

# COZINE



# COZINE - 1

## S T A F F

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Publisher.....Cele Smith  
Chief Slave-Driver.....Larry Coon  
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Master Tactician.....Bob Hillis

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All interior artwork in this issue is by..... Cele Smith

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Larry Smith

This is the first issue of COZINE, an eclectic fanzine of divers parts, odd principles and varied erudition.

COZINE marks, in its own way, a resurgence of Columbus fandom, which has been quiescent, if not completely dormant, since around the end of 1969. The demise of the old club was due partially to a drastic divergence of ways and means between the leadership of CØSFS and its' membership and partially as a result of too many meetings too close together at which little was said and less was done.

Most of the younger members of old CØSFS have since graduated from high school or college and have taken their separate paths. A few of the old hardcore stalwarts who had fannish interests beyond the local group had maintained fairly close contacts with one another and, since the club structure (incorporation papers and all) was more or less lying around our house looking for a new set of owners, finally decided to begin some sort of semi-coherent activity again. So, late last year, seven of us (the Rotten Core, as it were) met and re-formed CØSFS - mostly as a social function, but with the hope that someday we'd decide to rejoin the fannish world at large. COZINE is the result.

Obviously, at first, COZINE is entirely dependant on the talents of those CØSFS members who can be prodded, bribed, coerced or talked into contributing. Naturally, we're open to suggestions and/or material from anyone who sees a copy of this. We realize that we are starting yet another fanzine which is appealing to the readership at large for publishable material, but, if no one else steps in, you will all be condemned to an eternity of reading whatever madneses the gods strike us with. The choice, gentle readers, remains with you....

We are trying out a method of fanzine publication with COZINE that is, we think, unique. Yes, it is offset multilithography, but done on an Addressograph-Multilith 2650 Total Copy System. This is a large, complicated and enormously convenient gadget that prepares its own paper masters and then prints them off. Basically, it's a bastard combination of an A-M 1250 press and a freak variant of a Bruning 2000 copier, but it does make offset publishing much easier than any other method. Anything that can be typed, drawn, printed doodled or taped on to an ordinary sheet of 21.590 by 27.940 centimeter (or 8½ by 11 inch, for those of you who refuse to metricate dimensions) white bond paper gets stuffed into one end of the 2650 and, after the appropriate quantity of button-pushing and mumbling of arcane incantations under the breath, out comes a paper master, ready to run. One graceful hip-swivel later, said master is gently inserted into the yawning maw of the press end of all this, more buttons are pushed and hocusses pocussed and, hey presto! you have X number of copies, nice and neat, in a pile. (And it's damn near that simple, if the A-M service crew hasn't left a dead mouse in the ink rollers or gin in the water fountain.) The only severe problem arises in the reproduction of large areas of solid black or of high-key photos; for these, you still need to have a metal master photoprocessed. But, since this isn't PLAYBOY, we aren't unduly worried. Needless to say, the editor and publisher of COZINE don't own all this sophisticated technology, but we do have a superb working relationship with the printer.

As you might have noticed (if you're the type who reads the microtype on the contents page), COZINE is a Grimsmithy Press Publication. The GSP will discuss publishing your fanzine, book, pricelist, letter-substitute, collected poetry or what-have-you for a reasonable consideration - only moderately exorbitant. We can't promise next-day delivery, but we do guarnatee tender, loving care. (End of commercial - you can turn the sound back up.)

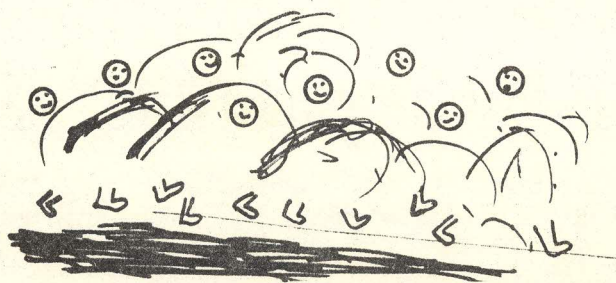
As far as other matters of editorial note go: COZINE will be published on an irregular basis at first, as we get enough publishable material to warrant an issue. Submissions are greatly desired, on topics more or less ad libitum, although we do not plan to go out of our way to spend time doing time. If you can type well, anything done single-space on white opaque bond and ready to go will do very nicely. If you can't, well, that's what the editor is for, among other things. Artwork should also be on white paper in black ink, and be ye warned - the TCS copier makes no fine distinction about color: blue, green, pink, scarlet, yellow, et al will be cheerfully copied intact onto the master, so please refrain from using your art as a final resting place for old grocery lists, secret messages, notes to your mistresses or other idle jottings. Original manuscripts and art will be held here or returned to the author/artist at his pleasure. All written contributions are subject to editing; while we'll do our best to keep the sense and tone of what you send, we do reserve the right to dot "i's" and cross "t's" as we see fit.

COZINE will be sent to a judicious selection of our friends, relatives, well-wishers and sundry - entirely on a random basis. Acknowledgements or receipt, or letters, or contributions, or cash will, however, go a long way towards keeping you as a steady recipient.

Anyone with an interest in coming to one (or more) of our meetings is most cordially invited to contact the editor at the address listed on the contents page, or to call 614-268-6885 after 2100 most nights. We offer great minds discussing matters of cosmic import, wine (and occasionally women and song) and other comestibles, and a hell of a lot of fun.

And we would like to remind you that Marcon VII will be held at the Holiday Inn East, Broad Street at Hamilton Road, Columbus the fifth through the seventh of May 1972. Roger Zelazny will be the Guest of Honor, and Marcon will feature its usual selection of entertainments. There will again be an honors Banquet; tickets will be \$5.00, and the menu features Braised Sirloin Tips. Registration fees are \$2.00 in advance and \$3.00 at the door; please make cheques or money orders payable to Laurence C. Smith. We'll be releasing other details as they are finalized, so please keep an eye on LOCUS and COZINE. Marcon has made itself a reputation as a rather enjoyable convention for most anyone, and we'd be delighted to see you there.

Future issues of COZINE will feature more random blatherings from yours truly, plus whatever else we can scare up that we consider worthy of inclusion. The next issue is tentatively planned for Disclave, or maybe Midwestcon; the one after that for whenever. If enough of you respond, COZINE will consider instituting some form of Letters of Comment section in an upcoming issue. We will also trade COZINE, on an issue-for-issue footing (within reason) for damn near anything you publish and want to circulate to the wilds of the Midwest.



WE'RE  
OFF!  
TO  
MARCON  
VII

Larry Coon

One of the greatest of the epic heroes to emerge from the recent surfeit of sword and sorcery novels is Jorian of Novaria, once King of Xylar, whose career is partially chronicled in L. Sprague de Camp's THE GOBLIN TOWER and THE CLOCKS OF IRAZ. A significant part of the effectiveness of de Camp's narrative is the attention he pays to the more mundane aspects of everyday life in Novaria. This includes many references which indicate that the Novarian city-states have a well-developed calendar and time keeping system. Regrettably, this system is nowhere described in full, and it is up to us to piece together as much of it as we can from the few hints that are given.

Since our plane of existence is the afterworld to that of Novaria, and they "come into incarnation there (in our plane) with buried memories of their previous lives," we can assume that Jorian's world is a proto-earth. Hence, unless otherwise stated, we can assume with some degree of confidence that their basic units of time are similar to ours - or, perhaps more accurately, that ours are similar to theirs. And indeed this is true - in both planes the basic units of the hour, day, month and year are used. The problem that remains is that of determining the details of the system, such as how these units are named and how they are reckoned.

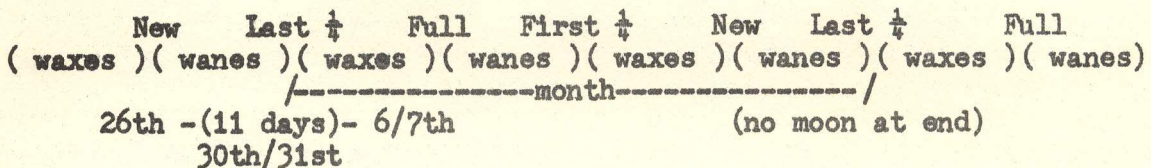
The Novarian years are indicated by referring to a king and the year of his reign; for example, Jorian was born in the twelfth year of King Fealin the Second. However, there is no indication as to when the year starts or as to whether it is a solar or a lunar year.

We now come to the fundamental problem - the month. The only hard facts we have are the names of seven of the months: the Month of the Bear, Lion, Pike, Ram, Stag, Unicorn and Wolf. And, as explained above, we infer that there are twelve in all. However, an essential question remains: is it a lunar month determined by the phases of the moon or is it a solar month regulated by the entrance of the sun into the signs of the Zodiac? There is good evidence both ways.

The case for a lunar month which starts at the last quarter of the moon rests on the following facts:

1. The Divine Marriage of Nubalyaga is a monthly rite, and when Jorian acts as Ishbahar's surrogate is takes place when, "in three nights, we shall have a full moon again."
2. Furthermore, the above occasion takes place eleven nights after the 26th of the Month of the Stag; and hence between the sixth and ninth of the next month, which would therefore commence on or about the last quarter of the moon.
3. Jorian makes the following statement: "there was no moon - this being the end of the Month of the Stag."

These facts are summarized in the diagram below:



The only fault I find with this argument is a purely aesthetic one - I would rather the month started at the full of the moon. Which, I realize, isn't one hell of a strong arguemnt.

The crux of the case for a solar month si the identification of the names of the month with the signs of the Zodiac. We are given the following information

about the Novarian months on which to support the case:

1. The Month of the Bear takes place when the "leaves turn scarlet and gold." Furthermore, the harvest festival in Vindium takes place then.
2. The Month of the Ram occurs when there is a "spring migration" and "spring flowers" but "snow lingered".
3. The Month of the Wolf takes place three months before the Month of the Ram.
4. The Month of the Pike happens when "spring (is) in full tide".
5. The events of THE CLOCKS OF IRAZ make it clear that the Month of the Unicorn is succeeded by the Month of the Stag, and that both occur during fair weather when peasants are willing to leave their crops to go to war.

These facts lead to the obvious identification of Aries with the Month of the Ram, which necessitates identifying Capricorn with the Month of the Wolf, and Scorpio (less likely Sagittarius) with the Month of the Bear. We would also have Taurus identified with the Month of the Pike and Leo with the Month of the Lion. This leaves the Months of the Unicorn and Stag paired with either Gemini and Cancer or Virgo and Libra. I prefer the former, since I'm sure that a peasant would rather leave his crops in the summer than in the fall just before harvest. These connections give us the following:

	Aries	Taurus	Gemini	Cancer	Leo	Virgo
	Ram	Pike	Unicorn	Stag	Lion	?
Libra	Scorpio	Sagittarius	Capricorn	Aquarius	Pisces	
?	Bear	?	Wolf	?	?	

Some might question the matching of Taurus with the Pike and Scorpio with the Bear, but that gives Aldebaran and Antares the role of the red eye of the predatory pike and bear respectively.

The next units of time encountered are the fiftnight, sennight and fortnight. The latter two are archaic Anglo-Saxon terms for periods of one and two weeks respectively, but the first was not in my references. The etymology of the two for which I could find listings leads me to believe, however, that a fiftnight is a period of five days.

We now come to a very strange and curious omission, for nowhere in either volume are day-names mentioned. Perhaps this is due to the fact that Novaria has a plethora of gods, and the day-names therefore vary with the local pantheon.

Next we have the hour. Since it is mentioned that King Filoman once gave a robber 24 hours to leave the land, it seems safe to assume that the Novarian day was divided, even as our day, into 24 hours. The names of the hours mentioned are: the Hours of the Goat, Hare, Otter and Turtle. The only other information given is that the hour of the Otter is the third hour of the morning. This meager clue lends weight to the hypothesis that the Novarians reckoned their day from sunrise. (The supposition that the third hour refers to three hours after midnight leads to the absurd conclusion that the besiegers of Iraz would want to attack at such an ungodly hour.) This also agrees with the details of the attack on Iraz, for when Jorian adjusted the clocks he would undoubtedly set them on either side of the true hour - namely on the first, second, third and fourth hour rather than on the third - and this agrees with the statement that the first attack occurred between half an hour and an hour after dawn. The fact that one hour after dawn is obviously not three hours after dawn need not bother us, for any army so poorly organized as to not notice that its parts are being defeated in detail would never be aware of anything so relatively subtle as this.

These, then, are the conclusions that we can draw from these two novels. Further enlightenment depends on the revelation of more of Jorian's exploits, which I, for one, anxiously am waiting.

Bob Hillis

DAY OF WRATH: DIES IRAE III

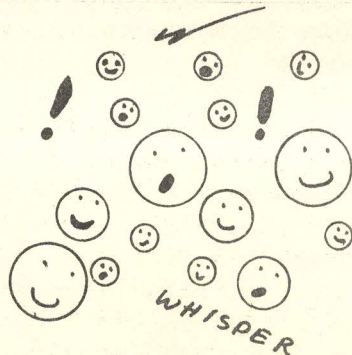
by Brian M. Stapleford

This entire series is as redundant as the title of its last volume. The first book, DAYS OF GLORY, was an inferior rendition of THE ILLIAD; as was IN THE KINGDOM OF THE BEASTS of THE ODYSSEY. Since Homer was so unkind as not to leave another work to be plagiarized, the author had, unfortunately, to turn to Tolkien's THE RETURN OF THE KING to find a suitable subject to mangle.

After Mr. Stapleford kills a couple of chapters in explaining that Mark Chaos, the central figure, was not really Odysseus, as he had been completely identified in the first two volumes, he proceeds to convert Chaos into a copy of Frodo. There is still the gigantic continuing and hopeless battle of the forces of Right (the surviving Beasts and Humans) against the overwhelming attack of the artificially created orcs (Toys/Robots) of Sauron (Heljanita). Darkscar, the champion of Order, is a less sympathetic version of Gandalf. An army of the Dead who died in a bad cause (the ghost fleet) rises to aid the forces of Right. Finally, the gigantic battle in the foreground cloaks the truly decisive journey of nine heroes of four species against incredibly hostile natural obstacles of climate and terrain to the citadel of the menace for the final encounter, in which good triumphs, but the hero's right hand is mangled. In fact, like Frodo, Chaos reacts rather than acts, and, in the crucial moment when he is to choose the fate of the universe, he chooses to do nothing.

While the themes of great heroic literature may be essentially the same, this reviewer believes that Stapleford has really nothing new to say. He does know enough of the mechanics of hardship and personal combat to sustain his action scenes, but his social comment is overdone, his psychology of leadership is defective, and he does not have the gift of making the scenes between battles move with the story. He has tried to write a parable of the need for a balance between order and freedom, while paying lip service to the need for understanding different life styles and races, but he is never able to locate that balance.

In conclusion, these are not the worst stories ever written, but if you wish to cull your collection, they can be easily spared.


 MAY 5, 6, 7  
 Buzz  
 MARCON VII Buzz  
 Buzz  
 WHISPER  
 Buzz Buzz! ROGER ZELAZNY  
 Buzz Buzz

## THE PRINCE CORUM SAGA

by Michael Moorcock

This trilogy contains approximately enough material for a good novella. The opening scenes of the destruction of the Vadhagh (a non-human race akin to that of Elric of Melniblonne) and the characterization of Arioch, Duke of Chaos and Knight of the Swords, are well done; but, neither the hero, his companions nor the other villains really seem to exist. The second volume seems pointless, and the third rejects the thesis of the first two. The books, by the way are KNIGHT OF THE SWORDS, QUEEN OF THE SWORDS and KING OF THE SWORDS.

At first, Moorcock uses the common mythology which is coming into more and more frequent useage among living writers of heroic fantasy, much as did the hyperspace drive among their colleagues in science fiction. Supposedly, throughout the universe in every time and alternate world there is a constant struggle between the forces of Law (Order) and those of Chaos. The various historical and fictional deities are considered to be but minor manifestations or servants of these real powers which, nevertheless, must function on earth through mortal agents. While it would be disastrous for either side to triumph totally, the hero is invariably a champion of Law. Neither set of deities can really be destroyed, but merely expelled temporarily from their current plane of existence. The stories, while set in the mythical past or future, could or should also be considered to take place in an alternate time stream, thus freeing their various authors from any need to reconcile their current work with any predecessor, and also from any need to observe the laws of physics or to develop a consistent ecology or economic system (in the works reviewed, the forces of Chaos not only include both chariot fighters and horse nomads in the same military context, but also do not include the extensive agrarian substructure needed to feed all these warriors and their mounts). Thus the final victory of Law is only for the moment, the Cosmic Balance is fragile, and all good men must strive anew in every age and plane of existence to maintain that balance against the power of Chaos and Old Night.

But Moorcock, possibly noticing that the second book went nowhere, suddenly came up with a new mythology for his last volume. Kwill and Rhynn, supposedly vanished gods from far distant ages, are reintroduced as major characters; Prince Corum joins a Quest with Elric of Melnibone and Erech (two other manifestations of himself) and journeys to Tanelorn, a city beyond time and space; and, in the end, Kwill and Rhynn destroy both the gods of Chaos and of Law and exultantly explain that man can now live without gods. This last contradicts the author's introductory remarks, which established that the various gods are only personifications of the fears of man; therefore, the twin gods Kwill and Rhynn cannot exist in an essentially impersonal universe where no mortal believes in them. Yet not only do they exist, but Kwill has been secretly controlling the hero for three books; they not only exist, but they recognize no law but their own loyalty to one another, and are thus independent even of the Cosmic Balance. Ironically, Moorcock does not seem to realize that they are thus another visage of Chaos in a more attractive form, since the essence of a destroyed society is a lack of mutually supporting obligations.

Of course, throughout Moorcock's work there is an obsessive hatred of the human race as being essentially evil. The forces of Granbretan and the madmen Denledhyssi, who are basically the Welsh people, can each bring overwhelming hordes against the passive, idyllic and fundamentally boring cultures of the Kamarg, of the Vadhagh (who are identified at one point with Elves) and of Lywn-an Esh (the lost land of Lyonesse of Arthurian fable). His wars always result



in the effective extinction of all cultures involved, which, while illustrating a nice moral point on the futility of war, ignores the historic function of the martial classes in developing societies - the imposition of that minimum degree of order required for the fragile flowers of art, learning and commercial life to have a chance to bloom. I might add that Moorcock is incapable of describing a personal or mass combat, and I doubt if he has ever used any weapon, even in practice, since he has no idea of the mechanics or physical limitations of fighting with swords. The hero kills many more foes because his heart is pure than because he is in better condition or is better trained.

I am afraid that Moorcock's love for his sermon has conquered his obligation to tell a coherent story.

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CØSFS NOTES

(Various and sundry; Larry Smith, this time)

Listed below you will find a schedule of meetings for the first six months of 1972. Unless someone springs a convention on us in the meantime, these dates are firm, as are the locations. However, it is strongly advisable to call in advance, since unforeseen circumstances have a nasty habit of wreaking havoc with the best laid plans. All meetings start around 8:30 PM.

8 January	Larry & Cele Smith/216 E. Tibet Rd./43202/268-6885
22 January	Larry & Cele Smith
5 February	Larry & Dot Coon/4779B Kingshill Dr./ 43229/846-2626
26 February	Larry & Cele Smith
18 March	Bob & Betty Gaines/226 E. Longview/43202/263-6089
8 April	Larry & Dot Coon
20 April	Larry & Dot Coon
20 May	Larry & Cele Smith
10 June	Bob & Betty Gaines

We serve hot or cold snacks and hot and cold running beverages at meetings, but anyone bringing sustenances of his or her own is deeply beloved (especially if there are 20 of you!). Since all of the meetings are held at private residences, the hosts obviously have the final say on how many they can comfortably accomodate at any given time. By the same token, though, there is never any parking problem, nor rules as to what can and cannot be done, sung, said or consumed at a meeting. The sessions are almost entirely informal; any business that needs to be transacted is normally consumated in 10 or 15 minutes at most.

Just to settle any questions in anyone's mind: Yes, there are two SF clubs in Columbus, CØSFS and ØSFS. The latter organization, however, is concerned only with running conventions, and never interferes with the operations of the social group, CØSFS. As far as routine meetings are concerned, ØSFS doesn't even exist, and is rarely mentioned.

If you think you'd like to try our brand of hospitality, call or write one of us; we're all friendly.

A B W C D A V I D S O N D E H I K S J G F  
 L N M H N E N O S I D D E W I L H E L M V  
 S O D G I P Q S S I D L A V R S T R U O A  
 V I W E R T U T T A L P X Y I Y Z L M A N  
 A B W W R E E R E Y N O R T O N M I N O V  
 S L L E W S B R E N O H R D A Z S N X V O  
 S P L S L F O R S H B L E M E A E G M W G  
 H M H L A M F N E L L M E O C L A R K E T  
 G A I R E F L I I V R D H H M E R R Z K B  
 U C M T A W N E O Y L Y R L M Z X E R V L  
 O E G C H L R H G A R I G H N B G N Y A O  
 R D C A E J Z O H U S D S A O N O N N T C  
 R M V I A T R B B T I O B U S S B Y A H H  
 U O N K N E D D O C T N C A I V I R L C D  
 B M E O K A A P K R R H Y L R R O E E A G  
 T S O C S R H S T M E E L G R U P T D L B  
 O K U V B E V T H R B E M E A S E R M P M  
 L T F A R C E V O L R S O U H S L A H K S  
 K S W N W O R B W N E G P P A E G C A S S  
 E E M H Z L N S A T H G I N K L G M I H B  
 I O O U S X E P R T T U F F O L I L S L M  
 N O U R S E S R D U N N N A W S B P O P X  
 P N D R S T T E R R A G H O R E M L U B V

Cele Smith  
 (60 words,  
 06/24/71)

Word List

ALDISS	EDDISON	NIVEN	WELLS
ANDERSON	ELLISON	NORTON	WHITE
ASIMOV		NOURSE	WILHELM
	FARMER		
BIGGLE		OFFUTT	ZELAZNY
BLISS	GARRETT	ORWELL	
BLOCH			
BULMER	HALDEMAN	PLACHTA	
BOUCHER	HARRISON	PLATT	
BOVA	HEINLEIN	POHL	
BRADBURY	HERBERT		
BROWN	HOWARD	RUSSELL	
BURROUGHS			
	JAKES	SERLING	
CARR		SILVERBERG	
CARTER	KNIGHT	SIMAK	
CHRISTOPHER	KOONTZ	SMITH	
CLARKE		SWANN	
	LAUMER		
DAVIDSON	LEGUIN	TOLKIEN	
DECAMP	LEWIS	TUCKER	
DELANY	LOVECRAFT		
DELREY		VANVOGT	
DICK	MCCAFFREY	VERNE	

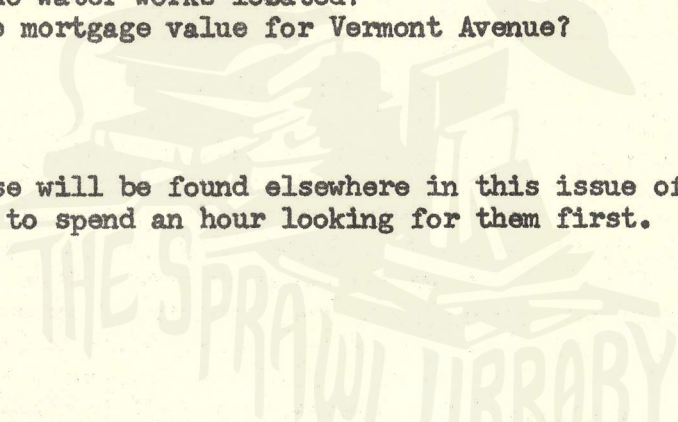
*Many Cecilia Smith*  
*60 words 6/24/71*

# MONOPOLY TRIVIA

Cele Smith

1. What symbol is in the lower right hand corner of any of the Monopoly money?
2. What is the least expensive peice of property to purchase?
3. What comes between the Reading Railroad and Baltic Avenue?
4. What is the first copyright date that Parker Brother lists?
5. What color are the chance cards?
6. What is the most expensive property to own?
7. What, without any additions to it, brings in the highest rents?
8. Name the railroads.
9. What are the names of the Yellow properties?
10. What is used to outline the areas for the chance and community chest cards?
11. Which Orange property carries the highest price tag?
12. How many bags of money are pictured in the community chest?
13. Name the seven tokens included in the 1961 version of Monopoly.
14. Where is the water works located?
15. What is the mortgage value for Vermont Avenue?

The answers to these will be found elsewhere in this issue of COZINE; it is obviously not fair to spend an hour looking for them first.



1. A house shape.
2. Baltic and Mediterranean.
3. Income tax.
4. 1935.
5. Orange (salmon).
6. Boardwalk.
7. Utilities.
8. Reading, Pennsylvania, Baltimore and Ohio, Short Line.
9. Atlantic, Ventnor and Marvin Gardens.
10. . . . . \$200
11. New York Avenue (\$200)
12. Two.
13. Hat, shoe, dog, race car, thimble, battleship, cannon.
14. Between Ventnor Avenue and Marvin Gardens on the same side as the B & O.
15. \$50.00.

V I A I R I T R I V I A

# The Astronuts

a product of L. Coon

