

# MYTHOPRINT

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## *Editorial*

Perhaps you've noticed its effects already; perhaps not. Your intrepid staff have found a new gadget to help us put out Mythprint: a photocopy machine of our very own, a Sharp SF820. It has served as our loyal printer since April of this year, and has been doing it well. The cover of the June issue (Christine Lowentrout's hobbits in a tree) was the machine's graduation test, and it passed with flying colors (well, black, actually). Admittedly, the machine is not perfection: those of you with the sharpest eyes have undoubtedly noticed the difference. But the professional offset printers we've used in the past have not been perfect either, and with the rising costs of such outside help, this was the best way to ensure that we could manage our printing costs and maintain the low subscription rate that you all have enjoyed.

### **SOCIETY SOCIAL PAGE**

Joyous tidings from the heart of the Mythopoeic Society! Dolores Espinosa, devoted secretary and discussion reporter for Mydgard, and Lee Speth, hardworking Society Orders Manager, were married in Los Angeles on June 30th. We wish them the best of luck in this most noble endeavor.

-- David Bratman and Lisa Deutsch Harrigan

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## *Mythcon XV*

Last reminder: The fifteenth annual Mythopoeic Conference is being held this month, at Mills College in Oakland, California. It begins Friday evening, August 10th, and closes Monday morning, the 13th. There will be papers from many fine Mythopoeicians, panels featuring distinguished authors and other pundits, a costume contest, a special dramatic production, artwork and books for sale, and many other interesting and fine things. Membership is \$25 at the door; we hope to see you there!

## Conference Report

If ever there was a convention for people who like inventing worlds, this was it. The Second Annual Contact, a conference built around the Bateson Project, was held over the first weekend in May in the hills of Santa Cruz. It is an unusual gathering put together by anthropology professor Jim Funaro. He invites his friends who work in anthropology and also science fiction authors (this year they included C.J. Cherryh, Larry Niven, and Jerry Pournelle), puts them together, and the results are fantastic.

The Bateson Project is the heart of the conference. In it, the writers and scientists are put together as a think tank and plot out a human encounter with an alien race that we've never met before. This includes developing the alien race and also creating an advancement on our culture, since it will be several more years before we actually explore planets in other star systems. The way it worked this time was that the authors and other scientists, plus all of us attendees, were introduced to a wonderful creature created by Joel Hagen. The Bateson people went off and did a 'long range exploration' of their planet and reported back to us. At that time, we were able to ask them questions and help them to think about some of the things that needed 'exploration' for their next session. Some of the arguments got heated, but for the most part it was fun, creative, and mind-expanding. Somehow the creature got named a 'squich' because of its squid-like body and ostrich-like legs (they were long and skinny with two knees going in opposite directions, kind of like a "W" on its side). Amongst things discussed were how squiches communicated (it was decided that they danced a rhythm for part of it and used vocal communication for other parts of their knowledge), how advanced they were (they had railroads, but no electricity yet), and also how our first contact went. C.J. Cherryh and one of the anthropologists had an orgy of good stories on the last day as they finished divulging all the information that came out of the Bateson Project. Ruthmarie Arquello-Sheehan, a storyteller, told more of the ways of squich and the people who chose to live with them. She was applauded at the end not only by hands clapping, but by feet stamping in 'squich' tradition.

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CONTACT CONVENTION REPORT: Continued from Last Page

In between all the Bateson Project events, there were talks given by various members of the conference, both famous SF writers and anthropologists alike. Each one gave a further insight into creating cultures and looking into things differently than the way we are used to. Some just told us about their own creations. Paul Bohannon, one of the scientists turning writer, told of a race whose sexual organs looked like hibiscus flowers, and I'll never be able to look at an hibiscus flower straight again.

Contact was indeed a contact, not only with a creature we never met before, but with a wonderfully creative group of people. My mind was expanded and I plan to go again next year and learn something new about a new race that we will Contact then.

-- Lisa Deutsch Harrigan



# REVIEW

"Sea Prince and the Fire Child", produced by Sanrio Studio, distributed by RCA-Columbia Pictures Home Video (\$39.95). Reviewed by Patrick E. Drazen.

If your idea of Japanese animation is limited to cute little robots like Astroboy or huge monstrous robots like Mazinga, prepare to have those ideas challenged. If your exposure to Oriental storytelling is next to nil, prepare for a possibly rude awakening. Some films from Japan's Sanrio Studio are now available in English-language videocassettes, and one of them, "Sea Prince and the Fire Child", not only is state of the art Japanese animation, but offers a fine example of the Oriental approach to mythic fiction.

The story, written by Shintaro Tsuje, is a retelling of Romeo and Juliet. Originally, Oceanus the Water King and Hyperia the Fire Queen lived in harmony, until the jealous Wind Lord Algorac played them off against each other. As a result, fire and water could no longer coexist. With the two forbidden to have anything to do with each other, perhaps it isn't surprising that Syrius, son and heir of Oceanus, should fall in love with Malta, daughter of the Fire Queen. As in Shakespeare, the results are neglect of duty, betrayal, self-sacrifice, and the death of the lovers.

Not that this is a tragedy. This film is as full of gags as any Disney animated feature. Indeed, the look of the film borrows heavily from Disney's "Fantasia". The Fire People resemble the fairies in the "Nutcracker" sequence, Oceanus resembles Chernabog, the "Night on Bald Mountain" demon, and Syrius' young companion, a mer-boy named Bibble, looks a lot like a faun from the "Pastoral Symphony" sequence. Prince Syrius has the kind of button-nosed round-faced cute look used by the Fleischers in films like "Gulliver's Travels" and "Hoppity Goes to Town". But this isn't strictly Forties homage animation; director Masami Hata uses modern lighting and multiplane effects to great advantage, especially in creating the underwater world. The visual look of the film will knock your socks off.

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"SEA PRINCE" REVIEW: Continued from Last Page

So might some elements of the story. Oceanus and Hyperia are stated to be brother and sister; if you take that as a metaphor, then the notion that the love of Syrius and Malta is incestuous is also only a metaphor. Much more openly presented are the lesbian implications of Malta and her friend Pyale. While Syrius and Bibble have a buddy-buddy friendship, Pyale repeatedly exclaims that she loves Malta, caresses her whenever she can, and flies into a rage when she finds that Malta loves the sea prince. Then, when the couple has to flee, Pyale tries to delay their pursuers and demonstrates her love for Malta by an act of self-immolation.

This points out a major difference between Oriental and Western stories: cartoon characters in the East can die. In the West there are any number of resurrections or close shaves, ranging from obviously symbolic (such as Aslan) to simply the result of an entertainment industry hedging its bets or censoring itself to deny the possibility of death (as with Kira in "The Dark Crystal"). Children supposedly shouldn't be exposed to such things, at least not in fantasy. But the Japanese kill off major characters for any number of reasons, including bids for pathos, or (in some of the longer-running comics) just to make room for new blood.

Between this film's superior animation, its intriguing story approach, and its sheer bargain, it's well worth having. And yet I found that the story didn't quite take hold of me. I think it was because the plot as presented, in spite of pathos and comic relief, is a bit too archetypical. Like Romeo and Juliet, Syrius and Malta are in such trouble from the beginning that it's hard to feel a sense of impending dread. By comparison, Kira in "The Dark Crystal" was similarly left with no choice but to die that the Crystal might be healed. However, her fate wasn't telegraphed as heavily as Malta's, and so had a deeper impact.

Still, "Sea Prince and the Fire Child" stuns with the sheer splendor of the art and the audacity of the storytelling. It's the kind of film Westerners have self-censored themselves from even attempting, and for that reason alone it deserves considerable praise. This unique approach to a mythic story can be enjoyed for its own sake, and can put our own myths in a new perspective.

Deadline for the Activity Calendar is the first of the month preceeding the month of publication, i.e. September issue information will be due the 1st of August. October information will be due the 1st of September. Thank you.

SECRETARY FOR DISCUSSION GROUPS (Please write to him about forming groups, or if you have any questions):

Scott Norton  
[REDACTED]

## Discussion Group Meetings

CALIFORNIA: North

Oakland-Berkeley: STORISENDE  
Daniel Oakes,

South Bay: KHAZAD-DUM  
Pat Witham, [REDACTED]

\*Sept. 9, 1984 (Sunday) 1 PM  
Sword of the Demon by Richard Lupoff  
at David Bratman's, [REDACTED]

\*Oct. 7, 1984 (Sunday) 1 PM  
The Book of Lost Tales by JRR Tolkien.  
At Jo Wilcox's, [REDACTED]

\*Nov. 4, 1984 (Sunday) 1 PM  
The Neverending Story by Michael Ende.  
At Frankie Jemison's, [REDACTED]

CALIFORNIA: South

Hollywood-Wilshire: M  
Dolores Espinosa, [REDACTED]

San Diego: CAIR PARAV  
John Mulvey, [REDACTED]

DISTRICT OF COLUMBIA

Washington: KNOSSOS  
Wendell Wagner, Jr

\*August 19, 1984 (S  
Conjure Wife by Fr  
At Wendall Wagner'  
\*Sept. 16, 1984 (Su  
Princess of All La  
At Bill & Paul

\*Oct. 21, 1984 (Sun  
Titus Groan by Mer  
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\*Nov. 11, 1984 (Sun  
Mists of Avalon  
Bradley. Place to  
\*Dec. 9, 1984 (Sund  
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Bramah. Place to





# CALENDAR

## NYDGDARD

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nds by Russell Kirk.

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vyn Peake  
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day) 2:30 PM  
by Marion Zimmer  
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ing books by Ernest  
be determined.



## HAWAII

Honolulu: SAMMATH NAUR

Stephen L. Brown, [redacted]

\*August 5, 1984 (Sunday)

Little Big By John Crowley

\*Sept. 9, 1984 (Sunday)

Hawaiian Legends (Topic discussion)

\*Oct. 7, 1984 (Sunday)

Red as Blood by Tanith Lee

\*Nov. 4, 1984 (Sunday)

Pet Cemetery by Stephen King

\*Dec. 2, 1984 (Sunday)

The Day the Sun Stood Still by

Anderson, Dickson, & Silverberg

All meetings start at 2 PM and are located at: Ken Burtness, [redacted]

## NEW YORK/NEW JERSEY

New York City Area: Rómenna

A Tolkien Discussion Group. Currently discussing Unfinished Tales. Contact:

Margaret Purdy, [redacted]

## VIRGINIA

Washington Suburbs: SPARE OOM

Veida & Steve Wissler, [redacted]

\*August 5, 1984 (Sunday) 2:30 PM

First book of the Wll of the World (?) series by Jack Chalker. At Alyse Goldman's, [redacted]

\*Sept. 9, 1984 (Sunday) 2:30 PM

Jurgen by James Branch Cabell.

At Veida & Steve Wissler's (see above)

## Editor's Mailbox

Wafted by the postal waves into our office comes the first issue of Cainteanna na Luise (the title means "Rowan Talks"), a "journal of druidic arts". As with most first issues, it's mostly written by the editor. His name is Sean O Tuathail, and while he tends to ramble, he says some interesting things on the way. There's an (admittedly subjective) twelve-point summary of basic druidic beliefs, an intriguing essay on how the structure of languages reflect their speakers' world-views, and some discussion of rituals, spells, and poetry. I can't claim familiarity with the pagan landscape in which this magazine is trying to fill a niche, but it's certainly of possible interest.

This issue is 12 pages, letter sized. Subscriptions (4 issues/year) are U.S.\$9, to the editor under his mundane name: John Kellnhauser, [REDACTED]

The American Tolkien Society is still alive and kicking, and the March-April issue of their Minas Tirith Evening-Star makes enjoyable reading. David Dettman, recent visitor to England, draws clear maps of Tolkien sites in and around Oxford (though compass directions would have been handy -- one map has east at the top, and the other, north). Haiko Krijger points out in an article that the traveling feats of Aragorn and Shadowfax are not so impressive by, say, Olympic standards (but perhaps neglects to consider the effects of doing this for several days on end). There are some short, descriptive book reviews. And -- an ATS trademark -- lots of short poetry, of which the most impressive are Chuck Salvi's pieces in the Elvish languages. They're terse (most homemade pieces in Elvish are, thanks to the limited vocabulary), but satisfactory. The artwork would be better served by a photocopier with a more energetic use of toner, but it's mostly legible.

The Minas Tirith Evening-Star is available from the ATS at [REDACTED]. Subscription is \$10/year in the U.S.; sample issues are \$1.

-- David Bratman

# Review

Lords of the Triple Moons, by Ardath Mayhar (Atheneum hc, \$10.95).

Reviewed by Melanie A. Rawls.

Lords of the Triple Moons is the tale of Johab and Ellora, last surviving children of the Old Lords of the continent Rehannoth. All the other Old Lords have been murdered in a revolt of envious humankind, led by treacherous stewards who had served in the Old Lords' households. Only Johab and Ellora are left alive by their enemies, who wish to extract from the children the secrets of the tremendous powers wielded by their race.

But the children grow up and, using their mental powers, escape. Rallying common folk still loyal, they set about overturning the botched and degenerate rulership of their enemies.

Mayhar's prose is stately and formal, suited to the telling of a heroic tale. The men and women who rally to the young Lords have dignity and strength. The two Lords rather remind one of the best of Tolkien's Noldor, in their nobility, strength of purpose, and stern gentleness. Mayhar excels in her descriptions of the use of power and of marvelous devices which focus and augment the dazzling mental magic of the Old Lords. You cannot read of the Great Wheel of Arthoa, an arrangement of humming, shimmering light-charged crystals, without a shudder of awe and terror in sympathy with the characters who witness its use.

I found Lords of the Triple Moons highly enjoyable. It is, in style, a tale for telling before the high seat of some prince, for recording in some gemmed and illuminated book; it is a small, bright treasure.



# NEWS NOTES

The Phoenix Theatre in Leicester, England, is presenting the world premiere of a new dramatization of Tolkien's The Hobbit, starring Malcolm Dixon as Bilbo. It opened in July; word has it that the initial run sold out, and the theatre is extending the play through the summer.

The city of Beaumont, in southeast Texas, is planning to build a National Hall of Fame of Science Fiction and Fantasy. Backers of the project include authors Stephen Donaldson and Alan Dean Foster, and artists Michael Whelan and Real Musgrave. Development plans include a museum, a research library and archive, and facilities for conventions, seminars, etc. (In Beaumont, Texas?)

Corrections department: In the March Mythprint News Notes we gave some slightly garbled information about a Dorothy Dunnett fanzine. Here's the correct scoop: The title is Marzipan and Kisses, it's bi-monthly and \$2/issue, and is available from Bound in Leather Press, Karen Brandl, [REDACTED]

BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS

Berkley/Ace paperbacks are a very busy company this summer. They are issuing the first paperback of Patricia A. McKillip's mainstream/horror novel, Stepping From the Shadows (\$2.95, August). At some future date they plan to publish a collection of The Best of Jane Yolen. Other upcoming Berkley/Ace books include The Hedge and the Sword by Pamela Dyer-Bennett, and The Wild Sea and Raven's Gathering by Keith Taylor. The postponed publication of Nicholas Stuart Gray's The Seventh Swan as no. 3 in Ace's Magic Quest series (they've gone ahead with nos. 4-7) has been rescheduled for August.

FILMS FILMS FILMS FILMS FILMS FILMS FILMS FILMS FILMS

Signs of future films: Ridley Scott is directing an "epic fantasy" titled Legend (short titles must be fashionable), due out in summer 1985. Disney Studios is producing a live-action sequel to The Wizard of Oz, to be called, simply, Oz

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NEWS NOTES: Continued from Last Page

(yep, they're fashionable). It's also due in summer 1985. (Fine, but when's the animated Black Cauldron going to be finished?) Earlier on the horizon is a live-action-with-puppets movie of Michael Ende's novel The Neverending Story, which will be out any time now.

CONS CONS CONS CONS CONS CONS CONS CONS CONS CONS CONS

\* Denotes a new listing

TIMECON '84, August 3-5, 1984. Sainte Claire Hilton, San Jose, CA. GOH: Jon Pertwee. A Dr. Who & Other SF & F Convention. Membership: \$25 at the door. Write: [REDACTED]

MYTHOPOEIC CONFERENCE XV, August 10-13, 1984. Mills College, Oakland, CA. Theme: "The Wood Between the Worlds". GOH: Jane Yolen & Paul F. Ford. Membership: \$20 until the conference. Write: Mythcon XV, [REDACTED]

LA CON II, Aug. 30-Sep. 3, 1984. Anaheim Convention Center, Anaheim, CA. WORLD CON! GOH: Gordon R. Dickson. Membership: \$75 at the door (it is too late to send in membership); One day, \$35 at the door. Write: LA-Con II, [REDACTED]

\* COPPERCON 4, Sept. 7-9, 1984. At the Sunburst Hotel, Scottsdale, AZ. GOH: Somtow Sucharitkul. Membership: \$16 until Sept. 6; \$20 at the door. Write: [REDACTED]

\* Western Re-Con II, Oct. 19-21, 1984. At the Downtown Hilton, Salt Lake City, UT. GOH: Anne McCaffrey, Marion Zimmer Bradley, Richard & Wendy Pini. Membership: \$17 until Oct. 1, 1984; \$25 at the door; Banquet: \$10 extra. Write: [REDACTED]

\* LOSCON ELEVEN, Nov. 23-25, 1984. At the Pasadena Hilton Hotel, Pasadena, CA. GOH: Curt Siodmak, Forrest J. Ackerman, Bill Warren. Membership: \$15 until Aug. 8, 1984; \$20 at the door. Write: Loscon Eleven, [REDACTED]

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\* FANTASY WORLDS FESTIVAL 1985, April 19-21, 1985. At the Hyatt Oakland, Oakland, CA. GOH: Madeleine L'Engle. Fan GOH: Judy Gerjuoy (She runs the East Coast Grand Council meetings (see Mythopoeic Regional Conference II)). Membership: \$20 until Oct. 15, 1984; \$25 until Jan. 1, 1985; \$30 until Mar. 15, 1985; \$40 at the door. Write: Friends of Darkover [REDACTED]

\* WESTERCON 38, July 3-7, 1985. At the Red Lion Inn, Sacramento, CA. GOH: James P. Hogan. Toastmistress: Katherine Kurtz. Membership was \$20 until July 4, 1984. Write: [REDACTED]

IF YOU KNOW OF ANY OTHER CONS THAT WOULD INTEREST OUR MEMBERS, PLEASE TELL MYTHPRINT!

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## Review

The Practice Effect, by David Brin. Bantam pb, \$2.75. Reviewed by Lee Vibber.

Here is a science fantasy novel comparable to Pratt and de Camp's The Compleat Enchanter in ingenuity of plot. Dennis Nuel is a research scientist who becomes trapped in an alternate universe. There, he finds, the laws of physics work somewhat differently than they do at home. On Tatir, the old adage "Practice makes perfect" is literally true. Worn tools get stronger and better with age, but anything stored unused, no matter how carefully, falls apart. With the technologically advanced equipment he brought from earth responding to the effect, Dennis is hailed as a wizard, gets caught up in a civil war, and (naturally) meets a girl ...

The practice effect is such a bizarre premise that there are more than a few holes in the execution of the plot, but Brin spins such a pleasant yarn that I didn't pay attention to them. Tatir has evolved a medieval-type society based upon the unique natural laws, and Dennis is a sensible, likeable character who does his best to cope under perplexing circumstances. The Practice Effect is not merely an entertaining book, it is a joy to read.

Mythprint is the monthly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion, and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis and Charles Williams.

### SUBSCRIPTIONS

The address for subscriptions and back issues of Mythprint is c/o Lee Speth, [REDACTED] Subscription, including membership in the Society is \$6 for 12 issues (one year) in the USA. Please add \$2.40 if you desire first class delivery or if you live in Canada. The rate is \$9.00 for overseas subscriptions. Checks should be payable to The Mythopoeic Society, and may be paid in US or the equivalent funds.

The Mythopoeic Society also publishes Mythlore, a quarterly journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, General Fantasy and Mythic Studies. Subscription is \$10 per year and should also be sent to Lee Speth.

### SUBMISSIONS

If you wish to submit something to Mythprint in camera ready copy, the columns should be 60 characters of 10 to the inch ie 6 inches wide. The usual conditions apply: make sure your typer is clean, has a good ribbon, and don't end a page in the middle of a paragraph. I can retype something into the computer, too!!

Artwork is always wanted. We always need more cover art! The maximum cover art size is 6 inches high by 6 1/2 wide. And it can be smaller!

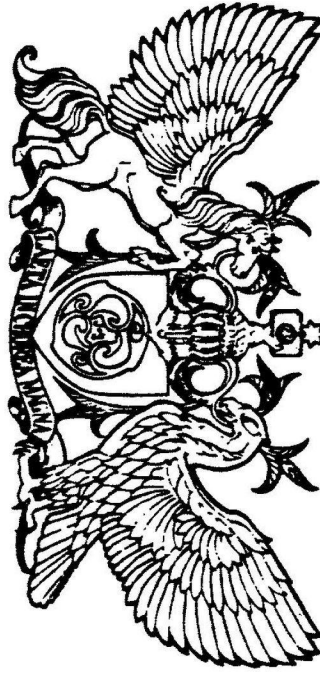
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Submissions of news, reviews, discussion group reports, letters, art work, and display ads should be sent to: [REDACTED]

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