



NARGOTHROND

January 1969

Large, enormous, gigantic, colossal, stupendous, double issue 3 & 4

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Material deadline for nextish - April 15, 1969. (That's what I call a real deadline!) This deadline also applies to editor Rick Brooks.

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TURN GORMAD

Being co-editor of a fanzine can be an interesting business. Somehow I've managed to mail most of the issues out by now (Nov. 15). But occasionally some of the returns puzzle me as the one that came back with the name of one town and the zip code of another for the new address. To top it all off, after successfully sending John Boardman issue #1, issue #2 to the same address bounced back marked "addressee unknown". Since then I've wondered in my spare time just what heinous crime the insidious Dr. Boardman inflicted on the USPOD to goad them into retaliating by making an unperson of him. Must have started putting anti-PO stickers on his mail.

My quarrel with the so-called "New Wave" has been gone into in more depth in my con report. I'm not totally against the New Wave and I have hopes that the worth-while elements in it will be preserved to enrich sf. I do object to the paranoid New Wave supporters that talk about the old wave and its supporters in much the same way that Hitler used to discuss the Jewish question, and I won't cry if they all left overnight. Besides their bombast and extravagated claims probably hurt the New Wave into the bargain. When these people get a new fad and move on, both sf and the New Wave will be the better for it.

I'm not willing to class Judy Merrill with these people - tho Judy has been stampeeded by them - nor most of the New Wave writers. I do admire J.G. Ballard for his stand in this matter. He believes that his writing needs no explaining or outside support. So he ignores the fuss. More power to him, and I still feel that he was a good short story writer before he got on this kick.

To show that I've got a lot of nerve, I'll go from religion to politics. The results of the election represented a loss for the Republicans. The Republicans barely gained in the House and not very much in the Senate. Senator Birch Bayh is an able man even if he is a Democrat. His opponent was largely a bag of wind. Yet I regretfully ended up voting against Payh. Or, more correctly, I voted against his party's control of the Senate.

The Senate (and the House, too) is run by committees. And the



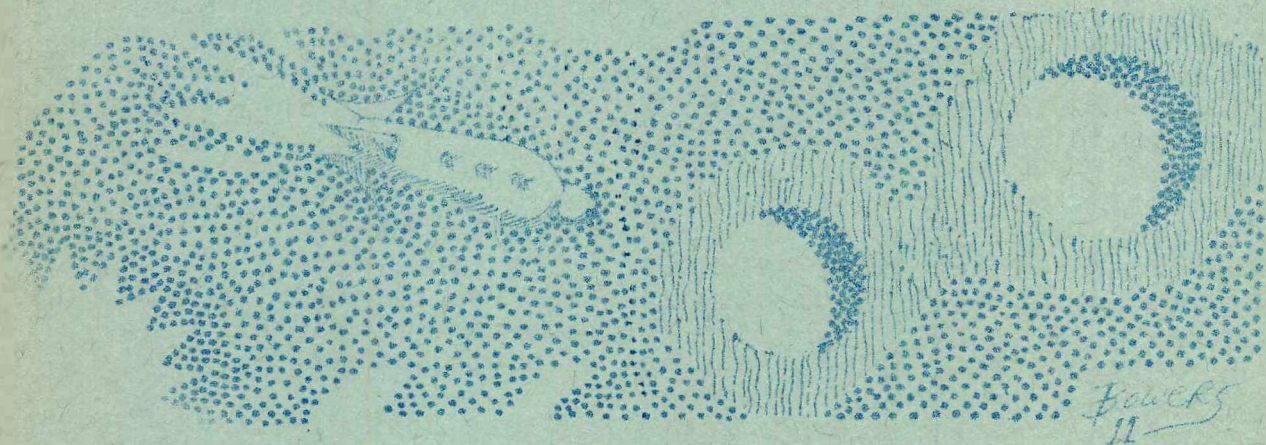
committees are largely run - on the eldest is the best plan - by southern reactionaries. Seniority means that he has been in the Senate the longest gets, not only the committee chairmanship, but also his choice of committees. And since the south operates on a one-party system, southerners control Congress.

So the only way open to any voter who wants a change is to vote for a Republican Senator and Representative, and hope enough other voters do too to break the southern stranglehold over the Legislature. No matter who the Republicans get in as committee chairmen, they can't be as bad as the present bunch.

I personally favor a constitutional amendment that would set a mandatory retirement age for all Senators and Representatives (and maybe even Presidents). But there would have to be a constitutional amendment pushed thru state conventions as the people in power aren't in the habit of passing laws that might put them out of power. And I seriously doubt that enough popular support could be rallied behind the state conventions.

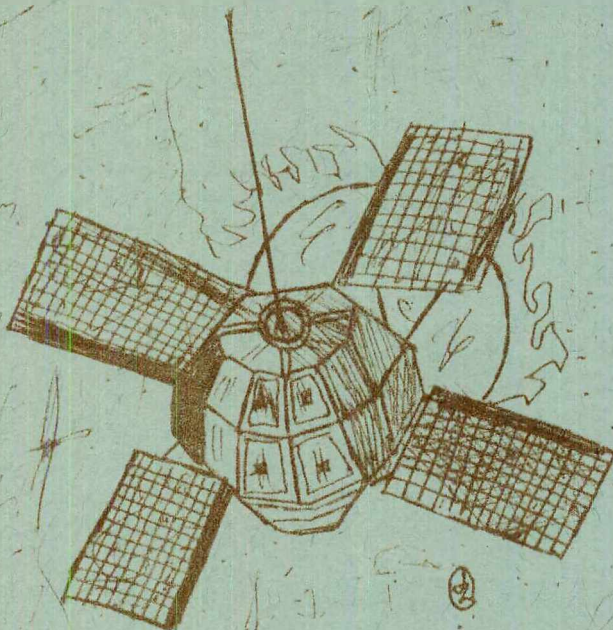
The Supreme Court is another matter. Since a mandatory retirement age would allow a president to pack the court (as the greatest of conservative Presidents tried to rid himself of a pack of reactionary Justices by doing), I'd prefer a clause exempting all present Justices.

I doubt that the idea is any cure-all, but it would improve matters. The mandatory retirement age for all concerned could be either 70 or 75. I'm against the great crime this country inflicts on its aged by denying them anything but the most menial of jobs after 65 or, in most cases, just enough social security to keep starvation from the door, a roof over their head, and clothes on their backs. But most ex-Senators don't seem to have any trouble finding cushy jobs, so I wouldn't feel any remorse about booting them out when they got too old.



"Sense of Wonder" has been a debated term, especially the last few years. What is this vital spark that has gone out of our favorite reading? Is it a juvenile exuberance that each reader momentarily brings to the field, then loses? Is it a specific part of sf's growth

or is it just the coloration that memory gives to bygone days? I personally doubt that there is any lack in modern day sf. Naturally any reader who comes in is going to run thru the classics from the times of Wells and Verhe up until a few years ago, then look around him and find that the last two years haven't been as productive of classic level stuff as the first seventy or eighty.



But there is a good group of writers on the scene today. Larry Niven can write good hard science fiction. Chip Delany is quite good with words and atmosphere. Alexei Panshin typifies the competent Heinlein approach - his second novel, *STARWELL*, shows a polished use of author asides that few established writers can match. Andre Norton can picture an alien world so beautiful that it almost hurts, and her human-animal teams are very appealing. And Cliff Simak may be getting old, but he turns out an occasional gem such as *WAY STATION* or *GOBLIN RESERVATION* every so often that is a thing of beauty.

But to me, there is a writer that even more brings back to me that sense of wonder that I feel while re-reading Tolkien's *LotR*, CL Moore's *Northwest Smith* and *Jirel of Joiry* stories, EE Smith's *Lensmen* series, HP Lovecraft's *DREAM QUEST OF UNKNOWN KADATH*, A Merritt's *THE MOON POOL* and *FACE IN THE ABYSS*, or Lord Dunsany's captivating little fantasies. The modern writer that can reach me almost as well is Roger Zelazny. The man surrounds me with such vivid imagery that I can barely breathe, and tells a damn good story into the bargain. I look forward to his next novels with about as much anticipation as I do Tolkien's long promised *SILMARILLION*.

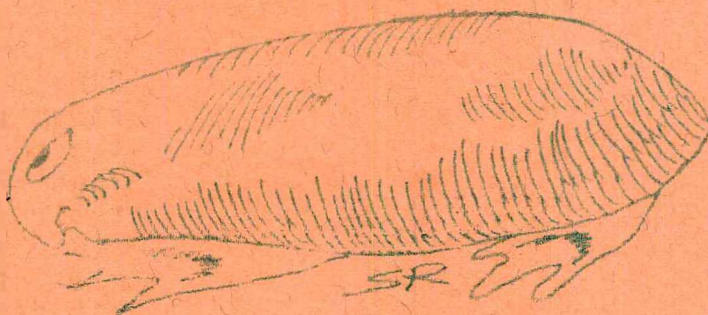
Our feature for this issue is Sandra Miesel's "Of Merseians and Persians." Too often, sf authors have only a passing concern with history, and almost every galactic empire looks a hell of a lot like Imperial Fome. A study of history could benefit many sf authors by broadening their outlook. It's not so much that history repeats itself, as the saying goes, but the patters of history seem to.

Sandra Miesel has credentials for this sort of work as she holds an MA in Medieval History from the University of Illinois, a university with a very highly rated history dept. For those of you who missed her "A False Historical Nexus", Bill Mallardi (2345 Newton St., Akron, Ohio 44305) had a prior claim on the article until *DOUBLE: BILL* apparently folded. When D:B returned to publication, we let them have the article as Bill had already gotten the artwork for it on masters.

Truth is stranger than fiction dept: A power failure in Cleveland was the cause of the death of a man in Arkansas. In the American Power Conference Preceedings ('45 or '46) is the complete story. It seems that there was a power outage in Cleveland. The boys at the Cleveland power company yelled downstate for power. Downstate Ohio yelled to Kentucky for help in meeting the load, and Kentucky passed the buck to Tennessee and the TVA. Just downstream of a TVA dam in Arkansas, despite warning signs, two men were out fishing in a row boat. When the peak power demand reached the generating station at the dam as much water as possible was automatically released thru the turbines. Downstream the fishermen's boat was swamped and one of them drowned.

I'm glad to hear that Ted White has taken over the editorship of AMAZING and FANTASTIC as these mags need an editor badly. I think that Ted can swing it, but he can't do worse than the latest one. And has it occurred to anyone but me that Ted White tends to be a very provincial writer? Almost all his novels have some action taking place in New York City. Maybe Ted thinks the NYC is the hub of the universe.

One of the favorite fannish games is source tracing. Burroughs fandom had a little flap when Dick Lupoff brought out a book, EDGAR RICE BURROUGHS: MASTER OF ADVENTURE, that credited a lot of Burroughs' plot elements to a writer named Arnold. Even worse, Lupoff had considerable evidence to back up his claim.



One of the more fascinating concepts in sf, at least to my way of thinking, is C.S. Lewis' floating islands of Perelandra. (Anyone who doesn't consider PERELANDRA sf may leave. We'll argue that later ...much later.) The planet of Perelandra was mostly ocean sparsely carpeted with archipelagos of floating islands. The most fascinating feature of these islands was that they were flexible and followed the contours of the waves. The author's account of trying to navigate when hills turn into valleys is engrossing.

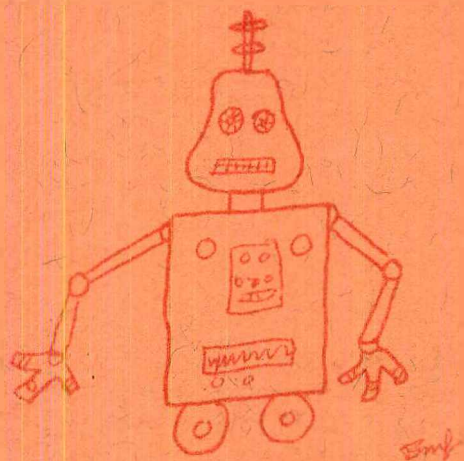
A very interesting book, which has nothing to do with sf however, is Robert Froman's ONE MILLION ISLANDS FOR SALE. It deals with islands in and around the United States and Canada. The quotation following is from pages 168 and 169.

"Some southern islands have an interesting though scarcely habitable type of floating island. Orange in Northern Florida is half covered by such floaters. They originate when much gas from the lake bottom floats chunks of mud to the surface. Seeds cling to the mud, put out roots, lace several chunks together and gradually gather more and more of the mud. The process has been going on for so long that some of the islands carry trees thirty feet high and make a fantastic sight as they float majestically around the lake."

Froman calls these islands "scarcely habitable" in the sense that one couldn't have a house there. But any "floating islands" that can support a tree thirty feet high could also support a few people without much trouble. Just the place for a fannish party. We could rig up a cross-piece with a sail to our thirty foot tree and invite an experienced Viking like Poul Anderson along.

Before I had read much sf, my favorite author was William Beebe. His factual books on the fascinating alien world beneath the restless oceans that cover most of our globe conrained more sense of wonder than most sf now does. I hadn't thought of his books in a long time until I read an article on him in the July READER'S DIGEST.

William Beebe, if not the first, was one of the first pioneers of the ocean depths. It has been at least ten years since I last read one of his books, but I can still remember the thrill he communicated to me on his discovery of a new species. He made me vividly see just how colorful and fascinating a land was beneath the dull, drab ocean surface; how there still were new and exotic lands to explore.



Some people consider Godwin's "The Cold Equations" to be the sf story that separates the men from the boys, the implication being that all boys get shock and want their money back when the clean-cut space pilot can't save the beautiful girl stowaway. The story did get a bit sticky but stopped just short of being maudlin. Too many stories have featured a dumb heroine whose actions in the story make one wonder how she can go to the bathroom without having someone along to hold her hand. So I was not too shocked to see one of these knuckleheads pay for her lack of sense. But I suppose such an outcome does shock those who think of a woman as basically animate property who needs

do no more than look pretty, and exists in a story solely for the hero to prove his masculinity by repeatedly rescuing her.

Now the story that really hit me hard was C.L. Moore's JUDGMENT NIGHT. It is not a message story on the surface, but a space opera of the highest grade. Cyrille, the pleasure satellite, is a fantastic and beautiful creation. This story places right behind those of Northwest Smith and Jirel of Joiry.

But the story does carry a rather barbed message in it. The ending is not especially a happy one or a very downbeat one. But, on thinking it over, I do not see the message of the story as being one of pointing out the unchanging nature of the human animal. Rather it is the more damning one that while we change our nature, but will not bother until it is far too late for humanity.

Sometime around the summer of 1960, I took a test for a job with the USPOD. So this August, I finally received a reply...and a ton of forms to fill out. I was informed when I took the test that they'd get in touch with me as soon as a vacancy occurred. I hardly thought that the local PO had such luck hanging on to people, tho. But considering the quality of work that is expected of them...

And our local highway department is even better. This summer, they were busy turning the local blacktop roads into gravel roads. They did this by putting down a layer oil, then a layer of gravel. It really worked nicely, too. My pop lost two headlights due to gravel thrown up by passing cars.

The 12th of December, I was in Milwaukee for a plant tour with Square D. And I spent most of the previous evening watching tv. My tv watching is down to about 5 hours a week, so I usually don't waste much time on tv. But this was Milwaukee's educational tv (NET) channel. No idiotic commercials to turn one's stomach (there are dozens of products that I'll never even try after their commercials) and no half-assed situation comedies or turgid dramas. Instead I watched a musical-travelogue on Hawaii, a panel on student power and student problems (racially and sexually balanced), "The Tombs of Petra" on archaeology, and a program featuring three modern monarchs from the three areas that the Biblical Three Kings came from, i.e. Spain, Ethiopia, and Yemen. The last two were BBC programs, and the first had pauses for commercials, so it may have been a conventional tv special. I found them all interesting. And they did show Nixon presenting his cabinet, most of which I skipped, but afterwards they had an analytic session featuring John Galbraith and divers hands that was fascinating. Galbraith is a good talker and fun to listen to even when you disagree with him.

So at least part of tv is not a vast wasteland.

RAMBLINGS ON BAYCON AND RELATED SUBJECTS

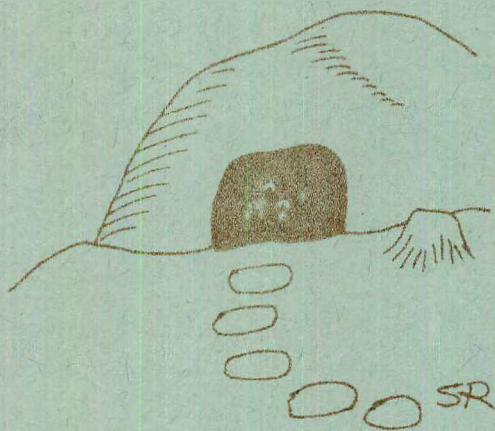
Baycon was a pretty good con. There were some gripes as Ellison stampeeded us into another good hotel. I will not go as far as the group (North Dakota Fandom) that turned out a one shot blasting the hotel. The Claremont didn't bitch about noisy parties (except for the first night when some people apparently hadn't gotten the word) and they ignored budget-minded fans sleeping on the lobby furniture and hall floors. The Claremont was definitely too small as the overflow went to three other hotels (and a few motels), and this was undoubtedly a big factor in the large St. Louis vote as St. Louis boasted quite a large hotel. It remains to be seen whether it is too large and the concommittee at St. Louis gets stuck.

Since the concommittee at Baycon had promised to



publish a "Proceedings" book, I met a lot of west coast fandom instead of religiously catching the program. So I have only a sketchy idea of the latest round in the battle of the New Wave to wash under dated sf. My sympathies are all with the "old wave" at the moment. I'm willing to live and let live, but when the New Wave bunch intones like Cassius Clay that they and their thing are the greatest and that all other sf is outdated as well as worthless, then they get my back up. Especially when most of the New Wave stuff that I've read have been rather poor.

Ballard may have a way with words, but as far as I can see, it is a noticeably stumbling way. Ballard's characterization makes writers like Robert Moore Williams, Leo Zagat, and John Russell Fearn look good. His turgid passages remind one of van Vogt at his most obscure, but van Vogt could move the story right along and be enthralling despite his faults. Ballard can't.



And most other New Wavers seem to fall into the pitfall of considering style and symbolism all and ignore storytelling and characterization. People that are fond of Ballard claim that the main reason that they like him (other than the "novelty" of his writing that keeps him churning out the same novel, only a bit more obscure, each time) is that he is saying something. When pressed they mostly (like Judy Merrill in a past issue of FANTASY & SF) catalog symbols and string them in various arrays. An author's philosophy (even the most opinionated Heinlein) can set you to thinking but about all you can do with symbolism is to catalog it and play games with it. In cases in which it is well chosen, you

can get an emotional reaction from it, but it tends to choke off thinking and substitute reacting.

I also find it paradoxical that a writer like Ballard who is supposed to have so much to say needs so much interpreting.

As any old time fan can tell you, the main part of the con occurs after the regular programming. I have vivid memories of being part of a folk-singing group with Poul and Karen Anderson at an ungodly hour of the morning.

The artwork was segregated into amateur and pro art, and the fan art was a bit thin. I'm simply not interested in stuff like Spock and Sarek dolls.

The large parties were good, but there was some trouble with underage fans getting barred in erratic fashion. However I met a lot of people that I probably wouldn't have met in a room party. I'm sorry to hear that Slewcon will not have any large parties.

I was quite impressed by the Society for Creative Anachronism, Inc. and their tournament. They also showed up at the costume ball in force and had their own Medieval Fashion Show which featured a knight

being equipped for combat with the help of his squires. Even chain mail, while not as heavy as armor, weighs down a bit, and I was surprised that he could navigate the steps while toting sword and shield. And there were belly dancers, too. The thing that I hadn't expected was the look of concentration on their faces. These girls worked, and they were good.

But the really big bash (and I mean that literally) that the Society put on was their tournament. It lasted most of Monday afternoon and saw hand-to-hand with simulated short and long swords and one and two-handed axes and maces. If you like to dream of yourself as a swashbuckling swordsman, here is your chance. And if you just want to see what medieval combat looked like, the Society provides your chance. Such simulated weapons as the Society uses were apparently about the same as were used in training novices in the Middle Ages until they gained skill enough to use real weapons.

One of these days, I hope to try out in a tournament. As far as I know, there are only two branches of the Society, West Coast (Diana Studebaker, 2815 Forest St., Berkeley, Cal. 94705) and East Coast (Marion Breen, 2 Swain Ave., Staten Island, N.Y. 10312), so I doubt that there will be a tournament in St. Louis. Tournaments Illuminated has been published by the West Coast branch since April '67, and Marion Breen is also publishing a club zine.

The Costume Ball had the greatest number of contestants yet, somewhere over 300, I believe. And it was hellishly mismanaged. My remarks in NAR #1 about photogs held here as the photographers were totally ignored. I may be soul-less, but rock-and-light shows don't do much for me but give me a bit of a headache. Harry Harrison lost a few votes for con when he committed them to no light-and-rock show in his seconding speech. I would have qualified that to no light-and-rock show interfering with the Costume Ball. The last contestant had barely left the platform when off went the lights and on went the light show. An A-Number One fouled up mess. And to improve matters, there was a foul-up on name tags which didn't have any space for name of costume.

As to camera bugs, they should be kept away from the stage, except for non-flash and non-flood units, and have an area of their own for contestants to pose. Maybe separate areas for flashes and floods and a bit of stage would be best.

As usual STAR TREK did all right by the con with "Where No Man Has Gone Before," "Balance of Terror," "City on the Edge of Forever," and a bloopers film. A very well attended talk by Roddenberry packed the Gaslight Room as full as I ever saw it. The bloopers film had many classical scenes. In one where the Enterprise goes into one of its infamous rolls and people go every-which-a-way, Dr. McCoy grabs for Nurse Chapel to steady her as she falls backwards onto him and he comes up with a most logical pair of handholds. They both look startled for a moment, then both break up.

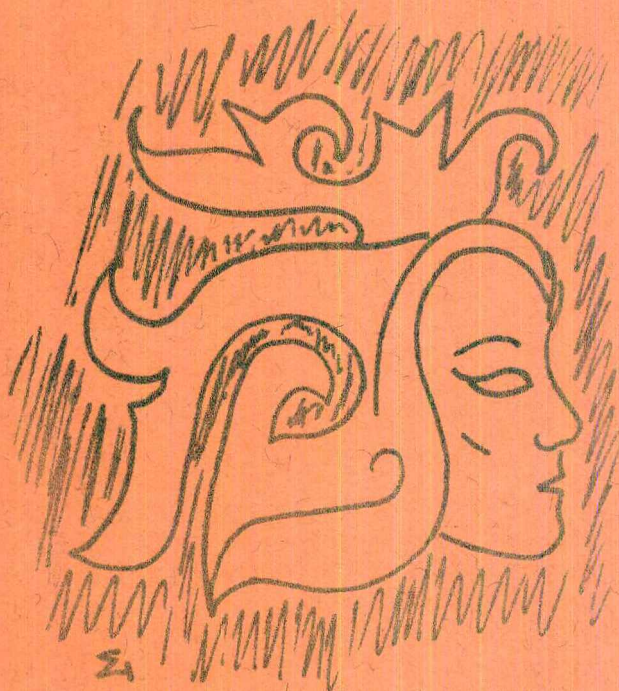
Now that Ellison has won a Hugo for "City on the Edge of Forever," maybe he can quit feuding with Roddenberry who did such a good job of revising what I understand was a confused mess. (A teaser for the show in THEWRITER that I read at NYCon dealt with hallucinatory jewels,

and Harlan was supposed to be suing STAR TREK and Jerome Bixby for using stuff out of his script in "Mirror, Mirror.") Roddenberry probably deserved the Hugo more than Hellison anyway.

The Banquet was hellishly dull. I purposely appropriated one of the best seats in the house, i.e. the balcony, but found out that the speeches couldn't be heard. I finally heard part of them...while standing directly under a loudspeaker at the back of the room. Even then, I had trouble hearing some of the speakers. And the pillars about cut off my view of the speakers. Farmer was even more long-winded than Moscowitz. He did have something worthwhile to say, but he beat it to death. I should have stayed in the balcony and kept an eye out for the girls in low-necked dresses. And there was one girl running around in a dress-size doily.

The Hugo awards didn't get my back up too much except for Farmer's "Riders of the Purple Wage" which was light years behind Zelazny's "Damnation Alley." To me, "Riders" seemed typical of the New Wave in largely substituting verbal pyrotechnics for plot, character, and setting. I rather enjoyed parts of "Rider," but didn't consider it Hugo quality by a long way. However I didn't consider any of the shorter fiction of last year as deserving a Hugo.

Fritz Leiber annoyed me in his acceptance speech for "Gonna Roll Them Bones" by saying that he wouldn't have gotten the Hugo if it hadn't been for Harlan and DANGEROUS VISIONS. This is sheerist bull as "Gonna Roll" was less far out than almost anything in the rather bland DANGEROUS VISIONS and even less far out than most of Leiber's stories. Most of DANGEROUS VISIONS could have appeared in the mags, let alone in paperback collections. I must agree with Buck Coulson that Hellison managed to take in most of fandom with the hard sell. The December issue of GALAXY had "The Sharing of Flesh" by Poul Anderson and "One Station of the Way" by Leiber, both more "dangerous" than most of DV. Which leads me to wonder if stodgy old editor Pohl didn't decide to put out an issue that would "outdangerous" DV.



Worldcons are getting too crowded. It was next to impossible to locate anyone in that madhouse, and I never did meet Joe and Robbie Gibson or Dick Geis and a few more that I wanted to talk with. And I met a lot of interesting people only once. Monday night was much more relaxed as a lot of people had left. I talked with Rog and Judy Zelazny (on the possibilities of getting our favorite candidate, Pat Paulson, on the Maryland ballot) and also Lester del Rey (just

as fascinating in person as he is during the program) at the St. Louis party.

I appreciated getting in on the Cartel's GRAS (Gene Roddenberry Appreciation Society, of course. They're from Canada, not California.) award party for Roddenberry which Mark Lenard attended (as well as making an appearance the night before). Maureen Bourns, Alicia Austin, and Rosemary Ulliot alias the Cartel also have set up a Mark Lenard International Fan Club in their spare time.

One of the most relaxed moments of a hectic con came in an idle chat I had with Sandra Deckinger at a St. Louis party. I really can't remember what we talked on, but Sandra is one of those rare people who have a relaxing effect on me.

The Haldemans have sewed up their bid for Washington in '71 by playing politics. One of the elder members of the clan was loaned to Richard Nixon to help with the Presidential campaign (and act in his inner circle of advisors during the Presidency), and now the Haldemans can expect federal help with their bid at St. Louis (bids having been upped to two years in advance). Remember that you saw it here first.



"Grant, too, was not handicapped by early success. When he failed, he learned to try something else. It did not occur to him that his innovation might not be in Jomini's books, because he didn't read the books. Late in the conflict a young officer, doubtlessly intent on promotion, flatteringly asked the general his opinion of Jomini and other writers on the science of war. Grant replied that he had never read the French author. 'The art of war,' he said, 'is simple enough. Find out where your enemy is. Get at him as soon as you can. Strike at him as hard as you can, and keep moving on.' Clausewitz could not have said more." -David Duncan - LINCOLN RECONSIDERED.

All these sword and sorcery heroes keep coming up with fabulous treasures yet they cannot seem to hang onto them and little trace of these treasures has lasted to our times. The unfortunate answer to these riddles is that underhanded middle-men swindle our heroes while they are in their cups and more trusting than usual. Then the afore-said middlemen hide the treasure in a safe place usually known to them alone (not being as trusting as our heroes). These treasures are mainly lost due to the fact that middlemen who treat our heroes so are likely to die violently and suddenly as most heroes are not noted for even tempers.

AL'S



Alan G. Thompson EDITORIALY SPEAKING

This is our third issue, and second done in mimeograph. A serious attempt to upgrade the quality of reproduction has been made with this issue. A quick scan of the zine should give you a clear indication of whether or not I was successful. Any comments on reproduction would be appreciated. All reproduction was done on a mimeograph.

With this issue I have initiated a couple of new columns: these being Zinamania, a fanzine review, and AL'S ALLEY, which will appear in every issue. Any comments and constructive criticism are welcome, of course. The following editorial I expect will bring some comment.

**

The time has come when the citizens of the United States should take some definite action against the blatant disregard for that portion of our constitution that assures the complete separation of state and church.

I can site several governmental laws or policies that directly contradict this part of the constitution and infringe on our rights.

I might as well start with religion in

our public, state owned, state supported schools since this is the only item that has seen court action in recent years. Every parent wants his child educated in his own religious beliefs. This is his constitutional right. He does not want the school his child is required by law to attend to be teaching him something contrary to his beliefs. Religious readings, at the beginning of the school day that favor a particular religion are still commonplace in many elementary schools, especially in areas where one particular religious belief dominates. Wouldn't it be nice to replace this with our National Anthem or something equally as appropriate. Many religious holidays are still preached in our schools. Christmas is the best example of this. Christmas should be taught as a time of joy and giving and Santa Claus. Leave the deeper religious meaning to the church and home teachings, where it belongs.



Another government policy that infringes on the separation of church and state is the tax exempt status religious organizations enjoy on the pretext of being non-profit organizations. Religious organizations, are moving into business, big and small, at an ever increasing rate. These organizations are quick to go into most any business because they have an automatic competitive edge - tax exemption. How many businesses in your area are operated by "non-profit" religious organizations?

Another area I must comment on is Sunday. There are many laws (or policies) which try to force upon the people the "sacredness" of Sunday. Laws in some areas exist that regulate businesses on Sunday. Most all of these laws have been church influenced. Laws of this type that we are all familiar with are those regulating the sale and serving of alcoholic beverages. There are places in this country movie theaters are not allowed to operate on Sunday. Did you ever wonder why public radio waves are so filled with religious programming, most of it unsponsored, Sunday morning? The Federal Communications Commission, an organization of the federal government, encourages this, and since they have complete control over the station owners license to operate, we can say they require this programming. The FCC does this under the pretence of "public service". The broadcast of a Catholic church service is a real public service to the Protestant, isn't it?

I could go on, but I think I have written enough to get the point across. At least I hope I have. NOTE: The material in this article expresses only my own beliefs and is not necessarily the beliefs of anyone else connected with NARGOTHROND.

Word has come my way that "The Avengers" may not be back next fall via TIME magazine. It seems the program rates #69 out of 71 prime time shows. That doesn't sound good, as a matter of fact, it sounds bad. Also, the show is being attacked by critics for its "excessive" violence. However, I like this show very much (about 3rd favorite after #1 ST, of course, and #2 MI) and hope it is not lost. If you share my liking for it, a simple letter to ABC would be in line to protest the cancellation of "The Avengers". A program like "The Avengers" should never have been placed opposite "Laugh-in" to begin with as they both appeal to somewhat similar viewers. I switch to "Laugh-in" at the immediate conclusion of "Avengers" before the last rash of commercials myself. ABC's address is given below. If you get real ambitious write TV GUIDE, the program's sponsors (national and local). (If you get more than one ABC affiliate, as I do, write all stations local sponsors), and anyone else you can think of that might help. In other words do whatever was done to save ST.

ABC Television - 1330 Avenue of the Americas - N.Y., N.Y.

Score one for STAR TREK! ABC has announced immediate plans to move "Judd" to another time spot. This would indicate that, while last season "Judd" fared well against the CBS movie and buried NBC's news show, this season (assuming the movie ratings haven't changed much, which is probably true) STAR TREK is beginning to bury "Judd". Sounds nice doesn't it. But don't use this as an excuse to stop writing, ST is far from out-of-the-woods yet.

Thanks to everyone who has sent in artwork! I now have so much I don't know what to do with it all. (But don't stop sending - more issues are coming) Also, LoC's are coming in nicely, keep it up, but we can use more material. Short items covering about any topic are desirable. Please proof read your material well as we, from now on, will print material exactly as received.

CREDIT WHERE CREDIT IS DUE: The pictures of ST characters that appeared in NAR #2 were drawn by Alicia Austin and were taken from a publication by Bjo Trimble. We apologize to these parties for not giving this info in NAR #2.

"At Nashville a farm implements concern reversed the Biblical command and turned plowshares into swords; the brass guards of these high-class weapons bore the appropriate markings 'C. S. A.' and 'Nashville Plow Works.'" THE LIFE OF JOHNNY REB by Bell Irwin Wiley, p. 296.

AND PERSIANS OF MERSEIANS

-Sandra Miesel

The galactic empire has long been a commonplace SF background: Asimov, Blish, and Piper have made particularly intelligent use of this setting. But it has appeared so often, readers rarely notice any fresh variations. Thus the empires in Poul Anderson's Flandry yarns have never been properly identified. Terra is not merely "the Roman Empire written large" but the Eastern Roman Empire and her foe Mersia, Sassanid Persia.

Anderson is the finest historian among science fiction writers. His knowledge of the subject is broad, accurate, and sympathetic. A marvelous assortment of cultures have lent color to his stories: in the Flandry series alone "Anglo-Saxons," Mongols, Africans, and Mayalans appear.

The first step in proving that the Merseians are the Sassanids is to show that the author is sufficiently versed in Persian history. Here is some evidence. He gave an ingenious explanation of the legends of Cyrus the Great in "Brave to Be a King," created the planet Sassania in "Tragedy of Errors," and used Persian epic names in the colonila star system in Orbit Unlimited. The cultural-religious conflict between the two alien peoples in "Trader Team" parallels that between the Ayran and pre-Ayran Persians. The plot of "A Sun Invisible" may have been suggested by an incident in the Persian conquest of Egypt.



A brief review of Persian history is in order now. Roman history is so familiar it needs no such summary. The pastoral Ayran tribes entered Iran at the end of the second millenium B.C. The Median and Persian confederations first appeared

in written history in the eighth century B.C. as vassals of Assyria. A century later they revolted and allied with the Chaldeans to destroy their overlord forever (610 B.C.). Incidentally, among Assyria's enemies in this period were the barbarous, part-Celtic Cimmerians!

The Medes maintained ascendancy until 549 when Persian kinglet Cyrus revolted against his grandfather, the King of the Medes. After annexing Media, Cyrus conquered nearly the entire Middle East. His son Cambyses added Egypt, making the Achemenid dynasty's empire the largest the world had yet seen. The Achemenids were remarkably tolerant conquerors and left native religions undisturbed. They synthesized the cultural traditions of all the ancient Orient into a regal and impressive art style.

The huge, cumbersome Achaemenid Empire fell prey to rebellious satraps, palace intrigue, and as we all know, Alexander the Great (Battle of Gaugmela, 331 B.C.). After Alexander's death in 323 his generals fought among themselves for a generation. When the dust had cleared, Seleucus ruled the old Persian realm from northern Syria to India.

The Seleucid period in Persia was one of centralization, urbanization, and rapid -- though superficial -- Hellenization. Native Zoroastrianism waned before syncretic Hellenistic religion. The Seleucid kings undercut the old landed nobility and expanded their royal domain at their expense. They attracted thousands of Greek settlers by grants of royal land. More slaves were held than ever before under a "plantation" system of agriculture. Society grew sophisticated and cosmopolitan.



In 247 B.C. the Parni, non-Persian barbarians, founded the independent state of Parthia east of the Caspian Sea. They continued nibbling at the Seleucid kingdom, supplanting it entirely by 141 B.C. Under the Parthians society was re-feudalized. The elite unit of their army was the heavy cavalryman, forerunner of the Byzantine cataphract and the medieval knight. Although the Parthians adopted Hellenistic culture, they also injected some original artistic elements from the nomad north into the Persian cultural pool.

Inevitably, Parthia collided with Rome. She halted Roman expansion in the East at the Battle of Carrhae (53 B.C.). More than two centuries of futile warfare followed. Eventually the Parthians were so weakened one of their vassals successfully revolted to re-establish the Persian Empire of old (224 B.C.)

This new Sassanid dynasty claimed descent from the ancient Achaemenids and they had originally been satraps of Persis,¹ the Achaemenid tribal homeland. Government was now recentralized after the Parthian feudal interlude. The Sassanids reacted vigorously against the foreign intrusions of previous eras. They revitalized Persia by returning to the wellsprings of national heritage. This is especially noticable in art where they produced splendid animal figures and graceful metalware like their ancestors'. Zoroastrianism, which had been reviving under the Parthians, suddenly became an established state religion. Rival faiths, including Christianity and Judaism, were persecuted and expelled. The Sassanid Persians displayed that violent cultural-religious militancy popularly attributed to the early Moslems.

Although fierce and often successful adversaries of the Romans, the Sassanids won their respect and emulation. The Emperor addressed the Shahen Shah as his equal in diplomatic correspondence -- an honor no European ruler was ever to enjoy. Diocletian's adoption of Sassanid royal etiquette set the style of Byzantium's court for nearly twelve

¹Persis is the heroine's first name in Ensign Flandry.

centuries. But the strife between Roman and Persian was the undoing of both. Prostrated after their last war, Persia and half the Byzantine Empire fell to the Arabs with only feeble resistance.

Parallels between real and fictional histories are summarized in the accompanying table. Some objections to this scheme may be anticipated and met in advance. For instance, the table sets the Polesotechnic League era equivalent to the early Republican period of Rome though it is obviously based on the High Middle Ages and the Age of Exploration. But the emergent Romans were as eager to enlarge their dominion and diffuse their culture as the merchants of the League. Official Terran government of this period, the Solar Commonwealth, is unimportant in the stories and will not be discussed. Actually, the height of Roman colonial and economic expansion extends from the end of the Third Punic War to the ascension of Hadrian (146 E.C. - 117 A.D.) an era that partly overlaps Anderson's Time of Troubles on the chart.

The Time of Troubles matches Roman history of the last two centuries B.C. (specifically 201-227), a time when Republican Rome was being transformed by alien cultural influences, foreign wars, and social revolution. Yet there is not necessarily a contradiction in this overlap. Surely League merchants continued to amass fortunes during the Troubles.² As Van Rijn says: "Politics, they come and go, but greed goes on forever."



Sargon of Akkad
2500 B.C.

The reign of Augustus marks the transition between Republic and Empire. The Terran and Roman Empires grow and decay in parallel. After the death of Marcus Aurelius (180 A.D.) the axis of imperial power shifted eastward. Eventually the Empire split into Eastern and Western halves (division of Diocletian, 293; division of Theodosius the Great, 395). The Eastern Empire in confrontation with Sassanid Persia provides the model for Flandry's time.

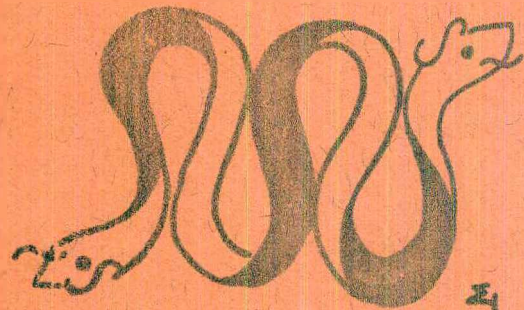
Anderson always uses history imaginatively. He does not copy prototypes blindly. For example, he mixes characteristics of the East Roman and Byzantine

²This was the case in Rome. Consider the crude new rich in the comedies of Plautus and the Satyricon of Petronius.

Empires³ to create imperial Terra. Terra's stagnation and demoralization are late Roman qualities. Both societies are cruelly stratified⁴ and regimented. They share with the Byzantstate the burden of an entrenched bureaucracy; arrogant, fatalistic attitudes; and a static defensive posture. Both the Terran and Byzantine armed forces are thoroughly professional but crippled by nervous, cost-conscious governments. Constantinople would never have fallen to the Latins in 1204 had the emperor entrusted her defense to his brilliant and honorable general Theodore Lascaris. The Terran emperor's curbs on honest Admiral Walton are equally short-sighted. Dominic Flandry might be patterned after a better Byzantine aristocrat of the Palaeologus period (post-1261). The hero of Rogue Sword, Anderson's historical novel laid in that era, closely resembles Flandry.

In what ways are the Merseians specifically Persian? Anderson borrowed their physical appearance from his trolls in the Broken Sword.⁵ Their names have a Celtic ring. But in their glamorous, intense masculinity and deliberate adherence to ancient ways the Merseians are Sassanid. Both are romantic peoples proud of their distant epic past. They are title-conscious, fond of heraldic display, engrossed by war and hunting.

Merseia is oligarchic. Real power lies with the Grand Council of clans or Vachs, groups united by clientship as well as blood. The extended family is the basic unit of both Merseian and Persian society. Persia was dominated by the Seven Great Families in the Parthian and Sassanid periods. These nobles established and ruined both gynasties. The Merseian Chief of State, the Roidhun, seems strictly ceremonial. Yet he is the sign of the race's unity and no doubt invested with something like the "awful royal glory", the sacred charisma of the Persian kings.



Both upper classes are polygamous and keep their women subservient. Unlike the Sassanids the Merseians do not practice consanguineous marriage.

Reconstructing Merseian history in the centuries between Falkyn's time and Flandry's is chancy but must be attempted. When David

³Just when the Eastern Roman Empire became the Byzantine is uncertain. Most scholars place the division in the seventh century with the appearance of Islam. The Byzantines themselves never admitted any transformation. To the very last they called themselves Romaioi, "Romans."

⁴Throughout most of her duration, there was a surprising degree of upward mobility in the Byzantine Empire, though not as much as medieval Europe or Antonine Rome. (We speak here of Terra, not her colonies or subjects.)

⁵The Merseians are compared to trolls in We Claim These Stars!

Falkyn's team discovered Merseia in "Supernova," her people had attained a twentieth century level of technology. They had spaceflight but not starflight or planetary union. Falkyn recognized the Merseians as future rivals of humanity and regretted having to humiliate this proud race.

After the hysteria of initial contact subsided, years of intercourse between Merseia and the League surely followed. A flood of out-world goods, ideas, and culture disrupted native civilizations. (The nineteenth century Westernization of Japan exemplifies the same process.) Though some Merseians must have resented the intruders, perhaps others enthusiastically copied alien ways (as humans aped the Aleriona in "Marque and Reprisal"). This is Merseia's "Hellenistic" period.

During the League's Time of Troubles Merseian factions might have exploited the general turmoil for their own ends, resulting in unification of the planet and her colonies under Technophile rulers. This corresponds to the Parthian period of Persia.

During Terra's prime she probably treated Merseia with condescension and contempt. (It was a Roman diplomatic blunder that started the Parthian wars.) A bitter reaction against Terran imperialism set in, similar to the present attitude of the Third World toward the Great Powers. An anti-Terran, Eraiu-speaking Vach gained control of the Grand Council which corresponds to the ascension of the Sassanids. Drawing renewed vitality from her own ancient cultures Merseia emerged as a fresh and ferocious galactic empire.

But Merseia's overweening pride could doom her. Her convictions of racial and cultural superiority are potentially destructive.⁶ Admiration of the heroic past might become obsessive. The delicate balance among the Vachs need not be permanent -- they might not always subordinate their own ambitions to the good of the race. Sterile bureaucracy might supplant willing aristocratic service. This sort of tension is already evident in Ensign Flandry. Merseian government might shift from benevolent to totalitarian. Her lower classes might become proletarianized. As ideals tarnish polygamy and purdah might breed harem intrigue, a sordid phenomenon in the last Achemenid and Sassanid royal households. All the above factors ruined Sassanid Persia. She could not win the final war. If the ultimate victory eludes Merseia, her mystique will be shattered forever.

Then how will the rivalry between Merseia and Terra end? The same way the rivalry between Constantinople and Ctesiphon ended: mutual exhaustion and the eruption of an irresistible Third Force. Betelgeuse cannot play the Arabs' role but the colonial and client worlds of both empires could. Terra's subjects are in a pre-Islamic condition. (Before Mohammed both the Eastern Romans and the Persians held Arab subjects and Puppets.) Although technologically backward the colonial humans are energetic and capable of expansion. Their resentment and envy of their mistress could spark rebellion when the last confrontation ended in ruined stalemate. (The provinces that fell so

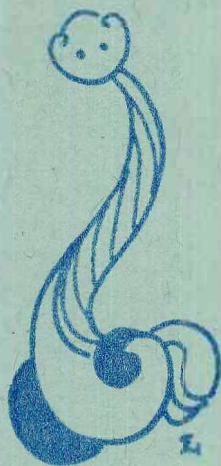
⁶Yet Prechdan Ironrede's ambitions for his people expressed in Ensign Flandry are just like Gunnar Heim's for man in "Admiralty".

easily to the Arabs had long records of hostility toward Constantinople) Their contempt for the effete Empire might find expression in puritanical revulsion and rage for vengeance. It is easy to imagine the reaction of conquered races like the belligerent Scythians and Ardazirho.

The situation of Merseia's colonies is completely unknown but they also have a potential for fragmentation under stress, perhaps along clan or ethnic lines. There is no reason why her non-Merseian subjects and allies would remain loyal during the universal upheaval.

During the Long Night a new socio-political ideology emerges: a responsible, peaceful form of anarchy called the Commonalty, which is described in "Starfog". The sort of fruitful human-alien interaction foreshadowed in "Outpost of Empire" now becomes possible everywhere. After the ravages of the Long Night all sophonts face a better day.

Conformation of the above speculations must await more stories in this series but Poul Anderson's creative application of some obscure history deserves wider appreciation.



SUGGESTED READING:

For a first introduction to Persian culture, try these volumes in the splendid Archaeologia Mundi series:

Huot, Jean-Louis. Persia I. Cleveland, 1965.

Lukonin, Vladimir G. Persia II. Cleveland, 1967.

The only complete survey of pre-Islamic Persian history readily available. Mentor brought this out in paperback in 1966 (MQ662).

Frye, Richard N. The Heritage of Persia. Cleveland, 1963.

| ROME | PERSIA | MERSIA | TERRA |
|--|--|--|--|
| founding of Rome 753 BC | Medes & Persians vassals of Assyria 8th cen BC | Technological revolution on Merseia | Humans enter space |
| Roman Republic after 504 BC | Cyrus the Great founds Achaemenid Empire 540 BC | Modern technical civilization grows | Polesotechnic League |
| Emergence of Rome gradual conquest of Italy first Punic War 264-41BC Second Punic War 218-01 BC | Alexander conquers Persia 331 BC | Falkyn discovers Merseia | Terran government - Solar Commonwealth |
| Rome completes conquest of Mediterranean Carthage destroyed 146BC Civil Wars in Rome Republic becomes Empire Augustus, 27BC-14AD Empire declines after 180AD Power shifts eastward Temporary division of Empire 293AD Permanent division 395AD | Kingdom of Seleucids after 301 BC foundation K. of Parthia 247 BC | Merseians trade with League, achieve star-flight | Gradual corruption of League |
| | Decay of Hellenism | Merseians participate in Time of Troubles | Time of Troubles |
| | Parthians supplant Selenads, 141 BC Parthia at war with Rome, last c. BC on | Merseia unites under Technic-orientated rulers Reactim against Terran Empire | League becomes Terran Empire |
| | Sassanids supplant Parthians 224 AD intermittent wars with Rome Empire & Eastern Rome Empire | Imperial Merseia Dominance of Eriau-Speaking Merseians conflict with Terra | Decline of Terran Empire |
| Loss of southern & western provinces to Arabs, 630's & 640's AD | 622 AD Fall of Sassanids 636 AD | The final war of Meseia and Terra | |
| Byzantine Empire Medieval Europe Islam in Mediterranean | Islamic Persia | The Long Night | |
| | | The commonalty | |

STAR PEOPLE²

Morning, THIS
morning (which
was ordinary)
is drenched
with radiance,
starbursts
of confetti.
THEY stand
on the platform
outside the capitol,
(play of sun
on alien planes
of faces), wind
touching (re-
spectfully)
robes of
woven brass.

-Janet Fox

FUN & GAMES

Alan G. Thompson

SOLUTION TO NUMBER PUZZLE IN NAR #2

Start in the center top square, then drop to the bottom of the next column to the right. Now move diagonally up to the right until you go off the right side, then move to the left side and one row up. Continue diagonally up and to the right until you come to an occupied square, then drop STRAIGHT down one square and continue diagonally up to the right until you go off the top. Now drop to the bottom of the next column to the right and continue.

Follow these simple rules and you can't go wrong:

1. Start in center top square.
2. Always move up to the right when possible.
3. When you go off top, drop to bottom of next column to the right.
4. When you come to the upper right corner drop straight down one square.
5. When you go off the right edge move to left edge and go up one row.
6. When you run into an occupied square drop straight down one square and continue.

Here is a 5 by 5 and a 7 by 7 to look over.

| | | | | |
|----|----|----|----|----|
| 17 | 24 | 1 | 8 | 15 |
| 23 | 5 | 7 | 14 | 16 |
| 4 | 6 | 13 | 20 | 22 |
| 10 | 12 | 19 | 21 | 3 |
| 11 | 18 | 25 | 2 | 9 |

| | | | | | | |
|----|----|----|----|----|----|----|
| 30 | 39 | 45 | 1 | 10 | 19 | 28 |
| 35 | 47 | 7 | 9 | 18 | 27 | 29 |
| 46 | 6 | 8 | 17 | 26 | 35 | 37 |
| 5 | 14 | 16 | 25 | 34 | 36 | 45 |
| 13 | 15 | 24 | 33 | 42 | 44 | 4 |
| 21 | 23 | 32 | 41 | 43 | 3 | 12 |
| 12 | 31 | 40 | 49 | 2 | 11 | 20 |

In regard to the 3-D maze in NAR #1 someone asked why you couldn't go directly from the center of level one to the end at the center of number four. The connecting route in the center only runs from level one thru level two to level three. It does not go to level four.

Here is a good math technique that will be of help to any math student. A simple method for extracting square roots.

| | | | | |
|----|----|----|----|-------|
| 5 | 4 | 2 | 1 | |
| 29 | 38 | 72 | 41 | |
| 25 | | | | |
| 4 | 38 | | | 100 |
| 4 | 16 | | | 104 |
| | 22 | 72 | | 1080 |
| | 21 | 64 | | 1082 |
| | 1 | 08 | 41 | 10840 |
| | 1 | 08 | 41 | 10841 |

Referring to the example:

1. divide the number into sections of two digits each, from right to left.
2. Below the left most section write the largest square that is equal to it or less (25), and write its square (5) above

the square root sign as its final quotient digit.

3. Subtract like normal division and bring down next section (438)
4. In a separate column write double the present quotient and add a zero to it (100)
5. Estimate the digit to add to this number (100) so that when the total (100) is multiplied by the same digit (4) the product will be the largest possible equal to or less than the first remainder (438) write this number (4) as the next quotient digit.
6. Write the new product (410) under first remainder, subtract and bring down next section to make second remainder.
7. Repeat the last three steps until completed. Here are some squares you might try.

3,860,758,125 294,849 729 1,721,344

You can check your answer by simple multiplication. Have fun!

*

To finish off Fun and Games thish here is a little goodie from my co-editor Rick Brooks. It is a SF authors criss-cross. A criss-cross is much like a crossword, only you are supplied with a word and asked to find where it goes. Each word is used only once and belongs in only one space.

12
Winterbotham

10
Richardson
Saberhagen
Williamson

8
Anderson
Brackett
Bradbury
Weinbaum
Wollhiem

7
Ballard
Poucher
Bradley
Brunner
Carnell
Clement
Clifton
Conklin
Crossen
Eddiscn
EESmith
Ellison
Eshbach

Harness
Herbert
Kuttner
Manning
Merritt
Rackham
Russell
Wandrei
Wyndham
Zelazny

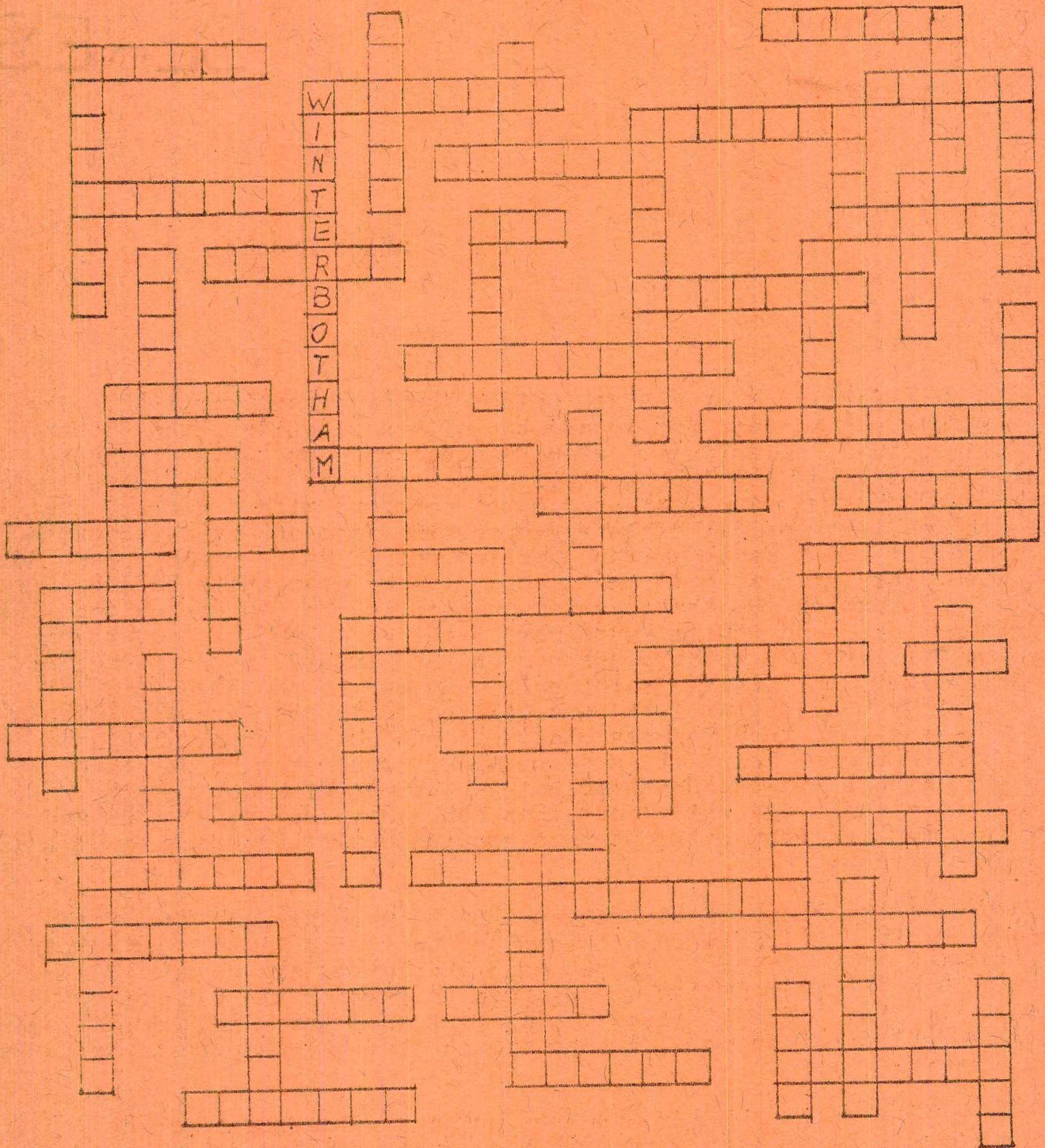
6
Aldiss
Asimov
Budrys
Cabell
Clarke
Delany
DelRey
Elstar
Farley
Gallun
Keller
Leiber
Nelson
Norton
Nourse
Purdum
Shaaaa

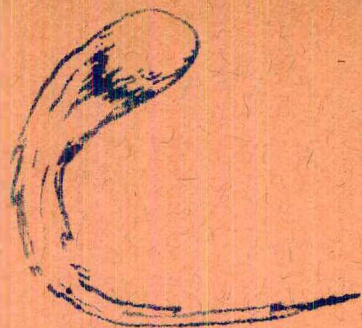
Starzl
Stuart
Temple
Thomas
Tucker

5
Anvil
Blish
Ernst
Evans
Jones
Kline
Vance
Verne
Wells
Zirril

4
Bond
Dick
Gunn
Long
Meek
Tenn
Tubb

3
Cox
Fox
Ley





THE CAPTAIN FUTURE SERIES

-Rick Brooks

The first issue of CAPTAIN FUTURE appeared early in 1940. The cover featured Captain Future and two of his sidekicks, the Futuremen. Captain Future, alias Curt Newton, was pictured as a vaguely hook-nosed redhead holding a proton pistol shooting off smoke rings, while Grag the robot was a huge-footed metal colossus with a flaring wand beaming a narrow pencil of energy sprouting from one hand; and Otho the android had a radio antenna growing out of each shoulder (and joined with cross pieces, yet) and in one slender dead-white hand brandished a bell-mouthed gun that spouted an annihilating fan of energy. The "proton rings" and Otho's "antennas" remained a bone of contention between artists and readers throughout the history of the magazine. Simon Wright, the Living Brain, only made two of the 21 covers for the series. Why the artists were willing to tackle Grag and (less often) Otho -who they usually blotched- but not the brain in a box is hard to understand. It is even harder to understand why the artists always insisted on Grag being equipped with outlandish shoulder flanges and splay feet that could have supported tons and either pictured Otho with antennas growing out of his back or as a non-descript human.

The first story of the series, "Captain Future and the Space Emperor", had obviously been thrown together with little thought to the rest of the series. All the main characters are human and the Jovans are ignorant natives being used to further the ends of the Space Emperor, a disguised criminal, Captain Future and the Futuremen must stop the native uprising and unmask the Space Emperor, which they handily do.

Now the Space Emperor had been using several superscience devices that the Jovan's remote ancestors had discovered and developed. The immaterializer which allowed the Space Emperor to go thru walls is confiscated by the Futuremen and is never heard from in future stories.

This points up Hamilton's main fault; a lack of continuity in the stories undoubtedly due to tight deadlines. His first seven stories also had much the same plot. As an example, "Captain Future and the Space Emperor" (1): A criminal in disguise menaces Jupiter with the secrets of a lost science.

"Calling Captain Future" (2): A criminal in disguise menaces the Solar system with illusionary secrets of a hidden race.

"Captain Future's Challenge"(3): A criminal in disguise menaces the Solar System with science secrets of hidden race.

"The Triumph of Captain Future" (4): A criminal in disguise menaces the Solar System with a monopoly over a youth-giving drug guarded by a hidden race.

"Captain Future and the Seven Space Stones" (5): A criminal menaces the Solar System with science secrets of the ancient Martians and a mysterious quest.

"Star Trail to Glory" (6): A criminal in disguise causes disappearance of rocket ships by use of a forgotten scientist's discovery.

"The Magician of Mars" (7): A criminal menaces the solar system with a secret from the fifth dimension.

In five of these stories, Captain Future has to play detective and unmask one of the people around them as the criminal. In the other two, Curt Newton faces Ul Quorn, the Martian-Venusian-Terran "half-breed" magician who was probably the Futuremen's ablest opponent.

Ul Quorn was a scientific genius fully the equal of Simon Wright and Curt Newton, but with no regard for anything but his reaearches and the power to carry them out without hinderance. These researches had landed him in Cerberus Prison on a bleak moon of Pluto, and Ul Quorn decided to take over the solar system so that no one would have the power to interfere with his experiments. Ul Quorn also appeared in "The Solar Invasion" (20) by Manly Wade Wellman, a story that reads like a clumsy parody of the rest of the series due to Wellman's inability to portray the characters as Hamilton did.

By the second story, "Calling Captain Future", Hamilton was beginning to shape up his solar system. The planets have all been terra formed in the remote past and all have native races that are of human descent with the flipper-armed natives of Jupiter being the least humanlike. All the planets have a breathable atmosphere, and humans only have to wear gravity equalizers - the pontentials of which Hamilton rarely used except to have his heroes behave like there were under Earth gravity almost all the time. And Hamilton started to jel the characters of Crag, the robot, and Otho, the android. But the more human Hamilton makes Crag, the more he ignores the potentials of Crag's built-ins. In the two stories that William Morrison (Joseph Samachson) wrote under the pseudonym of Brett

Sterling (Hamilton wrote the other three), the non human potentials of both Grag and Otho are more developed.

In "Captain Future's Challenge" (3), The Wrecker tries to corner the system's supply of gravium, a vital ore used in gravity equalizers, with most of the action taking place in a Neptune devoted mainly to fisheries.

In "The Triumph of Captain Future" (4), we find the Life-lord who deals in a youth drug from a Saturn-style fountain of youth guarded by an unknown winged race. Saturn is mainly a cattle-raising planet in this story.

"Star Trail to Glory" (6) featured the rocket ship manufacturers of Mercury and introduced the reader to the various makes of rockets. It is in this story that Simon Wright finally lets himself be equipped with magnetic and tractor beams so that he can become mobile. Before Simon had avoided even the trappings of a body because he felt that a body would interfere with his detachment and thus hinder his researches in which Grag had acted as his hands. The Brain uses this new ability to fly into space and track the hijacked ships with a detector he has built, but Hamilton never has him fly in space again.

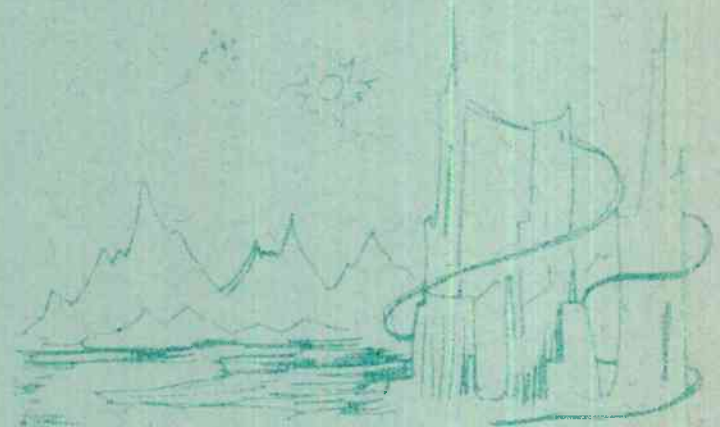
Captain Future also picked up several others who were fairly regular members of the cast. Joan Randall, Planet Patrol agent, and grizzled Patrol officer Ezra Gurney came on the scene in the first story and played major parts in over half the stories.


Eek, the telepathic moon pup who dined on metals and resided on the airless surface of the moon, became a pet of Grag's and saved the Futuremen in "Calling Captain Future" (20). Oog, the meteor mimic who could assume any shape, became Otho's pet during the affair of the seven Space Stones, and saved Otho from the Machine Men in "Star Trail to Glory" (6).

One can note a parallel here between two of Doc Savage's assistants, Ham and Monk, who - like Otho and Grag - were always bickering, yet the most devoted of friends in a pinch. And Ham and Monk had pets which each used to devil the other just as Grag and Otho did.

"Captain Future and the Seven Space Stones" (5) was the first time the Futuremen faced Ul Quorn. He is looking for a circus as a magician while seeking the secret of the seven Space Stones. So the Futuremen in disguise join the interplanetary circus and have one of their best adventures.

"The Magician of Mars" (2) finds Ul Quorn again in Ceresus Prison where he breaks out with a gang of criminals all of which were put there by Captain Future and his aides. With the secret of





dimension-shifting (stolen), Ul Quorn and his henchmen start stealing materials to build a gigantic and powerful spaceship for a raid deep into the "fifth dimension" after a rumored item of very great value. The Futuremen chase Ul Quorn and his men into the alternate universe and back for a slam-bang finish.

In "The Lost World of Time" (8), The Futuremen travel back in time to just before the breakup of Katain, the planet that once orbited the sun between Mars and Jupiter. The focus of the series had definitely switched to pure adventure and returned to the detective format only passingly in "Red Sun of Danger" (18).

"The Quest Beyond the Stars" (9) took the Futuremen out of the Solar System for the first time, and - Hamilton being no piker - clear to the Galactic center to learn the secret of the creation of matter to save the dying planet of Mercury. Naturally there are complications even to refueling on the surface of a dark star.

When the Futuremen return, they find that a dastardly mining company has taken over the Moon which is sort of Captain Future's private stamping grounds. The Futuremen are framed for murder and become "Outlaws of the Moon" (10) as they try to clear themselves and save the natural resources of the Moon for future generations.

In "The Comet Kings" (11), the Allus who are inhabitants of a four dimensional region outside the universe and just happen to set up a beach-head on Halley's Comet just as it happens to be passing thru the Solar System and just before the Futuremen jet in to carry out tests on the coma of the comet. The Allus throw an army of telepathically controlled humans at the Futuremen and then take over Captain Future's mind for openers.

"Planets in Peril" (12) has our heroes journeying thru the universes to save the humans of a universe where the last of the stars are guttering and dying. A race has been created to live on the planets of dead suns and this race is determined to wipe out humanity. Captain Future undertakes the dangerous impersonation of a red-haired racial hero who, like King Arthur, promised to return to aid his people in their greatest hour of trial.

"The Face of the Deep" (13) finds the Futuremen shipwrecked on a wandering planet with one month to build a spaceship from scratch before they come too close to the sun and break up. This is fairly well-written, but unfortunately made two glaring blunders that even most of his juvenile readers caught. (If it hadn't been for the infamous Sgt. Saturn, the lettercols of Better Publications would have really been something). Hamilton had completely overlooked Grag's internal tool case and built-in power and Hamilton had a man dramatically

sacrifice himself for calcium needed for the drive unit when they had been several dead bodies cluttering up the landscape.

The next five stories were written under the house pseudonym of Brett Sterling with Hamilton writing three and William Morrison two. These two, "Worlds to Come" (14) and "Days of Creation" (17), show that Morrison could handle Hamilton's characters just as well if not a bit better, and Morrison took much more pains with the science in his stories. In "Days of Creation" (17), Morrison goes into the defensive system of the Futuremen's Tycho base which Hamilton largely ignored.

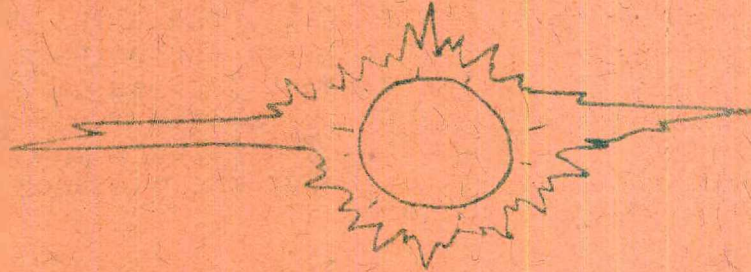
In "Worlds to Come" (14), the Futuremen battle the Sverds and their master from another universe. However Morrison has the strike come at the thickly populated area around the galaxy's center instead of the galactic sticks where Sol is. In this one, Grag becomes temporarily immobilized by using an arm and a leg to throw at the enemy while escaping from prison.

"Days of Creation" (17) is the story of the creation of an artificial planet to cut down on system wide crowding. The Futuremen are put out of the picture - Otho dying and being revived later, an advantage of synthetic life - and imposters who intend to sabotage the artificial world take over. This story contains the most humorous elements of any in the series.

"The Star of Dread" (15) featured a trip to Deneb, cradle of humanity in the galaxy. The people of Deneb held the secret of adapting life to other worlds and colonized the galaxy, creating the various human races of the Solar System as well as other systems in the process. Two scientists stumble across this fact, kidnap Joan Randall, hijack the Comet, supership of the Futuremen, and head for Deneb. Since Captain Future and Joan are rather attached to one another, and the fate of the galaxy may hang in the balance, the Futuremen adjust a spare dimensional-stardrive to another spaceship and head in pursuit.

This was the story in which Ed Hamilton went the most deeply into his "Past History" that the reader had been getting glimpses ever since the second story and the disclosure that all the worlds, moons, and several asteroids had been terraformed in the remote past. In "The Lost World of Time" (8), the reader witnessed the colonization of the Solar System when the Futuremen "overshoot" the breakup of Katain. In "The Star of Dread", the history of the galaxy slowly unfolds as a backdrop to the frantic action.

"Magic Moon" (16) finds Captain Future and Otho, as well as Joan Randall and Ezra Gurney, marooned without metal on Styx, moon of Pluto. They have to destroy a metal-devouring plague so that the Patrol can land to capture a band of crooks that are trying to take over Styx. The natives of Styx with their illusion devices had been responsible



for Dr. Doom's almost taking over the Solar System in "Calling Captain Future" (2). In that story, they utilized metallic illusion projectors. In "Magic Moon", the natives of Styx release a metal destroyer and use crystals to focus their mind power and create illusions.



"Red Sun of Danger" (18) had a memorable cover of Grag wrestling with a night dragon and was the first of the series published in STARTLING STORIES after CAPTAIN FUTURE (both Better Publications, Inc.) folded. The Futuremen journey to Roo, planet of nearby Arkar, in pursuit of Rab Cain, the man who gunned down Captain Future. This is a better than average member of the series and is out in paperback as DANGER PLANET (Popular Library, 60-2335, 60¢) by "Brett Sterling". "The Solar Invasion" (20) by Wellman is also out in paperback.

"Outlaw World" (19) finds the Futuremen in pursuit of Ru Ghur, Uranian space pirate, who has a mysterious base hidden someplace within the Solar System.

"The Solar Invasion" (20) by Manly Wade Wellman, the last of the novel length Captain Future stories, features the re-return of Ul Quorn and he is backed up by an invading planet from another dimension. The Moon is snatched but the story is rather wooden. This story might have formed the basis for Charles E. Fritch's parody, "Major Venture and the Missing Satellite" (STARTLING STORIES Aug. '52), which was badly overdone and lost much impact thereby. Fritch, with William Folan, had a very good Bradbury parody, "The Ship" (MAGAZINE OF FANTASY AND SCIENCE FICTION June '56), leaving me to wonder if a successful parody requires a liking for the subject parodied.

This ended the adventure novels in the series. I had picked up a complete run of CAPTAIN FUTURE in my misspent teens thru a trade with a Sgt. Grant in Louisiana (I think) with the covers reinforced by classified WWII harbor maps. I've often wondered where Sgt. Grant ended up as I never heard from him or of him after the trade. So my liking for Captain Future as that for Edgar Rice Burroughs goes back to my youth. Maybe the main reason the Captain Future series

captivated me was due to the fact that Ed Hamilton made the Solar System seem a cosy, homey - and very fascinating - place. Captain Future and his three companions seemed like a pack of kids out on a lark, never really in danger, no matter how black things seemed.

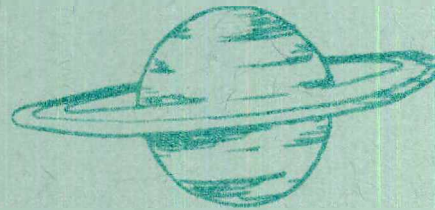
"The Return of Captain Future" (21) marked the return of the series after a three year lapse. The format had changed from novel to novelette and the type changed from juvenile adventure to a portrayal of mood and more stress on character. In this story, my personal favorite, the Futuremen return from Andromeda Galaxy (M31) with a captive Linid, a member of one of the first races to exist in the universe, to learn more of the past of humanity. The sense of long brooding eons and desolate loss in this story are well written in and the story would command a lot more attention if it weren't for the juvenile reputation of the series.

"Children of the Sun" (22) finds Curt Newton converting himself into a being of force thru application of ancient science to search the sun for a friend. And what true scientist would not care to be immortal and beyond the demands of the flesh with the interior of the Solar System's mightiest member to study and explore? Curt Newton finds it a strong temptation.

In "The Harpers of Titan" (23), Simon Wright, whose brain had been transferred to a serum case by Curt Newton's parents as his body was dying, again inhabits a human body. The almost emotionless Brain faces the Harpers of Titan, a life-form that defends itself by sonically inducing either fear or calmness in the people around it.

"Pardon My Iron Nerves" (24) sees a change of pace as Grag tells the story of how he ran into mental problems. When he consults a psychoanalyst, the nervous and bewildered doctor finally recommends a vacation. So Curt Newton sends Grag to Dis, the mining moon of Pluto. There Grag manages to overcome rebellious mining robots by getting them "drunk" on actinium, after which they fight like the proverbial Kilkenny Cats and destroy themselves.

In "Moon of the Unforgotten" (25), Curt Newton experiences his ancestral memories on Europa, and he saves the people of the moon from the insidious drug of reliving past glories while letting the present decay.



"Earthmen No More" (26) tells the story of John Carey, early rocket pioneer, who was quick frozen in a space accident, and is found and revived by the Futuremen. The most effective passage describes his feelings as he sits against the memorial pillar raised to him and his fellows who had died to open interplanetary space to mankind... and watches and hears the swarming, empty pleasure seekers board the space ships to Earth's busiest port.

"Birthplace of Creation" (27) was the final story of the series. Captain Future and his comrades travel back to the Birthplace of Matter at the center of the galaxy to save the universe from a madman and Captain Future, too, almost falls victim to the temptation of godhood. Hamilton's "Birthplace of Matter" where hydrogen atoms were created by forces at the center of a spinning galaxy was an interesting speculation that predated Fred Hoyle's continuous creation theory of cosmology. And too, radio telescopes show that the hydrogen at the center of the galaxy is expanding out along the equatorial plane of the galaxy and it hasn't dissipated yet. (Isaac Asimov's THE INTELLIGENT MAN'S GUIDE TO SCIENCE, p. 74.)

There are many minor quibbles one could make about the stories; the Comet is hijacked too often for the competence of the heroes, and the heroes get captured too often, tho not the three captures and escapes that Sam Moscositz claimed in his article on Hamilton (AMAZING Oct. '63, p. 114; SEEKERS OF TOMORROW, p. 82.) quoted below.



"It was to be called CAPTAIN FUTURE, a pulp aimed at younger teenagers, each issue to feature a novel about the same character. There must be a superscientist here. There must be aides: a robot and an android and, of course, a beautiful female assistant. Each story must be a crusade to bring to justice an arch villain; and, in each novel, the hero must be captured and escape three times. CAPTAIN FUTURE was the pure distillation of stereotyped science-fiction gimmicks brought to bear on a single-character magazine."

I do not care to get into the argument over how inaccurate all of

Moscowitz's author articles were, but the above paragraph shows several flaws. John Randall (as Ezra Gurney) was not an assistant as was Simon Wright who Sam overlooked. Joan did not appear in several stories (8,9,22,23,24,26,&27) and only had bit part parts in several others (as 10&4). Simon Wright, Otho, and Grag were Captain Future's only constant companions, and tho Joan and Ezra knew how to enter the

Moon Lab, they rarely did. I'm afraid that the series isn't near as stereotyped as SaM makes out. Most of the first phase of the series was concerned with bringing "to justice an arch villian" but starting with "The Lost World of Time" (8), the villian became of secondary importance and adventure came first. It is probably that SaM had only a sketchy knowledge of the novels in the first phase of CAPTAIN FUTURE. Hamilton did have his faults in the series as brought out previously, but SaM seemed to have missed them by and large.

And since SaM didn't try to trace sources in Captain Future, I'll try my hand. In "Red Sun of Danger" (18) (and why change that to DANGER PLANER?) Hamilton has the planet called Roo and the enemy aliens called Kangas. These names are obviously derived from A. A. Milne's Winnie the Pooh books wherein there is a mother kangar named appropriately Kanga and her baby, Roo. So much for source-hunting.

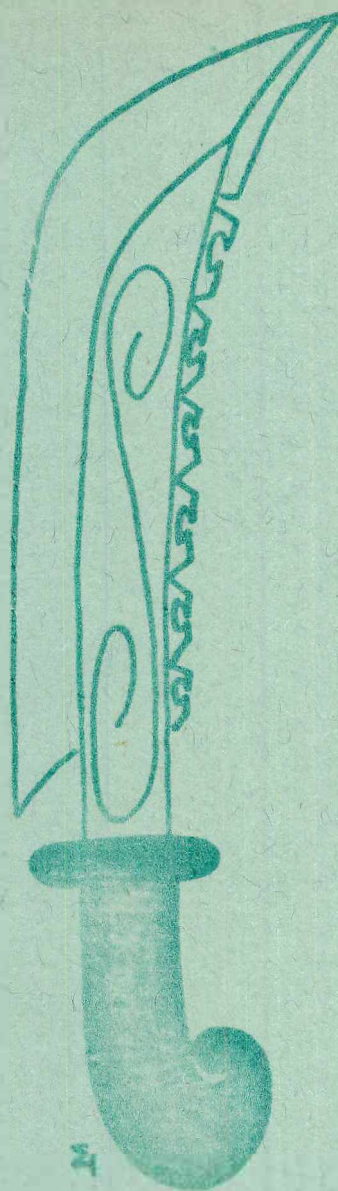
Influences are a different matter. Hamilton's Starwolf series coming out in paperback bears some resemblance to the Captain Future stories. The first Starwolf book, THE WEAPON FROM BEYOND in both plot and theme is a much more polished version of "The Quest Beyond the Stars" (9). THE CLOSED WORLDS resembles "Children of the Sun" with Free-faring which allows a man to travel mentally thru the universe and the Free-faring follows the theme of

"Moon of the Unforgotten" (25) where a man's body gradually wastes away as his mind travels the starlanes paralleling the people of Europa who almost lost their present thru overemphasis on the past.

The Captain Future series had run for twelve years and almost a million words. Most of the series had been just space opera, but usually good competent space opera. In the third phase, Hamilton wrestled mainly with human problems instead of world-saving adventure and turned out some very good material. Despite the other fiction that Hamilton has turned out, he could do worse than be remembered for his Captain Future series.

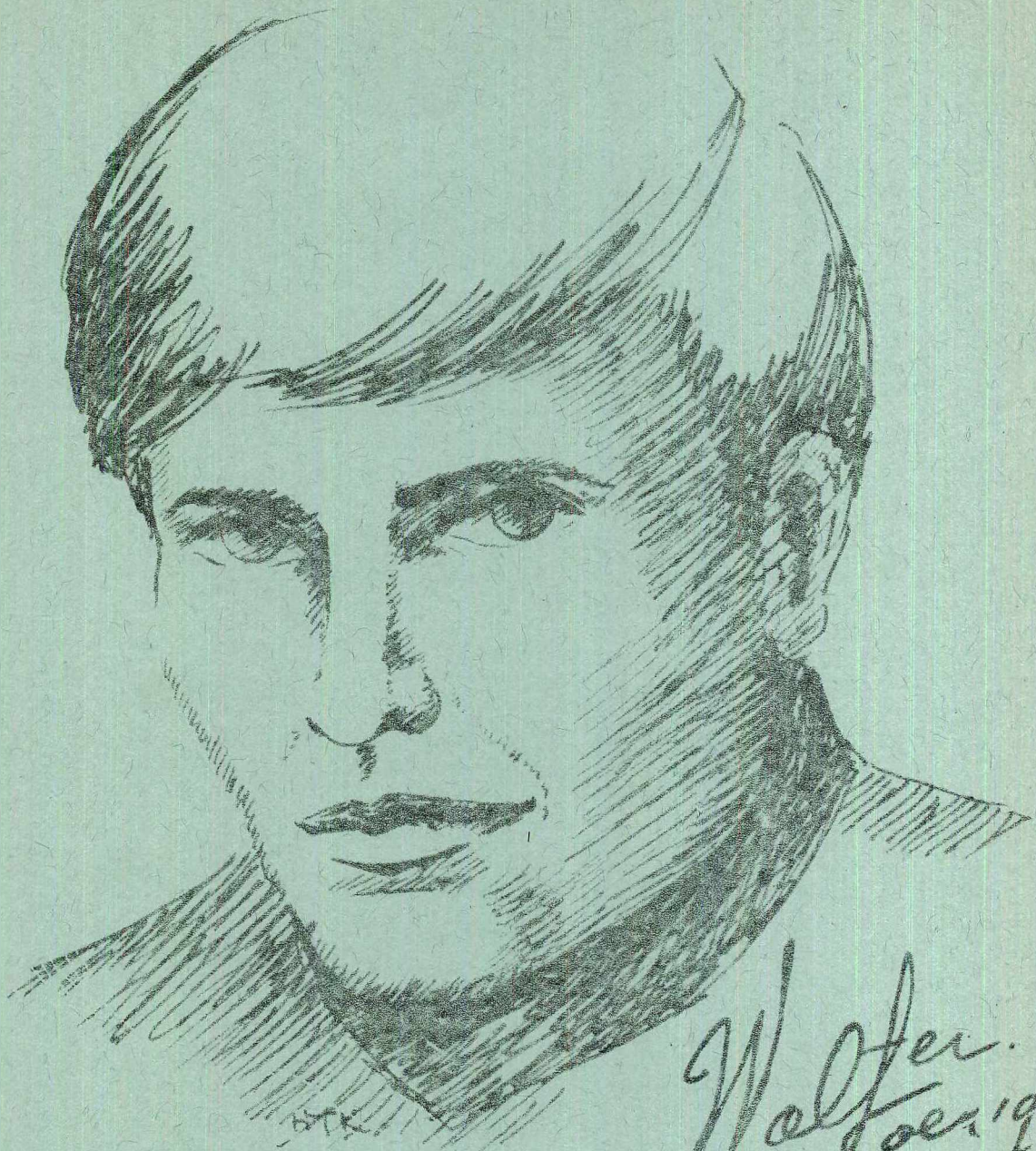
1. "Captain Future and the Space Emperor"
CF Win. '40 (v1#1) 45,000w
2. "Calling Captain Future"
CF Spr. '40 (v1#2) 55,000w
3. "Captain Future's Challenge"
CF Sum. '40 (v1#3) 48,000w
4. "The Triumph of Captain Future"
CF Fall '40 (v2#1) 49,000w
5. "Captain Future and the Seven Space-Stones"
CF Win. '41 (v2#2) 45,000w
6. "Star Trail to Glory"
CF Spr. '41 (v2#3) 47,000w

7. "The Magician of Mars"
CF Sum. '41 (v3#1) 46,000w
8. "The Lost World of Time"
CF Fall '41 (v3#2) 46,000w
9. "The Quest Beyond the Stars"
CF Win. '42 (v3#3) 42,000w
10. "Outlaws of the Moon"
CF Spr. '42 (v4#1) 42,000w
11. "The Comet Kings"
CF Sum. '42 (v4#2) 40,000w
12. "Planets in Peril"
CF Fall '42 (v4#3) 47,000w
13. "The Face of the Deep"
CF Win. '43 (v5#1) 48,000w
14. "Worlds to Come" (Morrison)
CF Spr. '43 (v5#2) 36,000w
15. "The Star of Dread"
CF Sum. '43 (v5#3) 47,000w
16. "Magic Moon"
CF Win. '44 (v6#1) 48,000w
17. "Days of Creation" (Morrison)
CF Spr. '44 (v6#2) 39,000w
18. "Red Sun of Danger"
SS Spr. '45 (v12#1) 49,000w
19. "Outlaw World"
SS Win. '46 (v13#1) 46,000w)
20. "The Solar Invasion" (Wellman)
SS Fall '46 (v14#2) 42,000w
21. "The Return of Captain Future"
SS Jan. '50 (v20#3) 10,000w
22. "Children of the Sun"
SS May '50 (v21#2) 10,500w
23. "The Harpers of Titan"
SS Sept. '50 (v22#1) 9,000w
24. "Pardon My Iron Nerves"
SS Nov. '50 (v22#2) 10,500w
25. "Moon of the Unforgotten"
SS Jan. '51 (v22#3) 10,000w
26. "Earthmen No More"
SS Mar. '51 (v23#1) 11,000w
27. "Birthplace of Creation"
SS May '51 (v23#2) 11,000w



"There is a myth to which many of us are addicted: That the purpose of life is to be happy. I know of nothing more demeaning to man than this narcotic pursuit of 'fun'. Where was it written that life can always be easy, or completely free of conflict or of pain? Those who want the refuge of happiness can find it in tranquilizing pills or in senility.

"The purpose of life is not to be happy but to matter - to be productive, to be useful, to have it make some difference that we lived at all"
-Leo Roston



Walter
Förster
1908

OUR FIRST BIG ONE
OR
HOW TO MEET A TV STAR

-Billie Pahl Thompson

Television celebrities in and around Chicago are not unusual. But we're new in this area so when by chance we read that Walter Koenig was appearing in a comedy only 30 miles from our obscure little home we jumped at the chance to meet him.

Our first strategic movement was to attend the play, which our neighbors so kindly got us in to see. You see our neighbors have pull, we don't. I might mention that "Make a Million" is a very cute, sexy comedy in which Mr. Koenig portrays the part of John King, a young soldier who gets a girl in trouble. After the play we scrambled back stage to make an appointment for our interview. I suppose we did seem a little eager, but then we're young, so that could explain it. The interview finally being arranged we went home to wait in breathless anticipation. (and I'm not joking). We were at the playhouse again at 5:00 Wednesday, but unfortunately Mr. Koenig, the busy man that he is, had forgotten us. But we did manage to capture him after his 8 PM performance.

We asked only 10 questions that we thought might be of interest to our readers. And following are our questions and his answers. Due to technical difficulties they are in an abbreviated form (our tape recorder broke)

1. In "The Deputy" you played 3 parts, a Jewish refugee, a Nazi sergeant, and Catholic monk. What difficulties did you have playing these widely different parts in the same play?

The most prominent part was the Jewish refugee. I tried to add variety by making the Catholic monk hum, and, in so doing, I think made a few people mad at me.

2. I understand you have written, are producing, and will star in a movie. Would you comment on this, as I'm sure our readers would be interested.

The play is entitled I WISH I MAY. In an attempt to contradict other movies, it is a comedy of actors. My wife, Judy Levitt, shares star billing in the film. We're still seeking financial backing for the film.

3. What other TV appearances, other plays, or public appearances are you planning in the near future?

After this play is finished I'm going to the STAR TREK filming. I just got a manager so there will be more appearances in various places. I have cut a record which will be released soon.

4. Can you relate any unusual incidences while filming STAR TREK?

No, I can't think of any. Bill and Leonard are both top notch.

5. Do you have any hobbies or special interests?

Yes, writing. Right now I'm writing an sf story to appear on TV.

6. How did you come by the part of Chekov?

Through other roles that I've played. I've acted for Alfred Hitchcock and was a Russian in Mr. Novak. People knew what I could do.

7. Other than your wife, is anyone else in your family in show business?"

My father was a figure skater and a flutist. My cousin, Dan Bartow has had several TV parts and is producing an afternoon TV talk show.

8. How many of ST episodes for this season have been shot so far?

By the time I get back 14 episodes will have been shot. I'm in 10.

9. The first STAR TREK episode this season appeared a little different, is there a formal plan, that you know of, to alter the program this season?

Nothing exactly, but I feel some of the witty humor is gone.

10. What do you think when you see yourself on TV?

Really nothing now. Like I usually might check to see if my hair was combed

After the interview he thanked us, wished us luck, etc. and put in a plug for his fan club. (which I repeat here)



club address: Walter Koenig Fan Club
Box 4395

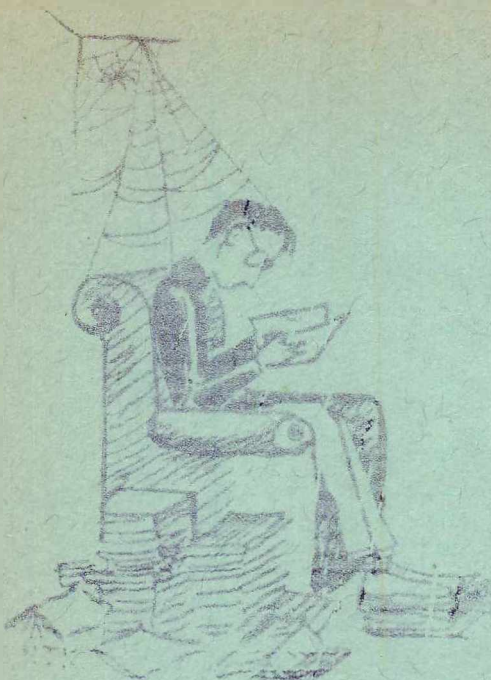
N. Hollywood, Calif. 91607

\$1.00 membership fee which includes a poster of him and newsletters.

Meanwhile, while my husband was busy asking all these questions, I acted like a typical female, looked him over and made various notes on his appearance. Since he's only 27 he was dressed typical young adult style, a bright orange shirt and plaid pants, even including the large wrist watch. He looked very tired (it was 11:30 and he had done 2 shows that day). But yet his hands were never still.

Well, we've got our first star under our belts, so bring on the next. We may not be as nervous next time!

ZINAMANIA



FANZINE REVIEW

by
Alan G. Thompson

Where Buck leaves off I start up. I recently read that Buck Coulson has decided to give up reviewing fanzines. Buck had been reviewing for quite a while, and tho he has found little nice to say about NARGOTHROND, I feel he was a very competent reviewer. He says he no longer enjoys fanzine reviewing. I feel the fanzine is the heart of SF fandom. I read everyone I get from cover to cover and enjoy most of what I read. Also, I personally find it very little extra effort to write down what I observed as I read. I hope this column will be entertaining as well as informative to my readers. I am always open to suggestions.

ZINE-OPFOBIA #1

(Kevin Maul, 7686 Marine Dr., S. Glens Falls, N.Y. 12801 and John S. Hatch, 12 Pine Rd., Glens Falls, N.Y. irregular - 10¢ or 3 for 30¢ stamp or coin also for contributions, 18 pages.)

This is Kevin and John's first attempt at a fanzine, and it looks it, as do most first issues. Editorials on first and last page tell about plans for the zine. Some half page reviews of last seasons ST - not too interesting as I've seen them all. Review of PLANET OF THE APES - can't comment as I haven't seen it. NonSF controversial comment by Bruce Johnstone that I felt was excellent. Listing of 1967 science fiction achievement award nominees. Some book reviews that are good, but some are rather short. No art except cover. Mimeographed rather poorly - I expect this will improve with experience.

*

DOUBLE BILL #18

(Bill Bowers, 3271 Shellhart Rd., Barberton, Ohio, 44203 and Bill Mallardi, 369 Wildwood Ave, Akron, Ohio 44320. 50¢ or 5 for \$2.00, trades by arrangement. 50 pages)

This zine had an excellent appearance at first glance. Further reading proved my first impression to be correct. Good editorials by

both Bills. Article by Ed Cox on the loss of sense of wonder in today's SF magazines, well written. Poem by Roger Zelazny. Fan fiction by S.A. Stricklen, Jr. Humorous, clever, and tho a little silly I found it entertaining. Book review - comparison good. How to write SF story by Bill Glass, better entitled "How to Appeal to the Masses", Fanzine reviews by Buck Coulson up to his usual good quality. Article by Sandra Miesel (see letter column). Letter by Bjo Trimble on the death of Ron Ellick. "The Squirrel Cage" article reprint from SHANGRI - L "AFFAIRES by Ron Ellick. Letter column. Well mimeographed in two colors and multicolor contents page. Cover and back cover multi-lithed. Artwork very good. Whole general layout was well done.

*

OSFIC #?

(Peter Gill, 18 Glen Manor Dr.
Toronto 13, Ontario. Available for contributions, 24 pages)

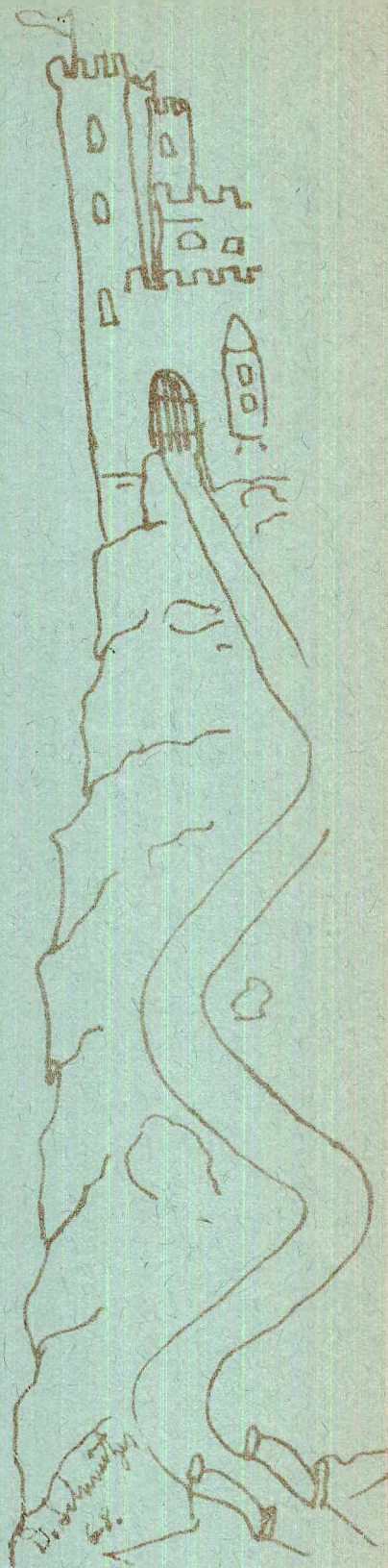
This zine is the official organ of the Ontario Science Fiction Club so much of the material is geared to members. A membership list is given as is some club news and an editorial, mostly about club activities. Three ok book reviews and four zine reviews by Mike Glicksohn. In one he calls ST a "wretched abortion" this, I don't hesitate in saying I did not like! An interview with Forest J. Ackerman about his collection of SF mags and other goodies was good, but a little lengthy. A piece of fan fiction by E.S. Fred Barrett which was only fair, but I did enjoy it. Mimeographed fairly well, except interior artwork, which was reproduced poorly. Covers, however, were well produced. Colored paper would have done a lot for this zine.

*

GRANFALLON #5

(Linda Eyster and Suzanne Tompkins, Apt 103, 4921 Forbes Ave. Pittsburgh, Pa. 15213, available for trades locs and contris or 50¢, 3/\$1.00, 6 a year, 45 pages)

This zine is unusual compared to others I've received in that it is edited and published by two young females. This adds a certain characteristic to the zine that I find pleasing. Each has a page or so of editorial



telling mostly about preparing the zine. Info about the West Penn. SF Ass. Convention for June. A well written and very clever Baycon report. John W. Campbell and Steve Lewis exchange views on editing of SF stories as they appear in various publications. Some fan fiction by Jesus Cumming. Some interesting info on AF movies. A cute page by Bill Bowers which I didn't really understand, as it came from something I'm not familiar with. Some fairly good book reviews. Lettercol is good since it contains a letter from my buddy Rick Brooks. Last but not least some fanzine reviews, 24 to be exact. Good artwork spread generously thru-out the zine. A try of color - well done. Mimeographed well, but uneven in intensity from page to page.

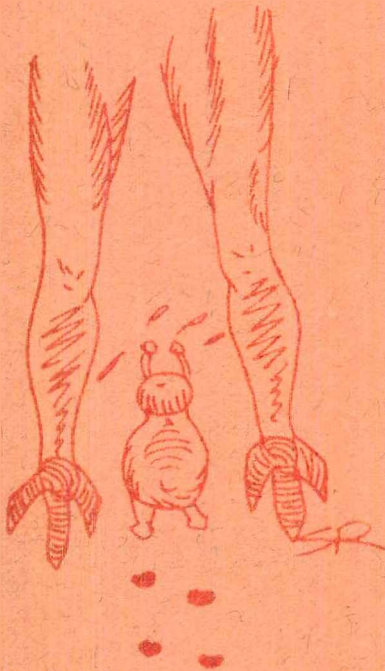
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IMAGE # 2

(Carl Bobke, 1602 N. 58th St., Milwaukee, Wis. 53208, available for usual, no cash, published quarterly, 36 pages)

This zine deals strictly with movies mostly SF! Contains reviews, articles, and what have you on Planet of the Apes, 2001, The Seventh Voyage of Sinbad, and the Graduate. A con report of sorts of the Toronto Triple Fan Fair. Not a bad zine if these movies interest you. Some artwork, mostly reproduced from movie ads. Some came out good, some didn't. The mimeographed reproduction leaves a bit to be desired. The paper was too thin and the ink too heavy causing noticeable print-thru. Double fold-out cover is good, but loses a lot by being actually two pages taped together.

*



CRY #177

(Vera Heminger, Wally Weber, and Elinor Busby, 2852 14th Ave W., Seattle, Wash. 98119, available for contris and approved trade or 40¢. 42 pages)

Editorial and miscellaneous material covering the first 8 pages I found interesting. Book reviews of sorts by F.M. Busby. Cute article by Wally Weber. Zine reviews. Some comments on current events by Roy Tackett. One page was saved for last minute comments. (an idea I like and may incorporate in NAR

someday) The zines remaining 25 pages make up the lettercol, which was fairly interesting, but contained no artwork except the heading. Page after page of solid type I really don't like. The little artwork it has is good and well reproduced. The zine is litho and reproduction is generally excellent, tho all in black and white. (My wife, who got her claws on this zine before I did, commented on the difficulty in removing the staples that held it together during transit.)

*

ODD #19

Raymond D. Fisher, 4404
Forest Park, St. Louis,
Mo. 63108 published
quarterly, 75¢ or 4/\$2.00
95 pages

I'll comment on the
repo of this zine first
because it's about the
best I've seen. Done
completely on litho (I
believe) the printing and
artwork are flawless.
The zine is bound with a
double-size sheet
folded over to form the
cover and bacover. High
quality artwork is liberally
spread thru-out. The
only thing that could have
improved it is some color
which it lacked any of.
Tribute to the late Ron
Ellik. Articles of
interest; "The Voice of
the Turtle" - Ray Fisher;
"Stowaway" - Roger Zelazny;
"Odd's People" - Jack
Gaughan; "The SF Package"
- Ted White; "All Christ-
ianity Will Be Plunged
Into War" - Bob Tucker;
"From Wagner With Love" -
Harry Warner, Jr. Some
are short, some are long, all are well written. Plug for St. Louis in
'69. Newsclipping from the year 2000; poem - "The Vampire"; an article
about life in Viet Nam by PFC Joe W. Halderman; a tribute to MLK and
RFK; cosmic strip "Gline" by Vaughn Bode; a look at the future of
Britain by Richard Gordon. Many other items too numerous to mention.
This zine is big (95 pages) but has quality thru-out.



SANDWORM #6

(Bob Vardeman, PO Box 11352, Albuquerque, N.M. 87112
20¢ or trades, 30 pages)

One of the more humorous zines I've seen lately, even if some of
the humor comes directly from "Laugh-in". Several good book reviews.
Some zine reviews (even one of NAR 2, which I liked seeing). A rather
long (13 out of 30 pages) lettercolumn. Well done mimeograph. Artwork
well distributed with repro fair to good. Included with SANDWORM #6
was a 14 page, pictureless Baycon report.

LE ZOMBIE

(Bob Tucker, Box 506, Hayworth, Ill. 61745
printed by Juanita Coulson, no avail-
ability info given, 22 pages)

Good articles by Madeleine Willis, Robert Elock, and others,
most of which are in a humorous vein. A non-book review of THE
MAKING OF STAR TREK that I enjoyed much. A humorous SF multi-choice
quiz. This zine doesn't come out very often - the last issue was
June 1958. Mimeo repro is ok. Covers are good, probably offset.
Completely void of artwork except covers.

*

NOPE #8

(Jay Kinney, B-W College, Union Box 1317,
Berea, Ohio 44017, available for stamps,
Locs, and just about anything, 6 pages.)

This is a cute little one man dittoed zine. The whole thing is
pleasant and humorous reading. Several zines are reviewed, but little
is actually said about them. Also contains several humorous items
on politics of the last elections. Page 4 appears to be an ad for
"The Jimi Hendrix Experience". Good repro for ditto, but only in
purple.

WITCH HAS blue-green
skin and eyes
like the inside
of coal-stoves
in summer.
She can move
with the wind
across the rustling
dead gray grass
or be a round white stone
half hid in sand.
Her hair is long
and wet and cool
as watersoaked weeds
that lift and swirl.

-Janet Fox

THANKS FOR THE

KIND WORDS!

WE LOVE THEM!

from PEGASUS #3

"NARGOTHROND...is another promising zine. Thish features a moderately good piece of fiction about Capt. Kirk, Mr. Spock, et al, a very thorough article on criticisms of Tolkien (I wasn't interested in this because I've never read Tolkien, but you might like it.), and a story by Jerry Barich which has some very strong scenes and some ghod-awful ones. In the editorial it is stated that from thish on there will be at least on STAR TREK item each time. Other good letters reviews, and things. An okay zine for 30¢."

*

from AVERNUS #1

"NARGOTHROND 1 - Bee-yoo-ti-ful artwork by Kathy Bushman (but all her stuff is) very good material. I hope to see more of this fanzine. Good repro, ditto. Very good con report on NyCon. Also an article on STAR TREK, which didn't turn me on. I'm not a fan anymore. Very good zine. I enjoyed reading it."

*

from ICENI #3

"NARGOTHROND 2: Luverly bacover by Sandra Miesel. This time there's a Star Trek/Gilbert & Sullivan parody and a Tolkien article. Quite good mimeo repro by publisher Alan G. Thompson. Also book reviews, letters, etc. Altho not a great zine yet, Nargothrond is getting better, and it would be well worth it to get a copy. Good."

*

from THE WSFA JOURNAL No. 61

NARGOTHROND #1 Alan introduces himself to fandom; interested in electronics (Jim Ashe, take note), rock-and-roll, TV, a sound and light system he uses for DJ-ing at dances, record collections and record surveys, etc. Inspired by the Labyrinth at EXPO and the 3-D chess on Star Trek, he comes up with a 3-D maze, solution in the next ish. Rick introduces himself and the zine they are looking for art and articles. Kathy Bushman and Helen Tunison furnish the illios for Rick's extended article on Vulcan Culture and History. Bookwise, he presents (with Billie Thompson

illios) Whistling Dan Barry, hero of a western trilogy by Frederick Faust under the pen name of Max Brand. Buck Coulson writes a capsule review of three sf novels by John Paine - THE TIME STREAM, THE GREATEST ADVENTURE, and THE PURPLE SAPPHIRE (Dover). Rick revisits NICOL. A tribute to Martin Luther King; some quite interesting illios by Sandra Miesel of ancient art and objects, and preliminary correspondence. Multi-colored ditto, 29 pp. Promising.

*

from THE PROPER BOSKONIAN #3

"NARGOTHROND 2 - Thish has gestefaxed artwork (fair), a Star Trek HMS Pinafore pastiche (not cribbed from "HMS Trek-a-Star" -Gilbert's lyrics are little changed), a Tolkien Survey which turns out to be a survey of Tolkien criticism and commentary, and a piece of fan horror-fiction and a puzzle. Policy is to have a Star Trek piece in every issue, but the central issue is Tolkien."

*

from SANDWORM #6

"NARGOTHROND...I got this copy from Rick Brooks who is listed as editor so I don't know what kind of two-handed deal they have going for them. Rick comes thru with the two best bits in the zine, his analysis of Tolkien and his book reviews. I particularly enjoyed his book reviews, not the reason reason for which being that his tastes and mine run parallel. Well Mimeo'd and with a bit more artwork and material could turn into a fine zine."

ADRIENNE

While the moonlight cool as frost
lies across the coffins dust,
I am dreaming of a ghost
and her name is Adrienne.

Lonely in the prison cell
when the late-bird's eerie call
brings me the night wind's chill,
I hear the voice of Adrienne.

In the rising of the sun,
the swinging shadow on the stone,
lengthens, shortens, now is gone.
The prisoner is free from pain
and the demon, Adrienne.

-Janet Fox

RECORD

A Review of Contemporary Record
Albums by

K E V I N M A U L

REVIEW

SOUND TRACK - 2001: A SPACE ODYSSEY

With all the discussions of this motion picture flying around, I feel that an integral part of the film has been left alone. The magnificent musical score conveys an enormous part of the picture's worth, and rather than discuss the visual section, I will try to comment on the auditory merits of what I consider to be the greatest sf movie in film history.

The score can be approached from a similar direction that one is able to approach the film. "Also Sprach Zarathustra" the film's theme (both musically and philosophically) is placed at the disc's very beginning, and its end, as was done in the film. This portion of the Richard Strauss symphony is the basic idea for the entire work: Strauss based his music on Nietzsche's writings. Kubrick lifted some of Nietzsche's theme for 2001, and it is only fitting to have Strauss accompany it.



The use of electronic music has been suggested in place of the classics. This would have been adequate, but not hardly as effective as Kubrick's selection. Closest to what the mundanes would normally expect musically from a "science-fiction movie" (remember FORBIDDEN PLANET?) are the three compositions by Gyorgy Ligetti - "Requiem For Soprano, Mezzosoprano, Two Mixed Choirs and Orchestra", "Lux Aeterna", and "Atmospheres", which were all put to use in the depiction of the monolith and the trip through hyperspace. These pieces have an electronical effect, but were produced by a skillful mixing of unaltered orchestral sounds.

Aside from Richard Strauss's masterpiece, the most effectively used music, and the most effective I have seen in any film, was Johann Strauss's "Blue Danube". My opinion of that work was simply one of disinterest until I saw it with relation to the film, and heard it in its entirety. The whirling atmosphere of the waltz, and its beautiful melody, were used to the optimum during the film's first space sequences. As the shuttle craft and Space Wheel turn in their mechanical mating dance, they both seem to move to the music, as was probably why Kubrick had the two crafts spinning in accordance with each other (aside from the scientific reasons, be there any pressing ones).

The final piece, from Katchaturian's "Gayne Ballet Suite" was excellently used in portraying the loneliness of the "Discovery" and its two occupants, as the journey to Jupiter droned on. It is a very

sad piece of music, and a very beautiful one, but not as outstanding as the works by the two Strausses.

The album was prepared by the MGM sound department from, apparently, tape masters of recordings by Deutsche Grammophon Gesellschaft. Whether Kubrick had no money left to spend on hiring an orchestra to prepare the music (which is understandable) or whether he simply thought that the German renditions were superior will not be known. Quality-wise, my rather inexpensive stereo (with the use of earphones) reproduces almost exactly the sound I heard in the modern theatre in which I saw the film. Except for a small buzz that can be heard at the beginning and end of each cut, it is a perfect collection. For lovers of classical music, as well as others who saw the film and liked the music, it is a prize. In fact, to show how widely its effect has been felt in all musical areas, the album is number two in the classical listings. At the same time it is getting a substantial amount of airplay on some Progressive Rock FM stations. That is diversification.

A most impressive, and excellently performed music anthology for a most impressive motion picture.

CREAM: WHEELS OF FIRE

With their roots in the rather old basic English Blues past, Cream has an electric sound and sense of putting action into a song that is unique in modern music. They are an exciting group, and their new album, WHEELS OF FIRE, is probably their most exciting.



The album consists of two records, which is something rather new in the production of rock. (I believe Frank Zappa's FREAK OUT was one of the first two-record rock albums; he always has been a pioneer.) One record, with their newest single "White Room", is entitled In The Studio, and features a well-balanced, studio-perfect selection of nine songs. Each of these features the Cream sound at its most modern, and most experimental in the area of Blues.

Secondly in the set is a recording made live at San Francisco's Fillmore Auditorium, and has a more conventional Blues sound. One reason for this may be its use of the live audience, on all four cuts, which range from the near 15-minute-long 'Toad' and 'Spoonful' to the shorter 'Crossroads' and 'Taintime'. To demonstrate the similarity between Ginger Baker's drumwork and that of modern Big Band-Jazz men, there is a ten minute drum solo on 'Toad'. They really are not all that different, purists.

If you like Cream (...Leonard Bernstein thinks they're topnotch musicians. They are.) and the so-called Underground sound, which in

many cases is just old-time British Blues with lots of electricity, this is perhaps the best example to be obtained. An exciting sound; maybe even you who aren't 'rockers' might like some of it.

TO A MURDERED SPIDER

The friend of Bruce, distinguished counsellor of kings,
Arachne's child, whose salon sheltered travellers,
Is dead. Affronted gods unloveliness have punished;
Matutinal ablutions claimed a life.

Even so the Argive fleet drowned after Troy's demise;
The Argives gods struck down the victor's ships
For just so minor an offense.
Hail Sandra! Pallas thou art; rejoice in infamy.



-Christopher Walker, '68

"There must be more historians of the Civil War than there were generals fighting in it, and of the two groups, the historians are the more belligerent. They assume positions as resolutely as ever did Ulysses S. Grant, and they refight campaigns with all the slashing bitterness of N. B. Forrest. Monthly, almost daily, there appear in bookstores new biographies, tracts, treatises, and general histories, all designed to reveal - 'definitively,' in each case, according to the publishers - who won the war and why." - David Duncan - LINCOLN RECONSIDERED, p. 102. And this isn't too much extravagation either. On the shelves of Tri-State College's small library, I can find the five volume (unfinished at the death of the author) LINCOLN FINDS A GENERAL by Kenneth P. Williams, which shows that Grant was the Union general, SHERMAN, FIGHTING PROPHET by Lloyd Lewis, which shows that Grant couldn't have gotten anywhere without Sherman, GENERAL GEORGE H. THOMAS: THE INDOMITABLE WARRIOR by Wilbur Thomas, which has Thomas and the battle of Chickamauga deciding the Civil War, McClelland was the flashiest and easiest to bluff of Union generals but he has a major defender in GENERAL GEORGE B. McCLELLAND: SHIELD OF THE UNION. by Warren W. Hassler Jr. And Tri-State doesn't even have a degree dept. in the liberal arts.

"Writing a long and substantial book is like having a friend and companion at your side, to whom you can always turn for comfort and amusement, and whose society becomes more attractive as a new and widening field of interest is lighted in the mind." -Sir Winston Whurchill, THE GATHERING STORM

THE PSYCHO READER

-Kay Wilson

See the lady. She is driving in the rain. She driving in the rain to her boy friend. Drive, drive, drive. Her boy friend owns a store. He is poor. The lady has just stolen money. She is rich.

The lady's name is Jane Crane. Her boy friend is Dick Loomis. It is raining harder now. Rain, rain, rain.

Jane takes the wrong road. Turn, turn, turn. The other cars do not turn. Jane notices this. She keeps on driving. Dumb, dumb, dumb.

Soon Jane sees a motel sign. It reads, "Bat's Motel." Jane peeps her horn. A house is in back of the motel. It is a scary house. A man skips down from the house. The man's name is Ermine Bats. He is some kind of nut. Ermine takes Jane into the motel office. Jane signs her name "Sally Puff." Naughty, naughty, naughty.

See Jane go to her motel room, Jane wants a shower. Jane takes a shower. Oh look! See the shower curtains part. See the knife. Cut, cut, cut.

Ermine walks into the room. Ermine sees Jane. Oh, oh! See Jane. Funny, funny Jane. Ermine is almost sick. He takes Jane to her car. He pushes the car in quick sand. Sink, sink, sink.

Ermine cleans the motel room, Ermine talks to his invalid mother. Stange, strange, strange. He says it was bad to kill the nice Jane.

Meanwhile, Dick is alone. No one is in Jane's apartment. No one is in Jane's bed. Dick is sad. Dick hires a detective. His name is Arboguess. Arbo is very smart. He finds the motel. He asks Ermine many questions. Ermine gets embarrassed. Chew, chew, chew. Arbo asks Ermine about his mother. Ermine says his mother is old and cannot talk too well, true, true, true.

One day Arbo comes to the motel. He goes up to the house. He calls Mrs. Bats. No one answers. He walks up the stairs. Up, up, up. A little old lady comes to the top of the stairs. Cut, cut, cut. Arboguess goes back down the stairs. Trip, trip, trip. Guess who goes next into the quicksand? Sink, sink, sink.

Jane has a sister. Her name is Mary. Mary and Dick are looking for Jane. They go to the motel. They play an old game. They pose as husband and wife. Fun, fun, fun.

Ermine is suspicious. See Ermine fight with Dick. Run, Mary, run. See Mary run. Mary is running to the scary house. Mary goes

up the stairs. No one is upstairs. Go down, Mary. Go down.

See Mary go down to the basement. Do not go, Mary. Do not go alone to the scary basement. Mary does not listen.

Meanwhile, back at the motel, Ermine hits Dick. Ermine hits Dick in a vital spot. Groan, Dick, groan. Dick is knocked out. Go, Ermine, go. Run to the house. Run to the scary house and get Mary.

Mary is now in the basement. She sees an old lady. The old lady is in a chair. Mary calls to the lady. She says, "Mrs. Bats, turn around."

Mrs. Bats turns around. Something is wrong with Mrs. Bats. She is not all there. Scream, Mary, Scream. Finally Mary is afraid.

Someone is coming down the stairs. It is Ermine. It is Ermine in his mother's clothes. Good grief!

Ermine has a knife. Cut, Ermine, cut. Oh, goody! Here comes Dick. He grabs Ermine. Poor Ermine. He is caught. Mary is saved. But no one can save Jane. Poor Jane.

Poor Ermine. He is in a hospital. He is all alone in his room. See the fly. Buzz, buzz, buzz. It is on Ermine. He does not care. He would not hurt a fly. Funny, funny, funny. The fly is walking all over Ermine's hand. Dirty, dirty, dirty.

* *

TEMPO 1966

The moon lies submerged, inert,
Deep in the dark waters by day,
Rising from the fathoms in the shaded evenings
To float a pale spirit by night,
The mystic eye of life,
Descending to its hidden lair
At the first ominous tremble of dawn.
I wait for that Time
When the last hush of the roaring sun
Fades into infinity,
When the moon has died of old age
And refuses to rise from its den,
When I can float on black water,
The corpse of the moon, the death of the sun.

* *

TEMPO 1966

MENELTARMA

LETTER COLUMN

Roger Zelazny

9-28-68

I just rec'd NARGOTHROND's 1 & 2. Thanx. You had what I considered an exceptional fine piece in #1 - namely On Whistling Dan Barry. I admire Brand/Faust (& v-v) very much - did you read the sections relating to him in Frank Gruber's The Pulp Jungle? -- and I enjoyed that article more than anything I've seen in a fmz in over a year.

((Roger, I really appreciate having an author as good as you lauding my work. I actually can't take much credit for about forty percent of the article, but I can take credit for picking good passages to print out of the sources I had (mainly MAX BRAND: THE MAN AND HIS WORK by Darrell C. Richardson, Fantasy Publishing Company, Inc., 1952; and of course the novels.) If you really feel that you owe me something, please finish NINE BLACK DOVES sometime soon. - RB))

Mike Montgomery
2925 Pennsylvania N. E.
Albuquerque, N. M. 87110

10-13-68

The second issue of NARGOTHROND was much better. I'd be interested in knowing how you got it out so soon after #1.

((To tell you the sad truth, we had No. 1 run off the 25th of May and NAR No. 2 run off about August 9th. I'm the bottleneck as I'm coming down the homestretch of college and both money and time are hard to come by. Usually I'm against an editor breaking into a letter like this, but your topics are not related in these two paragraphs. RB))

The point of Rick Brooks' Tolkien article seemed simply to be to agree with and reinforce the pro-LotR viewpoints and knock the anti-LotR people. Justified, as I enjoyed LotR quite a lot. The strongest area of the article is the conclusion where the whole thing is more or less summarized. You mention only one critic that did not like the books; surely there were more.

((This article was originally a term paper (with about the tenth rewrite in NAR 2) and I researched for it in the Ft. Wayne Library. I consulted all the articles listed in the Reader's Guide to Periodic Literature as well as all fanzine articles I could lay hands on. And Edmund Wilson was the only unfavorable critic out of what grew to

over forty references. I understand that Gina Clarke wrote up something unfavorable on LotR for Terry Car's LIGHTHOUSE, but I have no information on this. I would have welcomed some other critics that knocked LotR for the sake of balance, but the larger portion were enthusiastically for LotR, while the rest were sort of neutral and tried to be just analytic. And my main objection to Wilson was not his being against LotR, but the fact that he didn't do his homework and his criticism had holes in it that I saw at once. -RB))

...I might also be interested in a couple of Brook Benton records which came out around 1960: one is about "Shadrack, Meshack, & Abendigo" - Not at all certain on those spellings, nor do I know the title. The other record was called, I believe, "Boll Weevil." The song, at any rate, concerned a boll weevil. These are more or less "Nostalgia" items...I'm a masochist, you see. Let me know any information you might have regarding those items.

((If anyone can help Mike locate "Shadrack" and "The Boll Weevil Song" by Brook Benton they can write directly to him.-Al))

Don Cardoza
3rd Division, USS Ticonderoga, CVA - 14
FPO, San Francisco, Cal. 96601

9-24-68

Just finished reading NARGOTHROND 1, which I received from Seth Johnson ((Seth's Fanzine Clearing House)), and decided to comment forthwith. Although I as relatively (having been an avid sf reader for years) new to fandom, and although I usually speak of the tristate area (outside of Chicago) as being part of the US with tongue in cheek because of the rather low number of surfers (I'm from Baltimore and I'm stationed in California, having also traveled extensively in the Pacific,) I've decided to give you the benefit of the doubt and say that I thought NARGOTHROND 1 was a groovy zine. Especially, I thought a lot of the occasional switches of color schemes, the half-decent theories of Vulcan, and the variety of topics with random treatments (length, thoughtfulness, number of viewpoints, etc.). I just want to say that I liked your zine and format much and fully intend to subscribe as soon as I can cancel my FREE PRESS sub and apply the rebate to NARGOTHROND.

((Now, you wouldn't put a hard working editor on, would you, Don? And there is surfing in this area... but it does require a hell of a wind. -RB))

((Trying some color mimeograph this ish, hope you like it. -Al))

Harry Warner, Jr.
423 Summit Avenue
Hagerstown, Md. 21740

9-13-68

Amen to your remarks about slanting of news. I work for a newspaper and I know things you can only suspect, not only about deliberate slanting but also about the incompetence of journalists as a race, the proportion of involuntary error that turns up



in newspapers because of the torture test any item is subjected to from the time it leaves the journalist's mind until it reaches print, and much, much else. I hope you'll remember your opinion of news with respect to the AP dispatch quoted first in THE BIG SWINGERS and now in NARGOTHROND. I find it awfully hard to believe that "cheap paperback issues at sixty cents each" is correct. Russian books are amazingly cheap if bought from the Soviets' distribution station in New York City, the Four Continent Book Store. All I've heard about Russia's reading patterns indicates that books enjoy big circulation over there, and this indicates that they're quite cheap inside as well as outside Russia, for obviously the bulk of the Russian people don't earn enormous salaries.

((Fascinating. I had interpreted that item as referring to high class paperbacks such as Dover will stick you a buck and a half a copy for, instead of cheaply constructed paperbacks. I'm on very uncertain ground here, but most of the US paperbacks that I've seen that date before 1924 are rather like a softcover book and run about a dollar each. So the Soviet ones would be cheap by comparison. - RB))

Harriet Kolchak
2330 N. Hancock St.
Philadelphia, Pa. 19133

7-8-68

Russians are not at all that dumb. I know because I am married to one. He is wise and very open minded and he does all the reading of SF around here. They do deserve some credit you know. I do hope that you have read some of the Russian SF. They are really good for the most part.



((Gee, that'll teach me not to pick on the Russians. Really I take the Soviet boast to bury us seriously. Simply put the Russians have respect for intellectuals and pick their top students to be the next generation of college professors and pay them one of the top professional salaries. We in the US do neither. Extrapolate that for a few generations. The Soviets could undoubtedly move ahead much faster if they weren't saddled by a pack of reactionaries in the Kremlin. So far Russian sf has failed to interest me. I've got a copy of Asimov's SOVIET SCIENCE FICTION, but there's a lot of stuff piled up that I'll get at first. Soviet sf seems to suffer from too much preaching and too little speculation.

-RB))

Doris (the younger) Beetem
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10-28-68

Perhaps you are wondering why I am replying instead of my mother. It is probably because she is a typical housewife, and I am a slightly mad college student. It has undoubtedly occurred to you that you print a specialty zine - devoted to refighting the Ring Wars over and

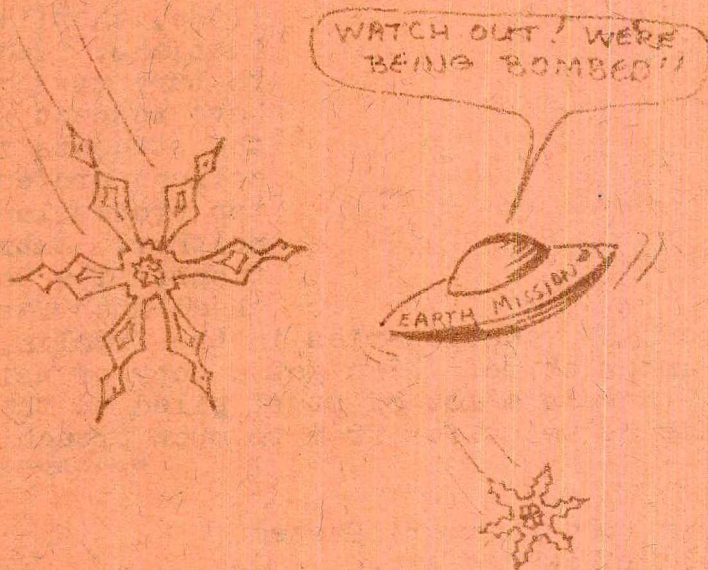
over again (akin to similar groups in Dixie identifiable by the Confederate flags on their car antennas) and Boldly Going where no man has gone before (generally the planet Vulcan). And being a special or peculiar) individual myself, I am inextricably enchanted by NARGOTHROND.

((You are being taken in by non-fannish elements. The truth is that it is all of them that are peculiar and us (Star-Begotten, Slannish types) that are well-balance and same. It is fascinating that you should mention refighting the Civil War as I'm a Civil War buff and can tell you much more about Grant taking Vicksburg than I can about D-Day or the Battle of the Bulge. One of these days, I may spill a few of my historical essays into NAR. -RB))

It is increasingly apparent to me that the entertainment I most dearly love, such as Star Trek, LOTR, and NARGOTHROND, must be labelled 'escapist'. This is in the sense that it bears only a tangential relationship to 'real life'. In other words, it deals with what we like to hear about, rather than what is. Now, in our present culture, escapism is viewed with all the jolly tolerance of a Nazi POW camp. As a matter of fact, it seems to me that the escapist content of 'those crummy comic books' makes them even more despised than the pornography available at any second-hand book store about three shelves away from the sf racks.

My point is escapism is treated with contempt, daydreaming considered useless, and the placing of fantasy as a pleasure comparable with fact is considered psychotic. (Perhaps my generalizations aren't entirely true, but more or less.) But these views seem impossibly harsh, and, what is more, unrealistic. In most of our lives there is a comparatively small measure of excitement and titillation. We are not all James Bonds or Modesty Blaises, you know. In fact, none of us are. To me, fantasy is more valuable and more intrinsically real than is generally considered.

((Gee, you must love NAR as you've become one of a small select minority of paying customers. I think that your point on escapism is a bit over done. Look at the way LotR sold. LOCUS states that CONAN THE CONQUEROR is in the third printing with 350,000 copies sold by approximately the middle of October. Lester Del Rey is editing WORLDS OF FANTASY, a new all fantasy magazine. So I think that fantasy is beginning to move. -RB))



Ron Smith
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8-15-68

I'd like to slip in a plug here for Bob Lowndes's magazines, FAMOUS SF, MAGAZINE OF HORROR, and STARTLING MYSTERY STORIES which seem to be in the best of the pulp tradition. Here we find an editor who really cares. His lettercols are the best in existence today as he takes time to answer most letters in length and discuss with the writers thoughts brought up. He is a friend of fandom and has done as he promised in being the first editor in years to care enough to publish fanzine reviews, reviewing Bill Donaho's HABAKKUK and Terry Carr's LIGHTHOUSE in SMS #10. He also had Bob Madle write an article on the First Fandom organization for FSF, and published it in the latest issue with Del Rey's speech ((NYCon Guest of Honor Speech)). His magazines are great fun to read, have some really fine fiction with many reprints of classic stories from the old days (and I mean, most of them are well worth reprinting) which most of us would never see, and something which is almost lost from the field: editor-reader feedback. A fine group of magazines, and I hope that anyone reading this will pick up a copy if you see it at the newsstand or send for subscriptions or single copies at Health Knowledge, Inc., 119 Fifth Ave., New York, NY 10003. Single copies are 50¢ and subs are 6 for \$2.50 and \$4 for 10. MoH is bimonthly, SMS and FSF are quarterly. Help them really have a chance. They deserve one with all the work they're doing.



((Just heard that FAMOUS SF has become irregular in publishing as it was not selling. The same thing happened to MAGAZINE OF HORROR but it managed to get enough reader support to go to regular publication again. These mags are just about all reprint and while I don't remember the cutoff date, nothing recent (old enough to vote or younger) is reprinted. Can't say as I like all of Doc Lowndes' choices for reprinting, but he goes by reader votes to the extent of asking readers to vote on serials before they are reprinted. Look over a few issues as this is the stuff the old timers brag about. -RE))

Deborah M. Langsam
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10-7-68

I'm surprised that we, in Brooklyn, haven't heard screams of surrender from you, out there in Indiana, over the volume of mail protesting the ~~XXXI Klingon/Admiral/XXX~~ letter from B.A. Johnston.

B.A. Johnston is totally illogical. His thoughts about McCoy being "posted to the E simply because no Earth-side hospital would touch him with an eleven foot pole" can only be described as invalid and incorrect. Captain Kirk is the youngest star-ship commander in the Fleet; Spock has been acknowledged as the best First Officer; why would Star Fleet hire an incompetent Chief Medical Officer?? We can only assume, with a crew of such competent people as Kirk, Spock, Scotty, Uhura, etc., that McCoy could not possibly be the exception. Another point; Kirk likes McCoy - true, but Kirk likes his Star Ship (he is a stubborn man who gets what he wants) and he has no time for incompetent people (take his reaction to Garrawick in "Obsession"). If McCoy were not the best, Kirk would have had him off his ship in two seconds flat. As far as the Earth-side hospitals - who needs more skill and adaptability? A doctor working on Earth with known

species and all the facilities that planet-side medicine could offer or a doctor working on a star ship with limited supplies, a limited number of back-up staff, and the constant possibility of running into new forms of life which have never been recorded-let alone studied? The Enterprise is going "Where no man has gone before" - that means doctors too. Lastly, the confidence of the crew is indicative of McCoy's skill- nobody (except Spock - in his own lovable nasty way) has ever questioned McCoy's skill and Spock-trusted Sarek to McCoy's medical ability. I wonder which medical-surgical techniques B. A. Johnston would criticise - please elaborate. In other words, B.A. Johnston, a loud, but friendly, NERTZ ON YOU!

Oh, before I forget, I think it would be neatsy poo to inform your readers that Deborah Michael Langsam and Devra Michele Langsam are not the same person. We are

related (cousins) and we live in the same apt. house - but we are not one and the same. Devra is the librarian and I'm the college student. Well, I'm sure that this will do nothing to help ease all the confusion but I tried.

((No, hardly anybody stuck up for poor Dr. McCoy. I figured that I'd get a lot of mail on that, but didn't. Your defense of McCoy is most logical, but one question. What does an unfriendly NERTZ sound like? It was nice of your respective parents to name you so much alike. But why? I suppose that it is a plot to confuse fandom. -RB))

Zita Carno
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Bronx, N. Y. 10453

10-8-68

Mr. Johnstone's - uh - illogic amazes me: a doctor who would be of no use on a planetside hospital certainly couldn't be expected to be of use on Starfleet's #1 ship, right? As for the criticism of McCoy's surgical techniques, the question arises as to whether the correspondent: 1) knows anything of the subject, 2) realizes that the techniques of 200 or more years from now would necessarily be considerably different from what they are today. I'm no expert either, although I've done some reading on medical matters - but just plain old common garden variety sense (Spock would call it logic, n'est-ce pas?) demands that one know something of the subject and the circumstances before attempting to criticize, and I have a strong impression that Mr. Johnstone does not have sufficient information. No, he's neither a petty quibbler nor anti-Star Trek - merely insufficiently informed. (I would recommend that he read C. M. Kernbluth's "The Little Black Bag" and give his reaction to that. Or some of the stories in the collection "Great Science Fiction About Doctors.")

((Got a letter from Devra Langsam discussing Johnstone and McCoy, and I wonder if it's mainly New York fandom that has taken McCoy to their pert little bosoms. I just can't believe it's because New Yorkers believe in getting involved. -RB))

Harry Warner, Jr.
423 Summit Ave.
Hagerstown, Md. 21740

10-27-68

NARGOTHROND interested me so much that I didn't notice how the staples were coming loose until I reached the last page. Either they weren't very strong to begin with, or I'm finally gaining my full mannish vigor, and it's about time that the latter came into being.

((We used longer staples this time - hope it solves your problem. -Al))

Your long article on Tolkien would make an excellent introduction to anyone who wanted a general overlook of Tolkien and the novels before plunging into the books. I cannot remember offhand anything in a fanzine that filled so neatly this vacant position between blub-like outbursts of enthusiasm and scholarly essays which aren't understandable without previous knowledge of Tolkien's writings.

I'm neither an all-out admirer nor a heretic, when Tolkien is in question. I enjoyed the Ring books when I read them, thought about them quite a bit, but so far haven't been impelled to re-read them or to become a real part of Tolkien fandom. The main faults I find in Tolkien's novels center around two matters. One is the graceless character of his prose in these books. I delayed reading them several years after almost everyone else in fandom, simply because I'd seen so

many quotations from the novels in fanzines which convinced me that I would be unable to read all the way thru books written that way. When I eventually made the effort, I discovered that the detail with which Middle Earth is described and the monumental nature of the plot cause the reader to overlook the plotting system. Oddly, I found Tolkien's prose in A TOLKIEN READER far superior, as if in these short stories he'd made an effort to write smoothly. The other trouble is the failure - as I see it - of Tolkien to make an adult reader certain that the bad guys were really that evil. He characterizes evil by means which should convince a child, like darkness and ugliness, but leave me wondering if some soil conservation advice, a mental health clinic, and a few other simple remedies wouldn't have turned Mordor into a friendly neighboring land.

THE SITE OF DARKNESS was a pretty good try at ringing some changes on familiar elements in the horror tale. But it needs some working over to remedy some basic flaws. First problem: The reader should know why the boys were wandering in this area, whether they lived near Bradbury or far away, what supplies they had brought along, why it was so necessary to find shelter rather than camping out on a warm Louisiana night, the details that would make them seem more human and would cause the reader to feel more sympathy for their plight. The author obviously has the ability to draw in the background, because he does it for the sheriff.

There's also some dubious authenticity about small town life. I've never heard of a tiny town like Bradbury having a sheriff all its own; in most parts of the nation, I believe, there's one sheriff to an entire county. It's easier to believe in informality in a small town's condemnation proceedings, but not in this particular manner before the full town council. There would be some horsetrading, an offer of a couple hundred more dollars more than the original offer, countered by the sheriff's demand for two or three times the first figure, then some kind of compromise, after the second murder had been investigated and some kind of coroner's report had been issued or a search had been started for possible human culprits.

But the basic idea is a nice variation on the Psycho theme, and I'd like to see Jerry Barich try rewriting it, since I gather that this is a reprint of something written at least four years ago, when he must have had less experience at story-telling.

((Now there is a good letter of comment even if I didn't print all of it. Thanks for the criticism of the Barich story, but I don't know a thing about him as Al provided the story. I can't really agree with you on Tolkien's prose as parts of it sing to me. I quoted one or two of these in my article and cut several more. Sorry about the staples. As Tucker said in the days of the Great Staple War in ASTOUNDING, pretzels would be better. I find it hard to believe that a few simple remedies could have turned Mordor into a friendly neighboring land, but I find the inversion of my views fascinating. Now Tolkien could have made Sauron a turn of the century type industrialist, Saruman a corrupted labor leader, the Nazgul stockholders, and the Orcs labor union members while the Fellowship and the Elves represented the public, but think of how many people would be insulted instead of getting the point. -RB))

Seth A. Johnson 8-13-68
345 Yale Ave.
Hillside, N. J. 07205

Here is something that might interest Alan Thompson. In a local gin mill there is an ordinary juke box with a television screen hooked up to it somehow. So the customer can get Go Go girls on the TV screen and music from the juke box and somehow both are recorded on that same wax record.

When I saw that I thought what a wonderful thing it would be if Star Trek were to record all their episodes on such records and we were to have such a juke box at the Worldcons. Proceeds to the con of course and publicity and egoboo for Star Trek. I imagine there must be quite a few fans who would like to catch up on Star Trek episodes they have missed for some reason.

And now to my own "Business."

I suppose you must have noticed my ad in F&SF classified section. I'm running a Fanzine Clearing House for the purpose of opening a door whereby the sf reader may make contact with fandom. Many faneds send me bundles of five to twenty fanzines every issue in order to contact these people before they actually become fans. And these faneds receive a 1 t of all those sending for bundles for their own promotional purposes. A good 40% of these FCH subscribers become fans. So I'm inviting you to send any surplus copies you may have in the future, not only to support the FCH and this method of recruiting, but also to build up your own subscription list with people who are not yet so fanactive that they no longer longer have time to write LoC's and essays, etc. If you would also somehow or other convince other faneds that they too should send bundles for FCH distribution, it would be appreciated. Do not however solicit readers since I can't get enough fanzines to supply those I already have. May you dwell in the Presence, the Word and the Power.

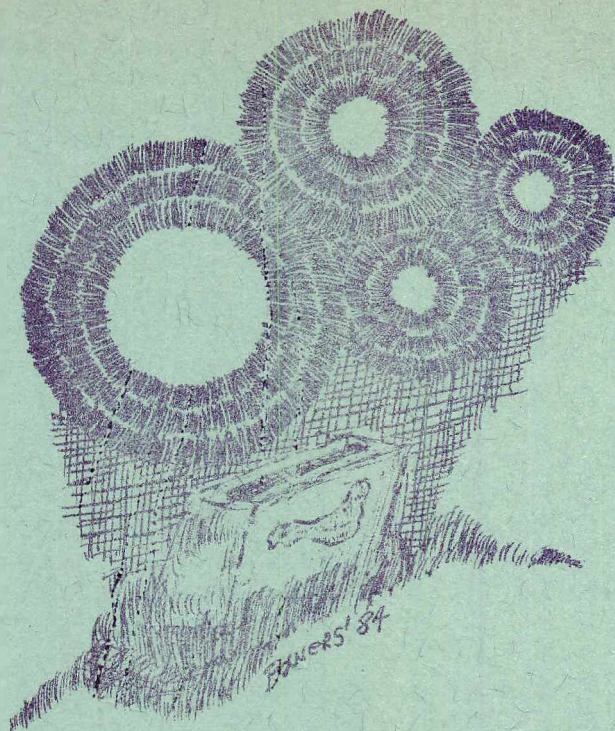
((Always glad to promote a worthy cause. I'll leave the tv-juke box hook-up to Al as I've never heard of it before. -RB))

((The juke box-tv uses 8 or 16 mm film for both the sound and pic. Since each is about two min. long, not much room in the unit is needed. I doubt if a ST episode would fit, but the idea sounds interesting.

-Al))

Peter R. Gill
Ontaria Science-Fiction Club
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Toronto 4, Ontario, Canada

The only point I would make on your survey of Tolkien is that





personally (which is all I can base my comments on) the art in this article was very superficial. I would rather use my own imagination, and Tolkien's words, to build up a Hobbit, Dwarf, etc, than have someone else tell me what their version looks like.

((It is nice to have someone like Helen available to draw stuff to order, but her conceptions seem to disagree with mine. On Tolkien drawings, and there has been a lot of them, I like Cawthorn's Hobbits (Pacover, TRUMPET) and the Elves that Barr draws for a pictorial version of Anderson's THE BROKEN SWORD in TRUMPET. I have never seen Orcs or Trolls that come near my conception of them. LotR

says that Orcs wear clothes (I see Orcs with features like a hawk), but never a mention of clothed Trolls. I see the latter as squat, barrel-shaped, and scaly with very thick arms and legs. One of these days when I'm graduated and theoretically have more time, I'll research into just what Tolkien's races should look like. -RB))

((Helen is well read on Tolkien and should know well how to represent the characters. -Al))

((I expected a great deal of complaint about those Tolkien pictures... As for my visualization of Tolkien's characters, that is purely personal. It's part of the greatness of Tolkien that he lets each reader take part in Middle Earth by visualizing its inhabitants for himself. And each visualization is of course influenced by what the reader brings with him in the way of preconceptions, previous reading experience, etc. ... -Helen))

A final note, actually an answer to Phyllis Eisenstein, I don't know what it's like in Chicago, but up here in Canada, a hotel buffet is every bit as expensive as a sit-down meal, and usually just as crummy. The hotel might go along with it, but they wouldn't like it, and the food and the price would be about the same. Maybe, just Maybe, the Con committee should make a practice of eating in the dining-room of every hotel they are thinking of choosing and going on from there. At least one hotel in every major city has a good reputation for food, and can serve a meal worth paying for, and more important, eating. If you can't find one, then maybe the committee should think of a good restaurant close to the center of activities. It might be a little more expensive in that the hotel will not be quite as cooperative if you're not eating there, but when was the last time anyone stayed at a cooperative Con hotel anyway? And just think, wouldn't it be nice to be known as the Worldcon where everyone enjoyed their banquet meal?

((Seriously, I think that the banquet food is a very minor part of a con. What we should do is do away with the banquet meal and hold the ceremony in the bar. Besides that way people like Tucker could make more of the awards programs. And better, if you are bored by the speech, have a few drinks and your outlook on it may change. -RB))

Hank Davis
Box 154
Loyall, Ky. 40854

8-31-68

A thought on the Vulcan article. You said, "It is quite probable considering the Vulcan telepathic abilities that they concentrate heavily on what we call the social sciences and have succeeded in raising them to the level of a science." I have noticed on many occasions that Spock is caustically critical of McCoy's advanced (to us) medical technology, making reference to beads, rattles, etc. The Vulcans, as we already know, have a strong psi capability. Suppose, as some psionic researchers have, that the phenomenon of "faith healing" is a psionic phenomenon. Possibly the Vulcans have developed this aspect of psi to a high degree and all Vulcan medicine is psionic in nature. Spock may not have full Vulcan psi powers since he is half human. If he does have full Vulcan power, then why has he not healed himself on the occasions of injury that have occurred. If he does have full powers, a logical assumption might be that an injured Vulcan must be treated by another Vulcan, possibly a specially trained one, and cannot heal himself. In this case, an additional cause of Spock's friction with Dr. McCoy is apparent. Here he is, voluntarily thrusting himself into an already hazardous situation (never a dull moment on the Enterprise), and the hazards are increased by his being light years from competent medical care - as if a 20th century human had gone back two centuries; medical care consists of bleeding and of dispensing vile herbs - and there McCoy is always under foot, a constant reminder of how an injury suffered Out Here could be fatal, while at home it might be easily healed. It might get downright irritating, if irritation weren't an emotion.

I think it's a little early to state that Martin Luther King was killed because "...he was a good man..." etc. He was killed by one man and I think we need to find out why Ray did it before editorializing, as did John Campbell in ANALOG for August. We need to avoid such nonsense as the "climate of hate" goobledgook that filled the air after John F. Kennedy's assassination. Ray may have done it just for kicks.


((Yes, Ray may have done it for kicks, but I seriously doubt it. His getaway that almost worked was too well set up to be the work of one man. And from what I've read about Ray, I don't see how I can rate his abilities very high. Nope, I believe Ray had help. But we will probably never find out. I can't see taking the word of a man like Ray if he ever breaks down and confesses. Your thoughts on Vulcan faith healing are interesting, but I seriously doubt that Desilu could let one of their properties (make that prize properties, before I get many many nasty letters) profess a belief in faith healing.-RB))



Seth A. Johnson
345 Yale Ave.
Hillside, N. J. 07205

10-11-68

That was quite an editorial you had on Ford. If our capitalist economy doesn't have to expand though, then what are we doing with economic penetration of South America, Africa, and Asia? And what do you think the wars in Korea, Vietnam, and Laos were all about? One thing, tho. Once we start colonizing other worlds, the economy can expand and expand with lots of room for surplus capital and people. Main thing is to stave off Atomigeddon until we do start sending out starships.



((Companies expand into underdeveloped areas because they think that they can make money usually not because they have to. If you will check, the problem is that we invest too much capital in Europe, Canada, etc. and not near enough in the areas that would have been colonies in the bad old days of mercantilism. The fact is that the United States can survive easily if South America, Africa, and Asia quit trading with us. We have developed many substitutes for the rare materials these areas have, and prefer to do business with more stable suppliers such as Canada or Australia. I think that the wars in Korea and Vietnam were went into principally for the highest of reasons, namely to protect the people of these areas. We succeeded in Korea. We seem to be selling the people down the river in Vietnam. As for Laos being a war, forget it. I doubt that you can find many people that remember much about it. I seriously doubt that colonizing other worlds will help either. It will take a lot of surplus capital, but business isn't likely to invest much as for a hellish time it would be like pouring money down a rat hole. Fifty pounds of interstellar copper would cost more than 500 pounds of South African diamonds after you figure the transportation costs in. -RB))

Mike Deckinger
25 Manor Drive
Newark, N. J. 07106

9-17-68

While I consider myself a STAR TREK fan (as distinguished from a Spock fan), I'm not enough of a Gilbert and Sullivan follower to give "The Lass That Loved Electronics" the appreciation it deserves. The writing is crisp and at times seems lifted from the television dialogue and the story is no more improbable than those STAR TREK has used before. The song-parodies are delightful, and G&S addict or not, I can recognize (and shudder at) the amount of preparation that went into this playlet. With the proper amplifying equipment this could be preformed at a convention. I omit any reference to requiring actors and actresses with acceptable singing voices. That is really the last necessity to

consider in staging this. As long as the singer can adequately project the lyrics, the quality of his or her singing is not up to question.

I refuse to participate in any discussion of Mr. Spock or his enigmatic characteristics. I feel that these Spock Fans, who debate each minute nuance of his character, and worship Mr. Nimoy with the fervor of any true believer, are not quite in the same class as the sf fans who support STAR TREK. I had always assumed that the reason for the show's success was because S-T frequently had outstanding science fiction stories refreshingly free of the restrictions imposed by television bureaucracy. The backgrounds were well worked out, the stories followed a logical development, and the complimentary features (i.e. acting, lighting, sets, etc.) were all quite satisfactorily maintained. But those zealots who indulge in hero-worship over Mr. Spock just turn me off. They would not care if Mr. Spock was a regular on LOST IN SPACE, just as long as he had the same pointed ears, the same emotional concealment, the same way of looking slightly gluey-eyed at his fans in each performance. I think there is a discernible difference between this sort of fan, and the sf fan who accepts STAR TREK as rich sf, and would not care if Spock left the show, just as long as the scripts offered him a near winner every fifth or sixth try. I certainly would not be concerned if Leonard Nimoy's contract was abruptly terminated. He helps the show, but I don't find his presence to be essential or vital in any way. I would notice his loss if he suddenly vanished, but given a continuation of competent stories I wouldn't even care after the third or fourth week.



Charles Platt's GARBAGE WORLD was first serialized in NEW WORLDS and Platt is on the staff of the magazine, and also a friend of editor Moorcock (you would never have guessed, would you). Platt originally used to appear in a few British fanzines, condemning fandom because of its failure to accept him and proclaim him a BNF ((Big Name Fan)), when he had never really done very much, except make an ass of himself in print a few times. He wrote a crude, envious attack on Walt Willis merely because Willis was what he was not, and then disappeared for a short time, still suffering the abnormal delusion that fandom was ignoring him because his great talent was unappreciated. I was surprised to see him appearing in the British magazines, although upon reflection it's not that unexpected. As a vulgar, undisciplined child, the traumatic temper-tantrum of fanwide rejection turned his ego towards asserting his creativity in the field of pro-writing, although his qualifications were even more limited than they were in the fan field. He obviously considers himself daring and New Wave-ish because he writes stories that are vague, supposed rule breakers revealing his complete lack of talent. Platt is performing a valuable service however, and I would be the last one to suggest that Moorcock start rejecting his stories. By writing things like GARBAGE WORLD Platt is improving the status of merely mediocre writers like Robert Moore Williams and Charles Eric Maine who can only look good in comparison to him.

((Several years back, I corresponded with Platt. Wrote an article for his fanzine and sent him 6 to 10 issues of GALAXY (1960 or 61, if I remember my issues right) which he agreed to trade for copies of NEW WORLDS. I never heard from him again despite a couple nagging letters.

So I can't think much of him. I still think that his story wasn't as bad as you painted it, but it was no more than a time passer and quite "old-waverish" to appear in Moorcock's NEW WORLDS. I doubt that Spock fandom will love you either. ST is what it is not only for the sf content (TWILIGHT ZONE had a lot of that) but also for the well-developed characters. I'd hate to have to do without any of them, especially Spock. And just what do you think of the Mark Lenard fans? It is quite a thing for a man to have a fan club after appearing in only two tv shows. Glad that you liked "The Lass That Liked Electronics" too. I considered it a very good pastiche only to have several readers admit that they didn't read the play because they'd already seen or read a G&S ST parody. To me some of the fun was comparing the two. They are unlike in intent, but share quite a few characteristics, tho I'm sure that neither influenced the other. -RB))

Glen T. Brock
Box 10885
Atlanta, Georgia 30310



I don't know if you can help me or not but I need someone to help me on a feature on the affect of music on science fiction in my own zine, Neutron. Little things like knowing that the Flash Gordon Conquers the Universe theme is Les' Preludes by Franz Lintz or that the Lone Ranger theme is really the William Tell Overture would sure help. If you can help in any way put it on paper and send it to me and by the great god Tao I'll print it! I'll even send you a copy as a contributor. Also - I am desperate for info on these amateur records

being cut by fans, especially Tolkien fans...

Finally, I could not help but plug my zine in this letter. If you know anyone who wants to see a mimeographed fanzine with pictures that have been called offset by those who should know better send 55¢ to me at the above address.

((If any of our readers have info for Glen's article, they can send it directly to him -AL))

Chris Walker
5311 Old Mill Road
Fort Wayne, Indiana 46807

This is a little embarrassing; there doesn't seem to be very much

to say about NARGOTHROND #2. I'm not a G&S fan, so much of the Miesels' story sent by me. Rick's Tolkien article said little that I hadn't read elsewhere, and Jerry Barich's story seems stolen from R.E. Howard's "Pigeons From Hell" - compare them and see - and I find plagiarism depressing. Or unoriginality, if that's all it was.

Helen Tunison's (you neglected to mention her new name) artwork is pleasant, but why no wings on the dragons? I can supply you with the references, if you need them, which show that self-respecting dragons are always winged.

((I read "Pigeons From Hell" as I had not yet read it. There are, I'll agree, some striking similarities, but I don't believe enough to be called "stolen from". Helen's married name is Helen Tunison Klocko. We made our dragons like real ones rather than mythological winged ones. Hope you find more of interest in this ish. -Al))

Joanne Swenski
628 Seventh Ave.
Iron River, Mich 49935

Thanks for NARGOTHROND #2. Tolkien and ST - that's my idea of an eminently readable fanzine. Enclosed is a dollar for a subscription

"The Site of Darkness" was quite gripping and well-written, though the ending was curiously flat. I'll warrant that Mr. Barich is familiar with the Robert Howard story, "Pigeons From Hell". You may recall that this was presented very effectively on the old THRILLER series a few years back.

((Other readers have commented on the similarity between "Sight of Darkness" and "Pigeons From Hell". Mr. Barich may very well have gotten ideas from the THRILLER episode. When I read "Pigeons From Hell" I knew I recognized parts of it and now I know where from. I was an avid fan of THRILLER in its hay day. -Al))

Bill Mallard
569 Wildwood Dr.
Akron, O. 44320

May I ask a big favor of you and your co-editor Rick Brooks? I publish DOUBLE:BILL with my co-ed Bill Bowers. I understand you have an article by Sandra Miesel, "A False Historical Nexus," that was originally sent to us, however after accepting the article I GAFIA ted a while, never wrote anyone, Sandra also. So she sent a revised copy to you. Bowers and I are working on D:B#18 and want to use the article. I understand you didn't care much for it anyway, so can we make a deal? If you let us print the revised copy of yours, we will gladly send you some artwork or an article in place of it. Would you please agree to this?

((We agreed. -Al))

Richard L. Delap
1343 Bitting
Wichita, Kansas 67203

Received Nargothrond #2 this week and, as before, found some things appealing, others not so appealing.

Skipping over Tyrn Gorthad (or I should say skimming over) and then skipping over Fun & Games Dept. (really skipping this time), I come to yet another Star Trek piece. In other words, if you're going to become a ST 'zine, do so; if not, why such a large number of pages devoted to ST? With apologies to J.&S. Miesel, I must admit I didn't read it.

Rick Brooks does an interesting bit with Tolkien: A Survey. Seeing as how I have still avoided reading Tolkien, it is to Mr. Brooks credit that the article was so interesting.

Sandra Teall's Ugliness - rather ugly.

Haven't had time yet to read Parich's The Site of Darkness. Sorry.

Brooks' book reviews were, in a general way, ok, though most were just too brief. His conclusions were quite correct on Pangborn's Judgment of Eve, and the Cryptozoic! review was the most 'in depth' of all. Garbage World the pleasant time-passer? Garbage.

Wish I could write more, but fanzines are taking up so much of my time now that short LoCs are all I can manage at the moment. Will try to include some art work with this letter to help you out, ok?

Thanks again.

((Maybe if you read a little more of NAR 2 you might find some more of interest. -Al))

Joanne Swenski
628 Seventh Ave.
Iron River, Michigan 49935

Please accept my belated thanks for the complimentary copy of Nargothrond; I'm an avid Trekkie and found it very interesting.

In regard to the paragraph on old records, there are two 45's that I've been trying to locate for a long time: Frankie Avalon's recording of the theme from the movie version of "Voyage To The Bottom of the Sea", and "The Color of Love" by John Gary.

My collection consists of just a few carefully chosen 45's, so I would rather pay cash for these than trade.

((If you can help Joanne locate the records she wants, she'll be glad to hear from you. -Al))

Sandra Miesel
4108 Independence Dr.
Indianapolis, Indiana 46227

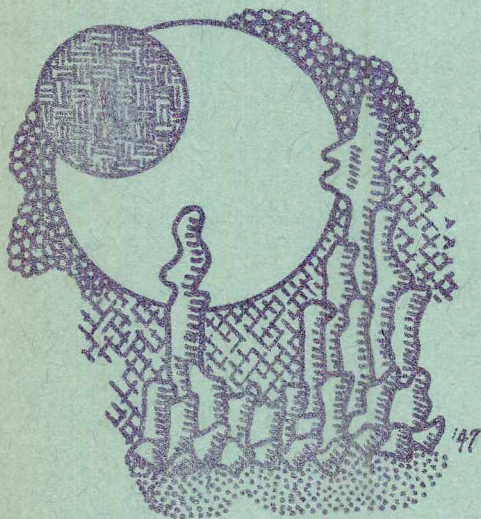
If you and Rick decide not to ever reprint the Garrett article, please return it. I'm sorry about all the difficulty this item caused. Stamps enclosed to mail the thing back. I've finished some more illustrations for you. These will accompany an article not yet written

for your next ish.

((The only decision in concern with the article (A False Historical Nexes) is that it will not be reprinted in the near future. We made a copy and have returned the original to Sandra. The article appeared in D:B #18 (see Bill Mallard's letter). -Al)

W. A. H. F.

We also heard from Stanley Hoffman (who thinks that NAR "seems like a lot of stuff just thrown together" and needs something to make it hold together more. Two editors does make the editorial personality a bit confused, but NAR should be much less confused when I graduate and we both can work together more. As for being thrown together, NAR publishes anything the two of us want which covers a multitude of stuff. I'd hate to have a "one-note" fanzine.); Richard L. Delap



(who wonders at my mentioning Ted White as a slightly controversial figure. I have a warped sense of humor.); Joe B. Drapkin (who wrote an abusive and almost unreadable letter, but unlike the editors of GRANFALLOON, I'm not mad enough at him to show him up by printing his literary effort.); Joanne Burger (who likes Snoopy); Bob Liebert; Dorothy Jones (who sent both money and flattery, when either would have sufficed.); Darrell Schweitzer (who contributed); Bob Stahl; Devra Michele Langsam (who suggested that we get all drawings signed so that she doesn't have to keep flipping back to the contents page); Piers Anthony; Joe Zalabak; Kenneth Scher; Willem Van Den Broek; Stan Woolston (who sent a long LoC); Ann Chamberlain; Pat Barnwell; Arthur H. Rapp; Kevin Maul; Kathy Bushman; Terry Ballard; Dennis Raimondo; and Margaret Gemignani; and Joe Zalabak.

