

SON OF THE WSFA JOURNAL

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In Brief --

We had just mailed out SOTWJ #24, when in came a packet of TAFF Ballots, with a July 10 voting deadline. So, we sat down and rushed out a third June issue, mostly comprised of general material squeezed out of TWJ during 1970, plus some recent club news which didn't fit into SOTWJ #23. Dolap's Prozone column will start appearing in SOTWJ during July--and, during the same month, we hope to use up the last of the 1970 reviews and other material we still have on hand, as well as make a dent in the four-foot-high stack of recently-received "news"-type material.

Review marked above with asterisk orig. appeared in THE SUNDAY STAR, 10 Oct. '70; is reprinted here w/permission, & copyrighted (c) by The Evening Star Newspaper Co., 1970.

Note particularly the info re the new NESFA Index on pg. 8, and info re future WSFA Meetings, on pg. 7. (And remember the July 4 party, at Jay Haldeman's.)

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WSFA JOURNAL

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LOOKING BACKWARDS AT BOUCHERCON ONE

by Stan Woolston

Avoiding my initial intent to write everything from back forwards to fit the title, I will still say this: the most important result of the first mystery convention is that the second is scheduled for the Columbus-Day Weekend in 1971. This will permit the Mystery Writers of America to attend without having two big meetings close together.

This was a fan-oriented convention, with Bruce Pelz deciding it was time for a convention of mystery folk. That it had so many sf fans is not unexpected, because sf fans very often have wide-ranging tastes, including a curiosity and interest in all kinds of writing.

Karen and Poul Anderson's "In Memoriam: Tony Boucher" led off the convention on Saturday afternoon. Their presentation of Tony as a man of many enthusiasms and abilities set the pace for the rest of the convention.

The first panel was MC'd by Len Moffat, with Howard Browne taking the place of another man who was unable to attend. Howard Browne is now in TV and movies, but he used to handle the Ziff-Davis magazines, including AMAZING, FANTASTIC ADVENTURES, and MAMMOTH MYSTERIES at that time. One of the Ziff-Davis regulars was William P. McGivern, who was also on this panel.

There were two auctions between events--the first of books, the second of artwork. As time goes by, this should become an important part of the convention.

The second panel discussion, like the first, took 1½ hours. It was MC'd by Bruce Pelz, and was on The State of the Art. Larry Niven spoke on mystery in sf, and said that sf could do an effective job, even though sf had many imaginative elements, and the author might not play fair. Jerry Pournelle, who writes spy stories and has been an sf fan for many years, seemed to support the Niven view, and the two of them took up most of the discussion time. Other speakers represented other areas of mystery fandom.

A few fans and others dressed in costume, and Bjo Trimble spoke on what might be expected or done in the field of costuming. Effective costumes can be made by using imagination, and sometimes little more. The "victim" costume at an sf con was mentioned--this victim was hung, shot, stabbed and poisoned, with a "DOA" tag on its toe. Karen Anderson as a victim of history (Mary, Queen of Scots) asked for criticism of her costume; it did not have an overjacket, the skirt was too short for that period, and the red lining wasn't velvet. Bruce Pelz came as a John Dickson Carr character and was criticized from all sides at his suggestion. Though inaccurate at times, both costumes were quite effective.

The Banquet filled a room. By chance I was seated next to the son of Tony Boucher (actually James White, who is a criminologist in Orange County). His wife was directly across from me, and "Mrs. Tony Boucher" was next to her. I got her signature as Tony Boucher's widow on a card meant for old-time mystery and sf fan Dorothea Faulkner, and we talked a little about the man for whom the convention was named.

Robert Bloch had been newly-elected as president of Mystery Writers of America, and was Guest-of-Honor at the Bouchercon. He gave the kind of talk we'd expect--it was good, witty, serious. Bloch told how he'd met Tony, and about what a kind, involved, interested person he was. Charles Crayne was Toastmaster. At head table were Bruce Pelz, Florence Russell, June and Len Moffatt, and, I believe, Philip José Farmer (who arrived just for the event with his beard shaved off).

Final event was discussion of ways to improve future conventions. Bruce Pelz, who was the motive power behind the con, said that as long as he had anything to do with it, it would remain a Bouchercon.

Among the other sf fans present were Forry and Wendayne Ackerman, John Trimble, Dave Hulan, Dik Daniels, Fred Patten, and others. There were also, of course, many non-sf fans and non-sf writers in attendance.

There was also a party--maybe more than one--and it was a lively exchange in all events.

OF HUMAN BONDAGE (AGAIN)

by Ron Smith

I'm sitting, wondering what to say and how to say it. I've just been to see The Queen, from Grove Press, one of the most fascinating films I've ever seen. But this is not so much about the film as about the audience--not so much about what was in the film as what was in the minds of the viewers.

The Queen is about the gay people, and drag queens in particular ("drag queens" are homosexuals who specialize in feminine impersonation). The film revolves around the preparation for, and the realization of, a Miss America contest drag queen-style held in New York in 1967. The audience was not prepared.

I sat in the pitch darkness of the theatre and the film flashed on the screen. The audience began to titter, and a number of feather-headed girls were talking in the back. The film progressed. I sat fascinated. The audience began to make remarks like, "I can't believe it!" and "Oh, God!", followed by hands over face. I tried to ignore them; I was interested in the picture. It continued.

The film was interesting, but it became almost more interesting to watch the audience's reactions. I kept one eye on the film and looked around, eyes peeled, and ear trumpets searching out the muffled laugh, the quick moan, the gasp of surprise and embarrassment as a guy had his chest taped to form a bosom. At times the noise and comments almost muffled the sound. Then the first reel ended.

This was not a professional showing, so we sat in the near dark while they put on the second reel. The audience was tittering to itself, and low cries of "Gross! Gross!" could be heard everywhere. Girls nervously turned in their seats and pulled at their skirts if they were wearing them. Guys looked around and played the Big Man to cover embarrassment. The uproar continued long after the second reel had begun.

The contest was drawing near, the the film showed most of the guys getting to look their most feminine. It was really hard to believe many of them weren't actually women. The audience became more and more unrestrained. Comments were moving back and forth liberally between the rows, and when the contest judging finally took place and the winner was announced, a huge, mocking cheer arose and loud clapping erupted all around me. As the film wound down to its conclusion, people started moving restlessly, getting ready to leave. They'd seen all they cared to see. Talking was loud, and some faces looked rather strained as the mob finally rambled out.

And I'm thinking. Why the embarrassment? Why the jeers and catcalls, remarks and moans, laughs and red-faced eyes meeting? Why the nervous and embarrassed laughter when four homosexuals discussed whether they actually would like sex changes to permanently have the parts they now do, in make-believe, in contests? I wonder if the audience expected the answer they gave: No. They are gay, and they like it that way.

Recently, there were reports, in TIME or some such magazine, about outbreaks of "gay militancy" against police raids, and of demonstrators carrying "GAY POWER" signs and shouting at the top of their lungs. "Homosexual" is finally becoming a reality rather than a "perversion" which "nice people" don't know about--much less ever practice--something which society refused to even recognize existed superficially, while violently suppressing those who happened to practice it.

I am not a homosexual. But I do feel that these people society labels "perverts" and ostracizes in order to "cleanse" and "purify" itself have just as much right to a free life as those who happen to subscribe to the supposedly more "normal" heterosexual relationship. A Presidential commission recently recommended the repeal of all "unnatural" sex laws now used to trap those who do not follow the views or practices of the majority, and that homosexual marriage be legalized as it is now in Britain. Now is the time to act.

The audience's reaction was not untypical. Really, it probably was a rather moderate one, considering it was an audience of college students, and not their generally more conservative (especially on subjects such as those) elders. The

public has an ingrown revulsion to "unnatural" sex, which is reinforced repeatedly from early childhood. (The audience simply went wild at one point when a man in the film gave the eye to one of the impersonators, and some moans escaped as one impersonator embraced and kissed his boy friend.)

We have a long way to go until intolerance can be overcome. It will take many, many years, probably generations. But the homosexual, like the black man, must and will win his rights as a human being. The attitudes must be changed.

Why don't we start with ourselves?

((This article/essay was received a little over a year ago, and so is a bit out-dated in its remarks on recent overt actions of organized "gay" people. The Gay Liberation Movement has an active political party in the District of Columbia, and actually fielded a candidate in the recent election for a non-voting D.C. representative to the House of Representatives (he polled some 5,000 votes, I believe). ##### I have long been stressing the need for revision of the mcrass of sex-crime laws on the books. Working as I do with criminal statistics, I have given much time to studying the laws of the various States, and you'd be quite shocked at the types of activities which are considered criminal in some States, and at the inequities of the laws from State-to-State dealing with the same offense (Rape and Statutory Rape are two glaring examples, as are the laws dealing with the large variety of "unnatural" acts--like from 30 days to the death penalty for the same offense). ##### I was in England at the time of the Chasser Report and the easing of the laws on vice and homosexuality. At the time, at least, the results were not quite what the government had expected.... But I fully support freedom of choice and action between any two adults, no matter what their race, sex, or religion, as long as both are freely consenting, and as long as their actions remain private. I believe the laws should prohibit only public acts, acts involving the use of force or coercion, and acts involving juveniles and others (such as insane persons) incapable of rational judgment. (And even here we have severe problems of definition and "where do you draw the line"....) ##### Perhaps one of the reasons for the adverse audience reaction to The Queen was that they were confronted with open, public behavior. It's one thing to know that such acts occur in private, unseen; it's quite another to sit in as a "peeping tom", even in a movie theatre. And I would think that a mixed audience would be even less prepared for such an event. --DLM))

S. F. PARADE: Book Review

A Maze of Death, by Philip K. Dick (Doubleday; 216 pages; \$4.95).

This is not quite up to the quality demonstrated in some of Dick's previous novels (thirty-one have been published as this is written)--for example, The World Jones Made, Solar Lottery, Ubik, and Hugo-award-winning The Man in the High Castle.

"Maze" comes on strong as a science fiction mystery. But logic somehow deteriorates subtly as a series of mysterious improbabilities puts ugly scratches on the smooth patina of believability inherent in otherwise sound characterizations. Fictional people lose reality when immersed in a plot pegged on the unreality of heavenly manifestations and other unexplainable happenings.

By the time Dick gets around to explaining the improbabilities away (and he waits until the final two chapters) as part of a psychotherapeutic computer construct by which latent psychoses are drained from the minds of an interstellar spaceship crew, it's too late.

And that's too bad.

-- James R. Newton

DIRTY BOOKS: Reviews
by Dave Halterman

Thrill City, by Hank Stine (Essex House #020141; \$1.95).

Blown; An Exorcism: Ritual II, by Philip José Farmer (Essex House #020139).

The Conception, by R. John Smythe (Late Hour Library; #LL843; \$1.25; A division of Phenix Publishers, Ltd., 3511 Camino del Rio South, San Diego, CA, 92120).

By now it must be obvious that the porno publishers have "discovered" sf. Early examples, such as the impurgated GALAXY NOVELS from Beacon degenerated to such atrocities as a positively-unmentionable bomb by "Frank B. Long". Recent years have seen a rising quantity of original works ranging from sex acts spaced out by reasonably good adventure sf (such as Sox '99, reviewed here earlier), to the various Essex House books--true sf and fantasy works, using sex as a more-or-less integrated part of the whole story and enjoying an amazing degree of literary and imaginative quality. (Unfortunately, the publisher has been brought out by another, and it would appear that the two examples reviewed here may be the last.)

The porno press, however, is like Hydra--chop off one head, and another takes its place. It is useful, and more easily defended in court, if a pornography publisher's line includes at least a few stories with some redeeming social or literary importance. It may also salve the conscience, especially if it sells, and sf sells. (The fact that the boom-to-bust of the fifties left a large number of skilled science fiction editors available may also be a factor.) Essex House may be dead--but Phenix seems to have begun a series with considerable promise.

First, however, some comments about packaging. At \$1.95, one tends to expect a certain degree of quality; Essex supplied a quality package. The covers, for instance, were well laid out, with clean logos, and very good abstract illustrations. The cover on Mindblower, for instance, was pure abstract, and at the same time, one of the most obscene pictures it has been my pleasure to witness. I would still like the original for my bedroom.

The cover of The Conception, however, gives an impression of sheerest trash. The lower price is, of course, a considerable advantage; but I, for one, am somewhat put off by covers with misspelled blurbs. (It ain't "fantatsy", and they should can their proofreader.) A am also turned off by pink pastel blobs surmounted by depubified females and log-like lingams. It just doesn't live up to the contents.

But on to the stories.

Thrill City can best be described as the result of bowdlerizing the original ms. of Stand on Zanzibar and printing the trimmings separately. It isn't accurate, but does typify the general style and development. There is a generous interweaving of several sexual dramas involving, among other things, rape, bondage, sadomasochism, and homosexuality, combined with literary quotes, asides to the reader, and a puzzling thread about some mysterious Master--maybe God--who seems to be Mad. It seems to allegorize the two-facedness of Mankind, and the inherent illogicality of Aristotelian good and evil. It's a hard book to fully appreciate; I still am not certain whether I like it or not. But I am impressed.

Blown is the second novel in the series about Harold Childe. It seems somewhat inferior, in my evaluation, to Image of the Beast (reviewed here some time ago), but is still interesting. Harold turns out to be Lord Byron's son, by proxy, and is the Chosen One, who will return the aliens of the House of Igescu, and some enemies of theirs as well, to their homes. But things don't quite work out as expected. Forrest J. Ackerman is in this one, by name, as well as his "alter-ego", Woolston Q. Heepish. Both have more than simple walk-on roles; and,

while hej has been in stories before (witness The Vampire Affair, by David McDaniel, in the Man From U.N.C.L.E. series), it may be the first time that he ever stole a painting from himself.

The Conception is the first of a series (the first sequel being The Gestation) about one Morikand Jones. Described as a sort of Hippie-Guru-psionic-Christ(?) figure, Morikand is the son of a somewhat flat-chested lady who reaches her fulfillment (45-23-35) through the miracle of silicone injection, and an albino Negro. The Negro himself is part Indian, and the descendant of a time traveller who is, in turn, the descendant of Morikand Jones. The story reaches culmination in an extremely detailed act of fertilization, in which Moon Lady, a very verginal ovum, is penetrated by the lazy and somewhat self-effacing spermatazoon, Q.Africanus. The book can be described as wonderously-detailed confusion, with a style oddly reminiscent of Edgar Pangborn. One only hopes that the next installment will take less than nine months to appear.

It probably need not be emphasized that these books are considered "adult" entertainment, and that many readers will find them either distasteful or (quelle horreur) immoral. Some will probably not find them at all, since these are not the sort of things found at the average neighborhood magazine rack. If you can tolerate a little porno mixed with your sf, however, you may find these books rewarding. They demonstrate that pornography is not necessarily pure trash, and that the explicitly-handled sex act can be treated in a suitable and literary manner within the realm of science fiction.

TRIVIA QUESTIONNAIRE 3-70

- (1) Name the science fiction story in which the following quote first appeared:
". . . a little bit pregnant."
- (2) Give the name of Spidorman's aunt.
- (3) What was the freak accident that changed the life of Peter Parker?
- (4) Give the title and the year of Stan Lee's first comic creation.
- (5) What is the real name of Murray Leinster?
- (6) Who played the part of the ever-dying Kowalski on the TV show "Voyage to the Bottom of the Sea"?
- (7) Who played the part of the professor/inventor (Andre Delamberg) in the movie The Fly?
- *(8) Give the name of the Lone Ranger's nephew's horse.
- (9) Name the hero in The Killer Thing.
- *(10) What was the profession of Palmer Eldritch?
- (11) How many X's follow the name Mycroft?
- (12) Who was the perfect candidate in The Joy Wagon?
- (13) Who was the voice of HAL 9000 and what is his nationality?
- (14) What is the name of the Shadow's girl friend?
- (15) Give the names of the pig and the two horses in the story Animal Farm.

To obtain answers, send a stamped, self-addressed envelope to: Cecilia Grim Smith, 5730 Roche Dr., Columbus, Ohio, 43229. Questions marked with asterisks were given and inspired by Jack Chalker.

-- Cecilia Grim Smith

IS THIS A COINCIDENCE? -- In Arthur C. Clarke's 2001, A Space Odyssey, the main ship's computer is named HAL 9000. The name HAL is intriguing. Using alphabetical progression of letters: H becomes I, A becomes B, and L becomes M. This forms the initials IBM, standing for International Business Machines, a present-day manufacturer of computers. I wonder if Mr. Clarke arrived at the name HAL in this fashion or if this is just a coincidence?
-- Bill Berg

THE CLUB CIRCUIT: News and Minutes

ESFA (EASTERN SCIENCE FICTION ASSOCIATION) meets informally on the 1st Sunday of the month at 3:00 p.m., in the YM-YWCA, 600 Broad St., Newark, New Jersey.

Minutes of ESFA Meeting of 2 May 1971 --

The meeting was called to order at 3:13 p.m. by Director Mark Owings, with an attendance of 22. The Secretary's minutes and Treasurer's report were given and accepted.

Sam Moskowitz reported that Gerry de la Ree has a portfolio of 24 previously unpublished artwork by Virgil Finlay for sale at \$10.50. Grandon Publishing Co. has a bibliography of 1400 Virgil Finlay drawings, including a 12,000-word biography by Moskowitz. THE SATURDAY REVIEW of May 1 has a cover story on "Kurt Vonnegut's Otherworldly Laughter", by Benjamin de Mott.

Mike Deckinger said that the Open Meeting was set for the October 16-17 weekend. A motion by Sam Moskowitz, seconded by Milt Spahn, was carried to set the registration fee at \$2.00. Discussion followed on hotel reservations, the banquet, a master of ceremonies and the meeting hall. Among ideas for the supporting program was a suggestion by Milt Spahn to include a talk on the history of 25 years of ESFA.

The Director introduced guest speaker Barry N. Malzberg, who said that he would answer questions instead of giving a formal talk. It was disclosed that he is a full-time professional writer, has read sf for 20 years and been selling it for six. He has published four novels and 24 short stories, as well as material outside the field, including two novels for Olympia Press. His K.M. O'Donnell pseudonym was derived from his admiration of Henry Kuttner. It was first used when he wanted to keep his employment separate from his writing. He now would like to drop the pseudonym, but finds he cannot for various reasons. If he had it to do over again, he would not use a pen-name.

Believing that mainstream is dying, Mr. Malzberg says that if literature has a future he sees it taking the forms of sf, which he says has potential untouched by anyone. There are basically two kinds of writing, that in which the individual deals with machines, and that in which he is dealt with. Science fiction is the only writing that traces the relationship of technology to people. Mr. Malzberg says that is important, for he sees the individual being increasingly engulfed by machinery, bureaucracy, and technology since WWII. The longer he stays in the field the more he considers himself an sf writer. While he takes a positive attitude toward sf and considers it worth writing, like other writers he finds there just isn't enough money in it.

Mr. Malzberg says that the pool of readers is slowly dwindling away, and he sees the demise of all magazines by 1980. Because of John W. Campbell, ANALOG is the only strong magazine at present. However, sf will survive in books and paperbacks. As the field is constituted there is a great void to fill, but whether sf will fill the bill, Mr. Malzberg doesn't know. In the long run there is hope, but practically he despairs.

The meeting was adjourned at 5:05 p.m.

-- Allan Howard, ESFA Secretary

WSFA (Washington Science Fiction Association) meets informally on the 1st and 3rd Fridays of the month at the homes of various members, at 8 p.m. Coming meetings will be at the homes of Alexis Gilliland, 2126 Penna. Ave., N.W., Washington, D.C. (FE7-3759), on July 2, and James Harper, 5203 Shires Ct., Clinton, Md. (868-2448), on July 16. The Annual July 4th WSFA Picnic will be held on Sunday, July 4, at the home of Jay Haldeman, 405 Southway, Baltimore, Md., 21218 (301-366-2921); write or call Jay for details. There will also be a Party Meeting on July 30, at a site yet to be announced. ##### The following excerpted Minutes are the latest received--and they were given to us just before the Disclave. We present them here, "for the record", but would like to receive Minutes within two weeks of the meeting to which they pertain, so they will be of some value to the readers.

Minutes of WSFA Meeting of 1 Jan 1971, at the Gillilands' (excerpted) --
 Called to order: 9:45 p.m. ##### Present: Jay, Alice & Lore Haldeman, Ted Pauls, Karen Townley, Brian & Sherna Burley, Dennis McCunney, Doll, Alexis & Charles Gilliland, Bill & Betty Berg, Ron Bounds, Barry Newton, Walt Simonson, Ed Bianchi, Mark Owings, Kim Weston, Jason Rein & Heather, Jack Chalker, Dave Halterman, Pat Garabedian, Karina Boardman, Dick Neubert. ##### Treasury: \$314.54; Equipment Fund: \$70.06. The Calendars are paid up with about \$6 profit, so far. ##### One Corresponding Member last meeting: Kate Trotter. ##### DC in '74 comic strip from Walt Simonson is available. A meeting of the WorldCon Committee was called in the kitchen after adjournment. ##### Betty Berg got her driver's license Dec. 29th. ##### Joe had a letter to the editor in the WASHINGTON DAILY NEWS about the My Lai trials, etc. ##### Entertainment: the film The Red Balloon. ##### Jay announced it snowed yesterday (Dec. 31st). ##### Adjourned: 10:05 p.m.

Minutes of WSFA Meeting of 15 Jan 1971, at the Harpers' (excerpted) --
 Called to order: 9:58 p.m. ##### Present: Jay, Alice & Lore Haldeman, Karen Townley, Ted Pauls, Bill & Betty Berg, Dave Halterman, Barry Newton, Alexis Gilliland, Buzz Bixby, Bert Trotter, John Duggar, Paul Schauble, Jim & Jackie Harper. ##### WSFA Treasury: \$318.46; Equipment Fund: \$20.60, after \$50 was donated to the DC in '74 Fund (partly for a flyer for Ron to take out to San Francisco). ##### One new member last meeting: ME! ##### Entertainment: two films next meeting at the Gillilands': The Lost World and Navaho Indians. ##### Bert is new Chairman of the Entertainment Committee. It is not recorded that he did anything especially entertaining tonight. ##### Adjourned: 10:18 p.m.

-- Karen Townley, WSFA Secretary

NESFA (New England Science Fiction Association) meets informally on alternate Sundays, usually at 2 p.m., at the homes of various members. Upcoming meetings are on 11 July (at home of Jacob Bloom, 34 Andrew St., Newton, Mass., 02161), 25 July (at home of Jean Berman (tentative), 18 Gibbs St., Brookline, Mass., 02146), 8 August (at home of Craig McDonough, 80 Barry St., Dorchester, Mass., 02125).

The club publishes two magazines, INSTANT MESSAGE (a bi-weekly newsletter) and THE PROPER BOSKONIAN (irregular genzine). Club address: NESFA, Inc., POBox G, M.I.T. Branch P.O., Cambridge, Mass., 02139. Latest issues received:

THE PROPER BOSKONIAN #7, ed. Richard Harter. 56 pp., mimeo, plus offset covers. Contents: Editorials; "Requiem for the SF Magazines?", by Joe Ross; quiz by Jim Saklad; Part I of Heicon report, by Marsha Elkin; Logic Puzzle; Philcon report, by Tony Lewis; report on SAA convention, by Lois Harter (reprint); Word Games Dept., by Richard Harter; "Kosmic Kontinuity" (short artfolio), by Mike Gilbert; "The Art of Coke Stacking", by Sue Lewis; "Dept. of Contemporary Living"; Lettercolumn. Front cover by Mike Symes, Backcover by "a dirty dozen artists"; interior art by Alpajpuri, Fabian, Mike Gilbert, Green, Harter, Eisenstein, Kirk, McLeod, Rotsler, Symes. 35¢ ea., 3/\$1.00. An entertaining issue.

INSTANT MESSAGE #84. 6 pp., mimeo, plus TAFF Flyer. Minutes of Meeting of 13 June '71, misc. club business & notes, coa's. ##### Other recent issues: #83 (4 pp.; misc. club news/announcements); #82 (12 pp.; minutes of Annual Meeting of May 9 '71; Election results: Susan Lewis, President; A. Joseph Ross, Vice-President; Fred Isaacs, Treasurer; Anthony Lewis, Clerk; Richard Harter, Editor; Board of Trustees: Leslie Turek, Cory Panshin, Dave Vanderwerf, Marilyn Niven, Edwin Meyer, Andrew Whyte; misc. Committee Chairmen; Membership List (2½ pp.)); #81 (4 pp.; misc. club news/announcements); #80 (8 pp.; minutes of meeting of 11 April '71; etc.); #79 (6 pp.; minutes of meeting of 28 March '71); #78 (6 pp.; minutes of meeting of 7 Mar '71); #77 (6 pp.; minutes of meeting of 14 Feb '71).

The club has also announced the publication of Index to the Science Fiction Magazines 1966-1970, 96 pp., hardbound, avail. Sept. '71 (prepublication price: \$4; \$5 after 1 Sept. '71), a companion to the 1951-1965 volume.

1971 TAFF BALLOT

WHAT IS TAFF? The Trans Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well known and popular fans across the Atlantic. Since that time, TAFF has regularly brought overseas fans to the U.S.A. and sent American fans to European conventions. TAFF exists solely through the support of fandom. The candidates are voted for by interested fans all over the world and each vote is accompanied by a donation of no less than one dollar. These votes, and the continued interest of fans are what makes TAFF possible.

WHO MAY VOTE? Voting is open to anyone who was active in fandom (i.e. fanzines, clubs, conventions, etc.) prior to September 1969 and who contributes at least a dollar (or equivalent) to the fund. Contributions in excess of the minimum will be gratefully accepted. Only one vote per person is allowed, no proxy votes, and you must sign your ballot. Details of voting will be kept secret, write-ins are permitted. Money orders and checks should be made payable to the administrators - not to TAFF.

DEADLINE: Votes must reach the administrators by July 10, 1971.

VOTING DETAILS: TAFF uses the Australian system which guarantees an automatic run-off and a majority win. You rank the candidates in the exact order you wish to vote. If the leading first place candidate does not get a majority, the first place votes of the lowest ranking candidate are dropped and the second place votes on those ballots are counted. This process goes on until one candidate has a majority. **It is therefore** important to vote for 2nd, 3rd, etc. place on your ballot. It is also a waste of time to put one name in more than one place.

HOLD OVER FUNDS: This choice, similar to "no award" in Hugo balloting, gives the voter the chance to vote for no TAFF trip if the candidates do not appeal to him or if he feels TAFF should slow down its program of trips. Vote for "hold over funds" in any position you wish as if it were another candidate.

DONATIONS: TAFF needs continuous donations of money and material (to be auctioned) in order to exist. If you are ineligible to vote, or do not feel qualified to vote, why not donate anyway. It's a good cause.

CANDIDATES: Each candidate has promised, barring acts of God, to travel to the 29th World SF Convention in Boston. They have posted bond and provided signed nominations and platforms which are reproduced on the other side of this sheet along with the ballot.

SEND BALLOTS AND CONTRIBUTIONS TO:

AMERICAN ADMINISTRATOR:

Elliot Shorter
Box 309, Jerome Ave. Station
Bronx NY 10468

EUROPEAN ADMINISTRATOR:

Eddie Jones
72 Antonio St.
Bootle 20, Lancs., U.K.

SPECIAL ANNOUNCEMENT: Your ballot and contribution entitle you to a free chance in a lottery for two pieces of original artwork. These will be color paintings, not black and white or sketches, so please make sure your name and address on the other side are legible.

Ballots written and prepared by Charles and Dena Brown. Mimeography courtesy of Locus.

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TAFF PLATFORMS

MARIO BOSNYAK: Mario, who was born in Italy in 1929 and has lived in Germany for 16 years, is a new factor in TAFF. Usually very well known fans are proposed. Mario is well known to those who were interested in Heicon - he was the secretary and the man mainly responsible for the successful running of the convention. He's never published a fanzine and has written few letters to them. Though he started reading SF in 1939, he never heard of fandom or SF clubs until 1967, but has been working hard since. His ideal is to promote international fandom and contacts between fans from all over the world. He speaks 5 languages and is uniquely qualified to do this. He is at present involved in planning the first Eurocon which will take place in 1972. He is charming and very easy to talk to as those of us who met him at St. Louiscon or Heicon can enthusiastically testify! If he wins, Mario would be a fine ambassador for most of European fandom. Why not vote for him? (Nominated by John Brunner, Walter Ernsting, Fred Patten, Tom Schluck, and Don Wollheim.)

PER INSULANDER: Internationalism is the key word these days, and in the light of this we think Per Insulander is a perfect choice. He's well known both in Sweden and abroad, and he's also one of the fans responsible for the growing Swedish interest in foreign fandoms. Per has been active in Swedish fandom for a long time by now and among his credentials can be mentioned: editor of SF Forum, Forum International, Mentat, Asgard, and Swedish Fanac, secretary of the Stockholm in '76 bidding committee, chairman of the next Scandinavian convention. He's also a regular congoer and a popular party-conversationalist. Why always pick an Englishman(or a German?) Try something brand new! Try a Swede! (Nominated by Juanita Coulson, Hans-Werner Heinrichs, John-Henri Holmberg, Manfred Kage, Lesleigh Luttrell)

TERRY JEEVES: There just couldn't be a better or more deserving person than Terry Jeeves for TAPF. Terry is one of Britain's finest fans and is also active from Argentina to Australia, cartooning and writing his way through a host of fanzines. Terry is a member of First Fandom and started in 1938 by subbing to Walt Gilling's Scientifiction. Since then he has attended most of Britain's Eastercons and has been active in the BSFA(former chairman), N3F, and the ISFCC(vice president). Evidence of his wide fannish range is easy to come by: publisher of the fine fanzine Triode, and his current OMPAazine Erg, former editor of Vector, bibliographer of Astounding, illustrator and cartoonist and holder of a clutch of con art awards, article writer and author, and winner of the N3F short story competition. Just think of the Jeeves' TAPF report - he's an excellent fan writer, cartoonist, and cine-photographer! As one American fans says:"I quite honestly would enjoy meeting one and all of the British fans...but if we must be restricted to one,let it be Terry Jeeves!" (Nominated by Bill Bowers, Lynn Hickman, Ethel Lindsay, Darroll and Rosemary Pardoe, Peter Roberts)

PETE WESTON: Pete is the outstanding British fan of the past five years. He began his fannish career as a member of the Birmingham group, has gone on to co-found the Univ. of Aston group, organized the Speculation conference, and ran Eastercon 22, the largest U.K. con ever held. But Pete is not just a club fan! His journal of SF criticism, Speculation, is one of the international mainstays of contemporary fandom. Pete is a thoughtful writer, a zesty social figure, and an all round good fellow. His wife Eileen will accompany him to Boston should he win - and he should win: he's the natural choice. (Nominated by Greg Benford, Charlie Brown, Ken Bulmer, Waldemar Kummig, and Chris Priest.)

[illegible]

I vote for (list 1, 2, 3, etc.):

MARIO BOSNYAK
PER INSULANDER
TERRY JEEVES
PETER WESTON
HOLD OVER FUNDS

Signature:

Name(please print):

Address:

Enclosed is _____ as a contribution to TAFF.

If you think your name may not be known to the administrators, in order to qualify for voting please give the name and address of a fan or fan group to whom you are known:

Name :

Address: _____