

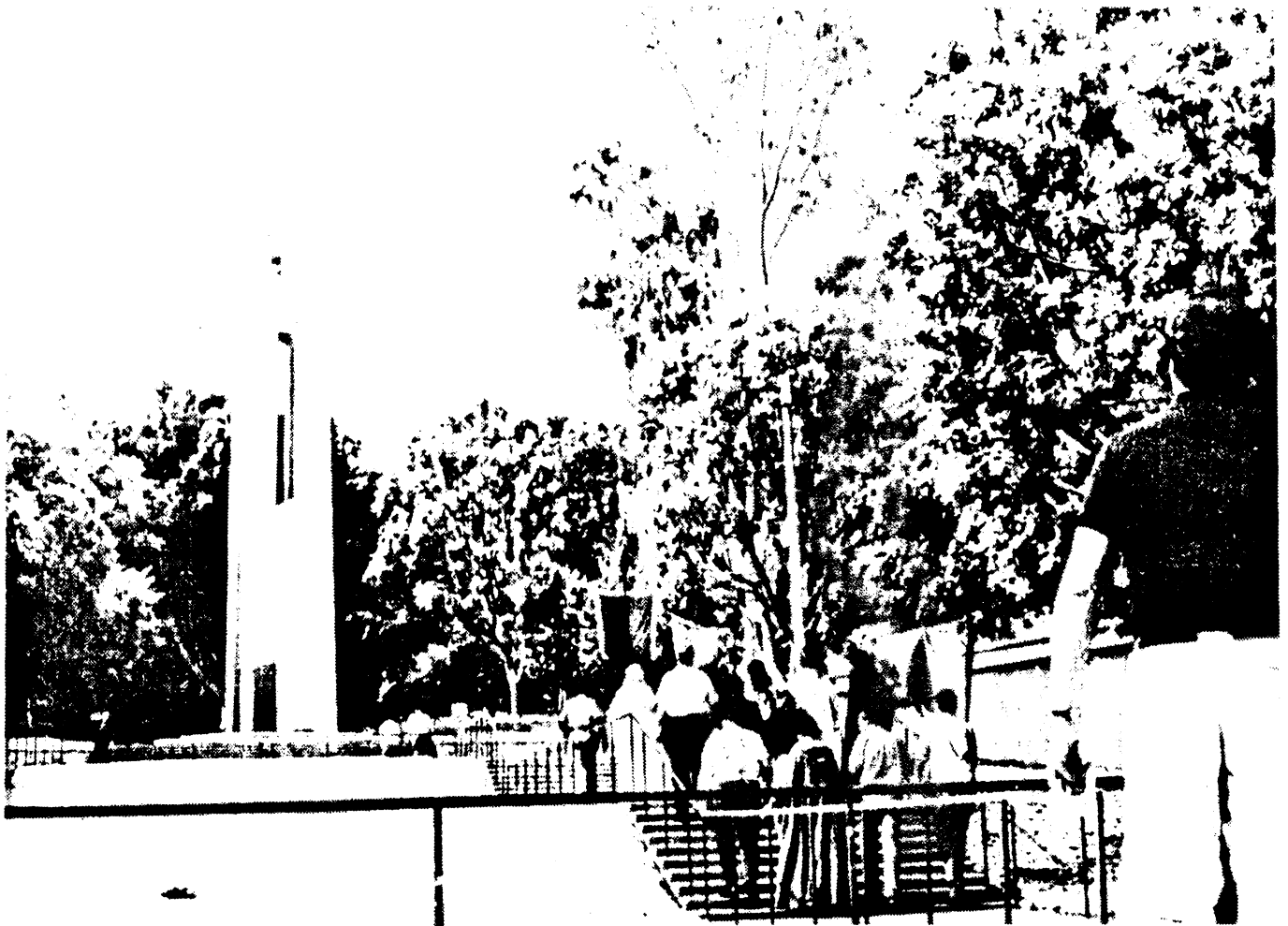
MYTHOPRINT

The Monthly Bulletin of The Mythopoeic Society

Whole No. 124

October, 1990

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Personal information has been redacted

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— ARTISTS —

BONNIE CALLAHAN: Cover
 Mythcon XXI Procession Passes the Light Tower (not the Dark Tower!)
 BONNIE CALLAHAN: Photos on p. 12
 LISA DEUTSCH HARRIGAN: Photo on p. 13
 CHRISTINE LOWENTROUT and LISA COWAN: Incidental Artwork

— STAFF —

EDITOR: David Bratman
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 ASSISTANT: Jenevieve Paurel
 MASCOT: The Wadget

Our tenth year of continuous publication!

EDITORIAL ADDRESS (material for publication): *Mythprint*, [REDACTED]
 SUBSCRIPTION ADDRESS: Mythopoeic Society Orders Dept., [REDACTED]
 See inside back cover for subscription rates and information about the Society.

A Letter to the Members

(This Means You!)

Dear Fellow Members of the Mythopoeic Society,

Mythopoeic "magic" is a wonderful thing, embodied in the authors we cherish, the discussion groups in which we participate, the annual Mythopoeic conferences, and the Society publications. But the kind of magic I speak of here is the magic that has enabled the Society to stay financially afloat - and even grow - despite some tight spots: we've lived on a precarious financial footing for many years, dependent upon Mythcon and its auction as fundraisers and donations from benefactors to keep us running in the black.

But while magic has kept us afloat over the years, magic is undependable - or at least that's what our treasurer keeps telling us. With that in mind, the Council of Stewards presented the following proposal at this year's Mythcon:

Members would pay \$5.00 per year for membership in the Mythopoeic Society. Members would receive the opportunity to subscribe to Society publications at *members'* rates as well as possible discounts on Society merchandise and registration for Mythcon. (Federal law requires we be cautious how we enact these discounts lest we risk our non-profit status, but there *are* ways to provide discounts to members.) We may reinstitute a membership card.

The members' subscription rate for *Mythprint* would remain \$7.00 per year, so membership and *Mythprint* combined would be \$12.00 per year. The members' subscription rate for *Mythlore* would be raised \$.50 to \$15.00 per year (*Mythlore's* printer has raised costs again but the Council is holding the increase down to \$.50), so membership and *Mythlore* would cost \$20.00 per year. Membership and both magazines would cost \$27.00 (\$5.00 + \$7.00 + \$15.00).

Additional memberships at the same address would be available for \$5.00 each.

It would be possible to be a member of the Society by paying only the \$5.00 fee; such members would receive at least one mailing per year informing them of the upcoming Mythopoeic Conferences, the awards committees, etc. The exact details of such memberships have not yet been determined.

The nearly 50 members present at the Mythcon members meeting in Long Beach gave us a lot of feedback regarding the issue of non-member and institutional rates. One of the primary reasons for a higher institutional rate is that most of our libraries subscribe via professional subscription services, which take a 15% cut off the top. For us not to lose money from library subscriptions requires that we charge at least enough to cover that percentage. We asked the group present in Long Beach (which included quite a few librarians) whether the non-member & institutional rate should be higher, the same, or lower than the members' subscription rate plus membership fee. The opinion weighed toward higher, with equal to coming in second and only three people preferring lower than members' rates. The Council's inclination is to go with equal to members' rates plus membership fee at this time (library rate of \$20 per year for *Mythlore* and \$12 per year for *Mythprint*).

We also wish to change the manner in which members are listed (or not) in the Membership Directory. We want to *reverse* the current system so that now we assume you want to be listed and, if not, you would choose to cross off a box (e.g., "Check here if you do not wish your name & address to be printed"). We will also make it possible for you to list a secondary address (i.e., a post office box, a work address, street address, etc.) if you don't want to publish the address to which your membership materials/publications are mailed.

The \$5.00 figure was not pulled out of a hat but in fact represents the amount of money in the 1990

Continued on Next Page

MEMBERS—Cont. from Last Page

Mythopoeic Society budget which is unrelated to any of the three publications (*Mythlore*, *Mythprint*, and *Mythic Circle*), divided by the number of members in the Society. The expenses related to membership that do not belong to any publication include the following: conference calls (which allow Stewards located in the East and Midwest to attend meetings) have recently been deregulated - suddenly the cost has quadrupled; the Mythopoeic Scholarship and Mythopoeic Fantasy awards; the Orders Department, which pays for the production of extra copies of *Mythlore* so it breaks even, makes available back issues of magazines, prints stationery, etc. (the Orders Department generates income but currently its costs exceed income); the Membership Directory (which will not appear in 1990 as a cost-saving measure); the cost of copying and mailing the monthly Steward's forum (for discussion of Council business; it cuts down the length of our conference calls); expenses and fees to the State of California. Mostly tedious stuff.

We hope that by budgeting for income to cover those costs we will be able to afford some publicity for the Society and thereby increase membership (which decreases per capita costs). We know that there are folks out there who'd love to join us but they don't know we exist.

We believe that \$5.00 is not too much to ask for Mythopoeic Society membership - after all, it's cheaper than a movie. *Mythprint* editor David Bratman's work to keep the price of the news bulletin as low as possible is terrific, but even \$12.00 a year (membership + \$7.00) comes out to just \$1.00 per month. *Mythlore* at \$20.00 remains a bargain, when compared to the prices of other quarterly literary journals.

We were very encouraged by the strong support we received from the members present at Mythcon but we also recognize that the typical Mythopoeic Conference attendee is not entirely representative of the typical Mythopoeic Society member (for one thing, most of these people receive *both Mythlore*

and *Mythprint*, whereas most members receive only the quarterly journal and not the monthly news bulletin). Historically speaking, from 1967 to 1975, all Society members received the monthly bulletin; from 1975-78 both *Mythprint* and *Mythlore* conferred membership; from 1978-80 *Mythprint* was not published and all memberships were carried through *Mythlore*; from 1980 to the present membership has come with either publication.

It is the sincere desire of every Steward serving on the Council to work in the best interests of the Society (why else would we invest hundreds of hours and dollars? Certainly not for the fun or the fame!) and we ask you now to share your feedback with us. If you have problems with our proposal, *please* let us know. If you have specific suggestions, please share them with us. Even though we've wrestled long and hard over these interwoven issues of society membership, magazine subscriptions, and finances, there are only eleven of us while there are hundreds of you. We need your input in order to direct the Mythopoeic Society in the ways that it should go. Please send comments to me at the address below. I thank you for your time.

Lynn Maudlin
Membership Secretary
The Mythopoeic Society



The Hobbit on Stage

by Joan Marie Verba

The Children's Theatre Company of Minneapolis presented a stage version of *The Hobbit* (adapted by Thomas W. Olson) from April 18 to June 10, 1990 (demand for tickets was so great that extra performances were added later). The Children's Theatre Company has a reputation for excellent productions, and this viewer was not disappointed.

The play begins with the dwarves and Gandalf already in Bilbo's house, explaining what their objective is and what part they wish Bilbo to play in it. From there, events follow the book from the trolls to Rivendell to the goblins to Gollum to the wargs to the rescue by the eagles. The eagles take them directly to Mirkwood (the visit to Beorn is dropped entirely), where they have a brief encounter with spiders and fall into the hands of the wood-elves. Bilbo rescues the dwarves as in the book, and they float to Lake Town. Here the plot becomes very different from the book. Bilbo and company meet Bard right away, and learn that the dragon comes down from the mountain to plunder Lake Town regularly. The dwarves and Bilbo go to the Lonely Mountain and Bilbo talks with Smaug, but directly afterwards, Smaug attacks the dwarves, killing Fili and Kili and mortally wounding Thorin. Bard comes to the mountain with Gandalf and kills the dragon. Bilbo hears Thorin's dying words, and the play ends.

Although I first read *The Hobbit* in eighth grade, and have read it repeatedly ever since, it did not come "alive" for me until I saw this play. Despite its departures from the text, I felt that it breathed life into the characters. The proportions struck me as realistic: Bilbo is the shortest character; the dwarves are taller than Bilbo; Gandalf is taller than the dwarves; the men and elves are the tallest of all. There are actually thirteen dwarves on stage in the opening scene, but in successive scenes, there were only nine or eleven on stage at once. Still the play "felt" right to me in most ways.

I went primarily to see the costumes, and they were fantastic. Although Gandalf does not have a pointed hat with a wide brim, he does look very much a wizard in his gray costume, and he does wear a hat, though it curled forward at the top. The dwarves wore layers, which made them appear ancient and well-traveled. They carried packs or baggage with them. Bilbo wore bright colors, setting him apart from the others. Elrond looked regally elvish, and the wood-elves had hats and garments of leafy patterns in autumn colors. The trolls were large and dumpy. The goblins had reddish tortoise-shell patterned armor on their backs, and looked menacing. The dragon was enormous, well-crafted, and well-animated. Gollum is the "nasty, slimy" creature described in *The Hobbit* rather than Smeagol the pseudo-hobbit in *Lord of the Rings*, and his eyes really glow and change color.

The play inserted background from *The Lord of the Rings*, particularly in Elrond's conversation with Gandalf over Thorin's map. The One Ring is mentioned here and there, and it is made clear that Elrond and Gandalf are trying to recover it. Smaug also makes inquiries about a ring. I thought this was a nice touch; if *The Hobbit* had been written after *The Lord of the Rings* instead of before it, such items might have been in the manuscript.

There are also some other differences between the original *Hobbit* and this play. At Rivendell, the female elves look and act more like nymphs than nobility. They fawn over the dwarves while Gandalf, Elrond, and Bilbo are busy elsewhere. In the play, the dwarves appear more eager to leave Bilbo behind, given the opportunity, than they were in the book. Also, Gandalf, when not acting in a scene, appears off to the side of the stage as a narrator, filling in the gaps between scenes, and sometimes explaining what is going on. Balin appears to have a never-ending cold or allergy; Bilbo arrives at Lake Town with clear sinuses.

Continued on Page 8

News Notes

New Inklings-related books: The first full-length study of Charles Williams's Arthurian poetry since C.S. Lewis's has been published. *The Pattern in the Web: The Mythical Poetry of Charles Williams* by Roma A. King, Jr., is a hardcover from Kent State University Press, 189 p., \$28. And *A Tolkien Thesaurus* by Richard E. Blackwelder is a massive selective concordance to *The Lord of the Rings*. It's a hardcover from Garland Publishing, 277 p., \$39.00. We expect to have reviews of both soon.

Parma Eldalamberon #9 is the new issue of the Elvish linguistic magazine. It features a detailed but not abstruse analysis of Tolkien's early Quenya poem "Narqelion" (first published in *Mythlore* 56), and gorgeous artwork by Patrick Wynne, Adam Christensen, and others. 40 p., \$7 postpaid from the editor, Christopher Gilson, [REDACTED]

[REDACTED] We'll have a review of it soon also.

Tolkien's publisher changes: Unwin Hyman, Tolkien's British publisher, which was Allen & Unwin until 1986 when it merged with Bell & Hyman, has been sold to publishing conglomerate HarperCollins. The merger agreement, signed on July 9, was prompted by the increasing tightness of the book market over the last few years. U.H. chairman Robin Hyman decided that a sale would be preferable to taking the company public and diluting the shareholdings. HarperCollins, an international publishing conglomerate which owns among other things Harper & Row (Le Guin's American publisher), is itself owned by The News Corporation, which in turn is controlled by Rupert Murdoch. Rayner Unwin, former chairman of A.& U. and Tolkien's first reviewer, opposed the sale and resigned from the U.H. board in protest. "To sell is sad, unnecessary, and at variance with the purpose and principles that impelled our merger four years ago," he announced. "I am also aware of having failed to maintain the trust, vested in me, of continuing the independent publishing traditions of George Allen & Unwin."

Unwin Hyman's trade division will be absorbed by HarperCollins' Grafton Books division. The Tol-kien books, "a key attraction for Collins" according to *The Bookseller*, will receive their own imprint within Grafton, with a separate logo to increase their distinctiveness on bookstore shelves. The Grafton officer in charge of this is named Jonathan Lloyd. Incidentally, Grafton's head fantasy and science fiction editor, Malcolm Edwards, was a founding (but now lapsed) member of The Tolkien Society. (Info from *Locus*, *Beyond Bree*, and Charles Noad)

Among HarperCollins' acquisitions from Unwin Hyman for future publication is *Was* by Geoff Ryman, a novel about the creation and influence of *The Wizard of Oz*. Another Ryman novel, *The Child Garden* (St Martins hardcover), has received the John W. Campbell Memorial Award for best sf novel of 1989.

Also from HarperCollins: *The Land of Narnia: Brian Sibley Explores the World of C.S. Lewis*, a guide to the Chronicles for juvenile readers, published by Harper & Row in the U.S. in Sept.

New fantasy novels by C.J. Cherryh, next year's Mythcon Author Guest of Honor, are appearing on the bookstands. *Rusalka*, a story of the ghost of a magician's daughter, has its first paperback this month; its sequel, *Chernevog*, is being published in hardcover at the same time. Both are from Del Rey.

The comic book adaptation of *The Hobbit*, adapted by Charles Dixon and illustrated by David Wenzel, will be published as a single-volume bookstore-oriented "graphic novel" by Ballantine in November. As of this writing only the first 2 of the 3 parts have been released by the original comics publisher, Eclipse. Also in the graphic novel department, *The Prisoner* by Dean Motter and Mark Asquith, the "authorized sequel" to the high-tech fantasy tv show (Warner, January; previously published as a comic-book miniseries).

NEWS NOTES – Continued from Last Page

Author studies: *Witches of the Mind: A Critical Study of Fritz Leiber* by Bruce Byfield, including chapters based on papers given by him at the last two Mythcons, will be published by Necronomicon Press in early 1991. *Zepher and Boreas: Winds of Change in the Fiction of Ursula K. Le Guin* by George Slusser and R. Reginald, has been announced by Starmont House as a hardcover for sometime this fall.

A curious associational item: Ursula Le Guin's husband, history professor Charles A. Le Guin, has edited the papers of one of his past Southern relatives, a farm woman then in her thirties, and produced *A Home-Concealed Woman: The Diaries of Magnolia Wynn Le Guin, 1901-1913* (University of Georgia Press hardcover, December).

More Annotated Alice, secrets of Lewis Carroll divulged by Martin Gardner, is a hardcover from Random House (November, \$29.95), with early illustrations by Peter Newell. Whether this is a sequel to Gardner's indispensable *The Annotated Alice*, first published in 1960, or an expanded edition of it, our sources revealeth not.

Paperback Reprints: Ursula K. Le Guin's Earthsea quartet will receive a uniform edition from Bantam Spectra in February. This will be, of course, the first paperback for *Tehanu*. Charles de Lint's early novel, *The Harp of the Grey Rose*, will be republished by Avon, also in February. I know that a few people have been looking for copies ...

MZB Enterprises, Marion Zimmer Bradley's sales dept., is closing down due to the author's continuing illness. The Friends of Darkover newsletter and *MZB's Fantasy Magazine* will continue publication.

CONS CONS CONS CONS CONS CONS

WINDYCON 17, November 9-11, 1990. At Hyatt Regency Woodfield, Schaumburg IL. GOH: Barbara Hambly. Membership: \$30 at the door. Write: [REDACTED]

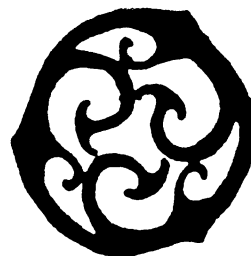
PHILCON, November 16-18, 1990. At [REDACTED] GOH: Fritz Leiber. Membership: \$17 in advance. Write: [REDACTED]

DARKOVER GRAND COUNCIL MEETING 13, November 23-25, 1990. At [REDACTED] GOH: Katherine Kurtz. Membership: \$20 to Nov. 1, 1990; \$25 afterwards. Write: Armida Council, [REDACTED]

LIFE, THE UNIVERSE, & EVERYTHING, Feb. 6-9, 1991. At [REDACTED] GOH: Jane Yolen, others. A symposium on science fiction and fantasy. Write: Marion Smith, [REDACTED]

MYTHCON XXII, July 26-29, 1991. The annual conference of the Mythopoeic Society. At the Clarion Hotel, [REDACTED] Theme: The Hero Cycle — Archetypes in fantasy literature. GOH: C.J. Cherryh, Stephen Potts. Membership: \$35 until December 1990; \$40 later. Room package: \$210 per room (single or double occupancy), includes lodging and breakfast. Write: [REDACTED]

The J.R.R. TOLKIEN CENTENARY CONFERENCE (incorporating MYTHCON XXIII), Aug. 17-24, 1992. At Keble College, Oxford, England. Membership deposit: \$50 U.S. or £25 U.K. to Nov. 1990. Complete membership/room and board package: £365 to Dec. 31, 1990. Membership only (non-residential, no meals): £80 to Dec. 31, 1990. Checks payable to Tolkien Centenary Conference. Write: Lynn Maudlin, [REDACTED] or Pat and Trevor Reynolds, [REDACTED]



Activity Calendar

Deadline for the Activity Calendar is the tenth of the month preceeding the month of publication: i.e. November issue information is due the tenth of October; December information is due the tenth of November. All calendar information should be sent directly to *Mythprint*. Thank you.

Secretary for Discussion Groups

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

David Lenander
[REDACTED]

Chartered Groups

CALIFORNIA: North

[REDACTED]: AVALON

Laurine White, [REDACTED]

[REDACTED] PH: [REDACTED]

[REDACTED]: KHAZAD-DÛM

Ellie Farrell, [REDACTED]

[REDACTED] PH: [REDACTED]

*Oct. 7, 1990 (Sunday) 1 PM

Red Prophet and Prentice Alvin by Orson Scott Card. At the Harrigans', [REDACTED]

[REDACTED] PH: [REDACTED]

*November 4, 1990 (Sunday) 1 PM

The City, Not Long After, by Pat Murphy. At Ellie's, in the city where it happens. Expedition to the beach to throw bottles in the surf.

*December 1, 1990 (Saturday) 6 PM

The Annual Reading and Eating Meeting. At Edith Crowe's and Amy Wisniewski's, [REDACTED]

[REDACTED] PH: [REDACTED]

*January 6, 1991 (Sunday) 1 PM

The Lion, the Witch and the Wardrobe by C.S. Lewis. Our 20th Anniversary meeting! At Chrys Sparks, [REDACTED] PH: [REDACTED]

CALIFORNIA: South

[REDACTED]: THE GREEN DRAGON

Sarah Beach, [REDACTED]

[REDACTED] PH: [REDACTED]

[REDACTED]: MYDGARD

Dolores Speth, [REDACTED]

[REDACTED] PH: [REDACTED]

[REDACTED]: LOTHLORIEN

Linda Sundstrom, [REDACTED]

[REDACTED] PH: [REDACTED]

DISTRICT OF COLUMBIA

[REDACTED]: KNOSSOS

Mary Whitlock, [REDACTED]

[REDACTED] PH: [REDACTED]

FLORIDA

[REDACTED]: HOBBITON

Paul S. Ritz, [REDACTED]

[REDACTED] PH: [REDACTED]

All meetings held at [REDACTED]

GEORGIA

[REDACTED]: SHEEP, INDEED

Beau Farr, Eden, [REDACTED]

[REDACTED] PH: [REDACTED]

Meetings are usually held at Eden. Contact Secretary for specific dates and locations.

HAWAII

[REDACTED]: SAMMATH NAUR

Ken Burtness, [REDACTED]

[REDACTED] PH: [REDACTED]

or Steve Brown, [REDACTED]

[REDACTED] PH: [REDACTED]

*October 6, 1990 (Saturday)

The Postman by David Brin. At Melisa's.

November 3, 1990 (Saturday)

The Tarot. Come in costume as your favorite card. At Ken & Cari's.

*December 1, 1990 (Saturday)

The Wreckage of Agathon by John Gardner. At Willy & Vanessa's.



ILLINOIS

THE PLACE OF THE LION

Ann Wilson, [redacted]
[redacted] PH: [redacted]

*Oct 19, 1990 (Friday) 6:30PM (note time change)

Film viewing: Indiana Jones as a Charles Williams character. At Jack Flores', [redacted]

*November 16, 1990 (Friday) 7:30 PM
The Abolition of Man by C.S. Lewis. At Pat Hargis, [redacted] PH: [redacted]

*December 21, 1990 (Friday) 6 PM
Potluck dinner and bring your own writing. At Diana Pavlac, [redacted] PH: [redacted]

*January 18, 1991 (Friday) 7:30 PM
The Floating Admiral by G.K. Chesterton, Agatha Christie and Dorothy L. Sayers. At Pat Hargis, [redacted] PH: [redacted]

LOUISIANA

ROKE

Douglas A. Rossman, [redacted]
[redacted] PH: [redacted]

MICHIGAN

GALADHREMMIN ENNORATH

Dave & Grace Lovelace, [redacted]
[redacted]

MINNESOTA

RIVENDELL

David Lenander, [redacted]
[redacted] PH: [redacted]

WISCONSIN

THE BURRAHOBBITS

Jeffrey and Jan Long, [redacted]
[redacted] PH: [redacted]

Contact Secretary for times and location. All meetings held the 3rd Wednesday of the month.

SPECIAL INTEREST GROUPS

THE ELVISH LINGUISTIC FELLOWSHIP

Jorge Quiñonez, [redacted]
[redacted] PH: [redacted]

Other Groups

Other Groups are listed for the interest of Mythopoeic Society members. If you know of an interesting group that discusses mythopoeic literature and meets regularly, send us the information.

CALIFORNIA: South

THE GOLDEN PERCH

Paul Davis, [redacted]
[redacted] PH: [redacted]

LOTHLORIEN

*October, 1990.
Summer Movies. At Doris Robin's, [redacted]

*November, 1990.
Modern Fairy Tale Retellings. At Joyce O'Dell's, [redacted]
Contact hosts for date and time.

OHIO

CELDUINDORIE

Renee "Arwen" Alper, [redacted]
[redacted] PH: [redacted]

A branch of the American Hobbit Association.

WISCONSIN

U. OF WISCONSIN TOLKIEN SOCIETY

Richard West, [redacted]
[redacted] PH: [redacted]

THE HOBBIT ON STAGE - Cont. from Page 4

In general, I think that the Children's Theatre Company did a good job in following the spirit and form of the original story. Despite some flaws, the play was well-staged and interesting. Music was added to set the mood or tone of a scene, something I thought would particularly appeal to the children in the audience (and there were a great many of them). The monsters (trolls, goblins, and Smaug) were especially well-crafted, and delighted the audience.

I think that such efforts show that *The Hobbit* has an enduring, if not legendary, quality to it, and that it will be considered a favorite among children and adults for many years to come.

Letter to the Editor

Kathryn Lindskoog, [REDACTED],
[REDACTED]

Stefan Bilandic in the September *Mythprint* lumps two feuds together when he accuses me of “raging disingenuousness” because I deny that there is a feud between Lewisian Catholics and Protestants. Contrary to his assumption, I have never denied the feud between Hooperites and nonHooperites. In my newsletter *The Lewis Legacy* I publish shocking discoveries about the roots of that regrettable feud as found in Walter Hooper’s private correspondence of the 1960s and 1970s (available on microfilm from the University of North Carolina at Chapel Hill).

Mr. Bilandic disbelieves my complaint that A.N. Wilson has fictionalized me. Until now I have refrained from listing his falsehoods about my work and my private life. (Wilson attacked me under contract to Collins, publisher of *The Dark Tower*.)

1. On page xiv Wilson says the central thesis of *The C.S. Lewis Hoax* has been disproved. In fact, he misrepresents my central thesis, and nothing in *Hoax* has been disproved.

2. On page xiv Wilson says that *Hoax* was bought by a British publisher at the 1988 Frankfurt Book Fair and was later cancelled because it has been disproved. That is all fiction. There was no such publisher, purchase, or cancellation.

3. On page xiv Wilson says that “experts have made it clear beyond doubt” that “*The Dark Tower*” manuscript was written by C.S. Lewis. Another total fabrication.

4. On page xiv Wilson says that *Hoax* is “one of the most vitriolic personal attacks on a fellow-scholar” that he has ever read in print. Wilson is famous in England for his poison pen, and my book has been praised repeatedly for its charitable spirit.

5. On page xiv Wilson claims that Lyle Dorsett concedes that I went too far in my assaults on Hooper’s good name. Lyle Dorsett says he made no such concession.

6. On pages 235-236 Wilson sets the scene for introducing me on page 236 by explaining that Lewis had many correspondents who wrote to him as a spiritual director about problems such as marriage, alcohol, prayer, and sex. (One always signed herself “Jehovah”.) Some of these troubled people eventually came to meet Lewis, and Wilson indicates that I was one of them. *I was not*. My first note to Lewis was my 1956 request to meet him. Neither then nor later did I say or write anything personal to him about my life or my religion. I came to meet him as a graduate student who had recently graduated *magna cum laude* because of my 1954-1956 academic study of his work.

7. On page 236 Wilson says I think the number 46 is magical because I once mentioned in an essay that I discovered C.S. Lewis on 23 August 1954, 46 years to the day after Flora Lewis died at age 46. (I mentioned this chronological pattern along with several other coincidences in the informal essay which was my Guest of Honor speech at Mythcon V.) Wilson’s implication that I am superstitious seems designed to discredit me.

8. On page 236 Wilson says “You could. But then again, you couldn’t.” in response to my claim that you could say I was mentally married to Lewis on 23 August 1954 (when I read my first book by Lewis at one sitting.) With “you couldn’t” Wilson intentionally misinterprets the event as emotional rather than intellectual. (Five lines later he actually changes my wording to strengthen that misinterpretation.)

9. On page 236 Wilson says that I once wrote to Lewis from a London hotel. I never wrote to Lewis from a hotel anywhere. Perhaps “hotel” is meant to sound suggestive?

LETTER – Continued from Last Page

10. On page 236 Wilson says that I thought I was mystically married to Lewis in a public library. I was not in a library when I discovered Lewis. I said I was “mentally married” to him, not “mystically married” to him. A mystical marriage would be some kind of intimate emotional bond, which is preposterous.

11. On page 236 Wilson calls me “this devotee” and says that I married Mr. Lindskoog, “not that being married necessarily deterred Lewis’s penfriends from hope.” In the first place, I have never been a Lewis devotee. In the second place, I was never a Lewis penfriend. In the third place, I never hoped to marry Lewis — any more than Chad Walsh or Clyde Kilby did. I was an enthusiastic student, not a groupie.

12. On page 239 Wilson says that I was “giddy with awe at the Royal Oxford Hotel” and that Lewis knew he was safe with me without a chaperone. I felt giddy with awe just as I sat down beside Lewis, not diffusely “giddy with awe at the Royal Oxford Hotel.” As for Lewis knowing he was “safe” with me — Wilson trivializes my scholarship, which he never mentions, by remarking upon my potential or lack of potential for sexual congress with C.S. Lewis.

Mr. Bilandic says, “I find no falsity in Wilson’s summary.” I do. I find falsity of invention, deception, distortion, and omission—all intended to make me look like a special kind of female nincompoop.



Farmer Giles of Ham 40th anniversary sweatshirt
available from The Tolkien Society

Featuring an exclusive design by Pauline Baynes, the original “Farmer Giles” artist. The LIMITED EDITION design, shown here, is printed in beige on royal blue sweatshirts available from:

Malcolm Lindley, Tolkien Society Sales Officer, “Penterfyn”,
Weirglodd Newydd, Talysarn, CAERNARFON, [REDACTED]

Small, Medium & Large - £15.00 surface Mail
£18.00 Airmail
X/X/Large - £1.00 extra

All cheques should be made payable to “The Tolkien Society”.
If payment is not in sterling, a £4.00 conversion charge
must be added.

Details of other Tolkien Society goods are available,
including:

Mugs, hand-painted wooden heraldic shields, sweatshirts,
badges, etc., and the Society’s journals, magazines,
posters and limited edition booklets.

Mythcon XXI Report (Part II)

by David Bratman

The Patrick Wynne Art Retrospective was one true highlight of the conference. Another was the beautiful, imaginative, and smoothly-run Saturday evening program, in the same amphitheatre used for similar programming at Mythcon XVII. Most of the credit goes to Bill Welden for putting together this one, and applause is also due Lynn Maudlin as Mistress of Ceremonies, Ellie Farrell, who coordinated the costume contest, and all the participants.

The costume contest itself had about eighteen participants. The highlights included Anne Osborn as Little Bo Peep, Mary Borhek as Queen Orual, Pat Yarrow in a superb hand-painted tree costume, Mary Liera Lowentroun as Dorothy of Oz, and an amusing skit (written as they queued for the show) in which Paul Nolan Hyde as St Brendan tried to persuade Bill Welden as St Columba to appropriate funds for a sea voyage.

As the judges (Diana Paxson, Barbara Hambly, and Bonnie Callahan) made their deliberations (eventually emerging with fine signed certificates enrolling each entry in the Order of St Brendan), we were treated to some truly excellent entertainment. Bruce Langford, an Inklings fan who teaches music at Riverside Community College, sang most of Donald Swann's "The Road Goes Ever On" song cycle, accompanied by Carol Cooper playing the piano parts on a portable synthesizer. The fully professional singing far outclassed the pedestrian version on record, and gave me new respect for the work. This was followed by a reader's theatre performance of "Esseilte's Potion", an excerpt from Diana Paxson's *The White Raven*. Christine Lowentroun read the narration as Branwen, with Alexei Kondratiev as Drustan and Lynn Maudlin as Esseilte. The Not-Ready-for-Mythcon Players, directed by Ellie Farrell, followed with the fourth in a series of silly Mythcon playlets. I read the narration as Ellie, playing hard-boiled detective Sam

Spadegee, went searching for the Missing Mythcon amid a field of dead (but giggling) bodies. This was the most elaborate and, according to some of our audience, the best skit in the series yet. Ellie's script was packed with references to Diana Paxson's *Brisingamen*, Pat Wynne's Celtic interlace artwork, Guy Kay's favorite typo (from his GoH speech last year), and Mythcon bidding politics. The last item on the program was perhaps the best. Pat Wynne read his own Elvish translation of "The Darkening of Valinor", intertwined with Chris Gilson's reading of Tolkien's English, all accompanied by beautiful and appropriate ad lib harp music from Adam Christensen. All around, it was a magnificent program, fit to stand with the finest of Mythcon evenings.

After all the variety of programming on Sunday, the conference began to coalesce towards its close at 4 PM with the start of the auction in the main program room. This made a good spectator event even if one wasn't bidding, and at least a couple people came with no intention of bidding but walked out with some purchases. Glen Goodknight as auctioneer disposed of a lot of popular items: one hotly contested piece of Pat Wynne artwork fetched about \$90, as I recall. A lot of interesting books went too. The supply of foreign translations of Tolkien was notably high, especially ones in Finnish. Most of these went to Elvish linguist Arden Smith for high opening bids.

After the auction, we adjourned to an elegant on-campus club called the Chart House for a social hour and banquet (much superior food to the cafeteria's, of course). Bill Welden, in his role as Conference Coordinator, led the after-dinner program, leading the audience in thanks to the guests of honor, the conference committee, and the Council of Stewards, and introducing the evening's speakers. Christine Lowentroun and Glen Goodknight presented the year's Mythopoeic Awards (see last month's issue for discussion of the

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Patrick Wynne (center) and Christopher Gilson (right) read "The Darkening of Valinor" while Adam Christensen accompanies on the harp. Photo by Bonnie Callahan.



The Mythcon Masquerade Contestants. Photo by Bonnie Callahan.

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winners). Linda Sundstrom, chair of next year's Mythcon, talked of the glorious plans her committee is making for next year in San Diego. Allan Rothstein read his winning entry in the Mythcon poetry contest (judged by Diana Paxson): a cycle of three poems meeting the challenge laid down long ago by writer Theodore Sturgeon: to write the love poetry of a species that is female until it gives birth, then male until it fathers a child, then neuter through a long maturity. They were fine poems, alternately moving and funny.

And the centerpiece of the evening: Diana Paxson's Guest of Honor speech, on the loves in fantasy. In a long and fascinating talk, she described how the Four Loves were used by the Inklings in their own fiction, and identified several other important loves: the love of place, the love of learning, and the love of the holy. She reminded us that we all come here to Mythcons for love, and closed by bringing Leigh Ann Hussey up to the podium to sing with her the Parting Hymn from *Lady of Darkness*. As an author who undertook her writing career for love (something which isn't true of all authors, sadly enough), and as a Society member whose love for our interests and our people have kept her active here for nearly twenty years, Diana made a speech which was especially appreciated. Mythcon was definitely graced by her presence.

I can't leave out the late evening parties, another Mythcon specialty. These centered on a room in the center of the dormitory where soft drinks and snacks could be had, but spread out all over the building. There was a gratifying variety of things going on. At any moment you could expect to see a candlelit Westrian ceremony, a chorus in a resonant hallway singing Gilbert & Sullivan and Broadway musicals, the ever-present Paul Nolan Hyde groupies accosting passerbys to tell them something about Montana, Lynn Maudlin drawing cartoons for the amusement of the Elvish Linguistic Fellowship, the children's contingent (Mary Liera Lowentrou, Emily Rauscher, Steven Cowan, and two of Joe Christopher's grandchildren) playing tag on the lawn, Bill Welden breaking into Diana Pavlac's room by the window after she lost her key, and, out by the front entrance,

the Bardic Circle singing and reciting by the precarious light afforded by way of several patch cords. Off in the gloom could be found the video room, ably run by James Ayling. *The Adventures of Baron Munchausen* and *The Wizard of Speed and Time* made for a late night, but the audience considered it worth it.

On Monday morning Joe Christopher got to read his paper on *The Great Divorce* that had been originally scheduled for before his arrival. There was a lively and successful Members' Meeting, where the Stewards outlined some suggestions for changing the Society's membership structure and listened to the attendees' reaction. (See p. 2-3 of this issue for an outline of the proposals.) At the closing ceremonies Jo and Bill wished us off on our merry ways, and all the Mythcon favorites were sung: the Chorea Magna, "The Baby and the Bird", highlights from *Spamalot*, and the Drunken Hobbit. One final cafeteria lunch, and we scattered to the winds, until next year.

The committee this year had an especially difficult challenge, having picked up the treasure late in the story after the previously-chosen committee was unable to continue. Besides the members mentioned elsewhere in this report, the committee included Alan Jacknow (the treasurer, a vital behind-the-scenes job), Lynn Maudlin (publications, including the nifty program book), Mike Glyer (publicity), and Peter and Christine Lowentrou (site liaison). Thanks to all.



Diana L. Paxson talks of harps

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. To promote these interests, the Society publishes three magazines, and sponsors local discussion groups and the annual Mythopoeic Conferences.

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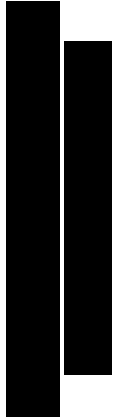
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