

AND

FURTHERMORE

#16



*I intend to
fully support
Chris for
TAFB... How
about you,
baby?*

13 September 2006

The special “Chris oughta like the cover of this ish” Christopher J. Garcia for TAFF issue of

and furthermore #16

13 September 2006

produced by: John Purcell, 3744 Marielene Circle, College Station, TX 77845

contact info: via e-mails - j_purcell54@yahoo.com homepage: : www.geocities.com/j_purcell54/PriorLifetime.html

This fanzine is available for downloading by permission, or by visiting www.efanzines.com

contents copyright © 2006 by John A. Purcell. All rights revert to original authors and artists upon publication.

Remember to visit www.chrisfortaff.org Or else!

art credits:

cover photo from www.corsetmaker.com ; clip art files – 2, 7;
image googled “lingerie” – 3; image “googled” breasts – 4, 5;
image googled “bustiers” – 6; imaged googled “corsets” – 8. 9. 10;
Photo supplied by Chris Garcia – 11.

This is a slightly longer issue of *And Furthermore*, but I received so many interesting locs that I really wanted to get things caught up in order to keep abreast of things around here, so to speak.



Whoops! I done dood it again!

I made a slight boo-boo a couple issues ago. Namely, when I explained my knowledge of the term "sercon" to Matthew Appleton and included that e-mail conversation in the 14th issue of this zine, it appears that I had things a bit ass-backwards. **Ted White** caught that flub and promptly sent in this correction:



2 Sept. 2006

Stunning winged nude.

But what I'm writing you about is your exchange with Matthew Appleton.

You have it all wrong and backwards.

"Sercon" was a word coined by Boyd Raeburn (editor of

the fanzine, *A Bas*) in or around 1954. It did not exist before that time. And Boyd coined it as a put-down. "Sercon" was pronounced with a slight sneer -- "seeercon."

What Boyd was referring to in his condemnation of Serious & Constructive fans/fanzines was their self-importance, their humorlessness, and their belief that talking/writing about SF was the highest activity to which one could aspire. Boyd might have simply told them, "Get a life!" - - but that phrase hadn't been coined yet. He was reacting to some really dreary fanzines and the kind of fans who think compiling an index is more important than writing well -- the Norm Metcalfs of this world (although Norm himself was not yet an active fan then).

For more than ten years this was the only definition or usage of "sercon." Then, in the late '60s, fanzines started getting more sercon. The better ones, like *Odd* or Geis's several-named zines, were full of lively discussions of SF. The lesser ones just ran lots of book reviews by people who lacked any real critical insights.

And somewhere along the line, probably in the early '70s, the usage of "sercon" began to change. Sercon fans picked it up and

ran with it, identifying it as a *positive* label. I recall getting into arguments with some people in Timebinders in the mid-'90s about this. They went so far as to suggest that "sercon" had *never* had a negative connotation, and they resisted correction.

Frankly, I've never cared what Joe Fan thought of any book or movie if he couldn't offer any real insight. It's like asking a neighbor what he thought of last night's TV show. I don't want *Lan's Lantern*-style book or movie reviews. I'm more interested in what a writer had to say about his own works -- but not if he's just going to go on a self-preening egotrip. And these days this happens far too often (80% of Mike Resnick's fanzine writing, for instance).

Ah, but now I've climbed onto my own soap-box. I'll get back down.

All best,

Ted

Folks, this is why I love having people like Ted White in my reading audience: he has an extensive, nearly encyclopedic first-hand knowledge of fandom (since 1951, I think), its quirks, and all of its inner

workings. * Thank you for the elaboration, Ted. Now that I think of it, some of your explanation starts to strike a familiar chord; maybe I read something along these lines in one of Harry Warner's books or somewhere else, like the first *Fancylopedia*. I'll have to double-check some year.

When it comes down to "serious and constructive" scientific discussions, there is a definite need for such a forum in fandom. At least our little microcosm gives folks an outlet for this discussion, which I believe is an important aspect of being a science fiction fan, and there are times when I enjoy the sercon discussions even though I don't possess the critical faculties of some of the persons involved. This is where I learn a lot about what's going on in published science fiction, and I really do appreciate the efforts of the sercon side of our little corner of the universe.

Naturally, this discussion once again falls back on what interests each individual; some of us are into the sercon side of things, some of us aren't. *Viva la differance!*

(*)

*Some other folks weighed in on the "sercon" definition, too. For example, here's what **Robert Sabella** wrote:*

3 Sept. 2006

And Furthermore was interesting, as your zines always are. I basically agree with your reply to Matthew Appleton's question. Somehow the split between "sercon" and "faanish" has gotten as wide and sometimes as acrimonious as the split between "liberal" and "conservative": "sercon zines are too godawful dull!" "faanish zines are pointless" and, of course, there is the third type of zine: personalzines which tend to be aligned with "faanish". **Nothing wrong with that, says I.**

In this country, serious zines devoted to science fiction tend to thrive more online nowadays than on paper. Other than *Alexiad*, *For the Clerisy*, and the *Wondrous Stories* portion of *VoP*, I believe that all the other American zines where I read about sf are online. The British and Australians tend more toward sercon than Americans, at least on paper.

While I prefer sercon zines, there is definitely a place for pure entertainment too. That is why I originally split *VoP* into *The Passing Scene* and *Wondrous Stories*,

which was basically a sercon/personal split. I don't think my writing will ever be considered fannish though, which I guess matches my personality somewhat.

Robert



Any zine could be construed as dull and pointless. It is all in the eye of the beholder, to coin a well-known phrase. Your final sentence is close to what I believe determines a zine's attitude: the

personality of the creator/editor. If you stop and think about it, this makes sense.

(*)

Moving onto a different topic from previous issues, **Andrew Tremblay** checked in with comments on recent

issues of this zine and on *In A Prior Lifetime* by utilizing the now classic Lloyd Penney-style loc. The section pertaining to *And Furthermore* appears next:



5 Sept.
2006

I have to start by thanking you for all your support for Hollister

in 2008. It was a wild roller-coaster ride. Well, actually, it was one of those old drop rides like "The Edge" at the Illinois Great America, you know, the one where the brakes gave out and the car slammed into the stop at the bottom and killed a load of folks. We started out with such great hopes, hopes to lose in first place, but that just wasn't meant to be. Still, 79 votes (according to Tom Veal, a record for an ineligible write-in) is something to be proud of.

(and yeah, it's Chris For TAFF's recent glowing review that got me reading your 'zine).

Andrew

I am actually quite impressed by the Hollister in '08 bid's showing. Garnering 79 votes is nothing to sneeze at! I see that Denver won the bid for 2008. That's drive-able distance from here; just a couple days by car. . . May have to think about this one.

(*)

From the winner's circle I received a welcome loc from this year's Best Fan Artist Hugo, **Frank Wu**, who contributed some very interesting ideas in response to my comments on this year's Fan Hugo winners.

About Ish #15 and your comments on the Fan Hugos...

Thanks for your very kind words about my art. They are very appreciated. I totally agree with you about Steve Stiles - he's been doing fanart for longer than I've been alive and really, really deserves to win a Hugo (though the Rotsler he won and all those FAAn awards he's racked up should

be some consolation!). So everyone go check out SteveStiles.com and look at his stuff! Steve in Japan! Stiles in 2007!

As for which category (fan or pro) I'm supposed to be in, I really thank you for regarding my work as "professional" quality - I really, really try. At least sometimes. But, really, I do essentially all of my work for fanzines and semi-prozines. So even when I'm paid, it's not a lot. I passed the question of "Is Frank in the wrong category?" to the smofs mailing list (since these are a lot of the same people who decide Hugo eligibility/categorization, including several past Hugo award administrators). The conclusion: the WSFS (World Science Fiction Society) constitution that governs the Hugos says that artists who do stuff in fanzines and semi-pros are lumped into the same category of "Fan Artist." The category might more accurately be designated "Best Fan or Semi-Pro Artist," but I'd rather not overturn 40 years of history. The quality (or lack thereof) or whether or not I spent two months on a cover painting is irrelevant, but the fact that it appeared first in a fanzine is all important. The conclusion after the smofs discussion was

that I shouldn't move into the Pro category until someone starts paying me wads of money for things that have a big press run (10,000 copies says the constitution). Anybody out there got a big dump truck full of money? JK

A couple other points - you suggested a limit to the number of Hugos you can win in the fan categories. I'd be all in support of that - there was a suggestion on the smofs email list of a special "golden Hugo" you win after 5 wins and then you're out - sort of like what it used to be on Jeopardy! But then again, the ratings went through the roof after that did away with that limit and Ken Jennings won a bazillion dollars, so I guess there's a strong counter-argument. But the "golden Hugo" idea was kicked around by the smofs, and since the smofs run the business meeting and really poke harder at any substantial issue than anyone else does, it doesn't seem likely to pass any time soon.

Another thought is that if someone is forcibly retired from a category, others might regard the eventual winner as "second best." Thus: Best Fan Writer Who's Not Dave Langford. So that's an



issue, too. The win would be sweeter if one could win on an even playing field. Yet, on the fifth hand, other awards like the World Fantasy Award have people who are regarded as "not eligible" and it says so right on the nomination ballot. There's a

regular cycling through various people in the World Fantasy's that you don't get with the Hugos (since 1980, 23 different artists

have won the World Fantasy award but only 5 have won the Hugo pro artist award). Perhaps also it's because a new set of judges determines the WFA ballot every year, rather than a big group of fans (a large portion of who vote every year for the same people). And one final note: a limit of, say, 5 Hugos in the fan categories would match the number reached by both Tim Kirk and Brad W. Foster, masters of fan art both.

One final, final note:

Vote for Steve Stiles in 2007! Go, Steve!

I love you all!

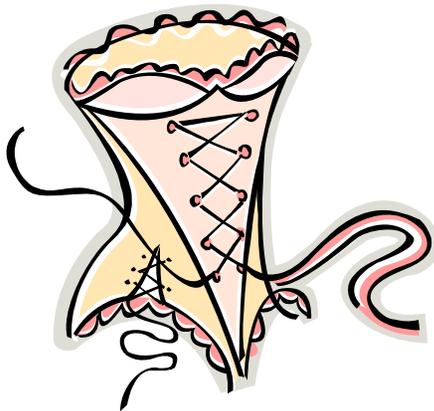
Frank Wu

Thank you, Frank, for the input. As always, whenever changes are proposed to a system there is usually resistance offered against that change. The odds are that nothing is going to happen, which is how I interpret things at present. I kind of like the idea of a Golden Hugo – imagine Dave Langford dancing around on stage, singing to the tune of a *Willy Wonka and the Chocolate Factory* song, "I've got a Golden Hugo/I've got a Golden Hugo in

my hand...” – but doubt if that will ever come to be.

I don't like the idea of someone being “forcibly retired from a category”; this is why the noble thing for someone to do is to step down while at the top of their game. That's the way I see it for the Dave Langford Memorial Award for Best Fan Writer.

One of the problems in the Fan Artist category may be that SF fandom simply does not have the wealth of great fan artists working in zines today that there used to be a decade or two ago. Plus, it's a lot harder nowadays to see all of their work as the field has spread out so much. As I've implied, overall it is unlikely that any solution will present itself shortly.



Wrapping up the letters with his now classic and much-copied style of loccing, here is our favorite letterhack from the soon to be frozen again Northlands, **Lloyd Penney:**

13...Not a real fanzine? I always thought you could put whatever you wanted in a zine. I've been told that by far more experienced fanzine fans than me. Your zine is your zine, and it will eventually develop into what you truly want it to be. Unless you announce it to be a semi-prozine all of a sudden...

Worldcon was a blast. I mentioned Harlan Ellison in my loc for one reason, and I'd rather not mention him for his latest, er, claim to fame... I trust my article will detail my emotional feelings about the Worldcon and the people within. When it comes to episodes of Leave It To Harlan, I'll let others announce the dirt.

14...Bill Mills never was able to get the camera going for an evening at a Vegrant party, but I gather he's going to keep trying. I never did get onto a

chat...I'd gone to a party that evening, and was hoping to catch at least some of the Vegrant party before they signed off. The software is a little difficult to deal with as well, so who know what will happen here.

I am enjoying myself with the e-fanac I take part in, and I have tried to create quantity of locs without sacrificing quality (I hope). At LAcon, I expressed my doubts to Geri Sullivan, that I am not sure if I am creating quality locs, or if faneds are stuffing their page counts with whatever I produce. She assured me of the former, but I keep the latter in mind, just in case I start producing fluffy locs. Keep an eye on what I do, John, and don't let me slip.

The idea of archiving my locs on an LJ seems to have caught the eye of some people who think it's a great idea. Murray Moore has taken to doing the same thing, and archiving his locs from the beginning of the year. I must, in print, give credit where credit is due; the fellow who gave me this idea off the top of his head was none other than SF author Robert J. Sawyer. I've let

him know of his influence here, and he is pleased. Many thanks, Rob, for a good idea.

Matthew Appleton thinks fandom is organized? Well, some people might come away with that idea, given the conventions, the clubs, the publications...no one's going to call the fannish referees and demand a ten-yard penalty because someone's not slipsheeting correctly. Cheryl Morgan has said in her weblog that she is pleased that once she announced she'd no longer review books, other websites have arisen to fill the vacuum. Let's see if they can create the same level of quality of review she had in her own zine. I will miss Emerald City, even if I'd hardly ever read any of the books she reviewed.

15...How about "This fanzine does not support Minnesota winters"? There is still, at the time of writing, some two weeks of summer left on the calendar, at least, and we are having chilly temperatures overnight. I don't want to have to think about getting the winter coats out, or thinking about boots and

long underwear. Toronto had a great summer this year, only once getting to 37 degrees Celsius, which is bloody hot Fahrenheit, but it was generally warm and pleasant.

In many ways, there are qualifications to get on the Hugo ballot, and as good a



job as John Lorentz did with the Hugos this year, I have to wonder how many fanzines, as good as they are, qualified to be on the ballot, given their frequency. I think this is the 20th year in a row Dave Langford has won the Best Fan Writer Hugo. I shall say no more. Frank Wu produces quality work, but he shall soon be a pro artist. Frank also had a home field advantage. Wish this had worked in Toronto... There's lots of

discussion on the Trufen list about how sorry Ted White is that he helped create the fan Hugos back in 1967. Maybe some writing from him is in order to allow him to explain his reasoning for this.

Lloyd

Thank you for the multiple issue feedback. I haven't heard yet from Ted White regarding *and furthermore #15*, but after he reads this issue, I suspect that I'll be receiving an epic loc from his corner Real Soon Now. Of course, that all depends on how busy he is at work.

And now, the main highlight of this issue: An exclusive TAFF interview with the one and the only – thank Ghu for that! – Christopher J. Garcia!!!!

Chris Garcia: Come in John, come in! I hope the bouncers weren't too hard on you. They have to keep the riff-raff out now, don't they? Care for a drink?

John Purcell: Yes, thank you.

CG: McNair, two Hot Toddies!

JP: We should get started with the interview.

CG: yes, of course, of course.

JP: Tell me a bit about yourself. You know: give me a quick fannish pedigree, when did you really get involved with fandom, that sort of thing.

CG: Born and raised in Santa Clara, CA. That's been my home off and on for thirty years. I was born to John and Carol Garcia, Dad a fan, Mom not so much. It would explain why they were together for 28 years though separated for a full fourteen. I got into fandom through Pops, but really that was just attending cons and not really being a part of the community. Dad wasn't really active so much as there. He was active in the El Santo/Masked wrestler community, but not really in the mainstream fandom.

JP: Fascinating. So how long have YOU actually been involved with fandom? Technically, you could say it's been for all of your lifetime.

CG: Very true, but actively involved would be difficult to define itself. While I was in High School, I worked a few cons, mostly as Green Room or Staff Feed staff. I wasn't into fanzines yet, though I would rediscover them in college. Around 2000, a local SMoF named Kathryn Daugherty offered to have me as a guest at BayCon and I've been going to cons ever since on a regular basis. I think I've done about 30 cons over the last 6 years.

JP: Amazing. What prompted you to start pubbing fanzines? Are there any specific people who influenced you to pursue fanzine fanac?

CG: I guess I wanted to have something in common with the folks who were going to be at CorFlu in February of 2005. On January 31st, 2005 I launched the *Drink Tank*, but it was really a lousy zine until that summer. There were some fun moments, but I had no idea what I was doing. Influences? Jan Stinson and Earl

Kemp come to mind. They were the first two I loCed. Ed Meskys was another. I got an issue of *Niekas* in 2003 at WesterCon and that was an important stepping stone. Arnie Katz and *Vegas Fandom Weekly* certainly showed that a weekly could be done. There's a lot of folks who deserve some credit. Ah, our Hot Toddies! Bottoms up!

JP: Alright, so why run for TAFF now?



CG: That does hit the stop! Nothing relaxes you quite like a Hot Toddy. Now what was the question?

JP: Why run for TAFF now?

CG: I'm 31,

unmarried, no kids, job that has a lot of flexibility. There's not too much standing in my way right now and it'd be wonderful to use that. I can already see that things are coming up that'll make it much more difficult to be a TAFF delegate in the future, so it's kinda now or never, in a way.

JP: What do you intend to share with British fan community?

CG: I'm not sure I can say that in this zine...I'll certainly bring all the Chris Garcia things, the gags, the hoaxes, the conversation and the fun that I get frequently accused of providing. I'll pub like a mad man while I'm out there. I'll do everything I can to show the Brits what US fandom has been putting up with for the last six years.

JP: Will there still BE any British fandom left standing after you leave?

CG: Oh John, you magnificent bastard. No...no there will not be a single fannish survivor of Hurricane Christopher.

JP: That's a strong Hot Toddy.

CG: I ordered them triple strength.

JP: That explains it. Any other comments you care to share with us about your candidacy and why you're the candidate of choice?



CG: I'm a good guy and I'll do a trip report faster, and in a much different form, than anyone has done before. I'll do my best to fatten the account and get as much exposure as possible for TAFF specifically and Fan Funds in general. That's my plan, at least.

JP: One final question: What the fuck?!?

CG: As my father once said when asked why he was sitting on the railing that looked out over a 3000 foot drop to the floor of Yosemite Valley, "I am King Shit of Fuck Mountain and I don't have to explain myself to the likes of you!" Now, out!

+++++

My thanks (?) go to Chris Garcia for his willingness to be interviewed for this fanzine and to explain more clearly his reasons for inflicting himself upon those poor, unsuspecting souls across the Atlantic.

So saying, thanks also go to all the fine people who sent in their emails that

made this probably the most interesting and enjoyable issue of *And Furthermore* that I have yet to produce.

To wrap this up, I also heard from Janine Stinson, Sally Syrjala, Shelby Vick, and Frank Wu (again).



And ain't it da truth?

Until next issue, I remain just as frightened as the rest you,

John Purcell