

ENTMOOT is published irregularly but frequently, we hope, by Greg Shaw 2707B McAllister, San Francisco, Calif. USA 94118. 221-4891. This issue is available for 50¢ at or from the above address, and various places in the San Francisco area. Subscriptions are now 5 issues for \$2 and you can have a lifetime sub for \$10. Free copies may be had for contributions of any sort which are published, or in trade (please write first to arrange for trade). Back issues: \$1 for Entmoots 1 or 2 (no copies of #3 available). Copies of this issue's cover 25¢ while they last. And if you think I'm making a profit on any of this stuff, try putting out a fanzine sometime.

## contents

FRAGMENTS OF A TRANSLATION...(poem)...E.E.Evers.....	4
TIW...(lettercol)...,assorted people,.....	5
THE PASSING OF THE ELVEN-KIND...(poem)...TED JOHNSTONE.....	24
COSTUMING FROM TOLKIEN...(article)...FELICE ROLFE.....	25
THE ELVEN SHIP...(poem)...PETER SLOMAN.....	29
ART CREDITS.....	31
AN ENGLISH CERTAR MODE...(article)...MARK MANDEL.....	32
FANZINE REVIEWS...(feature)...GREG SHAW.....	34
A FELLOWSHIP OF THE THING...(poem-thing)...MICHAEL LATON.....	35
EDITORIAL...(editorial)...GREG SHAW.....	37



FRAGMENTS OF A TRANSLATION

...Of the First Born are the stories told  
 When the half-remembered songs are sung:  
 (Oh, song designed for sweeter tongue  
 To sing, for keener ear to hear!)  
 When Elven Lords and Kings of Old  
 Set sword against the Lord of Fear...

...Orc and beast man, sword and flame,  
 To Minas Tirith Mordor came...

...Fell did Grond Hellhammer ring  
 Behind stood Angmar's ringwraith king:  
 To drive each blow the Witchking cursed,  
 Upon the third the iron gate burst.  
 The wraith advanced with doom of fear  
 All fled before but Mithrandir,  
 Who wrestled death but did not pass away:  
 Great Gandalf, the wizard in grey  
 Who served the sacred fire; whose light  
 Succeeded to the robe of white  
 At Orthanc when the White Hand stood  
 The seige of Fangorn's restless wood,  
 Who broke the staff of Saruman  
 And called the Stone of Seeing to his hand...

...Rohan's Riders, fair and grim  
 Swept hard against the Haradrim  
 To keep all oaths they pledged of yore  
 Upon the bloody Pelannor...

ee evers  
 1966





Handwritten notes on the left margin:   
ccj  
y  
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Handwritten notes on the right margin:   
q  
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A large, stylized drawing of a mountain range, possibly a representation of the Misty Mountains, is centered on the page. The drawing is composed of simple lines and has a dotted line running through it.

CUYLER WARNELL (NED) BROOKS 911 Briarfield Rd. Newport News, Va. 23605

The Staton illos in ENTMOOT are good, he's improved a lot, and the backcover by Janet Dottery is excellent. Didn't think too much of Chambers' things. Well enough conceived, but crude. I guess they are about average for fan art though.

Glad to see you got all of the page conversion equations right. Deathless curses are a hell of a lot of work to whomp up.

I knew I had heard something about a cartoon version of the HOBBIT! Is this Bill Snyder here or in England? It's not really clear from that last paragraph in TiW. -/I don't know/-

Darn! I'll have to look around for somebody that can read music to find out how Ruth Berman's tune to GIL-GALAD WAS AN ELVEN KING goes. We should be able to get all the Tolkien songs on tape somehow. I have facilities here to copy 2-track or 4-track tapes, at any of the three standard speeds. -/Hmmm. Several people have expressed interest in compiling a library of tapes of Tolkien songs. I have tentatively begun work on such a project, and I'd like anyone who thinks they could be of help to write me and make arrangements. Once I've got the basic library I can arrange to sell copies of the taped songs to anyone who wants them./-

Banks Mebane's article is excellent, certainly much more interesting than mine. I wish I knew that much about the LOTR. There seems little to choose between "omentiemo" and "omentiemo", but it seems to me that "amanier" is more musical where it appears in the poem on p.489 of the Ballantine FOTR than the corresponding original "vanier".

Your stencilling of the tengwar for my poem is great. Even tho the poetry isn't much, the comparison of the tengwar and the certar is very good. The tengwar are much shorter, besides being more beautiful. An ideal language for poetry.

Next ENTMOOT you should have Don Simpson reply to all the comments on histengwar system. I still think it is too complex for a real language. -/I wish he would; I don't/-

Phil Har-



Pell showed me a letter from Don Wollheim saying that he had come to terms with Tolkien and that Tolkien was to get about \$9,000 from the sales of the Ace books to date. -/Yes./-

It was good to hear about the possibility of another I Palantir this year. Probably depends on whether Pelz can get the quality of material he wants. -/See fanzine reviews thish. So far as I know, Pelz has the material. I know he has some material of suitable quality. I think it's a matter of finding time to prepare and actually put out the zine./-

MARK MANDEL No. 115, St. John's College, Annapolis, Maryland 21404

Tiw is a lousy pun of a name for a lettercol...but who knows, it might even be warranted.

June Konigsberg: Gollum had "thin lank hair"-- see II-221.

As regards Middle-earth musical instruments, I think we can add to those mentioned by Tolkien several that would seem likely: some sort of recorder, for instance, an instrument which has appeared independently in different parts of the world. Simple percussive instruments, such as tambourines, chimes, and gongs could be included as well.

For the music itself, I see no great reason to exclude harmony; and when many musicians are playing together on diverse instruments (cf. Bilbo's "Unexpected Party"), harmony is almost a necessity.

The name "Middle-earth" is probably, as you say, an East-West geographical allusion; however, Pippin mentions "Middle-earth and Over-heaven and...the Sundering Seas" (II-204), so it might possibly be (also?) vertical. -/For another possible origin, see Bruce Robbins' letter thish./-

I think of Dwarves' voices as being deep and throaty: "their utterance seemed to some rather harsh and guttural." (III-412)

Ned Brooks: No. 24 shouldn't be used for "nk" as No.20 is for "ng" because No.20 isn't used for "ng", at least not the way you seem to think. No.20 is used for "ng" in "song" -- which is phonetically notated  $\eta$  (cf. "holdo", III-401; also the word "ring" in the title-page Tengwar, written  $\eta\tau\alpha$ ) -- not for "ng-g" ( $\eta g$ ) in "hunger" or "song-gatherer", which is written  $\eta\tau$ . Your idea of using  $\tilde{\alpha}$  for "ny" is good, except that it's unnecessary: No.19 ( $\alpha$ ) already covers that sound and is there for anyone to use. -/and also except that it doesn't fit Tolkien's rule covering use of the "preceeding 'n'" sign./-

I agree with you, Greg, that the o-curl looks wrong under a tengwa, and so would the u-curl. And how would you distinguish "i" from "uh"?

Ruth Berman's adaptation of Adon Olam to Gil-galad" is beautiful. But next time, when you draw the notes that go on lines, could you draw them on the lings? -/Aw gee, did I goof again? Knowing nothing about written music, I thought I copied the song just as Ruth had it, but I guess I must have slipped./-

Banks Mebane's article is a masterpiece of scholarly nit-picking in the finest tradition.



Those tîw in Ned Brooks' poem were well and handsomely drawn, though the Certh were kind of scraggly. But those dots aren't necessary-- they're not even part of the characters. Tolkien put them in the chart only to separate the different tëmar: labials, dentals, palatals, gutturals, gutturals -w, assorted other consonants, vowels, and more miscellany.

That illo on page 24 looks quite stern and manly. Is that Joe Staton's idea of you? Your own, maybe? -/No, I think it's his idea of Aragorn./-

The mode of Beleriand is not a necessity for writing Eldarin; in fact, in tyellar 5 and 6 it runs contrary to the standard spelling of Quenya as explained in Part III of Appendix E in the Ballantine edition. The diacritical marks used in transcribing Elven-tongues into Rome-letters are mostly unnecessary in the original scripts: diaereses are superfluous, accents are handled by the andaith (long mark; acute accent) in the mode of Beleriand, and the long carrier or double tehtar in others; and I think the apostrophe is used in Quenya to mark letters of the tyelpetëma (cf. III-398) and in Sindarin transcription to separate an ng between two vowels from the one before it (III-339). To prove my point I enclose a Hymn to Elbereth (I-250) (Sindarin) and the first section of Galadriel's Farewell-song, written in tengwar with vowel-tehtar (Qqanya). -/looking over your examples, I see what you mean, though I still think there's something to be said for the use of the mode of Beleriand. I may print your calligraphy somewhere in this issue; but then again I may not./-

TED JOHNSTONE 619 So. Hobart Blvd. Los Angeles, Calif. 90005 USA

Got ENTMOOT 3 today. Most awfully pleased to see someone of your talent carrying on the good work. Banks Mebane's Prolegomenon was the basis of what could be quite a valuable piece of scholarship. Is he going to do a detailed analysis? -/Are you putting me on? I'm afraid it's quite detailed enough, perhaps too detailed, for most people, as it is./-

The poem on p.4 is good in everything but choice of meter. The four-beat is essentially cheerful and bouncy, and quite inappropriate. However, there are a number of very sad melodies in this meter; a felicitous maggiage could surely be arranged. Lemme see what I can come up with.

JAMES WRIGHT 1605 Thayer, Richland, Wa. 99352 USA

Entmoot 2: I thought the cover was quite well done, and would like to see more of Bill Reynolds' work. -/You will. The trouble is that much of his stuff is too large to work conveniently with and needs must be printed as foldouts and the like, which is expensive./- Tolkien art is a very fertile field to work in, and I would like to see more encouragement and discussion of it in Entmoot. And, of course, more art. As for Tolkien music/poems, I'm very much interested in the promotion of the Tolkien folksongs, and would like to see some sort of attempt made to tape a sizeable collection of the better interpretations. (A dream I've had is to see an album of Tfolksongs, but this is pretty far-fetched.) -/On yeah? I remember you said the same about the possibility of paperback versions of LOTR. See Plotz' letter in this issue; it may surprise you./-



When I said there was no chance of a pb Lord of the Rings, I was thinking of a one-volume edition (somehow serial pbs didn't strike me as being saleable). Now, of course, with the popularity among the colleges of Tolkien, he may end up as printed as Salinger or somebody like that.

Entmoot 3: I didn't care too much for the cover. What was it, anyway? Gimli? -/I think so/- The title of your letter column is a Miserable Pun, and Yog-Suthoth and Cthulhu should get you for it, not to mention the whole Middle Earth crew itself. Ugh. -/heh heh/-

I doubt if anyone is interested, but I might as well say that of all the characters in the Ring trilogy, the Ents fascinate me most. (I hesitate to say they are my favorites; it sounds so stupid.) Their psychology is much like that of the Istari, but adapted to their particular characteristics. The expression of Treebeard's: "Hoom," is one I have been using for some time now because it is so wonderfully expressive and rich. It seems to me that research into the Ents and their language could prove valuable. Perhaps I'll do it myself.

I don't understand Mebane's comment that Tengwar 25 should be used to represent the untrilled "r" when Tolkien has provided us with a symbol for it already, No. 21. I also see you, Greg, use the Tiw 25 a lot, too. I use 21 all the time, for two reasons: 1) it is the proper symbol and 2) it looks better than the other one. -/what a coincidence; those are the very reasons I use the other one/-

I found the questions on the Tolkien Symposium so provocative I dare not try to answer them for the symposium itself. They are so worthy of extended comment I've decided to discuss them as completely as possible in a publication of my own, probably devoted to this single objective.

Your representation of the Fëanorean on page 22 is extremely beautiful. Congratulations on a job excellently done. -/thanks/- The Angerthas, however, are wretched -/sorry/- As you may or may not know, John Boardman and I worked out a method for playing Diplomacy based in Middle-Earth. The map for this, with a sketch of the rules, was published in a previous Graustark.

Generally I think Entmoot is a tremendous success, far surpassing I Palantir. It has inspired me to re-interest myself in Tolkien, and to actually start thinking about fantasy in a constructive light again, which is more than any other fanzine has done. So take a bow. You've actually put a gleam into cynical embittered James Wright's eye. This is the first time I've been really enthusiastic about something in fandom for a long time. Hoom.

-/Gee/-

EARL E. EVERS, RA 51 533 159, 269 Sig Co (Svc) APO New York, NY 09041

Funny things happen to me, weird even by fannish standards. Various fans have pointed out the similarity of the Elven tongue to the Finnish language in written and phonic structure, but I paid little attention to this till last Christmas when I bought a typer. Guess what language the instruction manual was written in! Now there are some strange fannish legends about foreign-language instruction manuals coming with typers and dusters, but Finnish?



And the structure of Finnish on the printed page, both word-endings and general appearance, is strikingly similar to Tolkien's "artificial" languages. Now if I only had access to a Finnish-English dictionary to find out if Quenya and its derivatives are some form of Finnish in meaning as well as in structure, I'd be closer to figuring out just what JRRT is getting at with the twenty or so years of his life he's spent on the Ring and Middle Earth. The deeper I go into Tolkien, the more I suspect he's gone the way of Johnathon Swift and Tolkien's own friend C.S. Lewis. Not to mention Richard S. Shaver and Ray Palmer. I mean creating a fantasy so realistic you come to believe in it.

Notice how the whole Middle Earth background turned from pure fairy-tale fantasy in the Hobbit to psi-oriented and fairly believable SF in the Lord of the Rings. And if Tolkien, as rumored, completely rewrites LOR, I'll bet he tries to make it even more realistic by eliminating the Ents and the Eagles and a lot of the other pure fantasy devices.

I'm surprised how few fans have noticed the similarity between the Ring and the Shaver Mystery. As the Ring stands, it tries to tie in legend with orthodox science and Fortean science and produce a "True History of Man on Earth", exactly as Shaver and Palmer tried to do. And Tolkien has done the more plausible if less comprehensive job of the two.

If Elven is indeed Finnish, well, Finnish is the "mystery language" of the European language area. And I faintly recall hearing somewhere that Finnish legend or folk belief includes dark-haired, grey-eyed "god-friends" among the original forebears of the Finns. Numenoreans, descended from the Rangers in times after the close of the LOR who migrated north with receding glaciers?

Again, I haven't seen much mention of this in Finnish conjecture on the actual location of Middle Earth, but there is actually no doubt if you study the Ring closely. Middle Earth was Europe from the latitude of Scotland south to North Africa during the last Ice Age. I've seen a map in a geology book which confirms this quite closely; the British isles were promontories of the Continent cut by deep fjords which later became the Irish and English Channels, much of the Mediterranean was dry land, and there was even a great river in the position of Anduin.

Notice how Tolkien uses legend to explain mysteries of science and vice versa. Most of the "magic" in the LOR sounds like an account of psionic warfare, with the psionically gifted Elves on one side and various telepathic alien BEMs on the other. Quite obvious behind the scenes are glimpses of his basic theory: the Elves, especially the Valar, represent a culture much advanced in the science of "mind over matter", using both native and artificially augmented psionics. Woven into this is a story of culture-control of the various races of men, and close behind, a war between the Elves and the Bad Guys for the right to shape the destinies of men. (In this context it becomes obvious that the Bad Guys won - why else did the Rings held by the Elven lords become visible? The men of the time may not have asked questions when the Elves said they were compelled to flee to the undying lands, but the Ring makes the reason obvious. They threw everything they had against Sauron, the "servant or emissary" and then got the Hell out before Sauron's master arrived.)



And notice how the Orcs resemble Neanderthal Men, the Hobbits "Little People" etcet. Tolkien develops this resemblance quite fully and in a lot of detail so as to tie in a lot of loose ends. Note likewise his incorporation of names from the various cosmologies of European myth.

I'd like to see some debate on the above - it would make for a bit more interesting reading than a big hue and cry over the pitch of the Hobbits' voices or the original tunes for the songs in the Ring. A lot of research could be done on each point I brought up, but an Army library just doesn't include the material so I'll leave it to others if anyone is interested.

-/I am, the San Francisco Public Library does, and I have. I found a book on Finnish grammar, a book on Finnish mythology, a Finnish-English dictionary, and a book on how to learn Finnish. I must admit it does bear a resemblance to Elvish, though there seems to be a higher percentage of diacritical marks used, and I was unable to find any actual Elvish words. I did find a character in Finnish legend named Ilmarinen, however, and I'm looking for a copy of the Edda to read./-

DAINIS BISENIEKS, 1033 Pomona, Ann Arbor, Michigan 48103

The first thing that deserves comment is Dave Hall's letter. By and large, I agree with it. -/so do I./- Look: LoR is the book I have read more times than any other. It is, as they say, not a book but a world, and I have not been able to resist filling in details out of my knowledge of something I'm fond of. "The Watcher in the Water and Others" (I Palantir 3) was more of a put-on, an exercise in style. But my interest in the coinage of the ancient world (reawakened by a prolonged stay in Israel) led me to consider the coins mentioned here and there in the books and to invent credible (I hope) details: who coined them, when, where, etc. The results are scheduled to appear in NIEKAS. No doubt when I see my article there I will not be happy with it; and I'll be tempted to improve on it. But, by and large, I would make no radical changes. I believe that's the way it would really have been.

That is the kind of writing of which I approve: a labor of love founded on knowledge. The chemistry of hithlain has been added to my stock of knowledge about middle Earth. ~~BUT the notion that the Brown Lands are the result of any sort of atomic weapon - no.~~ That is one of the things I do not wish explained. All that anyone could do is transfer a vague idea of modern science and the jargon of science fiction to Middle Earth, where it does not belong. For another example...one of the things that I shall never want to know is the atomic number of mithril. Is the difference clear? If anyone, out of a knowledge of his craft or hobby, can illuminate some obscure corner of Middle Earth, then and only then will I be grateful for his contribution. -/Most of the above paragraph refers to an article which appeared in I Palantir, for those who don't know. \* I approve of and agree with your purist attitudes; I wish I could conform to them. But when you're a fanzine publisher and a Tolkien fan, naturally you publish a Tolkien fanzine. And since not everyone can write as well as Doc Weir or Marion Bradley, so much of any such fanzine is bound to be of a less imaginative nature. I try to obtain as much creative material for Entmoot as possible, but it's hard./-



Yes, and I also approve the few genuinely witty verses of the Orcs' Marching Song. Most of the others are too, well, orkish for my taste. I have written a verse to incorporate a dreadful pun that came to me:

Wormtongue he rode up, but he didn't stay to sup,  
In the flood he soaked his coat and pants;  
Hobbits stayed and ate, and I heard them loudly state  
That it wouldn't be a picnic without ents.

And that leaves me feeling that I've shot my bolt.

-/Ouch! That's great; easily good enough to be included in the official version of the song. By the "few genuinely witty verses" I presume you're referring to Dickensheets; and this beats any of his. Again, for the uninitiated, the Orcs' Marching Song is a song based on the tune to the Jesse James song, with about 14 different verses by various fans, sung whenever fans meet. I won't reprint it; it's been reprinted too many times./-

About so much of the material in ENTMOOT and other zines I have deep misgivings. I don't believe the verses can ever rise above the level of pastiche. I have yet to see a convincing portrait of any of the people in the story; that needs competent artists, first of all. National Review Ap. 20, '65 had some well-drawn hobbits to go with a two-page review of TREE AND LEAF, but they looked too elfin. Skinny. I cannot help feeling that Hannes Bok could have illustrated LoR in a way that would violate nobody's private vision. I can just see Bok's version of the pûkel-men...you, know, the characteristic texture of his rocks. The other night I dreamed, and in color too, of finding at a book sale an old first edition of TOM BOMBADIL illustrated by him.

The elvish script game I have not yet begun to play. I am secretly wondering when the demand will be great enough to justify the publication of BASIC INTRODUCTORY ELVISH? It might even replace Esperanto, whaddaya think? I would learn Elvish, really, with perhaps more devotion than I gave to Hebrew (until I went to Israel). The spirit of the songs of Rohan will be found, in my opinion, in many of the Hebrew songs on "Songs of the Exodus" by Hillel and the Sons of Galilee. No connection, none whatsoever, with the movie. Unfortunately, the record (Kapp KL-1174) is no longer available. -/the songs that were connected to the movie could also be applied to LoR, in my opinion./-

Elvish song? I vote for the singing of Theodore Alevizos on "Songs of Greece" (Tradition TLP 1037) and another, now unavailable record. Please, all you fans, go out and buy this record! I want to create a demand for Alevizos. While you're at it, pick up a recording of Leos Janacek's "Sinfonietta" or his Slavonic Mass, both available on several recordings. It is music completely without schmaltz - there, that's the best thing I can briefly say about it.

BARRY TUNICK 4470 Elenda Culver City, Calif. 90230

I disagree with the suggestion that Disney do TLoTR. Disney's private vision of the world has been made public through his numerous super-popular productions. It's not, I hope, the type of vision that TLoTR's readers have of Middle-Earth.

Can you see a Disney Cinderella-good-fairy type as Arwen Evenstar? A Jiminy Cricket as the tenth member of the Fellowship (with a few upbeat songs to make the quest seem less arduous)? Happy, Grumpy



and Doc as Gimli's brothers? I hope you can't\* and I hope you won't.

Disney has the technical resources to recreate an awesome Mordor and a splendid Rivendell, but his elves, his hobbits, his Gandalf? Spare us.

\*If you can, perhaps your fantasy life has already been snapped in part by Disney in "Cinderella," "Dumbo," "Fantasia," etc., etc., etc., ("I care not who makes a country's laws -- or writes its songs -- so long as I animate its fairy tales.")

BRUCE ROBBINS Box 416-B 1627 Magnolia Cleveland, Ohio 44106

Middle-Earth is a Scandinavian term meaning simply "World of Men", thus clearly placing Tolkien's world on Earth; I presume to think before the dawn of history. I got this datum from Lin Carter's masterpiece of scholarship in XERO 7-9. I have written Lin for permission to reprint it with additional observations by me. So far I have had no reply--I would just as soon have you or Dick Plotz reprint it with my additional comments.

Actually, the copyright situation works for Tolkien in so far as a movie version is concerned. Say, for example, that Disney decides to do his own (sickening) version of THE LORD OF THE RINGS. First, he'll have to follow the plot of the public domain version strictly; any deviation can be interpreted as plagiarism of the copyrighted version. Burroughs fans will remember the Charlton comic JUNGLE TALES OF TARZAN, which was forced to cease publication and destroy all remaining stock. As you may know, the book JUNGLE TALES OF TARZAN is in the public domain. Charlton meant to produce a comic which adhered to the book --in a couple of minor places they didn't so it was possible to interpret the comic as plagiarizing copyrighted Tarzan books. Secondly, even if Disney does make the movie, not only will he lose the possible profits by not being allowed to show the movie in England and elsewhere, you can be darn sure England will not allow Disney to show any other of his movies in Commonwealth countries until he pays royalties for profits made on the showing of the Tolkien movie in the USA. I think Tolkien is pretty well protected from having his work distorted on the screen in a big way. (Small companies might venture unauthorized Tolkien movies, but their creations would hardly cause the damage Disney could inflict.) -/I wish you hadn't made that last comment; I just realized how extremely likely it is that the Underground Cinema people could turn out little flicks based on Tolkien at any time--and it will cost me a fortune to go to all the showings to check; gaa!/-

The fifth printing of Ballantine's HOBBIT still has the same old cover, which Tolkien himself has criticised. It has thicker paper too, to make it look worth the outrageous 95¢ price tag--hell, many a 75¢ Ballantine original is longer than THE HOBBIT. The third printing of the Ballantine FELLOWSHIP OF THE RING still has the inscription upside down. Some "Authorized Publisher" Ballantine has turned out to be. And while I'm at it, Ballantine has still not answered Wollheim's open query in YANDRO some issues ago as to what Ballantine is doing with the extra 20¢ per volume they're charging--just exactly how well is Tolkien faring financially by Ballantine? And lest one think it was a noble act on Ballantine's part to publish an authorized edition of Tolkien--they were forced to--Ballantine and Houghton Mifflin have been publishing together for years. Were it not for this liason Ballantine may well have done what Ace did.



Hooray--a thesis on Tolkien! Here's one thesis that ought not gather dust--perhaps you could arrange to publish it when completed.  
-/I'll sure try./-

GEORGE BIRIS 344 West 12th Street, New York, N.Y. 10014

I like the art in your zine--the issue I received had a picture of a warrior girl on the last page--I guess it would be Lady Arwen.  
-/Blarp? LADY ARWEN? A warrior girl? No, the girl on the bacover, whoever she was, was a mortal woman. And I'll take Arwen as a Disney fairy princess any day before I'll take her as a common warrior girl./-

In your editorial, you say that any questions regarding the tentar should be asked, and welcomed. I was taught (by Mark) that the O-curl was written thusly *o*, the u-curl thus *u*. I never questioned this, and Professor Tolkien, on the title-page, puts them as such. In Entmoot, I find such characters as *o*, and *u*. Please explain. Also, in the poem "Hope" by Ned Brooks, you have the word "and" written *and* whereas it should be written *and* --cf title-page of LotR again.  
-/Evidently you missed Entmoot 2 with the article on the phonetic tengwar system, which Tolkien says could be devised but points out he is not using in the title-page inscription. *o* indeed means 'o' and ditto on the other tentar, but in a phonetic system you must have several variations on each vowel-sign for different pronunciations and vowel-sounds. I am aware of Tolkien's method of writing 'and' and use it occasionally, but according to the brief reference to it that he makes in the appendixes, it is used only when the conjunction is very weak, and needn't necessarily be used at all; it was only a shortcut, like a contraction./-

HARRY WARNER, JR. 423 Summit Avenue, Hagerstown, Maryland 21740

I thought that Ruth Berman made a shrewd choice when she linked the Tolkien poem with the Hebrew folk tune. It shouldn't be hard to memorize the melody by rote and it lies comfortably within the range of the average voice, two qualities that have been missing from some of the newly composed music I've seen to Tolkien poetry.

Incidentally, anyone who is interested in more sophisticated musical versions of the Ring poetry might like to see how Brahms handled a set of poems vaguely reminiscent of those Tolkien wrote. He composed for voice and piano 15 poems by Ludwig Tieck, a German author. They were interspersed originally by Tieck in his prose version of a 12th century Provence legend about a young man's adventures in the age of chivalry. The voice sings fairly simple melodies, frequently sounding as if it were derived from folk melody, while the piano provides quite complex accompaniments. Dietrich Fischer Dieskau recorded the whole batch on a Decca lp that has been out of the catalog for a long time but really ardent thinkers about music for Tolkien might find it in a library or college record collections, and it could conceivably be available on one of the European labels that are imported by large stores but aren't listed in the Schwann catalog. The original German poems have much more the flavor of Tolkien than the English translation; but there is the major difference that Tieck was writing about a struggle for the sake of a woman's love instead of an effort to save a people from evil and the songs reflect this romantic goal in a way that you won't find in Tolkien's poems.



I wouldn't risk any remarks on the controversies over Tolkien languages and penmanship under any circumstances. But one thing occurred to me, time after time as I read through this issue. The arrival of war would kill Tolkien fandom before it affected any other forms of fanatic. Everyone mentioned in any Tolkien fanzine would be behind bars as soon as a postal censor saw all those squiggles and unknown words and decided that the whole thing was a clumsy vehicle for concealing the transmission of classified information.

Both Ned Brooks and Banks Mebane give me the strangest sense that Tolkien was an author who lived and died centuries ago, on whom modern scholarship is concentrating in an effort to unearth longforgotten secrets about meaning. Their research is uncannily like some of the investigation that has been proceeding for the past couple of centuries into Shakespeare and the variations in the earliest editions of his plays. If by some chance Tolkien should be recognized eventually as one of the great writers of all time, studies like these might be the keys toward unlocking mysteries that would be almost impossible to solve a couple of centuries from now. Neither, I notice, mentions the luxury edition of Tolkien that is supposed to exist; but if there is such a thing, I assume that it would be identical in text and pagination with this or that hardcover version, and would vary only in the type of binding and perhaps quality of paper. -/Right you are. Same book, including paper, as the other hardcover editions, black quality binding with gold lettering, and a little gold placemarking ribbon, and it comes in a box with illustrations on it by Pauline Baynes./-

The only Hollywood figure whom I'd really want to see tested as a producer or director of Tolkien fiction is Charlie Chaplin. I don't mean that I'd like to have him turn them into comic movies. But I believe that Chaplin is one of the few Hollywood figures who had the intensity of purpose and the courage to be different, to avoid the stereotypes and obvious ways of appealing to the public. If he were young enough, if financing could be worked out, if he were interested, I believe that he would get into the spirit of the Tolkien story and make it something as distinguished and as different from the comedies that we think of when we think of Chaplin as his last two or three full length movies were different in theme and manner from the slapstick that made him famous.

BEN SOLON 3933 N. Janssen Chicago, Illinois 60613

Art and layout are improved greatly over the first two issues; likewise the material (it isn't my kind of stuff, but I dig the editorial personality). -/gee/-

I agree with you, Disney is probably the only film maker around who could do even a half-way decent job with LOTR. Certainly, you could do worse--Bert I. Gordon, for example...

I wrote to the Unwins in regard to the status of THE SILMARIL-LION; their reply is enclosed. It would seem that Jack Chalker is again engaged in his ancient and honorable passtime of Spreading False Rumors Through Fandom.



GEORGE ALLEN & UNWIN LTD.

Book Publishers

Ruskin House 40 Museum Street London W.C.I.

Ben Solon

3933 N. Janssen S.,

Chicago,

Ill. 60613

Dear Mr. Solon,

Thank you for your letter of the 25th February. I am afraid that the rumour... you heard was untrue for Professor Tolkien is still very busily engaged in writing THE SILMARILLION and, since he is a perfectionist, I fear that it will be some time yet before it is ready, and certainly not in 1966.

Yours sincerely,  
for GEORGE ALLEN AND UNWIN LIMITED  
(signed) Rayner Unwin

RICK OBERMEYER Box 3572 Florida State University, Tallahassee, Fla.  
32306

I was very disappointed in the art styles you have available. They looked too much like excerpts from a poorly produced S-F periodical to me. The only illustrations that I felt came close to fitting my preconceptions of Middle-Earth were those on pages 18, 20, and 21. While the cover seems to be of the same style, it loses big; but as fillers, they were great. I picture Middle-Earth as being a rough, untamed place, where beauty must either be rough itself or be protected by the strong, or hidden away in small corners. The mood I was in as I first read Mr. Tolkien's works was like that of an impending thunderstorm. You know, the kind of "hushed stillness" just before the winds start to blow.

PETER SLOMAN, Dol Guldur, 625 Baseline Rd., Claremont, Calif. 91711

Good snow! Stout fellow! At last there is a fanzine which is not a pain to read. -/I take it you haven't seen many fanzines, Peter./- I agree with Fräulein Rolfe -/Frau/- that Entmoot is less ambitious and pretentious than most, and I hope it stays that way. In the interests of continuity, I enclose my own feeble scrivenings. I did this poem the evening of the Liston-Clay fight.

I have been thinking for some time of a way to get ten million dollars to produce a movie of TLOTR, lest Uncle Walt do it first. I have even figured out the cast, though some of them don't sound quite right. But how about Basil Rathbone for Saruman? -/ok/- Or John Carradine as Denethor? -/maybe/- Possibly Leo G. Carroll as Gandalf? -/I can't picture Leo as being capable of being as active as Gandalf sometimes is. Kathleen Huber's casting of Boris Karloff in the role of Gandalf is, I think, much more apt./- For the most evil part in the Books, whatever it may be (the Mouth of Sauron?) there must be the most evil-looking man in the world, Martin Landau. Has anyone ever considered doing a Wagnerian Opera based on the Books? It might work.

As for music, I know little about Irish or English folksongs, but they sound about right. I think of the Rohirrim as a combination of



the Anglo-Saxons and the Cossacks, and if it weren't for the Beowulfian quality of their songs, they should be put to Russian tunes, e.g. Starika Razin, Meadowland, etc. -/I too have often wished Tolkien was more familiar with Russian customs and history./- I play the recorder, a rather primitive-type instrument, and if anyone can supply me with suitable music, I shall be eternally grateful.

Why all the fuss over the "proper" way of using the Tengwar? As I recall, Tolkien said, that the Elves were not bound by hard and fast rules of usage, but used anything which got the sounds and meaning across. -/So they did, as did most ancient people. Elvish, however, is not our native tongue nor is Tengwar our native script. The few of us who have been able to communicate with the Tengwar by use of a standardized set of values for the letters would be lucky indeed to understand one another's writing without it./-

I keep wondering about Elrond and Earendil. The latter was the father of the former, and Earendil was supposedly placed in the sky. (At least, his Star was.) It seems weird, to say the least, then, for anybody to be able to point out his father as being a constellation.

If Aragorn is about eighty years old when the War of the Ring takes place, should we then think of him as looking old, or does the longevity of the Numenoreans apply to aging of features as well as bodies?

DICK PLOTZ, 159 Marlborough Road, Brooklyn, New York 11226

Please, if you're going to print this, do so either in my mode or in Roman or Shavian. Your mode is too tedious. I like to be able to read what I write. -/I have translated this letter into "Roman" so everyone can read it./-

I have two pertinent comments to make. First, Donald Swahn (from "At the Drop of a Hat") has written music to the songs in the Hobbit and the LoTR, with Tolkien as consultant. They will probably be recorded and released later this year. So much for fannish versions. -/Wait a minute. Just because a professional writes music to the songs, why should that preclude the possibility that a tune written by a fan is acceptable for singing? Frankly, I shall be surprised if Swahn can surpass Marion Zimmer Bradley's tunes to "Lament for Boromir" and "Galadriel's Song" (I sang of leaves, etc.) As far as I'm concerned anyone's musical interpretation of Tolkien's songs is equally valid, and the fact that Tolkien was consulted doesn't make any version "definitive". Tolkien is no musician. If he was, he would have included tunes in the books, and then they would be "definitive."/-

Second, Henry Resnick, son of Muriel Resnick, who wrote "Any Wednesday", is writing a comprehensive article on Tolkien to appear in the "Saturday Evening Post" in early April. One of the interesting facts to come out in Resnick's interview with the Great One was that Tolkien is very much in this world, and does not live a fantasy existence. He actually reads three newspapers every day!!! -/wow. And all this time I thought Tolkien was a fool./-

-/the article finally appeared in the July 2 issue, and a rather good article it was. More about it in the editorial./-



THOMAS COLLINS, Book Editor, THE DAILY CALIFORNIAN, Eshleman Hall,  
University of California, Berkeley 4, Calif.

Dear Sir,

I am interested in doing an article on Tolkien's epic, and I find myself in need of further information. I would like to see as many different copies of "Entmoot" as you have available, and would like as much information about the publication as you think is relevant.

Gollum, incidentally, is being run for Ugly Man by a group of students known as Orcs and Goblins. Ugly Man is voted for on the basis of the amount of money raised by the sponsoring group for Cal Camp, a summer camp run for underprivileged children in the area, and sponsored entirely by students.

-/Not only that, but they printed up some buttons (black on green) saying "Gollum for Ugly Man; a local fan managed to obtain one, but he says they're limited in supply and impossible to get./-

BANKS MEBANE, 6901 Strathmore St., Chevy Chase, Md. 20015

If Ned Brooks has difficulty hearing the "ng" in "think", let him try to pronounce the word but stop before the "k". The result sounds a lot more like "thing" than like "thin".

Ned's further comments in his letter point out how phonetic spelling emphasizes regional accents. I've talked to Ned several times, and he speaks a Tidewater Virginia variant of General Southern, mixed with Southern Highland. His Southern accent converts the vowel in "sat" into a diphthong and it removes the r-coloring and broadens the diphthong in "there"; he doesn't pronounce "sat" like "set" (that's a different diphthong), but he does use the same vowel-sound in "sat" and "there".

After nearly driving myself crazy listening to myself pronounce words, I think my suggestion about the "r" tengwar is valid. -- if my pronunciation is close enough to General American. Tengwa 25 would be used for fricative "r" ("retrospect"); 21 would be used both for frictionless "r" ("for", "harm") and for the "r-colored vowel" ("murder", "here", "there"). Don Simpson's mode works out so that 21 will always have an underposed dot when it represents r-coloring and will lack the dot when it is frictionless "r". I suppose he must have taken all this into account already, so I am only duplicating what he has thought through before me.

BOB FOSTER 376 E. 8th St. Brooklyn, N.Y. 11218

Entmoot is great - a whole fanzine in which to fight over LotR interpretation. I do have a few quibbles, complaints, ideas and queries plus a major point.

1) Eowyn (if it be she) on p.26 is ghastly. Her face is too thin and pale, clothing isn't right and the epée is horrible. Eowyn is not Reepacheep -- Middle-earthers use broadswords.



2) The controversy over musical settings for Elven-songs seems to be based on rather infirm foundations. For one thing, the musical instruments in LotR and The Hobbit may merely be Englished approximations of the "real" Elvish instruments. Also, the scores of Elven-songs exist



only in Tolkien's mind.

3) Finally, my main purpose. How about a big discussion - a symposium- on why people read & like Tolkien? -/that's one question I realized too late, was left out of The Symposium/- There are a lot of reasons: LotR is another fantasy for diehard sf'ers; it's escape for some people (although the escape is "into" something instead of "out of" our world-- Audrey Weinstein); it's "something different" for frustrated would-be individualists; it's a very good book for discerning general readers; it's an opportunity for linguistic & historical study for students of language and mythology. Why not set aside a portion of the TIW for letters representing these various views? -/Why have a special section? The lettercol is always open to anything the readers want to talk about./-

DON SIMPSON 3177 W. Fifth St. Los Angeles, California 90005

About Tengwar: I agree with Mebane's suggestion that 25 be used for regular "R" (as in "retrospect"), and 21 for the "R-colored vowels" of "either" and "harm." In Bell's "Visible Speech" there were 3 glides, an R-glide and Y and W glides; the R-glide would be 21 and his regular R-symbol 25. (Either = , retrospect ; it's all diagrammatic--in "Q", "Q" means "point of tongue"; "/" means "vocalized"; and in the vowels "r" is "high back" (the small "r" is a "high front vowel glide") while "l" is a "low front" vowel: I recommend Bell's book). I disapprove of using 26&28 for "rd" and "ld". I even hesitate at 3 & 7, which I feel can be rendered by 1+11 and 5+15 respectively. Keep them for voiceless R & L unless a better suggestion is suggested. Brooks' suggestion of 24 for "nk", I loathe on similar grounds: "ng" in "sing" is one sound, written with two letters because English has no letter for it. "Nk" in "think" is two sounds the sound of "ng" in "sing" plus a "k" sound. The analogy "NK:N::NG:G" is false. I suggest we ignore 24. Brooks' other suggestion-a tilde over 23 for the "ny" in "canyon"- is logical and harmonious, and I second it. You are right about my tehtar chart. I use seven tehtar. Five are those Tolkien uses. One is his "A" tehta inverted "for "a" in "sat"). One is for the "uh" sound - I have been using a dot under the letter, but I will probably be switching to a slanting mark like the "e" mark ( / ) only the slant will be opposite ( \ ). All others on the chart are combinations for long sounds or diphthongs (English is chock-full of diphthongs). I don't think Brooks pronounces "set" and "sat" alike - "bear" and "bar" is more likely. "Bare" rhymes with "air" for me, but "bear" is more a run-together "Bay-are." How do you pronounce "Beorn?" -/"bay-orn". But "bear" for me is the same as "bare."

I don't think that the over-following-or-under-preceding-letter placement for the tehtar is a complication (my using a dot under the following letter for "uh" was a complication-this removes it), but it is unnecessary. If I adopt it I shall invert the "o" and "u" curls. If I don't adopt it, it will be because, as you say, there may be confusion as to which line a tehta belongs to.

About "Middle-Earth": I hear the Chinese call China the "Middle Kingdom" and various American and African tribes use similar terms. And why do we call China "Eastern" when it's closer to the west? Because England (Greenwich, specifically) is the middle of the Earth - to the English.

I have devised a system of punctuation for Tengwar which is harmonious with the letter shapes and complete even to quasi-quotes. Dan Alderson has the only copy at present. However, you need not use the mode of Beleriand. For numerals, I suggest using the letters, as in Greek or Hebrew, with 36 as a zero. This needs more thinking on.



FRED HOLLANDER Braave House, Lloyd House, Caltech, Pasadena, Calif.

The problem in writing and understanding the Tengwar script is not as great as it might seem. Mainly because, even if the person writing uses different pronunciations for some of the words, the person reading it can also use that pronunciation as he reads the letter. Since they are often alike, and since any that are real stumpers can be figured out from context, the problem will not be too bad. In fact it is even better in some ways than normal English, since an accent of any sort can be expressed in the spelling of the words a good deal better than it can in English. This would mean that any such communication would also carry over the personality of the speaker better than in the normal mode.

C.S. Lewis, in his Narnia books for children, developed a race of trees which moved and spoke and whose personality varied with the kind of tree that they came from. They were created by Aslan when he founded Narnia, and although their powers diminished as different rulers came to the country, they still existed up to the time of Caspian X. These were in some way similar to the Dryad and Hamadryads of Latin mythology, and were in fact called by those names, though there is only one instance that I know of where they are mentioned leaving their tree form entirely, so they could not have been exactly similar.

The Dryads are, of course, another instance of "organized tree-like beings", though in this case they were separate entities which dwelt in the trees rather than being the trees themselves come to life, as in the Narnia books.

Dick Plotz, you and I seem to have different ideas of what farewell and good-by mean. I agree that namdrië is probably a final form, and it may approximate to "fare well", but in English "farewell" means wishing well on a journey with (probably) hopes for your return. Good-by means the same thing but without the implication that there will be a homecoming. (This is my interpretation only; Webster says that they are exactly the same.) This is, of course, mere semantics. I prefer to use "I'll see you" or "I see you" for the temporary parting greeting, since "farewell" I reserve only for people leaving on journeys, using it in its original sense. I have only used "good-by" once in recent years, though I have occasionally used "'bye" when too preoccupied to think of anything else and because it is common usage.

-/"Good-by is too good a word (babe)/so I'll just say fare-thee-well."--Bob Dylan/-

STEVE PERKIN Box 331A Merced Hall, 802 Font Blvd, San Francisco, Calif.

E.E.Evers' rhyme scheme fell off a little bit (Eyes...seas, shores ...years) but the poem is beautiful, anyway. I consider Arwen one of the best of the understated characters of LOTR (of which there were many) and the poem captures this with precision and beauty. Very well done.

re Ned Brooks objection to the tentar having too many sounds for a "real" language and too few for a phonetic one, there is also a structure called a syllabary, which is supposed to fit itself between the two. However, it does this by being a series of sounds with each figure, rather than single sounds.



Ingrid von Essen, Drumsbügen 17A, Helsinki 20 Finland

I agree with Rick Brooks that if enough knowledge of Elvish could be gotten, the tengwar were best reserved for that. It's too dependent on pronunciation to be adapted to a language like English with so many regional dialects. Anyway, I have both an American and a British accent, phony of course but about equally bad so I can feel objective, and I don't quite like the thought of tengwar that reads like American. The sounds of the New World seem singularly unfit for Middle Earth. After all, Tolkien himself is English. -/Zounds! I never looked at it that way before./- When you read LotR, do you really hear, say, Aragorn speaking with an American accent? -/Hesitant as I am to admit it, yes I do/- I could more easily accept British RP transcribed in tengwar. But I suppose it'd be unnatural to lots of people. (I realize that since they didn't speak English anyway I'm being rather ridiculous. But still.) If Disney gets hold of LotR I'll throw stones at the American embassy.

NAN BRAUDE, 6721 E. McDowell Rd. Apt. 309-A, Scottsdale, Arizona 85257

A few comments on Entmoot 3:

1) On the subject of earth, I am reminded of a riddle fit, I think, to puzzle Gollum. It is the first poem in the so-called "Harley lyrics", the finest collection of Middle English lyric poetry, which dates from the first quarter of the 14th century. This poem, "Earth upon Earth," is the earliest recorded version of one of the most popular medieval moralizing poems:

Erbe toc -/took/- of erbe erbe wyb woh; -/wrong, harm/-  
 erbe oper erbe to be erbe droh; -/added/-  
 erbe leyde erbe in erbene proh. -/grave/-  
 þo -/then/- heuede -/had/- erbe of erbe ynoh.

Solutions?

2) If Banks mebane reads Middle High German, or has a friend who does, he might look at the Alexanderlied, a MHG version of the life of Alexander the Great -- one of the most popular stories of the Middle Ages. It contains an episode of flowers which turn into maidens, or maidens who grow on trees, I'm not sure which. (I don't read Middle High, but a friend of mine once wrote a paper on the Alexanderlied.)

3) On music: If you are familiar with a bawdy Elizabethan song called "My Mistress Is a Hive of Bees" (it's on one of the Ed McCurdy Gal-  
liance records), you will find the tune a lovely setting for "I sit  
beside the fire and think." -/Another tune which fits well is "Autumn  
 to May" by Peter, Paul and Mary./

4) the theory of the world incorporating both Tolkien's geography and C.S. Lewis's won't work: Caspian's speech in The Voyage of the "Dawn Treader", page 185, makes it clear that Narnia does not lie in a round world.

JOHN CLOSSEN, 179 East Houston St., New York, NY 10002

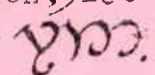
I am somewhat puzzled by the controversy current over how best to adapt the characters of the Tengwar to the writing of English. Everyone whose comments I have read seems to favor some more or less phonetic version, ranging from various makeshifts to the fairly rigorous and



and consistent (but also complex) systems devised by some whose knowledge of linguistics is fairly exact. Even those who deplore this trend have failed to offer what seems to me the obvious solution.

To begin with, there are two major and somewhat interlocked objections to a highly phonetic solution. One; since pronunciation of English varies from place to place in the U.S. and U.K., it follows that usage in phonetic spelling will vary similarly. The solution to this would be to devise a linguistically exact uniform spelling convention. At least two such systems have been published that I know of; there are doubtless many more. Which brings me to objection number two: to begin with, students of linguistics learn to distinguish explicitly between sounds, with a subtlety somewhat beyond the concern of many, and then the ability of some to acquire. The difficulty of having to be able to spell everything accurately in the international phonetic alphabet or the like before essaying to write the same in phonetic Elvish should be obvious enough. In addition, does fan X of Littleville Georgia render a phonetic equivalent of his own local dialect (objection One again) or of the King's English, with which he is perhaps not accurately familiar, or in some mythical American Standard known only to speech department faculties in Northeastern U.S.? Finally: ever try to teach anyone Tengwar? There are a hell of a lot of people who would love to learn it but balk at the idea of having to take a short course (for some, not so short!) in linguistics first.

There is, however, at least one aspect of English with which every literate user of the language is familiar - or should be, and will readily admit it - and that of course is the spelling. True, spelling variations exist especially between US and UK, but these are minor and moreover are tabulated in most dictionaries. Now the spelling of English is wildly unphonetic - a linguistic nightmare. BUT IT IS WIDELY KNOWN AND ACCEPTED!! Therefore, why not spell the Fennorian version as nearly like written English as possible? This is no more difficult than devising an elaborate phonetic system. If a phonetic system must be devised, why not adapt one for writing something like a generalized international phonetic alphabet, applicable to any modern language? After all, what is to happen when Tolkien is eventually translated? Arabic Tengwar maybe? Japanese Tengwar? Urdu or Hindi or Telugu Tengwar? I foresee much delightful work for the scholars.

Another problem comes to mind, however, which may prove far more serious than divergent spellings, and this is the use of contractions, abbreviations, atypical ligatures and other incunabula. I have devised some of these, but have kept my inventive urges in check somewhat, since I did not wish to become illegible to my correspondents. The end result of this trend might easily be a script with few or no phonetic equivalents, or at least no strict phonetic equivalents - and not in the original sense in which Tolkien says the Tengwar was devised either. As an illustration, let us take the conjugation of a verb. In Tengwar, the verb run = . By devising a set of signs (we might call them 'rad-

icals' - sound familiar?) to indicate various tenses, these could be written without bothering about the spelled endings at all. They would have no definite phonetic value, the silent reader simply recognizing them as tense radicals, and the reader aloud speaking the appropriate sounds for the spoken tenses. Since there would be only one such set, the written conjugation of all verbs would be perfectly regular, regardless of the variety of the spoken forms. Similarly for comparison



of adjectives, and so on. Some point of balance would have to be arrived at between the spoken and written forms, but that would be up to the writer. Surprisingly few symbols would be needed, and they would be of use for any languages whose structures might more or less correspond. The advantages of such an international syncretic script are interesting to consider. There might exist a single written language, whose symbols would be pronounced, if at all, in the reader's own speech, whatever it was, the symbols having no unique phonetic value. Of course, arbitrary values might be assigned, producing a spoken language which could be written in any script, as long as variant writings (like Tengwar--) survived.

Meanwhile we all go on devising and defending our own particular preferences in crypto-fëdnorian...

Yes I would like further issues of Entmoot, and by all means publish this letter if you have a mind. /I think I do/- I would like to hear the response. -/I think you will--quite deafeningly/-

P.S. Comment on Don Simpson's system 4.2 - I might suggest that  $\mathcal{R}$  and  $\mathcal{L}$  be used for rd and ld instead of rd and LH, since RD and LD are common endings in English, and RH and LH are relatively rare. ED especially occurs in phonetically reduced form in could, would, etc.

P<sup>2</sup>S:

j ēz ūg kīy mēg p' lēp j' yā lē j'z'ym pōgji'ny  
māpō im j'pōp 3 j'6 lēpō pōm p'pōt'clm im  
bōt'pōp.

j'6 mā pō g'm Xēb'pō , j'p il mōp j'pōt'  
pōk'g'p p' g'mb'pō k'p't j'g'p't p' j'pōt'cl  
b'p'ta g'mb'pōm, k'p' bōt' hōu pō.

- I trust I have somewhat illustrated my point -

John Cluer







## THE PASSING OF THE ELVEN-KIND

A song in the mode ann-thennath by

TED JOHNSTONE

O'er all the lands the fair folk trod,  
The final eventide has come,  
And those who wandered, silver-shod,  
Have faded from the changing land.  
The march of man has pushed them from  
Their forest lands and verdant sod  
Until at last they must succumb  
To forces they cannot withstand.

No more the fair Galadriel  
Will sing in green Lothlórien;  
The empty halls of Rivendell,  
Deserted, silent, thick with dust,  
Recall the empty hours when  
They stood as lonely citadel  
Against the coming age of Men,  
But fell, as Elrond knew they must.

The shadows of the fading age  
Grew long across the fields of gold;  
The Elven-lords, each silent, sage,  
Had left the flow'ring mallorn trees.  
For them the world was growing old —  
Though mankind saw a turning page —  
The fair folk left their last freehold  
And passed beyond the Sundering Seas.

And Círdan wrought them ships which bore  
Them from the Havens o'er the sea  
And watched them sail for fairer shore  
And leave the world of mortal man  
In which no place for them could be.  
And in this world they stay no more,  
But dwell in Elvenhome the Free,  
As fair as when the world began.

-/This is the second in a series of songs appearing in each issue of Entmoot. There may be music to it; I don't know. Suggestions and contributions of songs for future issues are still encouraged. This song is reprinted from Rouat 10, and originally appeared in All Mimsy 5, November, 1959./-



# Costuming from

## Tolkien

*felice rolfe*

Somehow, when I start working up a costume for one of these Worldshaking Fannish Events which is known as a science fiction convention, my mind goes immediately to Tolkien, and stays there. Many's the time that I've hunted through the volumes (all several of them), getting behinder in my costume construction schedule and swearing because, with all the indexing and studying and marveling about Tolkien's works, no one has ever compiled a summary of what his characters look like. (The Lord of the Rings is a vividly visual book; it would have to be to get through to me, because as Greg can tell you I'm not visually oriented.)

After doing my homework for this article, I believe I can tell you why. Tolkien doesn't give a whole lot of description, that's why. Nevertheless, there's plenty of material for prize-winning costumes; and I'll attempt to put it down in somewhat less than four volumes.

That, gentle reader, is the Statement of Purpose (not to mention justification) that is supposed to lead off an article. Now I owe you — and Greg — an apology.

When this article first occurred to me, I intended to simply list the descriptions of the various Tolkien character in order of appearance, starting with The Hobbit — and including page numbers just in case you didn't believe me. Then as I did the reading for it, other possibilities began to occur to me; and finally a really definitive article took shape in my mind...So here it is, months later. The "definitive article" is still unwritten (and unlikely ever to be written), ENTMOOT is late, and Greg has gone from waiting patiently to waiting impatiently. So it's back to the original plan, gang.

I would like to suggest as a possible future topic the descriptions of the objects in the Ring books, such as the necklace of Girion lord of Dale, or the horn of Boromir. There's more and more 3-D work being entered in the Art Show, and a compendium of these possible objets d'arte might well be useful to artists and craftsmen.



Let's start with a very basic question: What do hobbits look like?

"They are...small people, smaller than dwarves (and they have no beards)...They are inclined to be fat in the stomach; they dress in bright colours ( chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long clever brown fingers, good-natured faces, and laugh deep fruity laughs."

Now that's not much help in costuming, so I'll skip about a bit here. At his birthday party, Bilbo is described as wearing an embroidered silk waistcoat with gold buttons. From this we can deduce an outfit much like that of the English country gentleman of the early-to-middle 1800's, don't you think?

Come to think of it, I prefer the description of hobbits given in The Fellowship of the Rings to that of The Hobbit, which was just quoted. It is:

"For they are a little people, smaller than Dwarves: less stout and stocky, that is, even when they are not actually much shorter." (And that gives us a line on the Dwarves too.) "Their height is variable, ranging between two and four feet of our measure...Bandobras Took (Bullroarer)...was four foot five and able to ride a horse." (Pippin and Merry, you'll recall, passed the Bullroarer after they'd drunk the Ent-draught.)

There were more than one kind of hobbit, of course. "The Harfoots were browner of skin, smaller, and shorter, and they were beardless and bootless; their hands and feet were neat and nimble; and they preferred highlands and hillsides. The Stoors were broader, heavier in build; their feet and hands were larger, and they preferred flat lands and riversides. The Fallohides were fairer of skin and also of hair, and they were taller and slimmer than the others; they were lovers of trees and of woodlands." So if you're blondish and have elven leanings, you may be a Fallohide. And don't forget the golden-haired hobbit bairns who were born after the War of the Ring.

Back to the natural order of things, the Dwarves are better described in The Hobbit than anywhere else, and for a wonder, the descriptions will be helpful for costuming. We have:

Dwalin: "a dwarf with a blue beard tucked into a golden belt, and very bright eyes under his dark-green hood."

Balin: "a very old-looking dwarf on the step with a white beard and a scarlet hood."

Kili and Fili: "two more dwarves, both with blue hoods, silver belts, and yellow beards; and each of them carried a bag of tools and a spade."

Dori, Nori, Ori, Oin and Gloin, with: two purple hoods, a grey hood, a brown hood, and a white hood were hanging on the pegs, and off they marched with their broad hands stuck in their gold and silver belts to join the others."

Bifur, Bofur, Bombur and especially Thorin: "two yellow hoods and a pale green one; and also a sky-blue one with a long silver tassel." (Bombur was the fat one, remember?)

Gloin reappears in Vol. I of LotR as "a dwarf of important appearance, richly dressed. His beard, very long and forked, was white, nearly as white as the snow-white cloth of his garments. He wore a silver belt, and round his neck hung a chain of silver and diamonds."

Then there is Gandalf. He appears first in The Hobbit as "a little old man with a tall pointed blue hat, a long grey cloak, a silver scarf over which his long white beard hung down below his waist, and immense black boots...long bushy eyebrows that stuck out further than the brim of his shady hat." (Seventy years later, at Bilbo's birthday party, he hadn't changed a bit.)

While we're still watching the dwarves ather at the door of the burglar (that's where we are, you know), we mustn't forget -- as I nearly did -- the instruments they



brought along. "Kili and Fili rushed for their bags and brought back little fiddles; Lóri, Nor, and Ori brought out flutes from somewhere inside their coats; Bombur produced a drum." (He would) "from the hall; Bifur and Bofur went out too, and came back with clarinets that they had left among the walking sticks. Dwalin and Balin...came back with viols as big as themselves, and with Thorin's harp wrapped in a green cloth."

During the conference about Smaug's treasure — have you ever noticed what a singularly appropriate name that is for a smoke-breathing dragon? — Gandalf gave Thorin a key with a long barrel and intricate wards, made of silver. Thorin hung it around his neck on a fine chain, under his jacket. A detail — but details win authenticity prizes, sometimes.

Starting out on the Adventure, I suppose they all looked much the same — except for Bilbo, who was "wearing a dark-green hood (a little weather-stained) and a dark green cloak borrowed from Dwalin. They were too large for him, and he looked rather comic." (I take this to mean that the hood wasn't attached to the cloak. They came both ways in medieval times.) And Gandalf, the showoff, was "very splendid on a white horse." But then you can't get horses into a convention hall, anyway... One of the problems with costuming from the Rings books is that you not only have to choose a character, but also a time or occasion. Bilbo starting out looked quite different from Bilbo climbing out of the river with a cold in his nose; and that Bilbo is quite different again from Bilbo in his mithril coat under the Mountain.



Now the adventure is well started; we have come to the Last Homely House. Elrond, the master of the house, "was as noble and as fair in face as an elf-lord, as strong as a warrior, as wise as a wizard, as venerable as a king of dwarves, and as kind as summer." See what I mean about Tolkien's descriptions? In Vol. I we get a bit more help: "His hair was dark as the shadows of twilight, and upon it was set a circlet of silver; his eyes were grey as a clear evening, and in them was a light like the light of stars."

Enter the villain — Gollum. "Dark as darkness, except for two big round pale eyes!...large feet...long fingers...only six teeth...once a hobbit-like creature, I believe, but lean and withered and furtive now. Gollum would be a challenge indeed.

Beorn: "a huge man with a thick black beard and hair, and great bare arms and legs with knotted muscles. He was clothed in a tunic of wool down to his knees, and was leaning on a large axe." Although Beorn is supposed to be a shape-changer, we never quite see him in his bear shape.

...The Elves of Mirkwood, dressed in green and brown, with their "woodland king with a crown of leaves upon his golden hair...some were harping and many were singing. Their gleaming hair was twined with flowers; green and white gems glinted on their collars and their belts; and their faces and their songs were filled with mirth." In his cavern home, the Elvenking wore a crown of berries and red leaves, and held a carven staff of oak.



Not many of you will try to costume as Smaug -- but I can't help describing him to you in all his glory. Smaug is a favorite of mine (and of the good Professor's, I suspect).

"There he lay, a vast red-gold dragon, fast asleep; a thrumming came from his jaws and nostrils, and wisps of smoke, but his fires were low in slumber. Beneath him, under all his limbs and his huge coiled tail...lay countless piles of precious things...with wings folded like an immeasurable bat, turned partly on one side...his long pale belly crusted with gems and fragments of gold from his long lying on his costly bed."

"Up he soared blazing into the air and settled on the mountain-top in a spout of green and scarlet flame."

Nearly to the end of The Hobbit, Throrin gives to Bilbo the mithril coat which later saves Frodo's life in the Mines of Moria. It was "a small coat of mail, wrought for some young elf-prince long ago. It was of silvered steel and ornamented with pearls, and with it went a belt of pearls and crystals. A light helm of figured leather, strengthened beneath with hoops of steel, and studded about the brim with white gems, was set upon the hobbit's head."

And we get another glimpse of the dwarves -- Durin's warriors -- almost the last descriptive passage about them in the saga. "Each one of his folk was clad in a hauberk of steel mail that hung to his knees, and his legs were covered with hose of a fine and flexible metal mesh...in battle they wielded heavy two-handed mattocks; but each of them had also a short broad sword at his side and a roundshield slung at his back. Their beards were forked and plaited and thrust into their belts. Their caps were of iron and they were shod with iron, and their faces were grim."

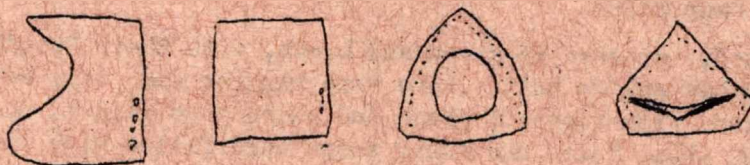
I have come nearly to the end of my allotted space, and have only just looked through The Hobbit. The rest will have to wait for another installment, if Greg will be so kind as to give me the room. Before I sign off, though, I'd like to say a few words about costuming in general.

Some purists will tell you that only maidens wore their hair free-flowing in medieval times; wives and mothers (generally a synonymous term) covered their hair. But Tolkien speaks of "Galadriel tall and white...in her hair was a circlet of flowers". In general, Tolkien's characters have long and flowing hair (the men's, too, though more short than that of the women, I suppose); and it was not confined, with the exception of Eowyn when she rode to war.

I am told I have too feminine a taste in fabrics. That's natural -- but I'm not convinced it's true. I'd make most Tolkien costumes in velvet, brocade, cloth of gold -- whatever was available in exotic fabrics -- except, of course, in the case of the hobbits, Strider, or for that matter any of the Nine Walkers while on their journey. Men wore soft or metallic-threaded fabrics in bright colors in the Middle Ages, quite as much as women did; and to me the period of the book is analogous in many, many ways to the Middle Ages.

Below are a few hood patterns which might be of some help to you. Have fun!

--Felice Rolfe





# THE ELVEN SHIP

The ship sailed out upon the waves  
In early twilight clear,  
And from afar there gleamed a star:  
The crystal palantir.

Three towers, lone, deserted stand,  
And yet untouched by time;  
But pale and white, in soft moonlight,  
They wait for Fall's first rime.

From Havens near the Gulf of Lune  
The Elven-ship set sail,  
From Havens grey it sailed away  
With one white silken veil.  
"The Elves are gone!" the meadows wept,  
And "Gone!" echoed the trees;  
The seagulls cried, but one espied  
A faint star on the seas.

They sailed away from Mortal sight,  
Away from pains of Earth;  
The Elven-crew, now old and few  
Sailed off to their rebirth.  
Long since has Elrond passed away  
To Elvenhome the blessed;  
Galadriel, whom Earth knew well,  
Has sought eternal rest.



Gandalf the Grey, and Girdan tall,  
And Glorfindel the Great,  
The warrior strong, whose sword-arm long  
Sent Angmar to its fate.

And Frodo, bearer of the Ring,  
A Hobbit, small but bold;  
His uncle famed, old Bilbo named,  
Who won Smaug's hoard of gold.

But Gandalf's task is finished now:

The Dark Lord is o'erthrown,  
And Aragorn, to kingship born,  
Wears Gondor's ancient crown.  
So now the Elves, tired Sons of Earth,  
Sail o'er the Sundering Seas.  
In Western lands the White Tree stands,  
Fairest of all Earth's trees.

No more shall forests hide Elf-homes,  
Nor hear clash Elven-sword;  
In Rivendell no more shall dwell  
Halfelven Elrond, Lord.

Lothlórien, the land of gold,  
Where dwelt fair Celeborn,  
Beside the Well of Nimrodel,  
And forest of mallorn,





No more shall hear Galadriel  
 Of Eressëa sing,  
 For Halfling bold did melt the gold  
 Of Sauron's evil Ring.  
 Now gone, into the Farthest West  
 Sung oft in Elvish lays,  
 The Fair Folk passed, and there shall last  
 Until the End of Days.

Peter Sloman

PLUG\* It still isn't too late to join the Tolkien Society of America. If you are in the New York area they have meetings which sound like great fun. If you live elsewhere, you can subscribe to the Tolkien Journal and receive all the latest news about J.R.R. Tolkien and his doings, in addition to material of the type found in Entmoot. Dick Plotz (159 Marlborough Road, Brooklyn, New York 11226) is Captain of the Society, and he is establishing regional chapters all over the country so everyone can get in on the action. He will also sell you t-shirts at 25¢ apiece ("FRODO LIVES" in English, "FRODO LIVES" in Quenya, and "GO GO GANDALF naur an edraith ammen, naur an i ngaurnoth" in Angerthas-Beleriand-Elvish)

#### ART CREDITS:

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If you are in the San Francisco or Los Angeles areas, if you are actively doing something related to Tolkien, if you are interested in contacting other people who are doing things with Tolkien, or if you are looking for money or other help in doing things with Tolkien's works, I may be able to put you in contact with people who can help you. As mentioned elsewhere, this Entmoot is on sale in San Francisco, at places such as the Psychedelic Shop. There is a lot of interest in Tolkien here and if you have any ideas you'd like to see take form, there is probably someone around who would be interested in helping. So if you are somebody not connected with sf fandom who has bought this magazine and would like to contact other Tolkien fans, get in touch with me. If you have stage adaptations of Tolkien or rock 'n' roll arrangements of his songs or anything like that, I would be especially interested.



# AN ENGLISH CERTAR MODE

by MARK MANDEL

The problem of diverse modes of writing with one set of characters, often discussed with regard to the Tengwar, is no less acute with the Certar. Not only are there numerous Elvish and Dwarvish modes set forth in Appendix E--systems of assigning values to the consonant-signs-- but furthermore, there seem to be almost as many ways of indicating English vowels with the eleven vowel-runes as there are users of the Certar. For this reason I propose a phonetic mode of writing English with Certar, incorporating a vowel-system based on the Simpson or Seidman classification of vowels for the Tengwar, and depending almost entirely on the Angerthas Moria for the consonants. (The Angerthas Moria are less logical than the older Angerthas Daeron; nevertheless, it is the Moria system that is followed in the title-page and tomb inscriptions, and by most Certhists of my acquaintance. The consonant-system of a Certar-mode is almost totally independent of the vowel-system, unlike the Tengwar (cf. the mode of Beleriand); so it is possible to use the Angerthas Daeron for consonants and this system for vowels in the same mode.

P p	T t	h ch	K k	kw(qu)	l	beat	bit
R b	d	K j	g	gw	s	bait	bet
f	th	sh			z	bat	sound
v	dh				h	bite	cod
m	n		X			ado	but
mb	nd	nj	ng		coin	bought	boat
w	rl	y <sup>3</sup>				foot	boot
wh		ny <sup>2,3</sup>					
ps	ts						

<sup>1</sup>I make no distinction between hard and soft "r" in this system, nor do I account for "r-colored" vowels. Those who wish to might use a sign ^ after a vowel to indicate "r-coloring", thus: beer = R h ^ ; bear = R n ^ ; bower = R w t ^ .

<sup>2</sup>"H" as in "huge".

Of course, those who want may use Cirth not included in this table if they feel inclined to represent non-English sounds, or use other signs for contractions.

<sup>3</sup>I have invented four Cirth: a new "y" to free h for the vowel-system; a new "hy" for similarity to "y" and symmetry with "w"/"wh"; and a "bite" and a "sound" because there was none available.







# FANZINE REVIEWS

It may be news to many of you, but there are other fanzines besides Entmoot, there have been other Tolkien fanzines, there are currently many fanzines which publish Tolkien material, and much of it is superior in quality to that appearing in Entmoot. Hence this column. This issue I will describe only fanzines containing Tolkien material of interest, but in future issues I want to have reviews of other fanzines dealing with fantasy. I am asking you readers to contribute capsule reviews of any such fanzines with which you are familiar, since I am forced to admit that I know little or nothing about many of them. I have copies of Kalki and Cortana, but all others, even Amra, I am unfamiliar with.

In 1957, when the last volume of LotR came out in hardcover, many fans became interested and published articles about it in their own science fiction fanzines, but it wasn't until 1959 that a group of fans in Los Angeles, where interest in Tolkien has always been strongest, published a fanzine dealing exclusively with Tolkien. This was i-Palantir, and it differed greatly from Entmoot. It was a very formal fanzine, impeccably duplicated, with few interior but superlative cover illustrations, and with no letter column. By 1963 three issues had appeared, edited by Ted Joannstone and then Bruce Pelz, containing articles reprinted from Critique dealing with such topics as symbolism in LotR and the ethical system of Tolkien's world, minor excursions into Tengwar-poetry, several small whimsical articles, and a story by Marion Zimmer Bradley about Celebrian.

There may be copies of i-Palantir 3 left at 25¢ from Bruce Pelz, Box 100, 308 Westwood Plaza, Los Angeles, Calif. 90024. A fourth issue is expected soon (meaning as soon as Pelz works up the energy to pub it) which will contain among other goodies the musical revue of LotR by Kathy Huber called HELLO FRODO, which you may have heard about and which you don't want to miss.

Now before you go any further stick 50¢ in an envelope and send it to Felice Rolfe, 1300 Emerson, Palo Alto, Calif. 94301, for a copy of NIEKAS 16. OK, now that you've done that, let me tell you about NIEKAS. It is my favorite fanzine, and it is also indispensable to the Tolkien fan, mainly because it consistently publishes more and better Tolkien material than any other fanzine. It is also the best and biggest sf fanzine, usually running from 60 to 100 pages, and is well worth your money. Each issue invariably has some article dealing with Tolkien, letters discussing LotR and giving the latest news, and the best Tolkien artwork anywhere, because they can afford to have it printed. There is usually a large foldout drawing, which is, as they say, worth the price alone. The current issue has a foldout drawing of GROND, an article on the coinage of Gondor and the Western Lands by Dainis Bisnieks, and Marion Bradley's famous article "Men, Halflings and Hero Worship." A Tolkien fan's education is incomplete without this. Not only that but, NIEKAS has been running in installments Al Halevy's monumental complete Glossary of Middle Earth, containing every proper name in Tolkien's Books and a brief explanation. The first installment was in #9 and it dealt with the Hobbits (#9 available at 75¢), #10 with the Dwarves (50¢) #11 & 12 with the Men (75¢ & \$1, respectively) and #14 with Other Creatures. Part 3 of the Glossary, Elves, has not been published yet. Better hurry before the back issues are gone. You can also send 35¢ for #17 when it comes out, which should be in Sept.

FLASH! I-PALANTIR 4 just came out! Big issue! 25¢ from Bruce Pelz.....



## A Fellowship of the Thing

a discordant note on the San Francisco seen and heard

"And whither then? I cannot say."

Bilbo Baggins.

I have spent a half decade following university directions. One directive concerned the reading of J.R.R. Tolkien's The Hobbit, so that I might better understand "a further application of Anglo-Saxon folklore in present day fantastical literary tracts." I have spent countless millenniums as a part (though not an especially integral one) of the San Francisco scene and heard. Here, Tolkien's Ring trilogy is worn about one's mental finger, its meaning enshrined in the cathedra of the cerebrum. And THE RING means many things in the open I of the Beholder.

\*\*

...for the moment, my eyes are at rest...for they see much...  
as Humanoid Recorder, I share The Mighty Thor's Asgardian  
ken..."we are in the presence of Ego. the Living Planet..."  
Look...I need only open my I's to reveal that which I am be-  
holding....:

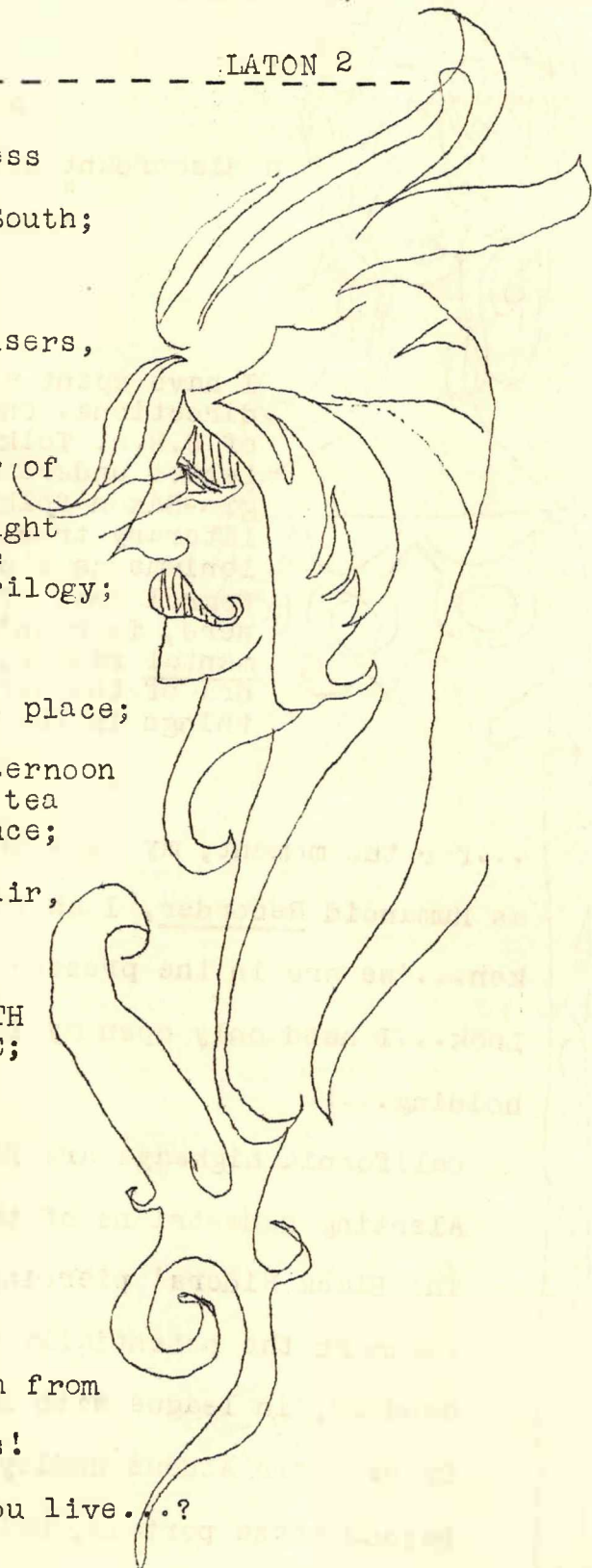
California highways are Bilbo-boarded,  
Alerting pedestrians of the impending reign;  
The Black Riders' piercing sirens  
Pockmark the potentially verdant landscape;  
Gandalf, in league with Doctor Strange,  
Opens doors Aldous Huxley helped design;  
Beyond these portals, Galadriel holds up her mirror  
To the light of day which pales by comparison;  
The Citizens Council for the Improvement of Mordor  
Brandish placards which read,  
Lothlorien, the biggest little city in the West;  
J.R.R. Tolkien's majestic breed of wight men



Battle the omnipresent powers of darkness  
That long to gain a stronghold in the South;  
Treebeard musters his uprooted forces:  
Macbeth, beholden to his bewitched advisers,  
Laughs off the threat of Birnam wood;  
A respected psychiatrist warns a mother of  
About the psychological traumas that might <sup>two</sup> ensue  
Were her offspring to read Tolkien's trilogy;  
Without her sanction, he offers  
The proverbial trinity's fantasy in its place;  
Charlie Parker's spook sits down to afternoon  
With the unbonded spectre of Lenny <sup>tea</sup> Bruce;  
Richard Farina, who officiates the affair,  
Suggests a way to make the weak ends  
JOURNEY TO THE INSIDE OF A PAINTING WITH <sup>meet:</sup> MUSIC;  
A reasonable facsimile of Sam Gamgee  
Asks Goldberry to bob and wheel;  
Big Brother and the Holding Company  
Strum in a chord dance--

I'll close my I's now...to protect them from  
the dark...not the light...Sauron Lives!  
Gandalf Lives! Halflings...where do you live...?

--Michael Laton





ENTMOOT, the Tolkien fanzine, is now Famous and Immortal. The July 2 issue of the Saturday Evening Post contained an article by Henry Resnik called "THE HOBBIT-FORMING WORLD OF J.R.R.TOLKIEN" which included the following information:

"By now most of the fanzines include regular articles on Tolkien, and one fanzine publisher, a 17-year-old Californian named Greg Shaw, initiated the second Tolkien publication, Entmoot. (Translation: a gathering of ents; the oldest, wisest, and in many ways noblest of all Tolkien's creatures, they strongly resemble trees.)"

This gratifying if inaccurate mention (I did most definitely not 'initiate' Entmoot; Dave Hall did, and he should have been mentioned too. Resnik knew better) has added even

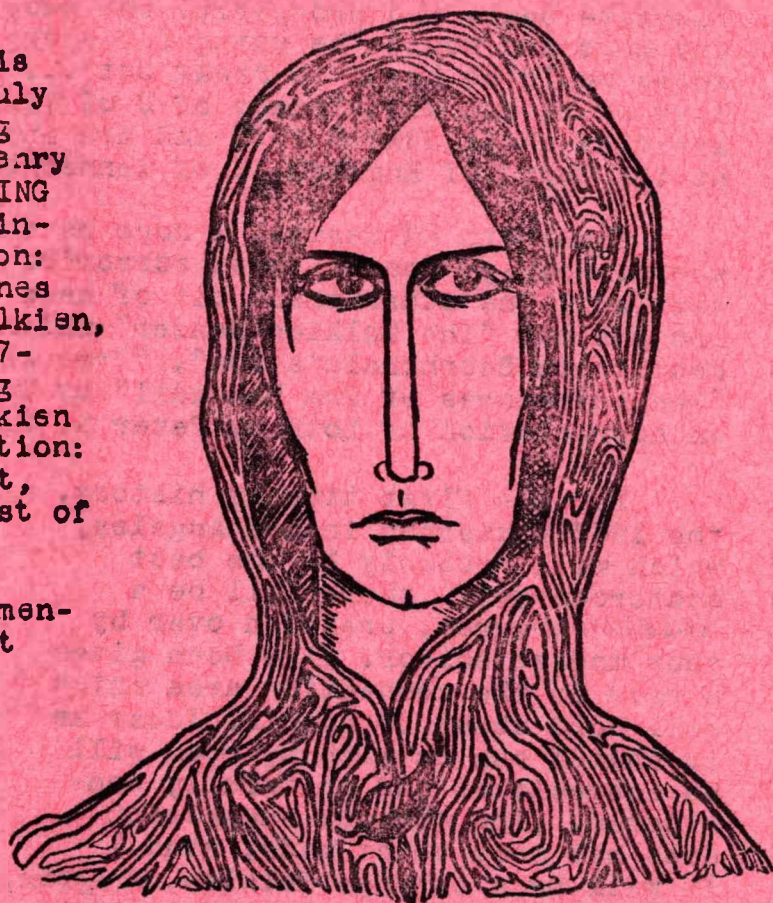
more people to Entmoot's mailing list, so that now, this magazine which was originally published by science fiction fans for organized fandom

and the people therein who were interested in Tolkien, has as the majority of its readership people whom I don't know, and who know little or nothing about fandom or the work it has done with Tolkien. This has had some effect on Entmoot's editorial policy, as evidenced by the fanzine review column and Ted Johnstone's poem in this issue. I think that Entmoot is in a good position now to reprint some of fandom's past efforts relating to Tolkien, which will probably be familiar to the fans reading it but will be new to most of the new people who have come along since the paperback editions.

You're probably wondering why this magazine is four months overdue. Well, it's because I haven't gotten around to publishing it til now. Hopefully I will be able to keep on a regular schedule with future issues. Don't worry about it. Just keep sending your material and your money, and you'll get your Entmoots. You may even get an Entoot someday which is what some kid wrote in and asked for.

I had lots of hot Tolkien news back in March or April but it's all outdated now and you read it in the Tolkien journal anyway. I do have some interesting information, however, which I shall lift from NIEKAS 16:

Tolkien himself expects the first volume of Silmarillion to appear before the end of this year. It does not have a unified plot-line like LotR but is episodic. It covers from the first rebellion of Morgoth to the founding of Gondor.....Elves will, obviously, play a very prominent part.....Tolkien had started a sequel, The New Shadow, set 100 years after LotR, but has abandoned it permanently. Its point was a bit dif-





ferent than reported last time. The point is that after 100 years of complete peace and prosperity the people wouldn't be able to take it any more and would "be going for every sort of madness." New disturbances would be bound to break out ... Prof. Rose Zimbardo of City College of NY and Neil Isaacs of U of Tennessee are preparing a volume of articles about JRRT & LotR and are inviting manuscripts. (Write Isaacs at the Dept. of English, U of Tennessee, Knoxville.)

Thanks to Ed Meskys. I hope he doesn't mind my reprinting the above. Really, you all must subscribe to Niekas. (See fanzine review section.) One other small bit of news is that Ballantine recently brought out "The Tolkien Reader" which contains "The Homecoming of Beorhtnoth Beorhthelm's Son", "Tree and Leaf", "Farmer Giles of Ham", "The Adventures of Tom Bombadil" by Tolkien and "Tolkien's Magic Ring", an appreciation of LotR by Peter S. Beagle.

For the first time in history, at the 1967 Westercon in Los Angeles, which will probably be the best Westercon yet, there will be a Tolkien program, presided over by your modest editor. I've been given a room in the convention area which will hold about 50 people. Ideas as to what I can do with my room will be appreciated and gratefully considered. (The obvious suggestion does not need to be made, kids.) It will be a strange Tolkien program, a strange Westercon, for that matter, since I will be accompanied by a lot of friends from the other world I move in outside of fandom, that is the rock 'n' roll hippie scene. There are a surprising lot of long-haired, hippy folks who have read Tolkien and are seriously interested in it. A group of people here in San Francisco put on a Tolkien-oriented rock dance concert earlier this summer called "Bilbo's Birthday", a theatre here is being fixed up with the intention of having stage adaptations of Tolkien's works, some people at UCLA are already actively working on a film based on LotR, which quite likely will star Donovan and use his "Sunshine Superman" album as the soundtrack. Some people at S.F. State College are thinking of filming portions of LotR here. In other words, to sum it all up, for ten years we fans have been sitting around discussing Tolkien and pointing out to one another how nice it would be if movies and other groovy things were done with it, but it took the paperbacks and a whole different group of people, the "beatniks", to actually do something about it. And believe me, an awful lot is being done by these people. Besides the stuff I've mentioned, there is a rock band here called "Thorinshield" which does songs with titles like "The Lonely Mountain," and a Tolkien band forming in San Diego with folksinger Hedy West playing electric bass. Information on all this and more can be got from me if you live in a big city and want to know what the hippies are doing with fantasy there, and I recommend you make the Westercon.

