

'T' H E W S I F A J O U R N A L

The official organ of the Washington Science Fiction Association ---- Issue No. 35
Editor and Publisher: Don Miller December, 1966

THE COMMITTEE

Poul Anderson * Robert Bloch * Lester del Rey * Harlan Ellison
Philip Jose Farmer * Frank Herbert * Richard Matheson * Theodore Sturgeon
A. E. Van Vogt

Dear SF-Fan:

It's finally happened. You've been in the know for a long time, you've known the worth of mature science fiction, and you've squirmed at the adolescent manner with which it has generally been presented on television. Now, finally, we've lucked-out, we've gotten a show on prime time that is attempting to do the missionary job for the field of speculative fiction. The show is STAR TREK, of course, and its aims have been lofty. STAR TREK has been carrying the good word out to the boondocks. Those who have seen the show know it is frequently written by authentic science fiction writers, it is made with enormous difficulty and with considerable pride. If you were at the World Science Fiction Convention in Cleveland you know it received standing ovations and was awarded a special citation by the Convention. STAR TREK has finally showed the mass audience that science fiction need not be situation comedy in space suits. The reason for this letter -- and frankly, its appeal for help -- is that we've learned this show, despite its healthy growth, could face trouble soon. The Nielson Roulette game is being played. They say, "If mature science fiction is so hot, howzacomе that kiddie space show on the other network is doing so much better?" There is no sense explaining it's the second year for the competition and the first year for STAR TREK; all they understand are the decimal places. And the sound of voices raised. Which is where you come in.

STAR TREK's cancellation or a change to a less adult format would be tragic, seeming to demonstrate that real science fiction cannot attract a mass audience.

We need letters! Yours and ours, plus every science fiction fan and TV viewer we can reach through our publications and personal contacts. Important: Not form letters, not using our phrases here; they should be the fan's own words and honest attitudes. They should go to: (a) local television stations which carry STAR TREK; (b) to sponsors who advertise on STAR TREK; (c) local or syndicated television columnists; and (d) TV GUIDE and other television magazines.

The situation is critical; it has to happen now or it will be too late. We're giving it all our efforts; we hope we can count on yours.

Sincerely,

Harlan Ellison
for the Committee

I
December 1, 1966

MEBANE'S MAGAZINE MORTUARY

GREAT SCIENCE FICTION #5 -- This is eight tired reprints, all from AMAZING in 1958.

January FANTASTIC -- The one new story this trip is Bryce Walton's "The Ultimate Gift"; it is about an unusual type of interstellar diplomacy that may make you sick at the stomach. ##### Robert E. Howard's "The People of the Black Circle" is a short novel that appeared in WEIRD TALES as a serial in 1933. It's one of the best of the Conan stories, and by an unfortunate piece of timing it also appears in the first Lancer Conan paperback, currently on the stands. ##### There are three other reprints, by Bixby, Matheson, and Keller.

January F & SF -- John Christopher's serial, "The Little People", introduces a group of bored and boring individuals in an isolated Irish house, who discover some foot-high little people. I smell all grades of allegorical significance ready to pop up and a pseudoscientific rather than a supernatural explanation for the Lilliputians. It's going to be a long three installments. ##### The five short stories, by J. W. Schutz, Bob Leman, Gahan Wilson, Robert F. Young, and James G. Huneker, are the usual fare. ##### Oh well, they were due for a let-down after Davidson and Swann in the two preceding issues.

January IF -- Algis Budrys' serial "The Iron Thorn" is off to an excellent beginning. It involves a well-drawn primitive society of humans struggling along on an alien planet, with a mysterious group of aliens in a similar position. The characters are convincing and the suspense is really piled on, all in the slick Budrys manner. ##### The other serial, J. T. McIntosh's "Snow White and the Giants", has finally ended. It has alternated pointless action with equally pointless lectures to the point that I really didn't care at the end just why the time-travelers came back in the first place or who got burned up in the big fire that took up most of the story. ##### Of the three novelets, D. M. Melton's "The Scared Starship" is a lukewarm best; it's a readable and forgettable yarn about Us versus Them on Mars, both trying to get into a wrecked alien spaceship first. J. F. Bone's "A Hair Perhaps" is still another twist on the evil alien invaders who unite the Earth -- these aliens are pushovers. Robert Mason's "On the Shallow Seas" is a tiresome story about ~~the~~ a prison planet. ##### Robert Silverberg's short story, "By the Seawall", is a well-done glimpse at a guignol future in which monsters from the sea assail the land and are kept at bay by androids, while the true humans are destroying themselves in another way and the androids are trying to become human. The other short, C. C. MacApp's "The Impersonators", is a minor bit of humor involving alien shape-changers. ##### The issue's worthwhile for Budrys and Silverberg.

Winter STARTLING MYSTERY STORIES -- The reprints are dull and dated, and the two new stories are equally dull and seem equally dated. I wonder why anyone should deliberately try to write in the manner of the 1930's WEIRD TALES, as so many of Lowndes' new writers seem to do.

Banks Mebane

A few new and forthcoming s-f books --

Arkham: BLACK MEDICINE, by Arthur J. Burks (\$5.00; Oct.); DEEP WATERS, by William Hope Hodgson (\$5.00; Dec.); Dial: LOGAN'S RUN, by William F. Nolan and George Clayton Johnson (\$3.50; Oct.); Doubleday: ALL ABOUT BROTHER BIRD, by Catharine Plummer (\$4.50; Oct.); LIBRARY JOURNAL: "story of how a spiritually gifted but intellectually deprived young monk learns to live with his ability to levitate."); Grossman: THE NEW DECAMERON: MORE TALES FROM THE SARAGOSSA MANUSCRIPT, by Jon Potocki (\$5.95; Oct.).

John Boston

SWORDPLAY AND SUPERSCIENCE

The "Tarzan" Movies

At first, in the good old days of silent films, Hollywood treated Edgar Rice Burroughs and his fictional hero Tarzan with a considerable amount of respect. Silent movies about Tarzan were usually based upon the books, and the script-writers followed the original stories by Burroughs as closely and faithfully as they could. Tarzan was always identified as Lord Greystoke, an English nobleman -- not just an ignorant and stupid wild-man -- and was shown (in printed sub-titles) as speaking perfect English.

- (1) Elmo K. Lincoln created the role on the screen in "Tarzan of the Apes" in 1918, based on the book of the same name; the producers ran out of money during production, so the film came to a rather hasty and abrupt ending, soon after Tarzan found and rescued Jane Porter. It was released, anyway, in this not-quite-complete form, and was a box-office success and a big hit with the public. (National Film Corporation.)
- (2) The story was continued in a sequel, "The Romance of Tarzan", in 1918 (again starring Elmo Lincoln), based partly upon the novel TARZAN OF THE APES and partly upon its sequel THE RETURN OF TARZAN. (National Film Corporation.)
- (3) Gene Pollar starred as Tarzan in a movie called "The Return of Tarzan", also known as "The Revenge of Tarzan", in 1920. (Numa Pictures Corporation and Goldwyn Pictures Corporation.) It was based on the novel THE RETURN OF TARZAN.
- (4) That same year, Kamuela C. Searle starred as Korak in "The Son of Tarzan", with P. Dempsey Tabler as Tarzan. (A serial with 15 chapters; National Film Corporation.) It was based on the book of the same title.
- (5) Elmo Lincoln came back to star in "The Adventures of Tarzan", based upon the concluding section of the novel THE RETURN OF TARZAN, and filmed in 1921. (A serial with 15 chapters and a prologue featuring the author Edgar Rice Burroughs; Great Western Producing Company and Numa Pictures Corporation, released by State Right Releases Corporation.) Frank Merrill was Lincoln's stunt-man and double in this picture, and he originated the vine-swinging routine and acrobatic stunts that became a permanent part of the screen-portrayal of Tarzan in all later films, getting his ideas for this from descriptions in Burroughs' books.
- (6) James H. Pearce starred as Tarzan in "Tarzan and the Golden Lion" in 1927, based on the novel of the same name. (Gold Bond Pictures Co. and Film Booking Office Pictures Corporation -- later known as RKO Radio Pictures Corporation.) Pearce, later on in real life, married the author's daughter, Joan Hulbert Burroughs, and co-starred with her in the old radio-series, "The Adventures of Tarzan".
- (7) Frank Merrill took over the role of Tarzan in "Tarzan the Mighty" in 1928, allegedly based on a story by Burroughs. This film rehashed the previously-told account of Tarzan's origin and early exploits and then continued on with new material invented by the script-writers; mostly it was an original screenplay, and a brand-new yarn devised entirely for the screen. (A serial with 15 chapters; Universal Pictures Corporation.)
- (8) Frank Merrill again starred as Tarzan in "Tarzan the Tiger", made in 1929 but not released until 1930, when it came out as a silent film with sound added. (A serial with 15 chapters; Universal Pictures Corporation.) All subsequent films in this series were made as talking pictures.

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(9) Johnny Weissmuller made his debut, in 1932, as Tarzan in "Tarzan, the Ape Man", which was a box-office bonanza. This was an original screenplay, not based on any of the books, and the characterization of Tarzan as a wild-man speaking almost no dialogue at all, and communicating by grunts, noises, hollering, and gestures, was quite different from the portrayal in the books -- but the public was henceforth completely convinced that Weissmuller was the one-and-only true and original Tarzan and was reluctant to accept a different interpretation of the part or to accept any other actor in the role. (M-G-M.)

(10) Buster Crabbe played Tarzan in "Tarzan the Fearless" as the long-lost heir to the title of Lord Greystoke, but otherwise his portrayal was not greatly different from Weissmuller's interpretation of the part. The film came out in 1933, and was allegedly based on a story by Burroughs, but seems to have been all new material and an original screenplay. It appeared as a feature picture and a serial with 12 chapters which continued the story of the feature. (Sol Lesser Productions and Universal Pictures Corporation.)

(11) Johnny Weissmuller again played Tarzan in "Tarzan and His Mate" in 1934, and it turned out to be the best and most exciting picture he ever made. As before, the story was entirely different from E.R.B.'s books about Tarzan, and Weissmuller's portrayal of the part was greatly different from that of the author in his novels; this time he spoke a little broken English and grunted and hollered and made noises, so now the public was absolutely convinced that Tarzan couldn't talk very much or very well and was quite unable to speak in complete and correct sentences. They also thought henceforth that Jane wasn't legally married to Tarzan, even though the books and the silent movies had said quite clearly that she was. (M-G-M.)

(12) and (13) Herman Brix (later known as Bruce Bennett) had originally been chosen to play Tarzan back in 1931 by M-G-M, but he had to be replaced by Weissmuller because of an injury received while making a football movie for another company. Brix was a much better actor and a much more versatile and talented performer than Johnny. In 1935, the author, Edgar Rice Burroughs, decided to make Tarzan movies and other films himself as his own producer and distributor. This resulted in "The New Adventures of Tarzan", filmed on location in Guatemala, and starring Herman Brix as Tarzan. The story was a spy-thriller and "lost-race" science-fantasy and jungle-adventure melodrama all rolled up in one, with airplane and seafaring sequences for good measure -- and was really excellent, as you'd expect with Burroughs himself in charge. But, alas! -- he had less money and less movie-making knowledge than M-G-M, and his pictures made less money and achieved less popular acceptance than did M-G-M's.

Again, that odd format of a feature movie and a 12-chapter serial continuing the story of the feature was used for "The New Adventures of Tarzan". Some of the footage from the serial was re-edited in 1938 (with new material spliced in) and reissued as another feature titled "Tarzan and the Green Goddess", which was a revised sequel to the original feature of "New Adventures". Confusing, isn't it? Anyway, the story is laid partly in Africa, partly in Guatemala, and partly on the high seas, with the conclusion occurring at Greystoke Castle in England. Tarzan was identified as Lord Greystoke, wore clothes while among civilized men, and spoke complete sentences in correct English, was obviously intelligent, but resumed wearing his loincloth out in the jungle. The structure of the film-story is exactly similar to those of Burroughs' novels, and it could easily provide the basis for a new Tarzan novel if a writer could be found and the Burroughs Corporation would allow it to be done. (Burroughs-Tarzan Enterprises Corporation.)

(14) Johnny Weissmuller again played Tarzan in "Tarzan Escapes" in 1936 for M-G-M; it was an original screenplay and fairly good.

(15) Glenn Morris played Tarzan in 1937, closely imitating Weissmuller's portrayal, in "Tarzan's Revenge", allegedly based on a Burroughs story, but it was again a brand-new yarn and an original screenplay. (Sol Lesser Productions and 20th Century Fox.) It was a poor picture.

(16), (17), and (18) Johnny Weissmuller made three more films, "Tarzan Finds a Son!", "Tarzan's Secret Treasure", and "Tarzan's New York Adventure" for M-G-M in 1938, 1941, and 1942. These added "Boy" to the regular group of characters.

(19), (20), (21), (22), (23), and (24) Johnny Weissmuller made six more films for Sol Lesser Productions and R-K-O Radio Pictures, "Tarzan Triumphs!" (1943), "Tarzan's Desert Mystery" (1943), "Tarzan and the Amazons" (1945), "Tarzan and the Leopard Woman" (1946), "Tarzan and the Huntress" (1947), and "Tarzan and the Mermaids" (1948); this last film was made in Mexico. Like the rest of Johnny's films, they weren't based on the books and made no effort at all to resemble them.

(25), (26), (27), (28), and (29) Lex Barker made five films as Tarzan for Sol Lesser and R-K-O titled "Tarzan's Magic Fountain" (1949), "Tarzan and the Slave Girl" (1950), "Tarzan's Peril" (1951), "Tarzan's Savage Fury" (1952), and "Tarzan and the She-Devil" (1953). These didn't include "Boy" among the characters, but otherwise closely resembled the Weissmuller pictures. "Tarzan's Peril" was filmed in Africa. "Tarzan's Savage Fury" tried to some extent to resemble the Tarzan stories written by Burroughs, including material about Tarzan as Lord Greystoke, his origin and background, etc., but still had him talking broken English; Barker had more dialogue than Johnny and seemed more intelligent, but the public didn't like him as well.

(30) Gordon Scott imitated Weissmuller as Tarzan in "Tarzan's Hidden Jungle" in 1955. (Sol Lesser Productions and R-K-O.)

(31) and (32) Gordon Scott appeared in color and wide-screen in "Tarzan and the Lost Safari" in 1957 (filmed in Africa), and in "Tarzan's Fight for Life" (1958), with his portrayal of the part greatly improved -- but the film-makers insisted he continue trying to duplicate Weissmuller as closely as possible instead of giving his own interpretation. Barker and Scott were both frustrated by this, because they had both read the books and knew they could have done better if allowed to do so. (Sol Lesser Productions and M-G-M.)

(33) Gordon Scott made two TV "pilot" films for a proposed "Tarzan" video series for Sol Lesser Productions in 1958, but they weren't purchased by the networks. They later were spliced together to make a feature called "Tarzan and the Trappers", for showing as a theatrical picture in foreign movie-houses and for television release in the U.S. It was a cheap, low-budget "quickie" of no great interest.

(34) Gordon Scott finally got his opportunity to play Tarzan the way Burroughs had originally written about him -- as a man with tremendous courage, prowess, and intelligence -- in 1959, in an original screenplay, "Tarzan's Greatest Adventure". (Sy Weintraub's Banner Productions and Paramount Pictures Corporation.) It was filmed in Africa.

(35) Denny Miller had the title-role in 1959 in "Tarzan, the Ape Man", a poorly-made imitation "re-make" of Weissmuller's first film. (M-G-M.) Miller subsequently changed his name to Scott Miller and turned up again as a TV-actor, with indifferent success.

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(36) Gordon Scott proved again that he could play Tarzan brilliantly if allowed to do so his own way in "Tarzan the Magnificent", filmed in Africa in 1960, but it was an original screenplay, not a dramatization of the novel. Again, Gordon Scott's portrayal on the screen resembled that of Burroughs in the books instead of being another Weissmuller impersonation as he'd been forced to do earlier. Jock Mahoney was the villain this time. (Sy Weintraub Productions and Paramount.)

(37) and (38) Jock Mahoney played Tarzan in Southeast Asia, in "Tarzan Goes to India" (1962), filmed in India, and in "Tarzan's Three Challenges" (1963), filmed in Thailand. Again these original screenplays resembled the portrayal in the books, not the Weissmuller version, and again they were excellent. (Sy Weintraub Productions and M-G-M.)

(39), (40), and (41) Mike Henry played Tarzan in Latin America, in the new, "modern" style, as Gordon Scott and Jock Mahoney had done -- but, again, this new approach, so different from Weissmuller's portrayal, is really and actually an attempt to make the character more grown-up and realistic by making him resemble E.R.B.'s original version of him in the novels. He made "Tarzan and the Valley of Gold" in 1965, in Mexico, and it was released in 1966. In 1965 he also went to Brazil and starred in "Tarzan and the Great River" and "Tarzan and the Jungle Boy", but these have not yet been released -- although CBS-TV has already purchased the television rights to them. "Tarzan and the Valley of Gold" was released for Sy Weintraub Productions by American-International Pictures; release of the other two Mike Henry films has not yet been arranged.

(42) Ron Ely is now starring as "Tarzan" for Sy Weintraub Productions on a weekly 60-minute series on NBC-TV, filmed in Brazil and Mexico. Fans of the books don't like it very much, as it's not as good as Weintraub's previous efforts on the Tarzan series, and it is strictly a juvenile-slanted affair, not very authentic in terms of geographic accuracy (the background seems to be Africa or some similar place) or in terms of fidelity to Burroughs -- although Ely talks a great deal in correct English.

NEXT: A discussion of the Martian series by Edgar Rice Burroughs.

Albert E. Gechter

((This is Part II of a long article on Edgar Rice Burroughs by Al Gechter, the first in a series of such articles on the great writers in the science-fiction and fantasy fields and their works. Part I appeared in issue #34 of the JOURNAL. --ed.))

Science-Fantasy releases from Doubleday scheduled for the period Jan-Apr, 1967 --

January: THE SCORPIONS, by Robert Kelly (\$3.95); THE NIGHT SPIDERS, by John Lymington (\$3.95); THREE NOVELS: RULE GOLDEN, NATURAL STATE, and THE DYING MAN, by Damon Knight (\$3.95); WHY CALL THEM BACK FROM HEAVEN?, by Clifford D. Simak (\$3.95).

February: THE ARTIFICIAL MAN, by L. P. Davies (\$3.95); NINE BY LAUMER, by Keith Laumer (\$3.95).

March: DIALOGUES WITH THE DEVIL, by Taylor Caldwell (\$4.95); THE BEST FROM FANTASY AND SCIENCE FICTION: 16th SERIES, edited by Edward L. Ferman (\$4.50); MEN IN THE JUNGLE, by Norman Spinrad (\$4.50); THE PEOPLE: NO DIFFERENT FLESH, by Zenna Henderson (\$4.50); EXPLORING THE PLANETS, by Roy A. Gallant (\$4.50; revised ed.); DEIRDRE, by Madeleine Pollard (\$3.25).

April: EXTRAPOLASIS, by Alexander Malec (\$3.95); THE WARLOCK, by Wilson Tucker (\$3.95).

Albert E. Gechter

VIEWS, REVIEWS, AND ARCHIMEDEAN SPIRALS

Book Review -- THE GATES OF CREATION, by Philip Jose Farmer (Ace Book F-412, 40¢, 155 pp.).

This book is a sequel to the earlier Farmer novel, THE MAKER OF UNIVERSES, and suffers the drawbacks of being a sequel, namely that as the action gets under way we keep stopping for explanations of what has gone on with these people before. We also have a brief synopsis of the earlier novel, which is needed to understand the complexities of the characters and the nature of the scenery.

Of course, Farmer writes very well, and his people are very good, and his universe (or universes, if you take him at his word) is intriguing and self-consistent. His action is fast-paced and sustained, his ideas are original and clever. To outline his plot would be to tell his story, so instead I shall give the background against which the story takes place.

At some time in the past, say around half-a-million years or so, the human race achieved an extremely high level of technology in biology, engineering, and physics at the expense of any degree of competence whatever in theology, philosophy, and law.

Despite the creation of deathless men and women capable of creating their own universes, this development is shown to be sterile, and a rather horrible dead-end. For these deathless people, possessed of eternal youth (25 is the figure given) are still killable, still vulnerable to accident, and still possessed by the vices of anger, lust, envy, greed, and sloth. Plus any I may have missed. Thus, after the first generation (Red Orc and Blind Orc are the individuals mentioned), the Lords of Creation, self-styled, begin to go rapidly downhill. The second generation continued to create universes using tools which they could no longer adapt or improve, and did not bother to oversee the education of their children. The third generation, to which Wolff-Jadawin, our hero, belongs -- ignorant of the tools, fighting each other for the cast-off universes of their fathers -- are technically illiterate to the point of being unable to create even weapons, for they go through their immortal lives without any sort of self-discipline. They are all paranoid. The father seeks to destroy his children, the sibs seek to destroy each other, and several side-comments indicate the fourth generation is being wiped out before it ever gets under way.

Some remarks. Farmer's assumption that the events of childhood would be as controlling among his little band of brothers as he shows it is, to say the least, a bit dubious. Twenty-five years is a long time; 25,000 is even longer, if I may make so obvious a point. Immortals, it would seem, could choose their relatives as well as their friends. Also, the traits of social and gregarious behavior are strong and very deeply rooted. A reversion to savagry in which even the family tie no longer binds seems unlikely. At the very least there would be cliques forming up, even if they didn't last for long. And someone would have tried to reestablish the law . . .

However, Farmer chose to tell another story, and he told it well, so the complaints are trifling, a mere padding of the review, so to speak. Gray Morrow has turned out a fine cover, and some day I may even go so far as to read THE MAKER OF UNIVERSES, Ace Book F-367, because I really liked this one.

Alexis A. Gilliland

For info on INFO (The International Fortean Organization), write: Paul J. Willis, Box 341, Festus, Mo., 63028 or Ronald J. Willis, 801 N. Daniel St, Arlington, Va. 22201.

REPORT OF THE TREASURER

On hand, 15 November 1966 \$53.91 (*)
Dues, Regular members \$3.00
Dues, new Regular members50
Dues, Associate member15
Dues, new Corresponding member 2.00
Book sale82
On hand, 30 November 1966 \$60.38 (*)

(*) Excludes \$7.35 owed WSFA by Fred Gottschalk, and Corr. fees held by Don Miller.

A complete roster of members in good standing appeared in TWJ #32, with changes in #'s 33 and 34; the following addenda and corrigenda also apply:

Regular members (active) -- Add:

Chalker, Jack L. -- 5111 Liberty Heights Ave., Baltimore, Md., 21207 (367-0685)
Ettlin, David -- 31 West North Ave., Baltimore, Md., 21201 (837-2876)
Patt, Rikki -- 6106 Westcliff Drive, Baltimore, Md., 21209 (F07-4014)

Corresponding members -- Add:

Porter, Andy -- 24 East 82nd St., New York, N.Y., 10028
Smith, Reg -- 1509 N. Mar-Les, Santa Ana, Calif.
Wald, Richard F. -- 7744 S.W. 49th, Portland, Ore., 97219

Changes-of-Address --

Cartier, Steve -- 2417 Webster St., Berkeley, Calif., 94705
Molenaar, Greg -- Apt. 2, 4877 Battery Lane, Bethesda, Md., 20014 (-)

WSFA membership in good standing now stands at 35 Regular, 4 Associate, 6 Life, 1 Honorary Corresponding, 1 Club-Exchange Corresponding, 57 Corresponding, and 10 Honorary. A quorum stands at 15.

Regular members: Dues are due for the December-February WSFA quarter!

Philip N. Bridges

REPORT OF THE SECRETARY

Minutes of the Regular meeting of the Washington Science Fiction Association, held 18 November, 1966, at the home of Miss E. Cullen in Washington, D.C. (no business was conducted at the meeting of 4 November, as a quorum was not present) --

Present: 21 persons: Bill Berg, Phil Bridges, Jack Chalker, Fred Cisin, Elizabeth Cullen, Dave Ettlin, Vol Ettlin, 4 X Haldeman (Alice, Gay, Jay, and Joe), Jim Harper, Alan Huff, Lidie McClure, Banks Mebane, Don Miller, Mark Owings, Don Pollock (guest), Jan Slavin, Joe Vallin, and Bob Weston.

Called to order: 8:55 p.m., Jay Haldeman presiding.

Reports:

Membership Committee -- One new Corresponding member: Don Hutchison; one new Regular member: Ray Ridenour.

Treasurer -- \$59.56 on hand.

Publications Committee -- WSFA JOURNAL will be monthly during the winter. Reports are still needed on the Phillycon and the WSFA Halloween parties; printing of TRICON reports will end with the December issue. Within the next couple of months the Diplomacy magazines will be completely independent of the JOURNAL and WSFA.

Program Committee -- STAR TREK is a good program.

Old Business: Dispensed with.

New Business and Announcements: Jack Chalker announced that Baltimore is going to have a convention February 10-12 at the Hotel Emerson. Don Miller said that we have received COSIGN #4 from the Central Ohio S.F. Society, and he passed it around for the members to read. Four of the five WSFA running for the N3F Directorate were elected. Don Miller is going to England for 7-8 weeks, leaving June 26. Jim Latimer'll be home November 24-27.

Jay Haldeman made several suggestions for raising money, and any more are welcome: (a) sell advance memberships to the Disclave; (b) Diplomacy tournament; (c) raffle. Don Miller suggested a Simultaneous Chess Exhibition. And we're still considering a publishing venture. Al Huff suggested a book sale.

Don Miller announced that Forry Ackerman had a mild heart attack. The Baltimore-Washington Diplomacy players have been challenged to a match at Youngstown by the Scarborough-Youngstown-Cleveland gang. The story supplement is being divided to be sent out with the JOURNAL in several small supplements.

Don Miller suggested a By-Law amendment which would make Corresponding memberships date for a full year from the time they pay their dues, rather than having to be renewed every year on June 1st. Don said he would present such an amendment at the next meeting.

Phil Bridges announced that "The Avengers" will be back on Jan. 20 at 10 p.m.

Meeting Adjourned: 9:32 p.m.

Gay Haldeman

REPORT OF THE MEMBERSHIP COMMITTEE

New Regular members: Rikki Patt, Raymond Ridenour.

New Corresponding members: Don Hutchison, Andy Porter, Richard F. Wald.

William B. Berg

REPORT OF THE PUBLICATIONS COMMITTEE

Excluding the present issue, 34 issues of the JOURNAL (and several supplements and Postal Diplomacy 'zines, the latter including 13 issues of DIPLOMANIA, 5 issues of DIPLOPHOBIA, 4 issues of SUPERCALIFRAGELISTICEXPIALIDOCIOUS, 6 issues of FANTASIA, and 5 issues of DIPSOMANIA) have been published to date. Diplomacy 'zines will continue to be included until money in WSFA Treasury representing income from 'zines has been exhausted. Supplies on hand include 8.6 reams of mimeo paper, 34 stencils, and .7 tube of mimeo ink.

Continuation of table showing accounting of cost (to date) of DIPLOMANIA 'zines from TWJ's 29, 31, and 33:

'ZINE	STENCILS		PAPER		INK		POSTAGE	TOTAL COST	ACCUMULATED
	#	COST	#	COST	AMT	COST			TOTAL COST
DIPSOMANIA #5	10	1.20	.5	.83	.2	.56	1.27	3.86	133.41
DIPLOPHOBIA #5	10	1.20	.5	.90	.2	.56	2.11	4.77	138.18
FANTASIA #6	10	1.20	.5	.83	.2	.56	1.37	3.96	142.14
SUPERCAL #4	2	.24	Neg	Neg	Neg	Neg	.88	1.12	143.26

Total DIPLOMANIA income held by WSFA \$146.05
 Total DIPLOMANIA expenses to date \$143.26
 DIPLOMANIA credit remaining \$ 2.79 (groan)

Donald L. Miller

December-January Calendar (see issues 34 or 36 for more complete info on the organizations listed below) --

WSFA Meetings -- December 2, 16, 30 (party); January 6, 20; all except Dec. 30 at home of Miss E. Cullen, 7966 W. beach Drive, N.W., Wash., D.C., 20012, at 8 p.m. (phone no. RA3-7107); Dec. 30 (party) meeting at home of Jay Haldeman, 4211 58th Ave., Apt. #10, Bladensburg, Md., 20710, at 8 p.m. (phone no. 779-1642).

The Gamesmen -- Dec. 9, 23; Jan. 13, 27; at home of D. Miller, 12315 Judson Rd., Wheaton, Md., 20906, at 7:30 p.m. (phone no. 933-5417; call first, if possible).

BSFS Meetings -- Dec. 10, 24; Jan. 14, 28; all but meeting of Dec. 10 at home of D. Ettlin, 31 West North Ave., Baltimore, Md., at 7:30 p.m. (phone no. 837-2876); Dec. 10 meeting at home of J. Chalker, 5111 Liberty Heights Ave., Baltimore, Md. (phone no. 367-0685). Remember the Balticon Feb. 10-12.

ESFA meetings -- Dec. 4; Jan. 8; at YM-YWCA, 600 Broad St., Newark, N.J., at 3 p.m. Dec. 4 program includes Hans Stefan Santesson, speaker; subject: "History and Us". Jan. 8 program not yet announced. Remember '67 Open ESFA, March 5.

COSFS meetings -- Dec. 22; Jan. 26; at the Columbus (Ohio) Public Library Auditorium, 96 South Grant St., at 7:30 p.m.

OSFA meetings -- Dec. 18; Jan. 29; meeting places vary -- write Jack Steele, 609 W. Kelley St., DeSoto, Mo., 63020, for info.

FISTFA meetings -- Dec. 9, 23; Jan. 13, 27; at Apt. of Mike McInerney, Apt. 5FW, 250 West 16th St., N.Y., N.Y., 10011. Eastercon April 28th.

ESSFSCCNV meetings -- every Fri. evening during academic year, at 8 p.m., in Finlay Hall, 133rd St. and Convent Ave., on CCNY campus.

Lunarians -- Dec. 17 (Christmas Party, light refreshments, any fans welcome, BYOB); Jan. 21; at home of F. Dietz, 1750 Walton Ave., Bronx, N.Y., at 8 p.m. Remember the Lunacon April 29 and 30.

MITSFs -- every Fri. at 5 p.m., in room 1-236, MIT (call 617-UN4-7933 for info). Remember BOSKONE IV, April 1 and 2.

Elves', Gnomes', etc. -- Dec. 2, 16 (Xmas party); meeting of Dec. 2 at home of Ben Stark, 113 Ardmore, Berkeley, Cal, at 8:30 p.m.; meeting of Dec. 16 at home of Alva Rogers, 5967 Greenridge Rd., Castro Valley, Cal., at 9 p.m.; no info on Jan.

LASFs -- every Thurs. evening at 8 p.m., in the Silverland Playground Gymnasium, Silverlake & Van Pelt Sts., Los Angeles, Calif.

And remember NYCON 3, Labor Day Weekend. See TWJ #31 for details.

 Petition presented at WSFA meeting of Dec. 2 (to be voted on at Jan. 6 meeting):

"Resolved, that Article II, Section 6 of the WSFA By-Laws be amended so that the last sentence therein shall read: 'Corresponding members shall pay a full year's dues at the time of their admission to membership; the following year's dues shall fall due on the first day of the first WSFA quarter following the anniversary date of the initial dues-payment.'" Signed by D. Miller, B. Mebane, A. Huff, R. Weston, W. Berg, P. Berg, P. Bridges, R. Ridenour, A. Haldeman, Joe Haldeman, M. Owings.

 The JOURNAL is published bi-weekly (monthly during December, and possibly during January and February, depending . . .), and is sent free to all Regular, Life, and Corresponding members of WSFA in good standing. Corresponding memberships (\$2 per year) are, in essence, subscriptions to the JOURNAL. For trades or ads, write the editor. Deadline for material for issue #36, December 23; for issue #37, January 13. Address code: C, Contributor; F, "Friend" of WSFA's; G, Guest; K, something of yours is reviewed herein; L, Life member; M, Regular member; N, you are mentioned herein; P, Corresponding member, regular JOURNAL delivery; Q, Corresponding member, slow JOURNAL delivery; R, for review; S, Sample; T, Trade; X, last issue, unless . . .

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