant Role to play in Claude's proposed scheme, since they would be inseminated in his "love camps" in the Ozarks to produce the slan-like race that would rule the sevegram. All fans were slans, in Claude's view, but it was unclear whether they or only Cosmen would be called upon to perform that duty. (See SLAN.) Most fans felt themselves to be part of a minority, subject to minority persecution, so they felt empathy for the slans in the A.E. Van Vogt novel of that name. But they did not believe themselves to be super beings, so the overwhelming response to Degler was laughter. A line of Jack Speer's that demonstrates this popular view is still often quoted: "I have a Cosmic Mind – now what do I do?"

(10/28/2005)

COUNTER CONVENTION

The non-programmed part of any convention during which the fans entertain themselves with food and/or drink and/or conversation. Any party, open or closed, other than those sponsored by the convention itself qualifies, as does forays by any two or more fans outside the convention hotel to explore the city or to have a meal together. It's virtually everything that happens when the official programs close down, although many of them take place while program items are still going on.

(5/12/2006)

CRETIN CON

What many fans call a media con put on by mundanes whose only purpose is to make money. Does not have panels, dance, parties, art show, or anything to make it a "real" con in the traditional fannish sense.

(8/11/2005)

CRIFANAC

Short for CRItical FAN ACtivity. Some aspect of fan activity deemed more important than others, *i.e.*, meeting your minimum activity requirements in an amateur press association at the last possible minute. Coined by Charles Burbee and usually (but not always) used with self satirical intent.

(8/7/2005)

CROGGLED

Surprised/dazed/brought up short. "I was croggled when you said you used peanut butter in lieu of mimeo ink in my Gestetner."

CROTTLED GREEPS

A term, implicitly a food, first used by Dean Grennell in his fanzine *Filler* in 1953:

But if you don't **like** crottled greeps, why did you order them?

The derivations are from (1) "crottles," the curved lines in cartoons indicating that a character is falling over backwards and (2) "grippe" (influenza) as spelled by the English and pronounced by the French. It is said that crottled greeps are to food what blog is to drink; many fans have presented their ideas of what the true recipe for both must be, even though the Geneva Convention expressly describes the transmission of the true recipes of either by any means as a Crime Against Humanity punishable by a fate at least as bad as death.

(8/22/2005)

CUFF

The *Canadian Unity Fan Fund*. Inspired by TAFF and other similar fan funds, but this one is to promote unity and foster personal communication between fans of the Western and Eastern regions of Canada. The boundary is defined by the Ontario/Manitoba border. Since 1988, the sponsored trip has usually been to 'Convention,' where the Auroras (formerly Caspers) are handed out, which is effectively the Canadian national convention.

(9/18/2005)

THE CULT

An apa started in the mid-1950s by Peter Vorzimer, so-called because it has 13 publishing Members. It also has an "active" waiting list of five members and an "inactive" waiting list of an indeterminate number. The Cult is a "rotational" apa—the publishing members publish the OO, subtitled and subnumbered *The Fantasy Rotator*, one at a time in rotation, on a schedule of one issue every three weeks (so the individual publishing member only had to publish one *FR* every 39 weeks). They were sent out first-class to the members and active Waiting Listers (or WLers for short)—and as many or as few of the inactive WLers as the individual editor wished. The more-frequent-than-monthly schedule was considered high-speed fanac in the days before the internet and the local weekly apas. Members and active WLers were obliged to respond to at least every other issue. In the 1960s, the invective and venom flowed with such intensity that it would make a full-scale internet flame war look like a

weenie roast, and for that reason the members began, not entirely tongue in cheek but self-deprecatingly calling themselves the Nasty Bastards of Fandom.

(8/22/2005)

DAUGHERTY PROJECT

After Walter J. Daugherty, a member of LASFS who was often satirized by insurgents Charles Burbee and Francis T. Laney for his grandiose schemes that never came to fruition. Hence, any fannish project that is overblown and highly unlikely to be brought to a successful conclusion.

DEAD DOG PARTY

At the tail end of any convention, after all the programs are over, the function rooms have shut down and reverted to mundane purposes, the out-of-towners have left the hotel and are making their way back to their homes and even the locals are wandering off, there is inevitably a final party for a small handful of fans who realize the convention is over but just don't want to go home. Often put together with the left-overs from other (albeit earlier) parties, this has traditionally been called the Dead Dog Party.

(9/18/2005)

DEADWOOD

Someone who joins an apa, pays dues but does not contribute even minac and thus receives a full year's (or cycle's) mailings without providing input or feedback. Alternatively, someone who remains a member of an apa by paying dues and meeting only the **absolute minimum** activity requirements, usually badly and at the last minute. Sometimes it's implied that there's a degree of fudging/gameplaying going on as well, *e.g.*, writing and publishing the required number of pages but in 14- or 16-point type. Or printing four lines of bad verse per page.

(8/22/2005)

DEATH WILL NOT RELEASE YOU

Francis T. Laney said this of LASFS when he discovered the club's exaggerated claims to 500+ members by the early 1940s was largely due to the fact that no one who'd ever paid dues as a LASFS member had ever been removed from the membership roster, even long after they failed to attend or pay dues. Charles Burbee reportedly asked Rick Sneary if death released fans from the Outlanders but Rick didn't answer the question. Like many a Laney or Burbee catchphrase, "Death Will Not Release You" caught on with later generations of LASFS members, and on one notable reported occasion Ernie Wheatley, the dormouse of LASFS (so-called for a tendency to put his head down on his arms and fall asleep at after-meetings in local restaurants) woke up just as someone was using the phrase to add, "Even if you die!" – and then promptly put his head back down on his arms and went to sleep again.

(8/7/2005)

DEGAFIATE

To resume fanac after gafiating.

DERELICT DEROGATIONS

A particular style of fan article, first written in the 1950s by Boyd Raeburn in his fanzine *A Bas*, but later done to similar effect by others. The Raeburn version tended to revolve around (if not actually serving as the minutes of) fictional meetings of the Derelect Insurgents and Tommy Steele Record Boiling Society, in which actual quotes of contemporary fans were taken out of context and woven into fanciful satirical fictional "dialogues". John D. Berry *a.k.a.* the American John Berry was one of the better practitioners after Raeburn stopped writing them.

(9/18/2005)

DIRTY OLD PRO

Generally an affectionate (not necessarily derogatory) sobriquet for a professional writer. (But make sure you know them and that they know your intent; see comment with "FEELTHY HUXTER".)

DISTY

An issue or mailing of an apa; short for "distribution". Also: disty-wisty-pooms, umpkin, chicken salad sandwich. Started out being used by local apas associated with local clubs, where more copies were handed out to people in attendance than were actually mailed. "Distribute" covers both.

(8/11/2005)

DITTO

(1) (*n.*) Brand name of a particular spirit duplicator, now defunct.

(2) (*v.*) To reproduce via spirit reproduction.

(3) (*n.*) Name of the second annual convention for fanzine fans (the other is Corflu), founded in 1988 by a group of fans who called themselves the Ditto Masters – Taral [Wayne McDonald], Mike Glicksohn, Alan Rosenthal and Catherine Crockett. The idea was to hold a second fanzine fan's convention, usually six months apart from Corflu and on the opposite side of the continent.

(9/18/2005)

DNP

Acronym for *Do Not Print* (or, for Net purposes, *Do Not Post*). This is more important in fan etiquette than in netiquette; in the latter, it is presumed that it is Bad Form to quote someone else's email on a bulletin board without first asking permission, although some people still sometimes make the error of doing so. While letters technically remain the intellectual property of the writer, most newspapers, magazines and fanzines assume anything submitted to them is for publication. Saying, "The following is DNP..." indicates that you are withdrawing any implicit permission to print (or post) that part of your missive.

(8/3/2005)

DNQ

Acronym for *Do Not Quote*; see DNP. Something given to you with a DNQ attached means the information is for your eyes only and is not even to be talked about to your best friends. To be absolutely iron clad, try "The following is DNP/DNQ." **Commentary:** Breaking someone else's DNQ or DNP can mark you as the kind of person who is untrustworthy; at the same time, it must be obvious that the DNQ/DNP can be misused to bad purpose, *i.e.*, it's a great way to slander someone behind their back. The ethical question which arises is what is a fan to do if someone they hardly know slanders one of their best friends in a DNQ/DNP to them? An acceptable solution, if this should ever happen to you, is this: Advise the person who gave you the DNQ/DNP that you consider them back-stabbing low-life cowardly scum, but that you will abide by the DNQ/DNP this *one time only*. If they persist, on their heads be it – they have been warned and you are then free to tell your friend what they have said and done

(8/3/2005)

DOWN IN THE BAR!

For many years, upon arrival at any given convention, the first thing one fan would ask another was, "Where's Tucker?" (Bob "Wilson" Tucker, of course.) The Traditional answer, whether the fan

asked had seen Tucker or not, was “Down in the bar!” – since 90 percent of the time, if he was there, that’s where he would be. (He had to spend *some* time checking in and playing poker, after all.)

(9/06/2005)

DUFF

Acronym for the *Down Under Fan Fund* which helps send a fan from North America to attend either the Worldcon or National Convention in Australia/New Zealand and, in alternate years, helps send a fan from Australia/New Zealand to attend a Worldcon or NASFIC in North America. Founded on the model of TAFF, the first winner was Lesleigh Luttrell in 1972. Two or more fans run against each other in any given DUFF race; fans pay a voting fee to cast ballots, donated items are auctioned to offset the costs and some conventions and other fan groups make regular donations as well. After the fan attends the convention, they become administrators of the fund for the next two years (one electing a fan to come to their country, one electing a fan to go across the Pacific and replace them on their return). The administrators distribute and count the ballots and act as liaison with conventions where items are auctioned. Costs for this lengthy travel being what they are, in many cases DUFF has only been able to defray most but not all of the delegate's expenses.

(8/11/2005)

EGOBOO

A boost to the ego. Primary egoboo comes from seeing your name in print for a contribution you have made to a fanzine (with its implicit value judgment that at least the editor thought it worthy of publication). Secondary egoboo comes from people discussing in a positive way what you write or contribute (and this includes things you’ve written on the internet, not just in fanzines), being favorably credited with helping to put on (or taking part on a panel at) an sf convention, being talked about positively with regard to one’s accomplishments in any fannish venue. (Negative comments are called negoboo.) Since so much of what is done in fandom is done on a voluntary basis, egoboo is the fannish medium of exchange, the “coin of the realm,” if you will. See Egg O’Bu in *The Enchanted Duplicator*

(10/28/2005)

EGOSCAN

The first quick look through the pages of any newly received fanzine in which the recipient naturally skips insignificant matters – *e.g.*, announcements regarding the imminent death of science fiction as we know it, the decision to stop holding Worldcons and giving out Hugos, the dissolution of old and/or venerable fannish institutions, *etc.* – in search of something truly important, *i.e.*, if and where the fanzine contains any mention of their name. Trufen have a slight edge in such matters since they have the power to tell if a fanzine mentions them merely by holding their hand over the front cover, but they still have to track down the page(s) with the actual mention(s) just like any fan of lesser abilities.

(9/20/2005)

THE ELEPHANT’S GRAVEYARD

Another name, and a generally fond one, for the Fantasy Amateur Press Association (FAPA), fandom’s oldest apa. As probably the most prestigious apa in the microcosm, and the one with minimum activity requirements that are at or near the lowest (eight pages a year), FAPA tends to be the place where old semi-gafiated fans go to “retire” – or, as one wag put it, where the microcosm’s old elephants go to die, since it’s fairly easy to drag the process out, hanging on for years, just in case they might change their minds and decide to get active again.

(10/28/2005)

ELRONS

Bronzed Lemon spoof awards (after **L. Ron** Hubbard, pulp sf writer who invented [the word is chosen with care here] the "**science**" of Dianetics and **religion** of Scientology) for the Worst Sf Novel, Worst SF Film, Worst Contribution to SF, *etc.*, given by the former British Columbia Science Fiction Association (now West Coast Science Fiction Association) at their annual SF convention V Con beginning in 1971. John Norman (of *Gor* novels fame) had won 15 Elrons as of 1995.

(8/3/2005)

THE ENCHANTED DUPLICATOR

Written and first published by Bob Shaw and Walt Willis in 1954, *The Enchanted Duplicator* is probably the most frequently reprinted work in the microcosm. Fact is, there's an extremely readable version on this site at:

http://fanac.org/fanzines/Enchanted_Duplicator/Enchanted-00.html

Often called a "Pilgrim's Progress" of the microcosm, it chronicles the progress of Jophan from the land of Mundane to the Tower of Trufandom, where he ultimately obtains the enchanted duplicator, *a.k.a.* the magic mimeograph, so that he can achieve his heart's desire and publish the perfect fanzine. Jophan's journey provides genuine good advice for meeting and overcoming the many pitfalls one can encounter as one enters fandom.

(8/24/2005)

ENSMALLED FANZINES

As the cost differential between Third and First Class mail in the U.S. narrowed and eventually disappeared, large (24pp+) *and* regular (bimonthly/monthly/biweekly) dead tree fanzines generally became a thing of the past. With few exceptions, large fanzines with an editorial, contributions of articles, columns, essays and/or fiction and a lettercolumn fell to publishing schedules of quarterly at best, which reduced their sense of immediacy. Small "personal" editor-written fanzines could be published more frequently, but lacked a fanzine's usual sense of participation on the part of its readers. Enter the "ensmalled" fanzine, in which the editors put an editorial, a couple of short articles or columns plus a lettercolumn into no more than 8pp. This could be mailed at the same rate as a first class letter. *Fast & Loose*, *Pong*, *Izzard*, *Wiz*, *Apparechik* and *Squib* were some of the better titles and marked the line of non-APAleptic succession, for all that it appears to have died out in recent years.

(8/3/2005)

EOFAN EOFANDOM

Jack Speer became one of fandom's earliest historians, introducing his concept of Numbered Fandoms (which see), initially covering First Fandom, Second Fandom and Third Fandom. The microcosm being as young as it was, some of these "eras" lasted only a few years. Every numbered fandom has its own focal point fanzine (for all that many of these were determined retroactively, since the concept of the focal point was not originally part of it) and a slightly different slant regarding fandom's "purpose". But fairly early on, Speer discovered he hadn't started his history of the microcosm early enough...so, on revising his original, he dubbed this earlier period "eofandom" and the fans who were active there became "eofans". Its usage makes it possible to write a sentence which makes perfect sense when read but seems like nonsense when spoken aloud: "An eofan can never be a neofan."

(8/12/2005)

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EPICENTRE

Also written "E%re." A slanshack at 84 Drayton Park, London, shared by Ken Bulmer and Vincent Clarke before they married London femmefans and went their separate ways. Belfast fan Walt Willis was entertained there when he attended conventions in England and was on hand to see the invention of steam. (See "Steam.")

EXCLUSION ACTS

There have been three Exclusion Acts at Worldcons, two major/one minor, all of which ultimately drew negative responses from fandom.

(1) At the 1939 NYCon I (the first "worldcon"), the Triumvirs who were running the show (Sam Moskowitz, Will Sykora and James V. Taurasi), citing "conflicts" which had occurred at the Newark con brought on by Don Wollheim and other Futurians, ultimately denied entry to six members of the New York Futurian Society—Wollheim, Robert A.W. Lowndes, Cyril Kornbluth, Lois Gillespie, Fred Pohl and John Michel. Although the Triumvirs had talked about the possibility earlier, actually doing so was apparently an on-the-spot decision made when attempts to negotiate an alternative failed (Wollheim and Moskowitz could not agree upon terms allowing their admission) and upon the discovery of some "Michelist" (essentially pro-Communist) fliers which the group intended to distribute. At least four Futurians—Dave Kyle, Richard Wilson, Jack Robinson and leslie perri—were not barred. The reaction of fandom as a whole, while not necessarily pro-Futurian, was very definitely anti-Exclusion.

(2) The mini-Exclusion did not take place until the next time a Worldcon was held in New York, the 1956 NYCon II, when the convention chairman was Kyle, one of the Futurians who'd been allowed to enter NYCon I. Kyle excluded those who had not purchased a banquet ticket from hearing the GoH talk by Al Capp or any of the rest of the proceedings. See "Balcony Insurgents" for the full details (or at least fuller than this).

(3) Six years later, the Pacificon Committee choose to ban Walter Breen; the committee announced their intention before the Worldcon was held, explaining that they had been advised that they might be held liable if Breen were to seduce an underage male fan there, but also plunging all of active fandom into war. At around the same time, he was blackballed by the 13 members of FAPA needed to drop him from their waiting list, but within a very short period of time more than half FAPA's 65 members over-rode it and voted to reinstate him (the argument being that, whatever his sexual orientation might be, Walter was unlikely to seduce anyone in a organization whose activities take place via the mails). Breen took on a *de facto* membership anyway when he married Marion Zimmer Bradley, who was already a member. Despite protests and even outright boycotts by some, Breen was not allowed to attend the Pacificon. Worldcon Chairman Bill Donaho outlined the committee's actions, detailing incidents which had been observed regarding Walter that fell short of seducing youths but nonetheless gave some people pause, in a pre-convention fanzine called *The Boondoggle*.. The resulting fandomwide War is thus often referred to as the Boondoggle or the Breen Boondoggle. Although his behavior at conventions both before and after Pacificon were beyond reproach (unless you count the offer of floor space in the room of Ted and Sylvia White at SeaCon to the young Gordon Eklund as a pass, as some people apparently did), Breen did write the authoritative book on man-boy love and ultimately died in prison a convicted pederast. But even 40 years after the event, the sole point fans on both sides can agree upon is that the resulting feud had long-lasting effects, tore the fabric of the microcosm beyond repair and led to a proliferation of mutually exclusive private apas where the opposing forces retired to lick their wounds and assure themselves that they had been undeniably right while the other side had been unmistakably wrong.

(8/24/2005)

EYETRACKS

When we read a new fanzine, magazine or book, some fun-loving fans maintain that we thereby get eyetracks all over them so they can never again truly be called "mint." The late James White was joined by Arnie Katz in the area of fans who were so nearsighted that they also left nosetracks between their eye tracks, but it has also been said that the reason so many fans wear glasses is to keep them from getting eyetracks on their fanzines, magazines and books.

(8/26/2005)

EZINE

Electronic fanzine; initially a publication whose primary medium is electronic, generally presented over the internet (*e.g.*, *Cyberspace*, *Vanguard*, *E-Views*, *Emerald City*, &c.). But what was once a clear distinction has grown less clear, as some zines presented over the internet are formatted so as to be downloaded and printed as a paper fanzine, simply eliminating the cost of postage and printing on the part of the editor.

(8/11/2005)

FAANFICTION

Fiction (sometimes sf, sometimes not) about fans published in the fanzines of mainstream fanzine fandom. Can be serious, humorous or both; can be about Real Fans using Real Fan Names, or about imaginary/hypothetical fans. Some would extend this to professionally published novels with fans and fandom as their characters and setting – *e.g.*, Anthony Boucher's *Rocket to the Morgue*, Gene DeWeese & Robert Coulson's *Now You See It/Him/Them* and *Charles Fort Never Mentioned Wombats*, Sharyn McCrumb's *Bimbos c/f the Death Sun*, &c. There have also been a number of short stories, some sf and some not, published professionally which involve fans. It's generally not thought to include books in which fans have been Tuckerized. See "TUCKERIZED" and also see "FANFICTION".

(8/11/2005)

FAANNISH FANNISH

Having to do with the interpersonal/social aspect of sf fandom, *e.g.*, fanzines, conventions, clubs, feuds, *etc.* Often considered to be the opposite of the pejorative form of "sercon". Fannish has also been defined as "anything two fans do together"; it implies a state of mind and generally requires a sense of humor (thus, the contrast with the negative implications of "sercon"). The extra "a" in "faannish" indicates a slightly more extreme case of fannishness, with far greater emphasis on fan doings than on sf. In early usage, it sometimes had three "a"s but consensus fairly early on determined that two were by far enough and three was really Going Too Far. (We would not want anyone to consider us ridiculous, after all.)

(8/24/2005)

FAANS

A video by Larry Tucker, with an all-star Fan cast, about Jophan's adventures at a con. Predated *Beyond The Enchanted Duplicator: To The Enchanted Convention*, the sequel to *The Enchanted Duplicator* which dealt with the same theme.

(8/24/2005)

FAFIA FAFIATE

Acronym for *Forced Away From It All* (*i.e.*, not by personal choice) or *Fell Away From It All*; turning one's interests elsewhere. The term "fafiате" can be used as a noun or a verb. As a noun, a fafiате is someone who experiences or engages in fafia: "Poor George went to college and found himself to be a fafiате." As a verb, it is the act of experiencing fafia: "Poor George went to college

and found himself forced to fafiate."

(10/28/2005)

FAKEFAN

Someone who doesn't read or feel any particular attraction to science fiction but who enjoys the company of fans and fandom's social order and whose company is enjoyed by fans. If used to describe someone who is a fan in the traditional sense, it's a pejorative, and some overly serious stuffed shirts use it as a pejorative all the time, but otherwise it is used as a synonym for a "fannish type" of person, which is (or should be) regarded as an intended compliment.

(8/20/2005)

FAN

Short for fanatic, the term Hugo Gernsback hung on us when we wrote enthusiastic letters to his all-sf magazine *Amazing Stories*. Can be applied to any devoted aficionado, but in context (such as in rec.arts.sf.fandom) means someone who enjoys (or once enjoyed) reading or viewing science fiction and/or someone who enjoys the company of sf fans. Quite often a distinction is drawn between sf readers and "fans" who participate, to one extent or another, in the sf microcosm. The fans are not making the distinction to say that readers are not fans of science fiction, but because there are things that can be said of one group that does not apply to the other. It is important to note, as a result, that "fan" is a slippery term which, again depending on context, might mean an sf film/tv enthusiast, any sf reader or might mean only those who are involved in a particular segment of the microcosm, such as the net, clubs, fanzines or conventions. Thus some form of qualification is usually made at the outset—e.g., "other-media fan," "reader fan," "net fan," "convention fan" or "fanzine fan"—so subsequent usages of "fan" mean the same as the subset indicated initially. Then again, there are those who prefer to be called "amateurs" rather than "fans."

(8/12/2005)

FAN FICTION

(1) Amateur sf that all too frequently gets printed in sf fanzines put out by relative neofen (although some with more experience in the microcosm persist in their ignorance). Generally looked upon with disfavor because, with rare exception, if the piece were any good it would be published professionally. Then too, people who write sf for fanzines generally learn little besides how to write bad sf for fanzines. As 75 years of experience shows, the vast majority of active fans who've "gone pro" have been those who contributed relatively little amateur sf and a lot of essays and articles to fanzines. Roger Zelazny was a major exception to this rule, having contributed (as a teenager) a truly terrible sf story to *Thurban I*, one of the worst crudzines of all time, and then went on to a brilliant career writing science fiction some time later.

(2) Among fans of other media sf, fan fiction is fiction set in the other-media universe (*Star Trek*, *X-Files*, *Buffy the Vampire Slayer*, &c.).

(8/26/2005)

FANAC

(1) Short for FAN ACTivity—writing on the internet or in fanzines, attending or participating in clubs or conventions..

(2.) The name of the second magic wand the Spirit of Trufandom touches Jophan with so as to show him fandom's inner essence (the first was called 'Contact') in *The Enchanted Duplicator*.

(3) Also the title of a Hugo-winning newszine edited by Terry Carr and Ron Ellik in the late 1950s/early 1960s—which, by sheer coincidence, mind you, succeeded a fannish newszine called *Contact*.

(8/26/2005)

FANCESTOR WORSHIP

Term coined by Walt Willis in the 1950s to describe the fannish tendency to adulate earlier generations of fans, particularly the BNFs of those generations, and their contributions to the microcosm.

(9/18/2005)

FANCYCLOPEDIA (*a.k.a.* "FanCy")

An encyclopedia of terms used in sf fandom. Jack Speer published the first one; Dick Eney published *Fancyclopedia II*. Work on a third is ongoing; this ain't it.

(8/12/2005)

FANED

Short for FANzine EDitor.

(8/20/2005)

FANFEUD

An ongoing conflict between individual fans, fan societies (regional or generic, *e.g.*, "Trekkers" v "Trekkies", skiffy nuts v everyone, *e.g.*), fan societies and individuals, *etc.* Some truly major fanfueds—WSFS, Inc., the Boondoggle, the TAFF Wars, among others—have been pervasive over large areas of fandom, and are detrimental to the microcosm as a whole. The net equivalent is "flamewar."

(8/12/2005)

FANHISTORIANS

Fans who write the histories of fandom, who publish the histories of fandom, who are interested in the histories of fandom.

FANHISTORICAL

Of and pertaining to fanhistory.

FANHISTORICON

The first convention/formal meeting of the Timebinders, fandom's fan historical and preservationist society.

FANHISTORY

The history of fandom.

FANMAG

Short for FAN MAGazine. Abbreviated "fmz." Oddly enough, the term "fan mag" is archaic but the abbreviated "fmz" is not. The preferred term, since the 1940s, is "fanzine," as "fan magazine" was used from the 1930s onwards in the mundane world to describe magazines that published sensationalized gossip and speculation about movies stars.

(8/24/2005)

FANNE

A female fan (obsolete). Well, the term for female fans is obsolete; hopefully female fans themselves are not only *not* obsolete but are actually coming into their own in the microcosm.

(10/28/2005)

FANOCLASTS

An invitational New York City fan club founded by Dick & Pat Lupoff, Larry & Noreen Shaw and Ted & Sylvia White. Most, but by no means all, members were fanzine fans but the only real requirement was that of compatibility with other members. In the mid-1960s, under Ted White's leadership, the club bid for and won the right to put on the 1967 Worldcon in New York (NyCon3). Note that the club is called Fanoclasts but an individual member is referred to as a Fanoclast.

(8/12/2005)

FANSMANSHIP

The highly evolved fannish version of Stephen Potter's "Gamesmanship" and "Oneupmanship." Fansmanship's primary proponent, Bob Shaw, then of Belfast, N. Ireland, explained that it was specifically designed to help "rid fandom of all this dreadful good fellowship, with which at present it abounds by far too much." In a series of lectures, BoSh outlined numerous time-tested ploys and counter-ploys via which one fan can instill in others the feeling that they are unworthy lowlife scum, while making themselves the most awesome, feared, disliked and, yes, even *avoided* fan present at any gathering, be it club or convention. Learning the intricacies of the ploys can take a lifetime of study and utilizing them properly remains an art form but, as Shaw explained, even the newest fansmen can seldom go wrong if they stick to basic principles by always keep their groundwork in mind, even quoting Dimsworthy, one of the greatest fansmen of all time, to that effect on the subject. As the immortal Dimsworthy so eloquently put it, "I *never* forget my groundwork!"

(10/28/2005)

FANSUBSTANTIATION

See "Smooth." Term coined by Ray Radlein on rec.arts.sf.fandom.

(8/20/2005)

FANTHOLOGY

A reprint collection of fan writings. Can be a "Best of" the year, a "Best of" (or representative sampling) an individual fan or even a themed collection. Corflu published a number of them.

(8/12/2005)

FANWRITING

The writings of fans, oddly enough.

FANZINE

An amateur magazine put out by one or more fans to be read by other fans, at least some of whom are participants in the microcosm of sf fandom. (Abbreviated "zine" or "fnz"—or "fmz" for fan magazine.) As distinguished from "prozine," which see; it's a fannish urban myth that they were coined at the same time. The term "fanzine" was coined in October 1940 by Louis Russell Chauvenet, a deaf fan who felt the term "fan mag" was un-euphonious. The term "fan magazine" was also in common use at the time to describe professional gossip magazines about movie stars.

(8/20/2005)

FAPA

The *Fantasy Amateur Press Association*; the oldest fan apa in the world, founded circa 1937 and still

going. However, there are mundane apas which predate those in fandom, and at least two of the three—AAPA and NAPA (or American APA and National APA)—are still in existence. The United APA (UAPA) disintegrated. H.P. Lovecraft published a "paper" (as they call their fanzines) called *The Conservative* for them that predates the first real fanzine (or the first real sf prozine, for that matter).

(8/12/2005)

FAUNCH

(1) to desire, to want; to yearn for—with sexual overtones, "I have a serious faunch for Darryl Hannah" or "I have a serious faunch for James Marsters"—or without, "We've got a serious faunch for chocolate."

(2) to hunt for, to acquire; "He's gone on the faunch for some bheer."

(8/20/2005)

FEELTHY HUXTER

See "Dirty Old Pro". Generally an affectionate term, but make certain either (a) the huckster in question is aware of that before you use it or (b) you have bus fare to whatever destination may, as a direct result, contain the remainder of your teeth. Keep in mind too that even the term "huckster" is considered a pejorative in some fan circles; in the Southwest they are called "dealers" everywhere except, possibly, Las Vegas.

FEMFAN

FEMMEFAN

A female fan (obsolete). The term, that is; female fans will never be obsolete.

FEN

Plural of fan. (Man is to men as fan is to fen. But **fans** is okay while **mans** isn't. Go figure.) Also neofan/neofen.

(8/13/2005)

FEUD

see FANFEUD

FIAGGH

Acronym for *Fandom Is A Ghoddamned Ghood Hobby*. A fannish philosophy that came out during Sixth Fandom which takes the extremes of FIAWOL and FIJAGH and tries to make them meet in the middle. While it's probably the most reasonable fannish philosophy, it's the most unpronounceable acronym—"feeyah" followed by a gagging sound. No wonder people always talk about the other two.

(8/12/2005)

FIAWOL

Acronym for *Fandom Is A Way Of Life*. (Pronounced "FEE-a-wall.") A sercon philosophy perceived during Fifth Fandom as being opposed to FIJAGH.

(8/12/2005)

FIJAGH

Acronym for *Fandom Is Just A Ghoddamned Hobby*. (Pronounced "FIE-jag.") A fannish philosophy

during Fifth Fandom which was in opposition to FIAWOL.

(8/12/2005)

FILK

(1) (*n.*) Filk is a form of folk music that grew out of certain segments of the fannish sf community, and frequently addresses the interests of many fans; some even going so far as to say filk is music by fans and filkers, no matter what the subject. A lot of filk these days is more rock-style than folk-style, and indeed the musical form doesn't seem to be all that important, ranging from rap to opera and including G&S and musical comedies. Presently the filk community overlaps the fannish community rather than merely being part of it, and there are now many filkers who don't participate in the sf microcosm at all. The term was a 1953 typo by Lee Jacobs for a piece he'd submitted to SAPS entitled "The Influence of Science Fiction on Modern American Filk Music" about supposed sf incidents in folk song, but actually an analysis of a number of thoroughly filthy "dirty songs," taking various metaphors in them as if they were meant literally. Wrai Ballard, the OE of SAPS, decided the piece might run afoul of postal authorities, so it was not run through the mailing, but he noted the typo of "filk" for "folk" and mentioned it to a lot of fans, and not long after that another SAPS member, Karen Anderson, took LeeJ's typo and defined it as musical parodies written by sf fans. But this origin story may explain why some people believe it to be an abbreviation for "filthy folk singing."

(8/11/2005)

(2) (*v.i.*) to perform filk music. The definition preferred on rec.music.filk is "the folk music of the science fiction and fantasy fandom community"; while this may be what they prefer, there are elements of the microcosm who feel they neither speak nor sing for them. (*v.t.*) to write a filksong parodying a song or using the tune of a song.

(8/11/2005)

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FILKER

Someone who likes filksongs. Someone who performs filk songs. Sometimes both. There's filksinging by filkers at fan conventions (both programmed and informal) and filk dealers at fan convention huckster rooms selling songbooks, cassettes and CDs (mainly the latter two). Filksongs can and do appear in mainstream fanzine genzines and apazines and there are fan conventions that have Filk (or Music) GoHs. NESFA publishes two major filksong books and Boskone used to have a filk song contest. There are even filk songs about events in fannish history. Interfilk draws its inspiration from TAFF and DUFF but sends filkers to filk conventions in other regions, rather than the Worldcon or more standard sf conventions. There's also the Filk Hall of Fame presented at Filk Ontario and the Pegasus Awards presented at the Ohio Valley Filk Festival. Like other activities which have begun in sf fandom, and continue to be part of it to an extent, filkdom is in many respects a fandom unto itself.

(8/11/2005)

(8/11/2005)

FIRST FANDOM

The fannish era (1933-36), as defined in Speer's Numbered Fandoms theory, of course. But also a fan group, started by Don Ford, Bob Madle and others, which was initially made up of fans who have been involved in the microcosm, in any form of fanac, prior to 1938. Over time, the membership has been expanded to allow fans from later eras to join. It has been a social as well as a fanhistorical and continuity-maintaining group. See "Numbered Fandoms."

(8/20/2005)

FIStFA

Acronymic shorthand for the *Fannish Insurgent Scientificfictional Association*. A NYC fan club founded by Mike McInerney and Earl Evers that became a kind of "sister" club to the New York Fanoclasts, despite differing philosophical approaches: Fanoclast membership was by invitation while FIStFA was open to anyone. In its early years, FIStFA only had to compromise its democratic principals once—an attendee who was attempting to boil his hypodermic needles on Mike McInerney's stove, a heroin addict, was told he was *persona non grata*.

(8/26/2005)

FMZ

Abbreviation for fanzine(s); orig. "fan magazine(s)".

FOCAL POINT

The fanzine which, in Numbered Fandoms theory, is considered central to a particular Numbered Fandom—the fanzine that most exemplified and defined the period, the one which a fan had to receive to be considered truly a part of the era. (See: "Numbered Fandoms")

(8/20/2005)

FOO

The second fannish Ghod, from the 1930s. Except in Melvinism, FooFoo (and Foo is short for FooFoo as Ghu is short for GhuGhu, the first fannish God) is embodied on earth as Jack Speer, author of the first *Fancyclopedia*. The holy color of Foo is black, as Foo was a ghod of mimeography. See also The Great Spider, Bheer, Melvin, Ghu and Roscoe.

(8/24/2005)

FOURTH DIMENSIONAL MENTAL CRIFANAC

Satirical term coined by Terry Carr to describe how hyperfannish Trufans, by virtue of their fine, slannish high-type minds and their vast knowledge of all things fannish, past and present, can chart the course of fandom's future. Of course, *thinking about* publishing a fanzine or going to a club or convention or indeed anything about fandom at all would fall under the broad umbrella of Fourth Dimensional Mental Crifanac as well. Later, certain fans also spoke about Fourth Dimensional *Verbal* Crifanac—which takes place any time two or more Trufen get together and give each other the benefit of their insight into the course of fandom's future.

(8/11/2005)

FRANKING

The practice of an apa member submitting a fanzine edited by someone else, who is not a member, under his aegis for inclusion in the apa's mailing. The OO of the apa usually credits the actual editor with an explanation that it has been "franked" by the member.

(2/22/2006)

FUGGHEAD FUGGHEADED

Fugghead (*n.*) is one of the microcosm's least polite ways of calling someone an absolute idiot, usually with strong implications of behavior so far beyond the pale with respect to fandom that even the most liberal of fans would be inclined to raise an eyebrow over it. Claude Degler, for example, while he had a number of cockamamie notions, was considered a fuggheads because he stole from the very fans who hosted him when he traveled around the country; George Wetzel was generally disliked for his bigotry but was considered a fugghead because he wrote poison pen letters to the employers of fans he disliked. Coined by Francis T. Laney, this was an in-print bowdlerization and euphemism for use in fanzines back in the days when the Post Office felt that part of their duty was to read, rather than just deliver, the mail and you weren't supposed to use certain four-letter words; in wire correspondence (which predated tape as a recording medium), where it was presumed the post awful would not go to the trouble of listening, Laney pronounced the term with the appropriate four-letter word in place of "fugg."

(8/13/2005)

Fuggheaded (*adj.*) is used not just to describe someone who's really stupid and invariably acts without thinking, but someone whose behavior in fandom is too far out for acceptance even to the most open and accepting as fans. Laney used to give out Certificates and everything.

(8/13/2005)

FURRY FANDOM

Fandom revolving around anthropomorphized animals. "Furry" art, fiction and games. May or may not have sexual overtones.

FUTURIANS

Members of the Futurian Society, a very influential New York City fan club, particularly when you consider that it never had more than about 20 members. Founded in 1938, it was a strong force in fandom during the period known as Second Fandom (see Numbered Fandoms), under the leadership of Donald A. Wollheim and John B. Michel. Again considering its small membership base, a surprising proportional number of them went on to distinguished sf professional careers during the genre's formative years; they included Isaac Asimov, James Blish, Virginia Kidd (Blish), Robert A.W. Lowndes, Damon Knight, Cyril Kornbluth, Judith Merrill, Frederik Pohl and Larry Shaw. Michel was also a member of the Young Communist League, induced a few others to join, introduced them all to Marxism and joined the party himself when he got old enough. The Futurians

spent a good deal of their time in the fanzines they published and fan gatherings they attended attempting to drag the rest of fandom into their political camp. Although idealized communism was considered forward-looking and *avant garde* in the 1930s, the Futurians were just a strong—not a dominant—force and fandom as a whole refused to be politicized, and did so with a virulence which led to the Second Fandom era being characterized primarily by its political feuding.

(8/6/2005)

FWA

The *Fan Writers of America*, a spoof on the SFWA. It began at Worldcons but eventually settled in as a mainstay at the Corflu banquet every year, where the past president of the fwa is elected, *i.e.*, the president for the year just past. The past presidents simply bask in egoboo without the need of expending effort on pointless tasks, like trying to get the fwa organized. For purposes of fannish inclusiveness (and perhaps American imperialism), with regard to fwa, “America” is defined as “the entire world.” Indeed; some U.K. fen have been elected fwa past president. You join fwa the same way you join fandom or become a trufan: If you do fan writing and think you could be a member of the fwa, then you **are** a member. It's that simple.

(8/13/2005)

FWUK

In initial response to fwa there was, briefly, a fwuk (*Fan Writers of the United Kingdom*). The late Arthur Tompson (ATom) came up with the name, which was used more because British fans liked the sound of it than because they felt they needed an imperialistic organization of their own. Or even an imperialistic organisation of their own.

(8/13/2005)

GAFIA GAFIATE

Acronym for *Getting Away From It All*. The “it” which was being gotten away from did a quick 180-degree turn not long after the term came into popular use. Gafia means to leave/get away from **fandom**. Originally, as defined in the first *Fancyclopedia*, it was the motto of escapism and meant getting away from reality or the mundane while reading sf. A gafiate is someone who has gone gafia or is gafiating.

(8/13/2005)

GAFMOI

Acronym for *Getting Away From Most Of It*. Dropping most fan activity but making an exception or two by hanging on to a small part of it, *i.e.*, a FAPA membership or attendance at a club or some particularly enjoyable regular convention.

(8/13/2005)

GAMERS

Fans, or fringe-fans, who are into playing sf and fantasy based role playing games, often at conventions.

GENZINE

General topic and/or general circulation fanzine; in other words, usually not an apazine but one available to whomever the editor cares to mail it to, even sometimes including subscribers. This can get confusing because sometimes the editor of a genzine will become a member of an apa and thereafter circulate the zine through the apa **as well as** his/her own “general” mailing list. Or an apazine can **also** be circulated to a large number of people outside the apa (when *Warhoon* won its

Hugo, it was a SAPSzine that had outside general circulation, *e.g.*)
(8/13/2005)

GERBERIZE

After 1950s-60s fan Les Gerber. In his early teens, in the pages of *Cry cf the Nameless*, Les defended someone to such excess that "to Gerberize" became the fannish verb defining this practice while "to be Gerberized" meant having the practice performed on you. It has to be so overblown that **even the person being defended** would have to admit that, if s/he believed everything said in the defense, s/he would wind up liking him/herself a little less as a result of having read it. In a very large sense, the term is unfair to Gerber, who learned from the experience and never repeated it. Archaic.

(8/13/2005)

GESTAFAX

A device for cutting special Gestetner mimeo stencils which enabled the user to print illustrations with heavy dark areas or even photographs. The illustrations (or screened photos) and the stencil are placed side by side on the "drum" of the device. When turned on, the drum would turn; a photoelectric scanner would move from left to right, slowly scanning the illustration/photo, and every time it "saw" a black area the stylus at the corresponding spot on the stencil would cut the stencil. When fans first started using the device, they would usually pack as many illustrations/photos as they could on a white legal-sized surface, which they would have Gestafaxed by a professional service; they would then cut the stencil into as many parts as there were illustrations/photos, and use stencil cement to put them in the proper place on a typed stencil on which corresponding space had been cut away. The cost of a single Gestafaxed stencil ranged from \$5 to \$10 when a commercial service was used. Over the years, some fans bought their own machine **and** special stencils, and when the per-stencil cost dropped to around \$1-\$2, many of them simply Gestafaxed entire pages of type and illustrations together.

(10/28/2005)

GESTETNER

An English brand of mimeograph that for many years was unavailable in the U.S. because they were so much better than American brands. Where U.S. models had cotton ink pads, Gestetners utilized a silk screen; where American mimeos relied on internal brushes and centrifugal force (or, on cheaper machines, outside applications with a brush) to spread ink around, the Gestetner used far superior waver rollers. The Gestetner also had a sophisticated method of adjustment that allowed for better registration (establishing where the print area will hit on the page), which made it vastly superior for two- and three-color mimeograph work. Gestetner is no longer made as a form of mimeograph, although some of the old technology is in use in the present copier; the stencils are internal and they are cut by a photographic process from the original copy, which is scanned like a Xerox.

(10/28/2005)

GHU

The first fannish ghod invented by Donald Wollheim and John B. Michel on August 6, 1935. Ghu was either a beetle living on Vulcan or Wollheim personified – or possibly both, depending on who was defining it and when. Various members of the New York Futurians served as acolytes with fitting high-sounding church titles. Ghu's holy color is purple because Ghuists publish using spirit duplicators or hectographs and the primary ditto or hecto carbon is purple. Note that Ghu and GhuGhu are one and the same. Likewise Foo and FooFoo.

(9/20/2005)

GOH

Acronym for *Guest Of Honor*.

(8/13/2005)

GOSHWOW

Overly enthusiastic, a shortening of "Goshwowoboyoboy!", the title under which *Time Magazine* ran a rather sneering and condescending account of an early Worldcon.

(8/13/2005)

GOTH

Short for Gothic. An independent and overlapping genre whose fans ("Goths") are typified by interest in vampires, wearing all black, reading the *Sandman* comic, and listening to Bauhaus or Alien Sex Fiend.

(8/13/2005)

THE GREAT BIRD OF THE GALAXY

Sobriquet of Gene Roddenbery, creator and producer of *Star Trek*, among trekkers and trekkies.

(8/24/2005)

THE GREAT SPIDER

Another fannish ghod. Deity of the latter-day fannish religion of "Spiderism." The Great Spider eats peoples' souls when they die, unless they have paid an appropriate bribe to a priest of the Great Spider. It should be remembered that John Kusske was the Chief High Priest. The Great Spider has also been known to eat entire automobiles just to provide parking spaces to particularly devout followers. In the spirit of ecumenicalism, Leah Zeldes Smith, former High Priestess of the Midwest, Church of Herbangelism, offers the proper prayer:

*O Great Spider, full of grace
Let me find a parking place!*

(8/24/2005)

GUFF

A fan fund dreamed up by Chris Priest in 1977 to complete the triangle of fan funds and bring a first Down Under fan to Britain for the 1979 Worldcon. (DUFF makes the exchange between Australia/New Zealand and North America, while TAFF does the deed between NA and Europe [although generally the UK]). Without the tiresome business of actually having a free trip anywhere, Dave Langford (UK) and Leigh Edmonds (Oz) were the first administrators. John Foyster was the first winner, and it seemed rather a nice idea to continue. The name DUFF being already taken, Chris imagined GUFF as standing for the *Get Up-and-over Fan Fund*, which didn't sound so brilliant when time came to do a southward trip, but as Don Marquis (who never stood for the fund either) so aptly put it, you can't have everything [This description mostly provided by Dave Langford with the admonition that it needs to be marked "Copyright (c) Astral Leauge 1979 do not impinge copyright or the Leauge will take MEASURES.")

(8/14/2005)

HALL COSTUMES HALL COSTUMING

The practice of some attendees, at Worldcons and large conventions, of wearing a costume in the hallways—sometimes throughout the convention, sometimes not—as opposed to just at the formal judged masquerade. Some conventions even provide judging for hall costuming.

(8/24/2005)

HECTO HECTOGRAPH

A primitive means of text and illustrative reproduction, not much used after the 1940s, involving making a bed of gelatin, transferring a special carbon ink to the gelatin and then laying on and picking up pieces of paper. "Hecto" means 100 in Latin – a bit of an over assessment of the number of copies that can generally be made with the process. As a general rule, upwards of 50 copies might be made in this fashion, of which perhaps 15 or 25 were at least borderline legible. In a few individual cases, this is hyperbole; Terry and Mari Carr used hecto on one of their FAPAazines when the copy count for FAPA was 68 and managed to get clear copies throughout by using yellow second sheets instead of the usual slick white ditto paper, while Erik Biever once produced a hecto'd MINNEAPA zine that was a masterpiece of clarity and readability without resulting to that legerdemain. Mae Strelkov, Stony Brook Barnes and Eric Mayer were latter-day fans who developed the knack as well. Not to be confused with spirit duplication ("Ditto" is a brand name that came to be associated with the process in the same way that "Coke" was sometimes associated with generic colas), although both use the same type of carbon inks. (Actually hecto used special paints and pencils as well as the masters used with spirit duplicators.)

(10/28/2005)

HERBANGELISM

A latter-day holy order in the fine tradition of other fannish religions, founded by Elst Weinstein and dedicated to spreading the teachings of the minor fannish ghod Herbie. Mike Glyer was the Holy Gopher, North American Kahuna, who had under him four Sector Sinbus. It was possible, for a mere monetary consideration, to become a High Priest of Herbie, or, as they were called, Highheads – "a member of the college of the Coo-Coos, one of Those who Spit at the Hand of Fraud; be they Bopper, the Pun, or the Holy Gopher."

(9/20/2005)

THE HERMIT OF HAGERSTOWN

Sobriquet of the late fan historian, prodigious letterhack and long-term FAPA member Harry Warner Jr. It spoke to Harry's preference for written fanac – he attended very few conventions, no fan clubs and generally discouraged visitors. Hagerstown is in Maryland and was the town where he lived all his life. His fanzine *Spaceways* is generally regarded as having been the focal point fanzine of the era known as Third Fandom (see NUMBERED FANDOMS), for all that he did not subscribe to the numbered fandoms notion. He published two hardback volumes of fan history, *All Our Yesterdays* and *A Wealth of Fable*; in FAPA, from the 1930s until his death, he had an issue of *Horizons* in all but two mailings, usually 24pp, and from the mid-1950s until his death he was a prolific letterhack to fanzines – indeed, people said only half jokingly that if a fanzine's letter column did not contain a letter from Warner, it almost could not be called a fanzine.

(9/18/2005)

(HHOK)

Acronym for *Ha Ha Only Kidding*. A parenthetical comment following an insulting remark intended to remove the sting. Seems to have originated in Minneapolis fandom.

(8/14/2005)

HOAX

It is a special tradition in fandom to fake things, like persons (Carl Joshua Brandon; Carl J. Brandon, Jr.), fanzines (*Ploy* #1), conventions (Invention) or deaths (Bob Tucker has "died" several times). Should be done with care. Hoax deaths, not at all; they're not really funny and are often harmful – a Tucker death hoax brought about the end of the Great Staple War and a Willis death hoax nearly ruined the WAW With The Crew in '52 campaign.

(10/28/2005)

HOGU

Informal anti-Hugos (see "Hugo"), originated by Elsie Weinstein and Mike Glyer, in which the worst of the year was celebrated, not by choosing Hugo categories in negative form but featuring things like voting for the Mid-Atlantic Fan Fund. It usually involved a "Ranquet"—a group of fans attending the Worldcon who organize themselves to go out to a McDonald's (or other cheapo fast food emporium of similar, ah, quality), where they can then "vote" (if they haven't already done so on the ballots distributed prior to Worldcon) for their "favorites". The price to vote was entirely arbitrary, ranging from a quarter to \$5 and the award itself, at least in the early years, was just a base—some balsawood with burn marks on it, as if a Hugo rocket had set there before "blasting off" for outer space. Arthur Hlavaty cites Hogus as "proof that satire by committee is a contradiction in terms."

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HUGO

Formerly the informal name (after Hugo Gernsback, publisher of the first all stf magazine *Amazing Stories*) of the Science Fiction Achievement Awards, now the formal name of the former Science Fiction Achievement Awards, given out each year at the World Science Fiction Convention. Regular categories are Best Novel, Best Novella, Best Novelette, Best Short Story, Best Related Book, Best Dramatic Presentation (Long Form), Best Dramatic Presentation (Short Form). Best Professional Editor, Best Professional Artist, Best Semi-Prozine, Best Fanzine, Best Fan Writer and Best Fan Artist, with others being considered (but probably not “Best Science Fiction Written on a Pica Typewriter,” at least not yet) from time to time. The Convention Committee can and often does name a "special" category each year. The Hugo has also been called “the tail that wagged the dog”; the first awards were given out more than a dozen years after the first Worldcon, but presently the WSFS rules that govern the Worldcon lists the giving of the Hugo as the primary function of the Worldcon.

(8/14/2005)

I HAD ONE GRUNCH BUT THE EGGPLANT OVER THERE

See AVOIDISM.

(9/18/2005)

IGNATZ

The beloved of Krazy Kat, a brick-throwing mouse, became a fannish ghod in the early '50s. High Priestess was Nan Share, who wound up married to Art Rapp, one of the founders of Roscoe-ism.

INSURGENTS

The original fannish Insurgents were Charles Burbee and Francis T. Laney, and the subject of their insurgency was the FIAWOL lifestyle then practiced by many members of the Los Angeles Science Fantasy Society (LASFS) after Burbee was removed as editor of the club's fanzine *Shangri-L'Ajfares*. Laney and Burbee both were advocates of FIJAGH, which see. The dichotomy was also described at the difference between sercon (FIAWOL) and fannish (FIJAGH). For more detail, see “Fifth Fandom” under NUMBERED FANDOMS.

(8/14/2005)

INTERLINEATION

See LINO.

INVENTION

A hoax “invitational” convention which had the noses of some overly serious fans bent out of shape. Supposedly an “exclusive” by-invitation-only convention held in Minneapolis, reports were written in detail about what the leading lights of the microcosm had said and done and the outrageous fun they had there. Those who didn't seem to rate an invite considered themselves snubbed, paying little attention to the double entendre of the convention's name or the fact that it was supposedly held on April 1, 1952.

(8/20/2005)

ISH

Archaic. Short for "issue" (of a fanzine). Usually in the phrase, "Pub your ish!", made popular when some fans thought that was the sole (or just the major) requirement to join the Fanoclasts.

IT CERTAINLY IS A WONDERFUL THING

An oft-quoted allusion of a phrase used by Charles Burbee. It is usually hyperbolized with initial caps: It Certainly Is A Wonderful Thing to do it that way. (Archaic)

JOAN W. CARR

Joan Carr was a popular UK femmefan in the early 1950s, who turned out to be a hoax created by a male UK fan, H.P. "Sandy" Sanderson, and Frances Evans. A sergeant in the British Army stationed in North Africa, Sanderson reported meeting a WRAC (British WAC) who'd expressed an interest in fandom. This was at a time when there were not a lot of females in fandom. "She" was soon writing to various fans back in England, and was eventually asked (and agreed) to edit *Femizine*, which became a very popular focal point for female unity in the UK. At the height of its popularity under Joan's editorship, it had a respectable circulation over 200 and generated reader response of roughly 50% – which was unheard of, before or since. When the hoax was finally revealed early in 1956, it shook up many of the fans, and particularly the femmefans who had responded so positively.

But it was not as if this sort of gender bending had not taken place before. In the US, when Lee Hoffman first started publishing *Quandry*, the fact that there were two other fans named Lee who were prominent BNFs in fandom – (Charles) Lee Riddle and Lee Jacobs – led everyone to simply assume that LeeH was a he rather than a she. But the distinction, perhaps, is that Shirley Hoffman had not **intended** to hoax anyone when she used her childhood nickname on her fanzine. When her attempts to hint otherwise – e.g., writing about sitting cross-legged on the bed while typing or sending columnist Walt Willis a Valentine's Day card – failed to alert anyone, she became amused and continued it, just telling it to a few friends, until she could unmask at the Nolacon, the 1951 Worldcon.

(10/28/2005)

JOE FAN JOPHAN

Jophan is an archetype of a particular kind of fan (after but not more than an allusion to Bob Tucker's "Joe Fan"). Jophan is the main character in Walt Willis' and Bob Shaw's famous faanfiction allegory *The Enchanted Duplicator*, which in turn is a kind of "Pilgrim's Progress" of fanzine fandom (although its good advice is applicable to other areas of the microcosm as well). Tucker's "Joe Fan" was your "average" active fan, whereas Jophan was the archetypal prototype of an extraordinary fanzine fan.

(8/24/2005)

JOHN A. BRISTOL

The first truly noted successful fan hoax and quite possibly a direct influence on the Carl Brandon hoax. Bristol was actually Jack Speer; when he moved from one address in Washington, D.C., to another in 1938, he had his own mail forwarded and used the new address to create Bristol. By giving Bristol a full background life, easing him into fandom gradually, and taking great care to have him speak like a newcomer and use a style of writing and grammar quite different from his own, and perhaps particularly for giving him editorial credit for the first *Fancyclopedia*, Speer had most of fandom convinced that Bristol was real. Donald Wollheim, who knew that Speer's middle name was Bristol, had his suspicions, but the hoax was not actually exposed until the 1939 Nycon I, now acknowledged as the first Worldcon, during which Speer wore a John Bristol name tag – thus, perhaps, influencing the manner in which the Brandon hoax was revealed.

(9/18/2005)

KLAATU BORADA NIKTO

Although stfnal, the allusion is used across the microcosm. In the early 1950s, “Klaatu Borada Nikita” was used a few times as an interlineation, a reference to then-USSR Premier Nikita Kruschev. It’s also used ingroupishly and fannishly in several films. They are originally the three little words that saved the world from destruction by Gort, the robot, in the movie *The Day the Earth Stood Still* (based on a Harry Bates story, "Farewell to the Master" which had appeared in *Astounding*). Patricia Neal just barely got them out in time (actually, she said, “Gort, Klaatu borada nikto,” which is four words, but why quibble?) to prevent him from burning her (followed by the rest of the world) to a crisp and instead sent him out to pick up and revive the recently killed Klaatu (Michael Rennie). As a bit of in-group humor, in *Army of Darkness*, the protagonist is supposed to say the words “Klaatu borada nikto” before picking up *The Nekronomicon* (another allusion, this one to Lovecraft) – and his failure to remember the correct words when the time comes unleashes an army of undead to fight against him and his allies. It's also used in the UFO send up movie, *Out There*; when one of the human-looking aliens admits to being an alien, smiles, gives the Vulcan salute and says, "Klaatu borada nikto."

(10/28/2005)

KTP

Abbreviation for *kaĵ tiel plu*, which is Esperanto for “and so forth”; hence, equivalent to the Latin *etc.* and the Deutsch *usw.*

(8/20/2005)

LACKTIVITY

Failure to maintain activity requirements, portmanteau word for LACK of (required) acTIVITY. See: MINAC.

(8/20/2005)

LASFS

The LASFS (*Los Angeles Science Fantasy Society*) started out as the LASFL—the *Los Angeles Science Fiction League*, one of the charted clubs under the Gernsback SF League umbrella which began in his second sf magazine, *Wonder Stories*. Arguably the oldest regularly meeting sf club in the U.S., it was chapter 4 of the League while the Philadelphia SFL (its only possible rival) was chapter 11. The Philadelphia club withdrew from the League in the 1930s and substituted "Society" for "League" in their name. The LASFL substituted "Society" for "League" when the Science Fiction League ceased to be a sponsoring organization and “Fantasy“ for “Fiction“ to expand their area of appeal. Both continue to meet today. LASFS met continuously even through WWII, but all the members of PSFS either entered the service or were eventually drafted and they "kept together" via publication of their letters in the club's bulletin until the end of the war.

(8/14/2005)

LETTERCOLS LETTERCOLUMNS

Prozines used to have long ones in the pulp era, 30 pages or more published in minuscule 6 or 8 pt. type—by one theory, Fourth Fandom (during WWII, because of paper and other shortages faced by fans kept the number and frequency of fanzines to a minimum) took place mostly in the lettercolumns of the pulp prozines, mainly *Planet Stories*, *Startling Stories* and *Thrilling Wonder Stories* (the two latter referred to in shorthand form as *SS* and *TWS*). There have been fanzines in which this letterhacking kind of activity can be found, including a few letterzines, albeit Not Too Many all that recently.

(8/14/2005)

LETTERHACK

(1) (*n.*) A frequent contributor to letter columns. (“Joe Fan was a letterhack.”) An important term in early fandom and during WWII, when much of the interaction was in prozine letter columns.

(2) (*v.*) To contribute to letter columns. (“Joe Fan liked to letterhack.”)
(8/26/2005)

LETTERZINE

A kind of fanzine that consists entirely of letters of comment. One of the first and best known was *Vom*, edited by Forry Ackerman, which began with the publication of the letter column of *Imagination* (a fanzine put out by the young Ray Bradbury)—*Vom* standing for *Voice Of the 'Magination*. Although the practice died away in general fanzine fandom, the National Fantasy Fan Federation published a letterzine for its members, called at different times *Postwarp* and *Postie*.
(8/14/2005)

LINO

Interlineation. A one-liner, quote, comment or other bit placed in between lines. Usually set off from the text by underlines, dashes or other graphics. Often used to break up sections or ideas in a fanzine, e.g.:

Given enough imagination, this could be considered funny.

LMJ

Unpronounceable acronym (hence pronounced “ellemjay”) for *Loud Mouthed Jackass*. An insult, of course, on a somewhat lower order than fugghead and, thus, in the often hyperventilated exchanges in fandom, one which tends to be used far less frequently. Too, fugghead is generally meant to describe an ongoing state of being, whereas a single specific instance of monumental stupidity goes along with LMJ. (And anyone who doesn’t agree with this definition is probably either a fugghead or an LMJ, so you can safely ignore them.)
(8/24/2005)

LoC

Acronym for *Letter Of Comment*, which is (not surprisingly) a letter with comment to (about) a fanzine (or, in earlier times, a prozine) or responding to things said in a fanzine via letter. Various pronounced—some groups talk of 'LoCs' to rhyme with 'lox', others pronounce the individual letters so that it rhymes with 'yellow seas'. Also a verb, both as 'LoC' and 'loccking': 'I will LoC your fanzine' or 'I will be loccking your fanzine.'
(8/24/2005)

MACROCOSM

The larger universe – in fan terms, a reference to the larger (mundane) world, of which fandom is but a small part.
(9/18/2005)

MAILING COMMENTS (‘MCs’)

Many an apazine is made up largely or completely of MCs—which is to say, the editor’s “comments” in response to zines distributed through the previous mailing, addressed either to the editors or to the titles of the fanzines. The writing is almost always in informal mode, but mailing comments can

range from well-written mini-essays to virtually incomprehensible snippets without the context of the earlier mailing to provide a clue to what they mean. By way of example: "THE DRUDGE (Jim): I like what you did on the cover. *That* will show them! Agree with you on Cowper's encouragement but what does he mean by 'marble stock'?" Contrary to popular opinion, mailing comments are **not** an invention of fandom's—they were introduced to FAPA by Dan McPhail, who picked up the practice from his participation in mundane amateur press associations.

(8/24/2005)

MANGA

The Japanese word for written comics. Anime (which, see) is the Japanese word for animation. "Anime manga" is Japanese for comics derived from animated series. Do you have it so far?

MASQUERADE

They've been with us since The Beginning. Forry Ackerman wore a costume at the **first** Worldcon (NYCon I), and wore another that won the first judged event at the **second** Worldcon (Chicon I). Thus – among a number of other things, of course – Forry pioneered both regular and "hall" costuming.

(10/28/2005)

MELVIN

Some latter-day FooFooists recognize Jack Speer only as a prophet and not as Foo Incarnate. These FooFooists are followers of Melvin, the BEM of BEMs, and are guided by Melvin's Words of Wisdom, e.g., "Hang by your thumbs!" Melvinism also provides helpful homilies with regard to fannish courtesy: "Thou Shalt Not use peanut butter in lieu of ink in someone else's Gestetner." The Church of Melvin holds that all fannish ghods are equal, although there's a slight advantage in being a Melvinist—namely, it's the only fannish church which allows you to worship all the other fannish ghods.

(8/20/2005)

MICROCOSM

The small world that is fandom, at least in comparison to the mundane world, and thus another way of saying "fandom," considered particularly helpful of you need to use the word "fandom" more than once in a sentence. See MACROCOSM.

(9/18/2005)

MIDWESTCON INCIDENT

While there have undoubtedly been many 'incidents' at Midwestcon worthy of note, this usually refers to a mid-1950s Midwestcon happening when Harlan Ellison supposedly waterbagged Jim Harmon, and Harmon, out of anger, retaliated by putting his fist through Harlan's motel room door; the police were called by the motel management to haul Harmon away, and the attendees had to pass the hat both to pay for the door and to get Jim out of jail. This has become something of a fannish urban myth, what with many "first-person" tellings by people who were at that Midwestcon but who did not actually see it take place. The truth is that Harlan didn't waterbag anyone, he emptied a pitcher of water out his window so the "splat" would get the attention of Harmon and others who were, in Harlan's opinion anyway, being loud and obnoxious. Since they were across the courtyard, not a drop got on any of them, but Harmon, who was inebriated, took umbrage anyway, charged up the stairs and knocked down Harlan's door. Harlan only locked the door because a femmefan was in his room, reading the stencils for the next issue of his fanzine *Dimensions*, and he thought she might feel compromised if people talked/gossiped about it in subsequent fanzine tellings of the event ("to read his stencils" might be read as "to see his etchings," a euphemism at the time for seduction). But a number of years after the event, the femmefan in question wrote it up herself and thereby verified

this account. But, as with other urban myths that have made it into legend, perhaps it all sounds better the way it was originally told.

(10/28/2005)

MIMEO

A mimeograph machine, used for duplicating fanzines. The preferred choice of FooFooists.

MINAC

The MINimum ACTivity requirement for an apa, usually expressed as a number of original 8.5x11-inch pages which need to be published and distributed through the apa within a given time period. In rotational apas such as The Cult, this can be even more complex; Active members have publishing requirements—they must publish a Cultzine when it comes their turn in a 'rotation'—and activity requirements, in that they must comment on at least every other Cultzine as they are published in rotation.

MINN-STF

The Minnesota Science Fiction Society—"Minn-stf" for short—came into being on November 25, 1966. The Floundering Fathers were Ken Fletcher, Nate Bucklin, Frank Stodolka, Jim Young, and Fred Haskell (who claimed he was actually out getting a sandwich at the time). Known as Crazy Minneapolis Fandom through the 1970s and into the 1980s, the club met every other week for decades and it now meets twice a month in members' homes. The club sponsors the annual Minicon on Easter weekend. Minn-stf's spirit was perhaps best described by Patrick Nielsen Hayden, who observed, "There are three fannish centers in the country—Boston, Los Angeles and Minneapolis. Boston is Law, Los Angeles is Chaos and Minneapolis is Faerie."

(8/14/2005)

MINNEAPOLIS IN '73

As Terry Carr once observed (albeit of the Tower of Bheer Cans to the Moon), if fandom admires anything above innovation and imagination, it's really daring and silly and stupid innovation and imagination. Minneapolis in '73 is an idea whose time has come ... and gone ... and gotten silly. Jim Young started the original (and, yes, real) bid for the 1973 Worldcon but withdrew in favor of Toronto before the vote was held. But Crazy Minneapolis Fandom (see "Minn-stf") really **enjoyed** holding bid parties, and the notion of instilling in the minds of fandom the idea that Minneapolis fandom brims over with truly bulldog never-say-die determination, so Bev Swanson and Chuck Holst kept it going by hosting a Minneapolis in '73 party at Torcon 2 (in 1973)—and the tradition just grew from there. Supporting Membership costs are the most reasonable ever—minus one cent (the bid gives you a 1973 penny, a membership card and something useful, like a Lift Pass, Airship Pass or coupon to Tour the Glacier, all featuring Ken Fletcher art). The ongoing perpetual bid's totem is a blimp. No one stops to consider what might happen if the bid ever proves successful, perhaps because fans are loath to admit the possibility that 1950s grade-B schlock monster movies may have been correct in their oft-repeated admonition that There Are Some Things Man Was Not Meant To Know.

(8/16/2005)

MOCK FEUD

Fans have rather consistently used humor to poke fun at their own foibles. This is nowhere more evident than in the 'mock feud,' in which the excesses of real feuding are parodied and made fun of.

One of the earliest of these was the First Staple War, *a.k.a.* the Great Staple War, which got under way in 1934. (See "Staple War.")

The early 'mock' religious wars between GhuGhuism and FooFooism was divided pretty much along serious feuding lines, given that Ghu's earthly incarnation was Wollheim and Foo's was Speer. This did not carry over as different fannish religions got started, and no doubt the long-term marriage of the late Art Rapp, one of the three deacons of Roscoeism, to late Nan Share, high priestess to the ghod Ignatz, served as an example to establish ecumenicism in the fannish religions. The Melvinist branch of FooFooism holds that 'all' fannish ghods are equal (and the only advantage to belonging to the Church of Melvin lies in the fact that it is the only fannish religion which openly acknowledges this).

One of the best mock feuds was the battle over steam between Ken Bulmer and Vincent Clarke, on the one hand, and Walt Willis and Lee Hoffman on the other. (See "Steam.")

(8/24/2005)

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MUNDANE

- (1.) (*n.*) Someone who is not a fan. ("He is a mundane; they are mundanes")
- (2.) (*adj.*) Pertaining to the world outside fandom. The dictionary definition is "common, ordinary".
- (3.) (*n.*) Mundane is also the name of the country Jophan lives in until he is inspired by the Spirit of Fandom to seek Trufandom on the other side of the Mountains of Inertia in *The Enchanted Duplicator*.

(8/20/2005)

N'APA

The Neffer Amateur Press Alliance. Not to be confused with NAPA, which see. An apa that was formed for members of the National Fantasy Fan Federation (a.k.a. NFFF or N3F) to help introduce those who were wannabe fanzine publishers to the ways of fanzine fandom. Several prominent fans joined the N3F for the first time just to participate, which was the source of some amusement until the knowledgeable NFFF President warned of members of the N3F's welcoming committee who through naiveté were "welcoming" to fandom people who'd been active in the greater microcosm longer than the N3F had been in existence.

(10/28/2005)

THE NAMELESS ONES

Seattle area fan club of the 1950s and 1960s. Its meeting notice, *Cry of the Nameless*, evolved into a full-fledged monthly fanzine that continued to print the club's minutes, dropped "of the Nameless" from its name and eventually won the Hugo as the best fanzine of the year. It was essentially taken over during this period by a handful of active Seattle fanzine fans beginning in the late 1950s – specifically F.M. and Elinor Busby, Burnett R. Toskey, Wally Weber and "Blotto Otto" Pfeifer.

(9/18/2005)

NAPA

The National Amateur Press Association (NAPA) is one of the largest and oldest mundane apas. However, many fans have been members of the National (as it is called informally), and some prominent fans have come into our microcosm through this association (Bill Danner, Helen Wesson, e.g.). NAPA is primarily a club for hobby printers with, naturally, some appeal to amateur writers. The mundane apas predated fandom's, going back to the 1880s, but were the inspiration for fandom's, probably largely through the participation of H.P. Lovecraft as an amateur journalist and a member of both NAPA and UAPA.

(8/20/2005)

NASFiC

Acronym for the North American Science Fiction Convention. Whenever the Worldcon leaves the North American continent, there is a NASFiC in North America that year as a national convention, which for some purposes serves as a kind of substitute for US fans who can't make it to the overseas Worldcon. See also 'Noncon'; the major difference being that the location of the NASFiC is determined by members of the Worldcon.

(8/20/2005)

NASTY BASTARDS OF FANDOM

See "The Cult".

NATIONAL FANTASY FAN FEDERATION

NFFF

N3F

The need for a national organization of fans was perceived in the earliest days of fandom, but one did not actually get off to a successful start until Damon Knight wrote "Unite – Or Die!" for the October 1940 issue of Art Widner's fanzine *Farfare*, in which he said in part: "I sincerely believe that a successful national fantasy association is possible, that it could offer a needed service to every fan, and that it could be established today." Reader response soon led to the formation of the National Fantasy Fan Federation (abbreviated NFFF or N3F) with 64 charter members, and while Knight's interest soon waned, Widner, Louis Russell Chauvenet (who coined the term "fanzine") and other prominent fans of the day guided the initial development of the club. The organization had several early successes, including but not limited to publication of a book by Dr. David H. Keller and sponsoring (with Forry Ackerman and the LASFS) the first *Fancyclopedia*. For much of its existence, however, the N3F was not held in high regard; it became something of an ignorant backwater in the hands of those whose only activity was in the N3F and who behaved as if the N3F was synonymous with fandom rather than just a part of it. Accordingly, the club was the subject of much satire and derision and it languished for many years. But the organization endures while others have come and gone, and it has been on an upswing in more recent times, with the publication of a new club *Handbook* and current activities including its quarterly fanzine, *The National Fantasy Fan*, an annual amateur short story contest (among other writing projects), the annual Neffy Awards presented in a variety of categories, and 25 bureaus/activities (including its own apa, N'APA), all of which are participated in by the membership.

(10/26/2005)

NEBULA

(1) The 'Best of' awards given out at the annual meetings of the Science Fiction and Fantasy Writers of America.

(2) Scottish prozine (41 issues, Aug'52 - Aug'59) which regularly featured ATom art and 'Fanorama', a fannish column by Walt Willis. Also published first pro stories of Bob Shaw, Robert Silverberg and Brian Aldiss.

NEGOBOO

Negative egoboo; criticism. This is to egoboo what 'Die soon and wither' is to 'Live long and prosper.'

NEO

NEOFAN

A new, inexperienced or unknowledgeable fan. Not necessarily a pejorative in fanzine fandom, although some people appear to think so or act as if they did. The neofan, however, is the only source of future potential BNFs. In Bjo Trimble's classic 'The Littlest Neofan,' the Littlest Neo cannot compete with the writing/drawing prowess of older, more experienced fanzine fans, nor can he equal their abilities in the mechanics of publishing, but the gift he brings to anything he does is ultimately shown to be one which fandom cannot long survive without—the sense of wonder.

NEOPRO

Anyone who has sold very few stories and/or hasn't been at it long.

NETZINE

See EZINE.

NEWBIE

Internet equivalent of 'neofan.'

NEWSZINE

A fanzine with news of interest to the community of sf fandom. Sercon newszines have news primarily of the professional community with fannish news sometimes thrown in for good measure; fannish newszines have news primarily of fandom with professional news sometimes thrown in for good measure.

(10/28/2005)

NONCON

A gathering of fans, either at someone's home or in regular hotel convention space, during all or part of the Labor Day weekend, for those who cannot go to the Worldcon or NASFIC (for financial or other reasons) but who nonetheless feel restless about not meeting with other fans on Roscoe's birthday. The Noncon is simply declared and has no official recognition from the Worldcon or the NASFIC. Noncons are most likely to be held on the 'opposite' coast when a Worldcon or NASFIC is being held on either the Left or Right Coast, thus appealing to fans who cannot afford the cross-country trip. A second variety of Noncon exists on a fairly regular basis—a July 4 weekend affair in LA when the Westercon is being held in some more exotic location, such as San Francisco, Seattle, Denver or even Boise.

NONSTOPPARAGRAPHING

Once popular in fanzines, now seldom seen; instead of indenting five spaces for each paragraph, the first paragraph begins flush left, the following paragraph begins one line down and two spaces past the last character in the last line of the preceding paragraph.

NUMBERED FANDOMS

Jack Speer gave us an unparalleled fanhistorical tool when he articulated his essential theory of Numbered Fandoms in "Up to Now" at the end of the 1930s, which he revised for the first *Fancyclopedia* (1944). This gave us an outline of eofandom, the first three numbered fandoms and their interregnums or "transitions".

Bob Silverberg was next to sign in, updating the theory as far as Sixth Fandom in his column in *Quandry* in 1952. Silverberg, however, left out the "transitions" notion of interregnums, perhaps only having read the original essay.

Dick Eney, in *FanCy II*, updated the notions to 1959 sensibilities, including "transitions" accommodating Agberg's update.

There have been, further, quite a number of articles and commentary over the years by Ted White, rich brown and Arnie Katz, among others, attempting to update and/or refine upon these originals. Despite the lack of resolution of many of its finer points, or perhaps because of it, even those who've likened it to medieval disputes over how many angels can dance on the head of a pin have nonetheless hauled it out from time to time, dusted it off and discussed it all yet again.

This, consequently, its length to the contrary notwithstanding, is but the briefest kind of thumbnail sketch.

A numbered fandom is essentially a fannish era with distinct characteristics and a strong identifiable focus. In most early expositions of the theory, this would usually be exemplified by a particular

fanzine – and, as a result, sometime in the 1960s, the notion took hold that each numbered fandom had its own "focal point" fanzine which exemplified that mini-era to such an extent that being on the fringes was in part defined by not being a recipient of the zine in question. Speer identified specific fanzines with Eofandom, First and Third Fandoms, while Silverbob did the same for Fifth and Sixth Fandoms. Eney did not identify any specific fanzine title in tacking on what he identified as the "false" Seventh (the Sixth Interregnum) and a later period as the real Seventh Fandom. However, as the focal-point idea has taken hold, the gaps have usually been filled in – although in some cases, as you will see, it remains quite speculative.

A transition or interregnum is the time period when a given numbered fandom begins to come apart for one reason or another and is in a state of flux as it finds itself looking around for a new focus or focal point.

Eofandom: 1930-33. In his first exposition of the notion, Speer apparently started First Fandom a bit on the late side. Rather than back up and start all over with new numbering, he named the preceding period (in which fandom was in the process of coalescing into a planet around the new star known as magazine scientifiction anyway) Eofandom. Keep in mind that the first issue of the first all-stf prozine, *Amazing Stories*, had been published only four years prior to this and that it took a while for profans to take advantage of the fact that it printed complete addresses in its lettercolumns to begin contacting other enthusiasts, corresponding with those who lived far away and meeting those who lived nearby. The first fanzine, *The Comet*, was published during this period (its first issue was May 1930); letterhacking was a major activity. Strange new air-breathing lifeforms were said to have crawled off the bottom of the sea and up onto the land where they immediately began to suck life from the varied plants abounding there; we who were not there can only imagine.

First Fandom: 1933-36. The emphasis was on serious science and serious discussion of science fiction, news of what was forthcoming in the scientific world as well as sf and fantasy prozines (and the rare publication of fantasy or, rarer yet, scientifiction books), interviews with authors and the like. The focal point fanzine was *Fantasy Magazine* – it had the clear advantage in being a lofty printed journal among a lot of hectographed and a handful of mimeographed publications.

First Interregnum: late 1936-October 1937. *Fantasy Magazine* began its decline, the Gernbackian "ideal" (that reading stf should lead to an interest, if not actually a career, in one of the sciences) was dumped in favor of considering sf for its own sake or, as in some quarters, a turning away from the professional field to begin a more intense consideration of individual fan personalities. Wollheim's printed fanzine *The Phantograph* effectively took the place of *Fantasy Magazine* until Wollheim, along with John Michell, started the Fantasy Amateur Press Association in August 1937.

Second Fandom: October 1937-October 1938. The increasing emphasis on fan personalities and de-emphasis of sf-related talk brought discussions of politics to the fore, and this led to unparalleled feuding until virtually all of fandom was effectively at war as a rather determined group included a bunch of young Communists centering on the New York Futurian Society (including but not limited to John Michel and Donald A. Wollheim, whom their enemies **and** followers called variously "Michelists," "Wollheimists" and "Futurians") attempted to drag the rest of fandom into their camp. Neither Speer, Silverberg nor Eney named a focal point fanzine for this era but Richard Wilson's *Science Fiction Newsletter* has been suggested, although it remains unverified how many of its 78 issues were published in that period. One must also consider the possibility that "focal point fanzine," being a 1960s notion, could simply be a shoe numbered fandom theorists are Trying Too Hard to fit on this 1930s foot.

Second Transition: From the 1938 conference in Philadelphia through the second Worldcon in Chicago in 1940. The "Barbarian Invasion," which is to say a heavy influx of new fans, led to the emergence of New Fandom and a reemphasis on heavy interest in sf. Feuding continued to manifest itself, taking on such forms as the Exclusion Act at the 1939 New York (first World) convention which barred a number of Michelists from attending.

Third Fandom: September 1940-early 1944. The focal point fanzine of Third Fandom was Harry Warner Jr.'s *Spaceways*. A bit of irony: You won't discover this from reading his books of fan history – *All Our Yesterdays* and *A Wealth of Fable* – or from the collected “All Our Yesterdays” columns he used to write, because Harry did not subscribe to the notion of numbered fandoms or focal point fanzines. (They are, nonetheless, highly recommended.) But *Spaceways* was both frequent and influential enough, and being one of the relatively few mimeographed fanzines (along with Bob Tucker's *LeZombie*) had the advantage over its contemporaries and rivals who were still using hectographs. The hectograph, besides its relatively low limit on legible copies, is a painstaking one-page-at-a-time process, while the practical limit on mimeography, which Warner never had to come near, is in the tens of thousands, producing a copy with every turn of the mimeograph handle. The “core” of fandom had risen to 250 to 300 people, and Warner was in the enviable position of being able to reach most of them with an ease unshared by those working within the limits of hecto. As Tucker was busily introducing the concept of “humor” to fandom, this let Warner set the example by simply not allowing people to feud in the pages of his fanzine. There was much talk of fandom “maturing” as warring factions mended bridges; the FAPA Brain Trust came into being, as did the more intellectual Vanguard Amateur Press Association, and damon knight's article “Unite – Or Die!” in a 1940 issue of Art Widner's fanzine *Farfare* was promoting the effort to establish a national fan organization.

Third Interregnum: Early to late 1944. Wartime shortages, older fans entering the war effort, thinning of the blood of the FAPA Brain Trust, power struggles in VAPA, wrangling over the constitution of the proposed National Fantasy Fan Federation and an influx of new blood brought an end to Third Fandom and produced this “little” transition.

Fourth Fandom: Late 1944-Philcon I (1947). Silverberg and Eney agree that Fourth Fandom took place mostly in the long lettercolumns published in minuscule type in the back pages of the pulp sf magazines *Thrilling Wonder Stories*, *Startling Stories* and *Planet Stories* – due in almost equal parts to a substantial influx of new fans and wartime paper shortages that affected fan publishing. For those who need a fanzine focal point, Joe Kennedy's *Vampire* has been suggested and found agreement among fanhistorians; it was clearly the “place to be” and, although a quarterly, it published yearbooks in 1944 and 1945 that doled out the most meaningful egoboo – plus, of course, Kennedy was a BNF among the more active fans in those lettercolumns. (Kennedy is today better known as X.J. Kennedy, a highly regarded if minor U.S. poet.) There was considerable ill-feeling expressed against the Shaver Mystery by fans of this period, but fandom never got organized or effective enough to Force The Issue; Forry Ackerman urged fans to boycott *Amazing Stories* but was purchasing three copies of each issue to keep his collection complete, and editor Ray Palmer recognized the expediency of placating fandom to the extent of instituting a column of fan news and fanzine reviews in *Amazing* called “The Club House” written by Rog Phillips.

Although there's no Fourth Interregnum listed, it's worth noting that by the time of the Pacificon in 1945 – the first world convention since the 1941 Denvention – Francis T. Laney's *The Acolyte* and the Charles Burbee-edited *Shangri-L'Ajfares* topped the fanzine polls. The Insurgency had not yet come to a boil but everything it would need to do so was already falling into place.

Fifth Fandom: 1947 PhilCon I-mid-1950. Laney stopped publishing *The Acolyte*, the LASFS relieved Burbee of his editorial duties on *Shangri-L'Ajfares* (they didn't like the way he poked fun at their more sober-sided members or the fact that he would publish “outside” contributions rather than put off deadlines when LASFS members failed to come up with promised material on time). They both “retired” to the Elephant's Graveyard, FAPA, where they began to refine their insurgency in *Wild Hair* and numerous one-shots – Laney with his memoirs, *Ah! Sweet Idiocy!*, Burbee with a series of satires that made his previous editorials seem mild. In the vacuum created in general fanzine fandom, Art Rapp's *Spacewarp* became the focal point for Fifth Fandom; it had some serious material, namely Redd Boggs' “File 13” column, but it was mixed with Rapp's humorous stories of Morgan Botts, the drunken stf-fan inventor, and Rapp's creation (with Outlanders Ed Cox and Rick Sneary) of the fannish fun-loving religion revolving around the worship of Roscoe, the mighty beaver. When

Rapp reentered the Army at the outset of the Korean War as a bomb went off on his front lawn, he more or less formally CLASS=""

If there was an interregnum between Fifth and Sixth, it had to be a brief one, since in early 1951 the Fifth Fandom focal point *Spacewarp* became a quarterly SAPSzine with limited general circulation while a relative newcomer named Lee Hoffman started publishing the monthly fanzine called *Quandry* (a misspelling of "quandary"), which in very few issues was destined to become the focal point of Sixth Fandom.

Sixth Fandom: Early 1951 through (at least) May 1953. Lee Hoffman modestly began publishing *Quandry*; after just a few months, she picked up a column by Fourth Fandom's Joe Kennedy, Redd Boggs' *Spacwarp* column "File 13" and a brilliant new fan columnist from Belfast, North Ireland, named Walter A. Willis who wrote "The Harp That Once Or Twice" for her fanzine. The rest, as they say in the clichés, is History. Early on, *Q* inspired or was inspired by other relatively new fanzines like Willis's *Slant*, Shelby Vick's *Corfusion*, Max Keasler's *Fan Variety/Opus*; a serious sf "boom" was under way, with dozens of magazine titles on the stands, so while sf was sometimes discussed, for the first time it was no longer a safe foregone conclusion that other active fans all had "most" science fiction in common. The emphasis during Sixth Fandom was on fans, fandom, humor and mutual appreciation of things like Walt Kelley's Pogo, Roger Price's philosophy of Aavoidism and Stephen Potter's Oneupsmanship. Willis and Bob Shaw wrote and published the Pilgrim's Progress of trufandom, *The Enchanted Duplicator*. The humor of Sixth Fandom was gentler and more inclusive than the satires of Burbee and Laney, and so was known as Serious Constructive Insurgentism. The first successful fully fan-supported fund to bring a fan from overseas to attend a U.S. convention brought Willis to Chicon II; he produced two con reports, a fictional one written before the event (*Willis Discovers America*), published in fanzines that supported the Fund, and a long over-the-shoulder account that was first serialized in his "Harp" column and was eventually published as *The Harp Stateside* which is still generally regarded as the best ever.

Sixth Interregnum/Seventh Fandom: May 1953-? Here's where things start to get sticky as conflicting theories begin to overlap without developing much in the way of consensus.

In the Halloween 1952 issue of *Quandry*, Bob Silverberg devoted his column to updating Jack Speer's theory. Bob's piece in some respects was well reasoned but was fundamentally flawed in others. He felt that Sixth Fandom (*Quandry et al.*) was beginning to collapse – Willis had not published *Slant* or *Hyphen* since returning to Belfast, Max Keasler and ShelVy (the editors of *Opus* and *Corfusion*, respectively) had gafiated, LeeH was talking of cutting back the pace – and so maybe (he said) Sixth Fandom was on the way out. But he also speculated that a group of promising new fans, some of whom he named, would become Seventh Fandom when this happened and he neglected to mention the concept of interregnums or transitions. Together, this led a number of fans who encountered the theory for the first time in his column to assume that, whenever one numbered fandom died, a group of fans whose enthusiasms had not waned was always to be found standing on the sidelines waiting to pick up the fallen banner.

The upshot of it all was that when, several months later, the final issue of *Q* showed up with black borders around the cover, announcing its own demise, the Silverberg piece became both prophecy and challenge. Harlan Ellison called a group of young actifans together in his apartment in Cleveland, urging them to pick up the gauntlet: They went on to MidwestCon to announce that "7th fandom" had arrived. This subsequently become known as "False Seventh Fandom" or even the Sixth Interregnum, since Harlan and friends were vilified for the hubris of putting themselves forward by fans who were their contemporaries but who may have felt they'd been left out and didn't have enough sense to simply proclaim themselves part of it. Harlan left fandom in high dudgeon after declaring that 7th Fandom had been "kneaded in the groin" by mad dogs, which many people found funny because of its anatomic impossibility. Out of spite, no doubt, Harlan then went on to become perhaps the finest writer ever to come out of the microcosm. Adding to the confusion, just as Harlan and friends gave up the ghost, a fan named Peter Vorzimer began publishing a fanzine called *Abstract* in which he

declared the arrival of Eighth Fandom. Vorzimer and his friends engaged in a number of childish antics that drew the microcosm's disapprobation, and inattentive fans who'd been opposed to Ellison flogged their excesses as if they were Seventh Fandom's, not realizing it was already a dead horse.

Other speculators have offered up the possibility that the false 7th Fandom was the Sixth Interregnum, and then that the real Seventh Fandom didn't happen until perhaps early 1956, when *Fanac* got started. A few say that Vorzimer and *Abstract*, although claiming to be Eight Fandom, were the real Seventh Fandom. Others hold that the true Seventh Fandom's focal point was Joel Nydahl's *Vega*, and it "handed off" the focalpointhood to the first incarnation of Dick Geis's *Psychotic*. Somewhat later, Ted White theorized that Sixth Fandom "didn't" end with *Q – Q* handed off to *Vega* which handed off to *Psy*. So the "real" Seventh Fandom could be Harlan & friends, it could be Vorzimer & friends, it could start with *Vega*, it could start with *Psychotic*, or it could start with *Fanac*. Putting it yet another way, *Fanac* could be the focal point of Seventh, Eighth, Ninth, 10th or even 11th Fandom.

The point is this: Up to Sixth Fandom, the tool works as a kind of fan historical shorthand – mention any of the first six "fandoms" and most fans conversant with the general theory will have a pretty good idea of what you mean. But once Seventh Fandom is brought in, you have to explain **which** Seventh Fandom you're talking about – at which point it definitely ceases to be shorthand and, for that reason, probably ceases to be useful.

(10/28/2005)

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NYDAHL'S DISEASE

Nydahl's Disease, *a.k.a.* "Annishthesia," is a particular kind of gafia or fafia with overtones of "burnout." The specific case for which the disease is named involved a young fan named Joel Nydahl, who published a monthly fanzine called *Vega* which some regarded as having been something of a focal point after *Quandry* folded. For the first anniversary issue, Nydahl knocked himself out producing a 100pp annish – a rare accomplishment in those days, particularly for a 16-year-old – but it was inferred that it apparently got comparatively little in the way of response. When the young fan editor promptly gafiated, it was assumed it must have been because he was puzzled and/or dismayed over the lack of response to such an huge effort on his part.

Walt Willis coined the term "Annishthesia" around 1954, citing two strains of the disease: **Primary annishthesia** is invariably fatal; the effort of putting together an annish becomes too much, and before it can be printed the fan editor succumbs to permanent gafiation. **Secondary annishthesia**, in which the annish is actually published (despite the fan ed it question suffering from pores stopped up with mimeo ink and fingers bleeding from errant staples), only to receive no (or at least extremely little) reaction from other fans, so that the disappointed editor slinks into glades of gafia and is never heard of again. Only frequent injections of egoboo can prevent this from happening. This secondary form was the one which fans inferred had happened to Nydahl.

It would appear, however, that in coming up with the disease, some of the assumptions made were unwarranted – Harry Warner Jr. cited correspondence from Nydahl which indicated that he received plenty of egoboo and praise for the issue and other friends of Nydahl have stated that the actual truth is that he had been falling behind at school while publishing his fanzine and so dropped out of fandom not in disgust or dismay over the poor response his final effort received but because he was entering college and had to stop letting his grades fall.

(9/18/2005)

NYUSFS

Once upon a time there was the New York University Science Fiction Society, founded in 1969, with a constitution defining a NYUSFS member as any sentient being that considered him/her/itself a member; the Thursday-evening meetings at the Loeb Student Center were thus open to anyone who wanted to show up, in contrast to the closed, members-only meetings of clubs like the Fanoclasts, or clubs which distinguished between members and attendees like the Lunarians. APA-NYU *a.k.a.* APA-nu was founded there a few years later.

In the spring of 1979 their membership policy figuratively reared up and slapped them in the face when the Loeb administration, claiming too many groups with little student involvement were using rooms, began doing a series of ID checks, the upshot of which was that NYUSFS was kicked out. The club kept meeting, kept the acronyms NYUSFS and APA-NYU, letting the U stand for anything at all except "University"; met in Washington Square Park across from Loeb in nice weather and scrambled for winter meeting space than ranged from a MacDonald's, to a small public lounge in the university library and even back at Loeb under the aegis of sympathetic student clubs like the Libertarian Alliance, the SubGenius Alliance and the Science Fiction Club @ NYU (a club organized several years after NYUSFS was banned).

(8/14/2005)

OB

Archaic. Short for "obligation". From Eric Frank Russell's sf classic, "...And Then There Were None" but listed here because fans have used it enough to adopt it as a term of their own. Also a net term.

OBLITERINE

British mimeo correction fluid. (Long obsolete.)

OC

Official Collator, the person responsible for collating an apa. Like many an OE, they may also mail out the apa. The exceptions tend to be those apas which are adjuncts of some local club; Apa L at LASFS, *e.g.*, where virtually all the members/contributors pick up a copy after it has been run off on the club's electric Gestetners.

(8/24/2005)

OE

Official Editor; the person responsible for collating and mailing out an apa. Many variations on the title are possible, of course, but this is the most common.

(8/24/2005)

ONE OFF

In the UK, often used to describe the classic oneshot fanzines and sometimes just for any one-time-only fanzine publication, such as a collection or a "best of" volume.

(8/24/2005)

ONESHOT

A fanzine most often (but not always) published on one and only one occasion, usually on the spur of the moment, many of them first draft. The latter frequently results in a publication that is forced, stilted and unpleasant. The "classic" oneshots, as published during the Laney/Burbee Insurgency, were different because the participants usually brought previously drafted and even somewhat polished material to it.

OO

Official Organ; the memberzine of an apa, although clubs other than apas can also have OO's—*The National Fantasy Fan* is the OO of the N3F, *e.g.* In an apa, the OO generally lists (1) the titles, editors and number of pages of publications in the individual apa mailing being sent out with it, (2) a membership roster listing all active members and dues and/or minac owed, plus waiting listers (with or without addresses), and (3) official reports from the OE/OC and other officers, if applicable.

(8/24/2005)

OUTLANDERS

A former Los Angeles-area fan club for members of LASFS who lived in the "outlands" of Los Angeles, and thus found it difficult to make it to every meeting of LASFS. When the Outlanders (*a.k.a.* the Outlander Society) disbanded in 1948, some fans began using the slogan "South Gate in '58" as an interlineation or filler in their fanzines—South Gate being the town where their founder Rick Sneary, *a.k.a.* "the Hermit of South Gate," lived. The idea was initially to promote an after 10-years reunion of the Outlanders, but eventually it became a successful Worldcon bid. The Solacon was held in a Los Angeles hotel which was ceded for the Labor Day weekend to the Mayor of South Gate by the Mayor of Los Angeles, as South Gate did not have a hotel large enough to host the event which drew fans in the hundreds.

(8/24/2005)

OZ

1. The fantasy world created by L. Frank Baum for his classic children's series which began with "The Wizard of Oz."

2. The affectionate term for Australia, in and out of fandom.

OZARKS

Where Claude Degler planned to have his "love camps" in which members of his Cosmic Circle could breed the race of fans destined to rule the sevegram.

PANEL

A collection of people called together to conduct a discussion on a specific topic at a con.

PARTY

A party (usually at an sf convention) attended only by netters. An attendee gains access by stating his/her net address.

PERSONALZINE

PERSZINE

PERZINE

A zine put out by one person, usually about the activities and thoughts of the editor in such a way as to make his/her personality the theme of the issues.

PITCUER POCTSARCD

(See "Poctsarcd")

PLOY

In Fansmanship (which see), a ruse or other clever means by which one appears to be doing one thing while actually accomplishing some hidden agenda self-serving purpose. A cited ploy in early Conventionsmanship, e.g., involved charting out in advance all the squeaky boards in the room where a convention program was to be held, showing up 15 minutes **after** it was scheduled (since program items in those days **never** started on time), stepping on the boards to draw attention to your arrival, leading those awaiting, as the program finally gets under way, to the inescapable conclusion that you are so important to the proceedings that *it could not possibly start until you arrived*.

Ploy was also the name of a Ron Bennett fanzine, the first issue of which was to fanzines what the Invention (which see) was to conventions – an amusing hoax that came off well despite the fact that its name alone should have alerted fans to what it was. Bennett started publishing *Ploy* with the second issue, and filled its lettercolumn with paeans of praise (supposedly written by well-known fans) to the brilliant material written by pros and BNFs that had appeared in the (nonexistent) first issue. Fans who fell for the hoax were quick to rush letters to Bennett, begging for a copy of the first issue.

(10/28/2005)

POCTSARCD

Sometimes known as the little typo that made good. Walt Willis made it and Lee Hoffman elevated it to fannish fame. Walt and LeeH were initially engaged in a correspondence which was fast and furious, long letters supplemented by shorter ones that passed each other in the mail, and in turn were added to by postcards. Then, when there hadn't been any mail from LeeH in a while, Walt dashed off a postscript to one of his letters that asked, "What, no poctsarcds?" LeeH replied that, alas, there were no poctsarcds to be had in her area – not even pitcuer poctsarcds. And from that time

onward, at least for a few years, no one in fandom ever used a postcard again. Willis, tickled, used his press to run off some pocsarcds, so labeled. He also supplied the definition: While postcards have the space for the message printed on one side and the space for the address on the other, with pocsarcds it's done precisely the other way around.

POST MAILING

Some apas (and particularly quarterly apas) – FAPA, for example – allowed members to post mail their apazines to the membership. In this term, the word “post” is used in both its meanings – as in via the mail and as in after the actual FAPA mailing was sent out. Although FAPA had a membership of 65, the members had to send 68 copies of their zine to the Official Editor for distribution or, if they post mailed, the three extras had to be sent to the OE anyway. In this way, if a bundle got lost in the mail, members could request one of these extra copies; if there was no need to do this, the extras would be offered to newly-invited members or, when not needed for either of these purposes, they would be auctioned, usually to those who remained on the waiting list. Post-mailing was most often done when an editor needed to meet minac requirements and did not have enough time to get the 68 copies to the OE by the mailing deadline. The OE would acknowledge the previous mailing's post mailings in the club's official organ – in the case of FAPA, *The Fantasy Amateur*. Other quarterly apas, like SAPS, did **not** allow post mailings for credit; if minac requirements were missed by the mailing deadline, the member was dropped for lack of activity. SAPS also did not acknowledge post mailings in its OO, *The Spectator*, and further had a no-prior distribution rule, so fans who circulated their genzines via SAPS had to wait to post them to their regular non-apa readers until after the SAPS mailing deadline.

(9/18/2005)

PRO

In fandom, generally it means anyone who has been paid for a published sf story. Although, since it is in fact short for "professional," it probably should only be applied only to those who have made a significant portion of their living by writing sf.

PROXYBOO, LTD.

A whimsical and mythical commercial enterprise, run by Walt Willis and Lee Hoffman. Proxyboo, Ltd., offered to conduct various egoboosting forms of fanac in the name of whoever paid their exorbitant fees (which started at \$10,000/year and went up, depending on the services rendered) which were guaranteed to turn the customer into a Well Known (or, at the higher end of the fee spectrum, Big Name) Fan. Its advertising claimed that anyone who was a WKF or BNF was, of course, already a Proxyboo, Ltd. client. Vernon McCain ran a rival service, but it was quite exclusive, working only for those whose initials were "RB"—its advertising named its supposed major "success story" clients, *i.e.*, Ray Bradbury, Robert Bloch, Redd Boggs, &c. Much later on, rich brown ran a free mailing label service for a dozen or so fanzines which was called Drudge Enterprises, a wholly-owned subsidiary of the Vernon McCain Division of Proxyboo, Ltd—largely because the first two "clients" (himself and Richard Bergeron) shared the initials of those Vernon McCain customers.

(8/24/2005)

PROZINE

A professional sf magazine. Although Harry Warner indicated in *All Our Yesterdays* that Louis Russell Chauvenet coined the term around the same time he coined the term "fanzine," there is some question as to whether this was actually the case. The coining of “fanzine” has been tracked down to the October 1940 issue of *Contours*, but “prozine” was not coined in the same issue. When and where it was first used in fandom remains a mystery. However, it is safe to say that if, within the microcosm of sf fandom, you use the term for a professional magazine that *isn't* an sf magazine—

Playboy and *Time Magazine*, e.g.–the fan language purists might very well point their outflang fingerbones of scorn at you.

(8/10/2005)

PUB YOUR ISH!

Slogan immortalized on one of the earliest Corflu t-shirts. Used initially tongue-in-cheek among Fanoclasts, a club made up primarily (but not exclusively) of fanzine fans, when it was presumed by those who were not members that publishing a fanzine was an absolute requirement for membership.

(9/18/2005)

Q

Neither the Squire of Gothos nor the inventor of technical gadgets for 007 but rather the affectionate nickname for *Quandry*, the focal point fanzine of Sixth Fandom edited by Lee Hoffman. The 30-issue run is regarded as perhaps the finest example of the fannish fanzine, taken as a whole. Yes, it's a misspelling of "Quandary." (It was also used later to refer to Arnie Katz's 1960s fanzine *Quip* – but usually only within the pages of *Quip* and even though Arnie's fanzine was one of the finest of its period, as a general rule if you see or hear someone referring to "Q" today, unless they're Trekkies or fans of James Bond, they're most likely referring to LeeH's fanzine.)

(8/6/2005)

QUASIQUOTES

A way of indicating, while writing on a regular typewriter, that you were quoting the gist of something. It was a quotation mark over struck (and thereby effectively underlined) with a hyphen–easy to do on a typewriter but not so easily rendered when using a word processor. It remains possible to "underline" quotation marks to get something approaching the same effect, but the practice has passed out of use. A quasiquote of what I just wrote might read like this: Regarding the quasiquote, rich brown says they "hardly use them any more." This is the gist of what I said, but not the precise words I used to say it. Because the correct kind of quasiquote can only be rendered easily by using a typewriter, the use of quasiquotes is slightly more archaic than the use of typewriters.

(8/10/2005)

QUOTE CARDS

For a decade or more, beginning around 1954, many fans followed the practice of passing on in their correspondence 3x5 or smaller cards which contained some humorous quote, a comic picture or both. When you received a quote card, you were supposed to sign it, with or without making a comment of your own, and then pass it on to someone you exchanged letters with other than the fan who sent it to you. The cards were supposed to get back to the originators when they were full and provide some notion of just who was corresponding with whom. The practice simply ran its course and died out. Terry Carr wrote a piece of faanfiction about it entitled "The Fan Who Hated Quote cards," but it's doubtful if anyone really ever felt all that strongly about them. People just stopped doing them; perhaps too many had sent them out without receiving them back and the practice just seemed pointless. In any event, the term is thus archaic.

(8/11/2005)

RAEBNC

An apa term used as a brief standard mailing comment, acronym for *Read And Enjoyed But No Comment* or *Rare And Ennobling But No Cigar*. More often the former than the latter, we're told, but how one could possibly be expected distinguish one from the other is a bit of a mystery.

(8/10/2005)

RASFF

Short-hand for rec.arts.sf.fandom, the internet news group that is probably the closest net equivalent to general fandom which is not invitational and/or is not focused on being primarily just that. Simply put: A lot of old-time fanzine and convention fans and former fanzine and convention fans tend to hang out there.

(8/11/2005)

REAL SOON NOW

Fannish term meaning “eventually” used as hyperbole with initial caps – Real Soon Now – so frequently that it could also be rendered as the acronym RSN. There were also variants in common usage: “soon or Soon” was particularly popular in SAPS and at times it was sufficient to say “Soonest.”

(9/20/2005)

RELAXACON

A convention at which there is little or no programming, but plenty of places where fans can gather and talk and party and SMOF and engage in mental and verbal fourth dimensional crifanac. The template was set well over half a century ago at the annual Midwestcon.

(8/11/2005)

RETRO HUGO

Hugo-like awards given out retroactively, along with the regular Hugos, to works and people eligible roughly 50 years prior to a current World SF Convention, and of course for years in which the regular Hugos were not given out. Retro Hugos have thus far been awarded three times – in 1996 for works and people eligible in 1945 (but awarded for 1946); in 2001 for works and people eligible in 1950 (but awarded for 1951) and in 2005 for works and people eligible in 1953 (but awarded for 1954). The first actual Hugos were awarded at the 1953 Worldcon for works and people eligible in 1952, but the next set was not given out until the Worldcon two years later, so the last retro Hugos filled in the blank. See HUGO.

(9/13/2005)

REXSTRIPE

A variation on the Vicolor process for application with Rex Rotary, Gestetner and other silk-screen inking mimeographs to produce multi-color mimeo work, developed by Dick Lupoff in his fanzine *Xero*. The silk screen could not be “painted” with different colored mimeograph inks in the way the cotton pads were in the Vicolor process, because the use of the silk screen inking process was specifically designed to distribute the ink evenly. However, Lupoff discovered that by introducing different colors to particular parts of the drum at the top of the machine he could produced a “striped” color effect, and the way to continue the effect once the silk screen began to even out the combined colors was simply to apply the different colors again. See VICOLOR..

(9/20/2005)

ROSCOE

A ghod of fannish myth invented by Art Rapp, Rick Sneary and Ed Cox in 1949. Sneary and Cox were mainstays of Fourth Fandom and Rapp published the monthly *Spacewarp*, which was the focal point of Fifth Fandom. Roscoe is a beaver whose birthday is Labor Day Weekend—thus, **all** fans celebrate it, even those who are not followers. Possibly the most popular of the fannishly invented ghods, for reasons that remain open to conjecture. Rapp himself speculated that it might not just be because most Worldcons in the US are held on Roscoe’s birthday—it might have been a numbers game. Which is to say, FooFoo was invented by one fan (Jack Speer) and GhuGhu by two (Don Wollheim with the help of his High Priest John Michel), and what Rapp speculated was as follows:

Then mighty Roscoe's cult arose
(as every *Spacewar* reader knows)
Interpreted by deacons three:
Rick Sneary, Edmund Cox and me
. The moral of this history, fan
Is: cults ain't founded by just one slan;
Attempts by two make fandom nod,
For only t'ree can make a ghod.

(8/24/2005)

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S,AS

Acronym for (1) "Smiling, Always Smiling", roughly equivalent to ;) or (2) "Snide, Always Snide". These are apa terms and there is some question as to whether the second is For Real or not. Or how one would intuit the difference, if it is.

(8/16/2005)

SBOF

Acronym for the *Society of Boring Old Farts a.k.a. Secret Bastards of Fandom*. Not just any old exclusive, manipulative and secretive fan group, SBOFs not only tell SMOFs what to do, they strike terror in the hearts of fans everywhere, what with their proven ability to run anyone they don't like out of fandom on a rail—or, at the very least, to have them condemned, torn down and a Burger King built on the site. They meet twice yearly in obscure and exotic places, from Romanche Deep to Majorca, Orekhovo Zuyev to Hidalgo del Parral, or New Dorp to Rybinsk Reservoir, where they make their snap judgments with regard to charting the course of fandom's future, ensure that nothing new or untried is ever introduced into the microcosm, devise modifications to fandom's Secret Handshake, thunder out arbitrary orders and are (of course) instantly and unquestioningly obeyed. It sez here.

(8/11/2005)

SCC/ISA

The first sf club was probably the Science Correspondence Club (SCC), later known as the International Scientific Association (ISA). It's "probably" because there's some debate on whether it actually qualified as a club – as the name indicates, SCC/ISA was a widespread association of correspondents with only a handful of its members actually getting together as a local group in the Chicago area. The club was one with Hugo Gernsback in its belief that reading scientifiction (as sf was called at the time) would, could and probably should lead to a career in science. Even though its contents through 17 issues was more about the science in the stories rather than the stories, the club's publication, *The Comet* (later called *Cosmology*), is generally considered the first fanzine. The first issue was published in May 1930 under the editorship of Ray Palmer, who incidentally went on to edit *Amazing Stories* and give us the shameful Shaver Mystery in the 1940s.

(8/6/2005)

SCI FI

(1) Science fiction-like junk grade-B movies produced for mass audiences.

(2) Mundane or non-fannish term for science fiction.

(3) Seriously intended hyper fannish name for science fiction, based on the popularity of "hi fi" equipment, invented by Forrest J Ackerman. Unfortunately, his own association and involvement with "schlock"/grade B sf movies through editing *Famous Monsters cf Filmland* brought the term to its sometimes currently accepted pejorative meaning (covered adequately by definitions 1 and 2 above). See "SKIFFY".

(8/26/2005)

THE SCIENCE FICTION LEAGUE

Probably the single most important fannish organization of the 1930s. Important in that it effectively, although not single-handedly, brought fandom into existence. The SFL was effectively a commercially sponsored club for stf fans, based on a concept of Hugo Gernsback's and enjoying his full support, which ultimately brought fans into a sense of self awareness. Founded by Charles D. Hornig in 1934, who by then had been picked from the fan ranks to become the 17-year-old editor of Gernsback's second stf magazine, *Wonder Stories*, it offered fans, via its pages, chartered

membership certificates for their local branches, lapel buttons, club stationery, and of course the regular letter columns in the magazine which printed the letter-writers names and addresses, thus allowing them to get in contact with each other.

SFL chapters, as enthusiastic reader fans poured out of the woodwork to join up, were popping up wherever *Wonder Stories* was distributed – New York, Chicago, Los Angeles, Philadelphia, Lincoln, Lewiston, even Leeds in England.

When Gernsback suffered one of his periodic financial crises in 1936, legal control of the SFL passed to Standard Publications which basically let it die of neglect. Many chapters severed all ties with the SFL, some collapsed entirely, but two (after renaming themselves) continue to meet regularly to the present day– the ones in Los Angeles (now LASFS) and Philadelphia (now PSFS). In any event, by that point the League was no longer needed – fandom was up and running, self-perpetuating and a thing alive.

(9/20/2005)

SCIENCEERS

The Scienceers was the first New York City fan club—or the first ever for those who think the SCC/ISA should be discounted either because it was more science-oriented or more correspondence-oriented. The Scienceers began meeting in 1929 and ran concurrently with the SCC and unlike the SCC it was a tight-knit local group which conducted regular meetings every week. While the Scienceers claimed the same aims as the SCC, in actual practice they were more inclined to discuss the stories in their meetings, as well as in their club magazine *The Planet*, edited by Allen Glasser, which came a close second to *The Comet* with six monthly issues between June and December of 1930. The president of the club, who was about 15 years older than most members and in whose home in Harlem the club meetings were held, was Warren Fitzgerald, one of the first well-known black men to participate in fandom.

(8/6/2005)

SCIENTIFICATION

Portmanteau word coined by Hugo Gernsback to describe what is now called "science fiction," "speculative fiction"—or, for some relatively new fans, “sci fi” or “skiffy”—and which was in its earlier forms called "scientific romances." Scientification was used fairly commonly in the 30s, now used nostalgically. It's abbreviated “stf” (pronounced “stef”) and the adjective form is “stfnal.” Fans presently are more likely to call it stf than they are to call it scientification.

(8/16/2005)

SEMIPROZINE

Semiprofessional magazine. See WSFS rules governing the Hugo awards for details.

SENSITIVE FANNISH FACE

(1) Term used to describe fans, referring to the confluence of large amounts of body fat, glasses and facial hair (the latter chiefly in male fans) marking so many fans. Always seemed to be used in faanfiction as marginally self satirical, as in the assertion that fans can sometimes tell that someone else is a fan because they had a Sensitive Fannish Face.

(2) Code at one point, according to Rusty Hevelin, for gay fans—perhaps because the phrase was another of those that were either coined or popularized by Charles Burbee.

(8/16/2005)

SERCON

(1) Short for SERious and CONstructive (or SERious and CONscientious). One of several fan terms

which has altered from its original meaning over time. Sercon was coined by insurgent Canadian fan Boyd Raeburn in the early 1950s as a put-down of overly serious fans (already being satirized by Los Angeles insurgents Charles Burbee and Francis T. Laney) because they tended to take not only science fiction but themselves and their involvement in fandom far too seriously – they valued making lists over genuine critical insight, would rather pontificate than tell a joke, looked askance at those whose approach was more lighthearted than their own and saw it as their scientifically patriotic duty to "promote" science fiction to the place where it belonged in mundane considerations, *i.e.*, surely at the top of the pile of all Literature. Sf fandom was founded by serious fans who wrote letters to prozines to comment on and criticize the stories, and serious sf criticism has always been a staple in the microcosm, but by the mid-1940s enough stuffed shirts had attached themselves to fandom that some fans with a more humorous bent were beginning to poke fun at them. Few of them took it (or fun poked at the *genre*, as a rule) at all kindly. Thus, "sercon" and "fannish" were regarded as polar opposites, the former being identified with the philosophy of FIAWOL and the latter with the philosophy of FIJAGH. Beginning in some fannish quarters as early as the 1960s and certainly by the time of the early 1970s, however, the term had lost much of its derisive clout, as newcomers misapplied it to straightforward works of serious and at least somewhat constructive criticism and even some fans who were still aware of the former pejorative implications nonetheless felt the merely descriptive usage came to fill a necessary fan-linguistic niche. Many still use it as a put-down, of course, but where that's the case you'll have to judge by considering the context in which it is used.

(2) In the late 1980s, "getting sercon" became a euphemism for getting stoned.

(10/29/2005)

SERCON FAANFICTION

A term coined by Larry Stark in the mid-1950s to describe a form of faanfiction (that is, fiction about fans) that was not primarily humorous in intent but rather a serious piece of fiction that used fans and fandom as its backdrop. Stark was one of the better earlier practitioners. Kent Moomaw's "The Adversaries," and James White's "The Exorcists of IF" are often cited as some of the better examples of this form of fan writing.

(9/18/2005)

SERGEANT SATURN

Spanning roughly 1941-47, the "house" pseudonym which Mort Weisinger came up with and used for editing and responding to readers in the letter columns of three Standard sf pulp magazines – "Under Observation" in *Captain Future*, "The Ether Vibrates" in *Startling Stories* and "The Reader Speaks" in *Thrilling Wonder Stories*. Sergeant Saturn had his debut in *Captain Future* #5, the Winter 1941 (first 1941) issue, where the inanities in his responses were expected to be excused by virtue of the fact that he seldom edited the entire letter column without at some point calling for his underling, WartEars, to bring him yet another jug of Xeno. Sam Mines continued to use the "Sarge," albeit at times reluctantly, when he took over as editor and Sam Merwin, who followed Mines, started to clean up the Xeno talk in 1946 and eventually zapped the Sergeant completely in late 1947 – to the relief of many fans who considered him overly juvenile. In an ongoing *OED* project, Sergeant Saturn is cited as one of the first to use the adverb "scientifically" and the shortened "'zine" (with an apostrophe) for fanzine.

(10/29/2005)

SFOHA

Acronym for the Science Fiction Oral History Association, a group whose primary concern has always been the recording and preservation of **professional** science-fiction history. They've broadened their focus somewhat in recent years, but—contrary to the definition originally offered here—their main interest has apparently never been fandom. Indeed, longtime SFOHA President

Lloyd Biggle actively resisted recording fans.

(8/24/2005)

SFUUA

Acronym for the *Science Fiction Union of Unpublished Authors* or SFUUA (pronounced "S, F, double-U, A"), which was founded by Lew Wolkoff—a takeoff on the SFWA. Any member who got published professionally had to consign all "futures" rights to the organization. ("Futures" rights are those which allow publication by the Chicago Board of Trade.) Anyone with five or more stories published was deemed "irredeemably" published and drummed out of the organization. Jack Chalker was once one of the members.

(8/24/2005)

SFWA

Acronym for the *Science Fiction (& Fantasy) Writers of America*. Originally just *Science Fiction Writers of America*. Despite the name change, the acronym remains SFWA rather than SFFWA or SF&FWA. Founded by Damon Knight, among others. Since Damon's "Unite or Fie!" article in an early Art Widner fanzine has often been credited with stimulating the creation and/or foundation of the National Fantasy Fan Federation *a.k.a.* the N3F, there were those who wondered why he hadn't "learned better" the first time....

(8/24/2005)

SHACKTIVITY REQUIREMENTS

Most apas allow married couples to share a single membership: One set of dues and one mailing is all they pay and get, respectively, but if both maintain full regular activity requirements, they usually each get to vote in the egoboo poll (if any) and in the election of officers. Some of the social changes that are generally associated with the 1960s actually got started in the late 1950s—and Charles Burbee, who was then an official of FAPA, addressed one of them by pointing out that some fan couples were choosing to live together and try things out for a while rather than getting married only to discover that they were really incompatible. Not to put too fine a point on it, Burbee said, they were "shacking up." Burbee ruled that these couples could have a dual membership in FAPA, just like a married couple, provided only that they met "shacktivity requirements," *i.e.*, proved to him that they did the same things together that married couples do.

(8/24/2005)

SHIPPER

Not UPS nor even an import-export company. Comes from "relationships" and refers to other-media fans who admit to a vicarious positive emotional involvement in seeing the ongoing relationships develop between favorite characters—Crichton/Sun, Scully/Mulder, Buffy/Spike, *e.g.*

(8/24/2005)

SKIFFY

As "sci fi" began to lose its pejorative edge—new fans entering the microcosm used it in the mundane fashion, as a shorthand way to say "science fiction," and could not easily be re-educated to its connotations with campy monster movies—Lizzy Lynn and others at the SFWA's 1976 Nebula Awards banquet began pushing for the alternate pronunciation of "skiffy" to retain that edge. Thus, the tongue-in-cheek comment, "*Hoi polloi* pronounce it psi phi, but we *cognoscenti* call it skiffy," did not actually coin the term but helped promote its use. See "SCI FI."

(8/26/2005)

SLAN

The race of persecuted super humans in the A.E. van Vogt novel of the same name. Slans, depicted as the next stage of human evolutionary development (*homo superior*), are intellectually superior – and the ones who had tendrils in their hair were natural telepaths. In the book, they were being hounded to their deaths by mere *homo sapiens*, presumably because the poor saps didn't want to be replaced by the pure sups.

Fans identified easily enough with slans as a persecuted minority because of the reactions they frequently got from mundane society merely for reading that Crazy Buck Rogers Stuff – but not to the extent that they believed fans were superior beings. Degler and his Cosmic Circle also alluded to fans as the “star begotten” – a similar concept but a reference to a much earlier H.G. Wells story of that name, in which advanced and misunderstood humans were the result of Martians inducing mutations in the human race via cosmic rays.

Degler's plan included love camps in the Ozarks, as mentioned elsewhere in these fan terms, where the slan-like star begotten race of fans could go to breed the race that was destined to rule the sevegram. But the many fans who effectively laughed Claude and his Cosmen out of the microcosm, even including some of his major detractors – particularly as they got older and fatter and less attractive to the opposite sex – were later inclined to admit that while the notion of fan superiority should continue to be looked upon with suspicion, maybe they'd been a bit hasty in rejecting those love camps, which might not be such a bad idea after all.

(9/20/2005)

SLAN SHACK

SLANSHACK

A tongue-in-cheek reference to Deglerism, which came to mean any household with two or more unrelated fans (or, provided three or more fans were involved, could include married couples). Although many early New York fans, attempting to economize while seeking a pro career, shared apartments in the Big Apple, the first Slan Shack so dubbed came into being in late 1943 in Battle Creek, Michigan; it lasted only two years but gave its name to the practice. The best known fans of the "original" Slan Shack included EE Evans, Walt Liebscher, Jack Wiedenbeck and Al & Abby Lu Ashley.

SLASH FICTION

Fan fiction with a homosexual theme; originally started with Kirk/Spock (Kirk slash Spock) stories. Slash fiction is fan-written fiction about characters from professional fiction (typically television or movies, as in the prototypical Kirk/Spock fiction), involving those characters in a sexual relationship which was not shown in the original.

SMOF

Acronym for *Secret Master of Fandom*.

(1) Tongue-in-cheek term for the fans in smoke-filled back rooms who "really" decide the course of future Fandom.

(2) A tongue-in-cheek term for the notion that the anarchistic meritocracy that is fandom is controlled by some powerful, behind-the-scenes group of fans. As definition (3), below, came into play, this playful term evolved into SBOFs, which see.

(3) The tongue-in-cheek connotations remain from definitions (1) and (2), but SMOFs (the plural of SMOF) has been taken up as the name for a loosely organized group of experienced convention problem-solvers—former Worldcon or major convention chairs of note, gonzo hotel negotiators, noted con programming types, *etc.*—who get together from time to time to engage in a little

Timebinding, pass on (or volunteer) their experience, and thereby ensure that Fandom gets to do what Fandom wants to do. It now takes more fans to run a Worldcon than once attended them.

(8/24/2005)

SMOFCON

A convention for convention planners/runners.

SMOOTH or even SMOOOOOOTH

To drink bourbon (preferably *Beam's Choice*, which brand is unfortunately being "retired") with Bob Tucker and participate in the appropriate ceremony. There are those who claim that Tucker need not be physically present because, through the central mystery of "fan substantiation," whenever the ceremony is performed, Tucker **is** present. The ceremony involves, as the sacred potion is imbibed, holding the non-drinking hand out a bit above shoulder level and then dipping it in a graceful arc as the imbiber(s) stretch out the o's while intoning, "Smooooooooooth!"

The alternative substances crowd, upon toking a particularly potent weed that sends their flock into coughing fits, have also been known to bleat a guttural "Smooth!" between wheezes—but this is more in the line of an esoteric reference, allusion or homage than it is an attempt to appropriate the practice.

(8/26/2005)

SPACE OPERA

To sf what "horse opera" is to westerns, coined in 1941 by Bob Tucker in his fanzine *Le Zombie*. Best represented by the work of E.E. "Doc" Smith, a good deal of science fiction from the 1930s and 1940s fits into this category. Also called, at times, "Blood and Thunder" (if good) or "Thud and Blunder" (if not). The Galactic Patrol, ray guns (sometimes simultaneously with swords), BEMs, Buck Rogers & other heroes who knew which side their swash was buckled on are all space opera, and recognizable "space opera stories" are still being published today. The movie *Star Wars* could also be considered prototypical space opera – where the focus is on heroic action rather than solid scientific extrapolation.

(9/20/2005)

SPECULATIVE FICTION

Any fiction of a speculative nature, but especially science fiction, fantasy and horror that feels embarrassed when it is called science fiction, fantasy or horror.

SPIDERISM

A fannish religion. Originated by John Kusske, Al Kuhfeld, and Blue Petal. See: The Great Spider.

STAPLE WAR

One of the earliest mock feuds was the First Staple War, *a.k.a.* the Great Staple War, which got under way in 1934 (see "Mock Feuds") when Bob Tucker formed the Society for the Prevention of Wire Staples in Science Fiction Magazines (SPWSSFM) and, shortly thereafter, Donald Wollheim formed the rival International Allied Organization for the Purpose of Upholding and Maintaining the Use of Metallic Fasteners in Science Fiction Publications in the United States of America, Unlimited (IAOPUMUMFSFPUSAU).

The two organizations battled away good-naturedly at each other in "Brass Tacks," the letter column of *Astounding* until more serious minded fans (such as Dan McPhail in his *Science Fiction News*)

objected to what they considered an undue emphasis on 'Alphabet Societies'. This had the effect of inspiring other writers to "Brass Tacks" to announce the formation of numerous Anti-Alphabetical Alphabet Societies and in turn inspiring Tucker to submit a letter pleading with fans to stick to either of the two original Alphabet Societies and not dilute the debate by belonging to the more spurious groups.

Editor F. Orlin Tremaine apparently took it all seriously, as he was prone to do in other instances, and added a footnote asking readers to accept Tucker's challenge and "work for unity." But when a prankster using the name Anne Smidley hoaxed Tremaine into printing a notice of Tucker's death; and Tremaine came to believe that Tucker was either Smidley or was in cahoots with her, he declared an end to the silly staple stuff and banned Tucker from "Brass Tacks" for a number of years. For the benefit of those who may wonder, there never was a Second Staple War nor a Lesser Staple War.

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STEAM

One of the best mock feuds was the battle over steam between Ken Bulmer and Vincent Clarke, on the one hand, and Walt Willis and Lee Hoffman on the other. Bulmer cleverly established his claim to be the inventor (*a.k.a.* the father) of steam during a visit Willis paid to the Epicentre. Noting that the lid to his tea kettle appeared to be lifted by the strange forces that resided in the vapors produced by the boiling waters, Bulmer remarked on the possibility of someday harnessing this energy to provide transportation and other benefits to all mankind.

Not long thereafter, LeeH formed Hoffmanothing to supply the needs of the Ft. Mudge Steam Calliope Company. Vincent Clarke, acting as Bulmer's ~~mouthpiece~~ barrister, sent notice to Ms. Hoffman that this was a clear infringement of Mssr. Bulmer's patent or copyright or whatever it was. Rather than pay the fees suggested by Clarke, however, Ms. Hoffman retained the services of Walter Alexandrew Willis, whose legal expertise may be gauged by the fact that his firm had apparently never heard of the concept of "conflict of interests"—he was one of her columnists, so he wound up representing her.

As is usually the case when matters turn litigious, no real results were obtained by either side, and although Hoffman and Bulmer managed (without the aid of legal counsel) to reach enough agreement to form an international group to supply white steam for general use, *a.k.a.* "Fair Steam," clearly the edge was off. The legal exchanges were really only so much hot air—but that, of course, is a vital element in the production of steam, so it wasn't entirely nonproductive. However, neither firm managed to capture the markets they should have, as witness the fact that NASA went on to utilize those dreadfully expensive liquid-fuel rockets and, in all the dreadfully modern world, there's not a single steam-powered computer to be had.

(8/24/2005)

STENOFAX

A Gestafax-like device for use on non-Gestetner mimeograph stencils. See "Gestafax."

(8/24/2005)

STF

STFNAL

See: Scientifiction.

STFNIST

A snotty stuffed-shirt way of saying "science fiction fan."

SUBWAY INCIDENT

It was in the early a.m., after a meeting of the New York Fanoclasts, just a few days after a young woman named Kitty Genovese had been knifed repeatedly outside her apartment in Long Island. To her screams of terror and pleas for help, her neighbors had locked their doors and closed their windows, doing nothing because they Didn't Want To Get Involved – so her attacker, initially run off by her screams, had been able to keep coming back until he killed her. Dave Van Arnham had been particularly vehement in his condemnation of "those scumbags who pass for human beings" at that Fanoclast meeting. On their way home, Dave, Earl Evers, Mike McInerney, Steve Stiles, rich brown and perhaps others were all in a subway station as a train pulled in, and a knife-wielding man inside one of the cars was seen chasing a terrified woman. Dave stepped in, simultaneously shielding the woman with his body and holding the man at bay by threatening him with his balled up fist. Van Arnham kept the door of the car open with his shoulder until the motorman – who simply wanted to leave – called the police. Earl Evers kept the man with the knife wondering by going into a low

karate crouch and sidling around behind him, while the rest tried to look like they would back Dave up. After the police came and took the man away, everyone urged Dave to write up the incident. He started doing so the following week but always digressed before telling the full story – this is probably the only place it's been told in this detail – in his fanzine *First Draft*, which over time inspired the formation of APA-F, which in turn inspired APA-L. (See APA-F, APA-L, FISTFA.)

(10/29/2005)

TAFF

The *Trans Atlantic Fan Fund*. The first “regular” near-yearly fan fund, which followed the first successful fund to bring a fan from overseas to a US Worldcon—the WAW With The Crew in '52 Campaign, which brought Walt Willis from Belfast, North Ireland, to attend Chicon II. In most alternating years—excepting when TAFF funds are low and/or some other need to reschedule is perceived—a European fan (usually but not always from the UK) is chosen to attend a convention in North America, usually the Worldcon (the NASFIC would be a possibility in years when the Worldcon was being held out of the country but not in Europe). When the Worldcon is being held in Europe, in practice one of the races is usually slowed down or speeded up so that the North American fan who wins TAFF will go to that Worldcon, otherwise in those alternating years a NA fan is chosen to attend Eastercon, the UK national convention.

To run, two or more fans on the same side of the Atlantic need to get three nominators from their side and two nominators from the other side to be listed on the TAFF ballot. They also have to post a bond saying that, barring Acts of God, they will attend the designated convention if they are elected, and provide a short platform. The TAFF ballots are distributed via fanzines or over the internet, and/or are handed out at clubs or conventions and require a minimum donation to vote; some conventions also hold benefit auctions for the Fund. Winners usually attend the convention as a guest and spend some time before and after the con traveling to different fan centers and getting to know fans better in the host country. They are generally expected to write a trip report but it's not an iron-clad requirement; people only grumble if they fail to do so. The winners do spend the next two years acting as TAFF administrators—one for the next TAFF race for fans going to their country and one for the following race for fans going back the other way.

Once TAFF became a going concern, the other major fan funds—DUFF and GUFF—followed with similar degrees of success.

(8/24/2005)

TECHIE

Fan with a major interest in technology, especially do it yourself technology. The word is sometimes heard outside sf fandom, in computer culture and maybe other places (“...I'm a peeping tom techie with x ray eyes,” Timbuk3). Some have opined that mundanes use the term as a pejorative. Also used for those who run the 'tech' for a convention—sound and lighting systems, film and video programs,*etc.*

(8/26/2005)

THAT'S NOT TOO MANY

An oft-quoted allusion to a piece by the late Charles Burbee, one of the funniest men ever to write for the microcosm. He collected ragtime player piano rolls and reported, in his fanzine, having run into someone who collected player pianos. When Burb asked how many he had, the man said he owned 50. Burb quoted himself as replying, “Fifty player pianos? That's not too many.” After Terry Carr and Ron Ellik republished the piece in *The Incomplete Burbee*, an anthology of Burbee's writings, it crept into repeated fannish usage—and, for a while, it was difficult to mention any number larger than three without someone else popping up to say That's Not Too Many.

(8/24/2005)

TIMEBINDERS

A loosely knit organization of fans interested in promoting the preservation of old fanzines and the promotion of fanhistorical research.

TIMEBINDING

The human trait involved in the passing on accumulated knowledge to new generations, which in turn makes it unnecessary for each new generation to "reinvent" the wheel and allows that generation to use the wheel as stepping stone to invent something else. The concept comes from Alfred Korzybski and general semantics; Robert A. Heinlein, in his GoH speech at the Denvention, the third Worldcon, claimed fans did this particularly well. This listing of fan terms is an exercise in timebinding.

ToC

Acronym for *Table of Contents*.

(8/24/2005)

TOWER OF BHEER CANS TO THE MOON

The Tower was the contribution of 1950s Berkeley Fandom's (Terry Carr, Pete Graham, Dave Rike, Ron Ellik, Bob Stewart and "Carl Brandon" [a hoax fan]) to the space race. While the Russian sputnik went over like a lead balloon and the US Vanguard rocket fell on its face, Terry Carr used the principles of trigonometry he'd learned in a college astronomy course to determine the size of and distance to the moon. Getting a parallax view of the moon from two different vantage points in Carl Brandon's back yard, Terry was able to calculate that the moon was about 20 feet in diameter and approximately 150 feet above ground level.

He appealed to his fellow Berkeley fan's love of science fiction to get them to make a contribution to the space race by using all the "profits" they would have made from the various fanzines they published to buy six packs of bheer; he even went so far as to pledge **all** of the money sent in to subscribe to *Innuendo* to the project, rather than to defray the costs of publishing the following issues. The Berkeley Fen pledged, quite selflessly, to drink the bheer (even though they preferred Scotch and Rye) so as to be able to use the empties to create a Tower to the Moon in Carl's back yard.

As the Tower rose, various plans were suggested, from harpooning the moon with a church key to climbing the Tower to bring the moon back down to the surface of the Earth where it would be kept forever safe from the hands of the ghodless commies who were trying to grab it before we could. Occasionally, even today, partying fans at conventions will construct such a Tower out of bheercans in Terry Carr's memory. At Magicon this was attempted on a night when the moon was not visible but Art Widner was heard to intone, "If we build it, it will come."

(8/24/2005)

TRACK

A sequence of related programming events held sequentially, often in the same room or rooms that are reasonably close to each other. The term is used when such "tracks" occur in parallel with one or more other such sequences, which are then known as "alternate tracks."

TREKDOM

TREKKERS

TREKKIES

"Trekdom" is short-hand for *Star Trek* fandom, which is separate from and independent of mainstream sf fandom, while at the same time having a great degree of overlap. *Star Trek* fandom began with a letter-writing campaign that originated with Bjo Trimble in sf fandom, appealing to fans to write Paramount to urge reconsideration when the network intended to cancel the show after only two seasons. The letter-writing campaign actually paid off and the network reconsidered. But fans of the show began publishing their own fanzines and, while attending multi-media conventions under the broad umbrella of sf fandom, also began having conventions of their own.

"Trekkers" is a polite way to refer to these people—the one the majority of them accept.

"Trekkies" has derogatory overtones—even though the term was coined by Gene Roddenberry, the Great Bird of the Galaxy, himself.

It has been remarked that, in the mundane world, some of the most devastating holy wars have been between, not different religions, but different sects of the **same** religion. It is true that there is something of this going on here, as many sf readers consider *Star Trek* to be mediocre or even "dumbed down" sf.

(8/26/2005)

TRIP REPORT

Description of a trip undertaken by a fan (often in the company of other fans), usually to a convention although sometimes to another fan center, but even at times to neither, printed on-line or in a zine.

TRUFAAN TRUFAN

(1) Tongue-in-cheek term for a "real" fan. Anyone who sincerely believes they are a trufan is a trufan, providing they make the declaration with a sense of fun.

(2) Also apparently believed by younger generations of fans to be used by some older- generation fans to refer to the members of their particular enclave of fandom.

(3) Term of admiration for a particularly active fan.

A Trufan is implicitly a resident of Trufandom—the destination Jophan is seeking so that he can find the magic mimeograph at the Tower of Trufandom with which to published the perfect fanzines in *The Enchanted Duplicator*. Because of this association, the term takes on mythic potentials. A Trufan can tell other Trufen by their "auras," usually at distances upwards of 150 feet, and can also tell whether or not a fanzine contains a mention of their name simply by laying their hands upon the cover, not to mention many other "powers" which the Ancients once possessed.

As with "fan," the plural is either Trufans or Trufen.

(8/16/2005)

TRUFANDOM TRUFANNISH

Trufandom is the geographical place inside your head where sf fandom takes place; trufannish is the adjective which describes what Trufans do. Burbee said that anything two fans do together is fannish, so it follows that anything Trufans do is Trufannish.

TUCKERIZED

Bob "Wilson" Tucker, who is generally credited with helping fandom to acquire a sense of humor in the early days of the microcosm, has written and published professional mystery and sf novels in which he uses the real names of fan friends for characters that bear no resemblance to them. If someone does this to you, then you will have been "Tuckerized".

TWONK'S DISEASE

The formal name given to the only fannish affliction that is worse than gafia. Less formally known as falling of the armpits. On the other hand, the only known cure, drinking blog, is worse than the disease itself but better than gafia and about on a par with the Fannish Inquisition or death by strangulation or even the Mahler 9th.

(8/26/2005)

TYPER

Short for "typewriter," an archaic device reportedly used by legendary olden-time fen (rumored to be in use in some quarters even today) for writing everything from letters to fanzines. Today's computer users would recognize the basic primitive keyboard as being the same general configuration as that used on a word processor, except the typer's lacked function keys, numbered key pad, most alternate purpose keys and programming functions, and the only purpose of the "shift" key was to change from lower to upper case. (The "upper case" numbers are symbols, pretty much just as they are on a computer keyboard.) Typer keys were hit with sufficient force to cause them to strike a moving ribbon (sometimes of carbon paper, sometimes of ink-impressed cloth) which in turn hit the paper and left its impression on the page, making revision difficult. But the advantage of typers was that they were excellent mates to the primitive mimeographs and spirit duplicators, in that the ribbon could be removed or disengaged so the keys struck a mimeograph stencil (it could be left on to strike a Ditto master) with sufficient force to make the kind of impression needed to cause the stencil or master to work properly. Rumor has it that some of the very earliest typers were in no way electrically powered but rather were operated solely by means of manual force. It is possible, however, that this may be one of those "fanciful tales" which old-time fans are reportedly prone to tell neos to make them feel inferior.

(11/09/2005)

UNENDURABLE PLEASURE INDEFINITELY PROLONGED

Sam Moskowitz claimed that attendees of NyCon I, the first Worldcon, would experience this sensation. He either didn't realize or had forgotten that this was the description of the sexual pleasures the Wandering Jewess promised the Wandering Jew the next time they met after they parted in "My First 2000 Years."

(8/26/2005)

VAPA

The *Vanguard Amateur Press Association*. Fandom's second apa, a spin-off from FAPA that fancied itself fanzine fandom's intellectual elite. Maybe it was, maybe it wasn't, but it had among its members at various times a number of well-known fans, some of whom became or already were well-known pros, including but not limited to James Blish, Robert Bloch, Mel Brown, Russell Chauvenet, Bill Danner, George Ebey, Virginia Kidd Emden (who later became Virginia Blish), Dale Hart, Joe Kennedy, Jim Kepner, damon knight, Robert A.W. Lowndes, John Michel, Alva Rogers, Samuel D. Russell, Art Saha, Larry Shaw, Norm Stanley, Raymond Washington Jr., Harry Warner Jr., Bill Watson, Basil Wells, Don &, Elsie Wollheim and Don & Judy Zissman (later Judy Merrill)

(12/17/2005)

VICOLOR

A technique which Shelby Vick developed to produce multi-colored mimeography in his fanzine *Corfusion*, using an Edison-style mimeograph (like ABDick, e.g.) with cotton pads rather than a silk-screen inking system like Gestetner or Rex-Rotary. Color mimeography generally required a separate run-through for each color, with separate stencils, requiring close registration – which needed both skill and a willingness to "waste" copies that failed to CLASS="-2"

COLOR="929292">(9/20/2005)

"-2" COLOR="929292">(9/20/2005)

WAHF/WAHF'D

An acronym for *We Also Heard From*—a column, usually at the end of a fanzine letter column in which several letters have been published, acknowledging receipt and perhaps quoting a few lines from other letters received. Someone whose letter has been WAHF'd has had their letter put in the WAHF column rather than the letter column.

WAITING LIST ("WL")

Unlike the open-ended mundane version, many fannish apas have a limited number of members. When that number is reached and the apa is not invitational, people who wish to join are kept, in the order of their application, on a "waiting list" in the Official Organ of the apa. When a member drops out or is dropped—resignation, failure to meet activity requirements, failure to pay dues—the first person on the waiting list is invited to join. (When the apa **is** invitational, either members stop suggesting new members until a new opening occurs or they suggest a simultaneous increase in the size of the membership.)

People on these lists are sometimes called Waiting Listers or, at other times, WLeers.

(8/26/2005)

WESTERCON

One of the oldest and largest regional conventions. Has been held over the years at various West Coast locations by various fan groups.

WKF

Acronym for *Well Known Fan*. Someone who has been around fandom in a conspicuous way (in fanzines or at conventions) for a while so that his/her name is well known by other fans.

(9/06/2005)

WOFAN

A female fan (obsolete); again, it's the term, not female fans, which is obsolete.

WORLDCON

The one, the only, annual world science fiction convention at which the Hugos are given out. As a service mark "Worldcon" should always be capitalized. Technically it may not be necessary for Worldcons held *before* it was made a service mark, but why split hairs?

(9/06/2005)

WSFS

The *World Science Fiction Society*. The unincorporated literary society whose members are made up of Worldcon attendees, who choose the recipients of the annual Hugo Awards and select the site for an upcoming World Science Fiction Convention (Worldcon), presently the one which is three years in the future. (It used to be done just a year in advance, but as Worldcons have grown larger and more complex, more planning time—and a larger number of planners—is required.)

(9/06/2005)

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WYLASOC(M)WTC?

An apa abbreviation, usually in a mailing comment response to a “catty” remark. It stands for *Would You Like A Saucer Of Cream (Milk) With That Comment?*

(9/06/2005)

X ACT

See EXCLUSION ACTS.

(9/06/2005)

XENO

The drink of choice of Sergeant Saturn (*a.k.a.* “Sarge” Saturn), who generally got juiced to the gills on it while conducting the lettercolumns for the 1940s *Captain Future*, *Thrilling Wonder Stories* (*TWS*) and *Startling Stories* (*SS*). It is recommended only for those whose heads are already made of wood, or at the very least for those who have that as their goal and ambition.

(8/20/2005)

YMMV

Acronym for *Your Mileage May Vary*. A net term (coined, we think, by Evelyn C. Leeper in rasff in 1992), it has slipped into usage in mainstream fanzine fandom.

(8/20/2005)

ZEEN

ZINE

Short for fanzine. In more current usage, these are mundane fanzines that come out of the *Factsheet Five* phenomenon and hence are distinct from an sf fanzine, which comes from the sf microcosm or one of its off-shoots. A “zeen” is almost always a mundane fanzine (even though Earl Evers used *zEEen* as the title for his fanzine published in and for sf fanzine fandom; Earl was using and emphasizing his initials) while “zine” can at times be short for “fanzine” and hence may be used to apply to The Real Thing. The word “zine”—with an apostrophe—is credited to Sarge Saturn in a fanzine review column he wrote for *Startling Stories*.

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