

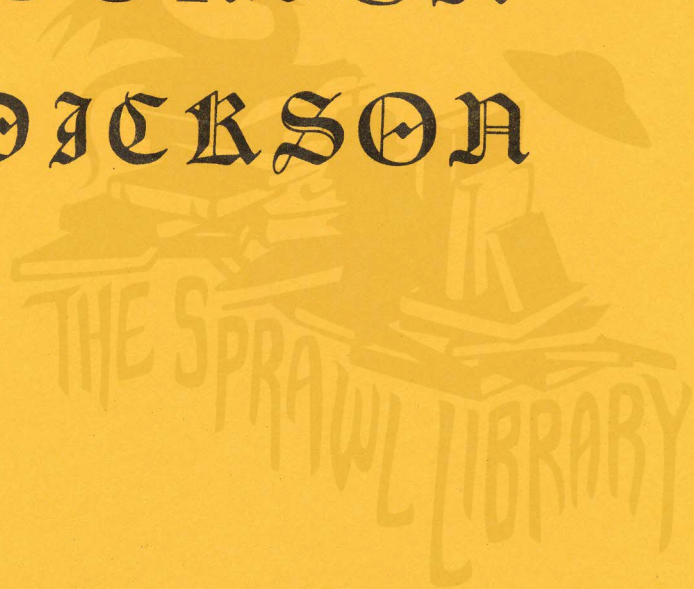
COZINE

THREE



THIS ISSUE IS DEDICATED TO

GORDON
DICKSON



MARCH, 1973

GRAVITY WELL

Larry Smith

Well. As I promised you at the beginning of the year when this fanzine first burst upon the scene, COZINE would be irregular in its appearances, and it would seem that I have been true to my word. I had had vague hopes of getting C3 out for Midwestcon but, obviously, that never came to pass. There are a large and splendiferous number of reasons for this, but only one is really germane.

We've moved. By we, I mean myself, my wife, COZINE, three cats, some 5000 assorted books, more magazines than I'd care to guess at, the CØSFS and ØSFS files and all the other impedimenta that are part and parcel of any household. The place we had been inhabiting (on Tibet Road) was gradually becoming impossible - mostly because the landlord, who dwelt (?) in the other half of the double, was an Orc and the neighboring children little better than brigands. When the landlord had the last tree removed from around the house by the city (which earned him the epithet of Orc), Cele and I said aw the hell with it, and started to look for more pleasant accommodations. We'd been looking, in a desultory fashion, for about six months, but all that was available seemed to be highly overpriced apartments of minute size, or more doubles in the OSU campus area. In the best time-honored traditions of the last-minute rescue, however, we were looking through the local community weekly newspaper when we spied a small classified ad for an eight-room single with four bedrooms, full carpeting, new kitchen, two baths, garage, basement, etc. With visions of rentals in the \$300 range, we decided we'd look the place over and ask a few non-committal questions - more out of curiosity and wish-fulfilment than anything else. Not to prolong the suspense, we fell in love with the place, found that the rental was affordable and said we'll take it. Then, the next day, we toddled off to Disclave.

We spent the entire month of June moving - mostly because the new house is one block from the old one by the long route; less if you go by way of the alley. Since we only had about a dozen really outrageously heavy items to move, we decided to do it all ourselves, borrowing a few friends from CØSFS to handle the real bastards like the refrigerator (I swear that those who design home appliances should be forced to maneuver the damn things in and out of an older house where the widest door in anything like a direct line to the pantry was one lousy half-inch too narrow to accept the icebox - even without its handles. We ended up sort of sliding all 300 pounds or so of GE up my tum as we tried to get it in the side door and turned around in a landing area with too little vertical clearance to bring it in upright) and washer. Never again, I keep saying (this is our third move in 30 months), will I go through all this agony - but then I stop and shiver slightly when I think of the charge for a good, competent, professional firm to do it all. In the process of carting over something like 200 cardboard boxes of this and that, the COZINE files got a little bit buried. I finally found them about ten inches down in a box we'd hurriedly shoved into the den six weeks ago and ignored ever since, and I'm now trying to decide just how soon I can get this out.

If any of you are interested in dropping by, either for a CØSFS meeting or just to be friendly, I'll put a rough sketch map of how to get here in the club news column later on.

More about the house, etc. later; if any of our are interested in it, that is. I'm not really trying to bore you all to tears, and I'm sure that many of the things that I find most fascinating would reduce some of you to counting the holes in the acoustical tiles long before I'd finished.

On to other things. There is a distinct possibility that COZINE may begin to appear on a regular quarterly schedule sometime next year - Cele and I are now holding down the number nine slot on the SAPS waiting list. Doreen Webbert finally cornered me at Midwestcon and got me to cough up a buck, after I'd been promising to do so for almost a year and then forgetting to mail her a check. When we finally make it into the active category, I'll probably start typing COZINE and whatever I'm doing for SAPS at the same time, and get it all over with at once. I've never been an apa member, so this should prove to be interesting. It also means another dozen pages or two to do - think 'em up, type 'em, get 'em printed and mailed each year - I hope my imagination proves up to the challenge.

various atrocities upon poor innocent submissions, mostly injudicious cutting and/or editing. To settle the matter definitively if it should ever occur in COZINE, I can always refer to the exact copy of the original, and to my copy showing what I did to it. Mostly it's a good method of preventing injured feelings all around.

Now about rejects: Since I'm not yet in the happy position of being able to pick and choose between five or six equally excellent mss. on any given topic, I've yet to reject anything. What I suspect I'll do with any material not suitable to print is to return it, with my comments as to why it isn't acceptable, to the author/artist unless I'm informed that the sender doesn't want it back. In that case, I'll probably put it in a suspense file for future reference, or until I get a chance to ask if the author/artist will accept COZINE's editing of his submission into something publishable. X

The moral of all this is to strongly suggest to any and all potential contributors that you indicate clearly what you wish me to do with your pride and joy. Otherwise, the above will apply to one and all.

Other minor items department: If you're sending in a subscription to COZINE, please indicate whether its for back issues (C1 and C2 are both still available as this is typed), or if it's to start with the current issue, or the next one out. If I don't hear otherwise, I'm going to assume that all subscriptions begin with the current issue.

COZINE will accept fannish (or professional, though I don't really expect to garner any of the latter) advertising for its pages in one of the following ways: Rough copy and a ~~damn~~ good idea of exactly what you expect the final copy to look like at \$4.00 per page (standard 8½ by 11 inch paper, including margins); or camera-ready copy on the same size sheet at \$2.00 per page. Partial pages will be prorated; line ads will be charged at \$.25 per 9 inch (about 12 word) line. If you've got more than 8 lines of copy, the ad will be charged at the correct fractional page rate, but I'll also adjust your copy to fit as I see fit. I'd rather not have separate flyers submitted, both for reasons of neatness and because COZINE is not geared to a regular, speedy printing and distribution schedule at this time; most flyer-type ads I've seen are the sort of thing that should go out the day the editor gets it, if possible. All ads must be paid for with copy submission, since I don't intend to apply for a Mastercharge license.

Since this editorial is bidding fair to become the longest thing in this issue, I think it had best be killed off for now. Any last minute ideas will be found in Ethereal Vibrations.

POSTSCRIPT:

Gravity Well was written late last July, and it's now the bitter end of March. Since most of what I wrote then is still appropriate, I'm adding this PS to bring things more or less up to date.

Cele and I are now second on the SAPS waiting list - we may make active by the 104th mailing this fall. When and if we do, COZINE will either appear quite a bit more regularly or we'll have to start a second fanzine acceptable to SAPS.

We obviously didn't get to use the Selectric for this issue, primarily because I couldn't find the time to go and borrow the thing. Oh, well...

The Worldcon bid is still go as detailed above; we're not pushing it too hard yet, since there are still a couple of major questions to be answered.

If any of the material in this issue of COZINE looks suspiciously out of date - well, it is, and I apologize to the authors involved and to all of you who sent in letters. The letters will be run, but there won't be any comments, since I'm doing this postscript literally at the last minute.

One last personal note: I severed my connections with SCOA Industries last December for various and sundry good reasons. I'm now assistant manager of the camera department of one of the larger stores in Columbus, and much happier to be out and away from SCOA. I can't help with a pair of shoes, but how about a nice new Pentax?



GORDON JACKSON 
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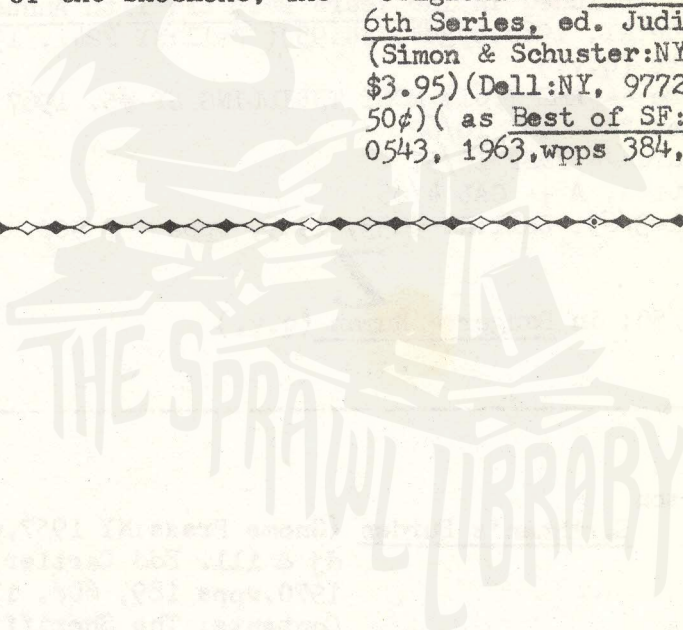
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Zelazny at Marcon '72

"This is an anniversary for me. Ten years ago in Ohio I had sold a few stories to Cele Goldsmith of Amazing, but I was as yet unpublished. I was in training for a job at Dayton and I wanted very much to be a professional science fiction writer."

Roger said he wanted to talk about "precisely what has gone on with my own writing and how science fiction has changed in regard to space travel and science in general in the past ten years."

"I came to sf from an excellent background. I read sf in great quantity since I was 11 years old. I read back through the 30's, 40's and 50's."

"In about 1954, I stopped reading sf completely. Seven years went by. In 1962 I finally had time to sit down and start writing." Roger said there was a seven year gap in his knowledge of the field when he started writing -- "my grounding was in the older stories, such as Edgar Rice Burroughs."

"But the standard plots in the earlier stories couldn't come to pass in the light of scientific progress."

Commenting on "Rose for Ecclesiastes", Roger said, it was written "too late".

"The day for this sort of story is over. There is no breathable atmosphere, no people, and so forth on Mars. But I wanted to write space opera. I felt if I didn't write it then, I'd never write it. After another such story, I moved out of the solar system."

"As time went on I got further and further away."

Roger said he studied the current sf field to bring his writing in line with it.

"I read fairy tales, mythology and folklore also along with sf when I was young."

"Now I consciously startet writing" from this background, he said, bringing in the mythology.

"I just sort of came into it. I had this floating around in my mind."

In "Lord of Light", Roger said, "I consciously used this material -- the theme of reincarnation and spiritualistic Hindu material."

"Isle of the Dead" was supposed to be a straight story, but the aliens jus just sort of creeped in."

"Creatures of Light and Darkness" -- I couldn't get serious about it. Actually, I discovered it was a self-parody."

"In my next few books, I steered clear -- I was getting tired of this sort of thing."

"The ancients believed in their tales and myths, but this failed along with the increasing rationality. Man has grown more sophisticated and doesn't believe in them the way the ancients did. Modern man has fun with them, and the gods lose their elemental quality. They are not really destroyed but are turned into something else."

"Today the darkness is the unknown. This possesses the elements the old gods possessed. The advance of light (knowledge) has brought about the retreat of darkness."

"SF in general, was in a strange sort of way, a naive art. You're the readers willing to suspend disbelief."

Much of the former domain of sf has been lost because of advances in scientific knowledge, he said.

"But we don't like to part with these things."

"Science fiction has pushed ahead and left some things behind. In changing, the science fiction world has changed me. I did sort of have to get rid of my gods."

"When I reached self-parody of myself, I had to stop."

"I have not resolved in my own mind the manner in which I will deal with mythological material in the future. I would have to find a different way of using it."

"My mythological material has been invaded by the light."

Commenting on characterization, Roger said, "I can't much tolerate a story in which characters are completely black and white, or persons who do things for the wrong reasons."

"I like to see characters change in a story and not come out as the same person as at the beginning."

"Life itself is not the catastrophe-ridden thing life is in fiction. In real life, many people go through crises and come out the same person they were."

"SF is built on the premise that everything is explainable, not that everything has been explained. The fact that everything isn't known leaves an area of darkness for my stories."

"I do prefer a world which has some dark corners and dark places. I'm on the side of darkness and I want to defend it for sf."

##

BILL CONNER

NOTES OF A NOFAN (NOVICE FAN) ; OR, IN QUEST OF THE DEFINITIVE

CHECKLIST OF OHIO FANZINES

Cozine 2 announced my intention of doing a checklist of Ohio fanzines. As a librarian, I have a professional interest in bibliographic control, and the bibliographic control of periodicals has always been a problem in librarianship for two main reasons: 1) libraries often fail to hold a complete run of a periodical; 2) editors of periodicals try to subvert bibliographers by changing the title of their magazine, moving to a new address, or failing to number or even date their issues. I have encountered problems in some work I have done on literary "little magazines," but I have never encountered as many as I have in the world of science fiction fandom.

Bob Gaines, editor of Cosign, brought me into contact with the CØSFS after he saw my SF exhibit at the Ohio State University. He was good enough to let me thumb through his boxes of fanzines, and this novice fan became quickly aware of the underground sea of SF publications, the majority of which have never appeared in any bibliography. It was enough to make me think Library Science was Library Science Fiction. Then Bob showed me some of the "one shot" publications, like Vector, whole number 1, limited to 200 copies, published by the Birdbath Press in Cleveland and coedited by Harlan Ellison and Jim Schreiber, December 1952. A twenty year old one-shot! Bob hinted darkly that there were probably hundreds, more likely thousands, of these publications. Gaines' own fanzine collection included copies of Kallikanzaros, The BEM & I, Double:Bill, and Science Fantasy Bulletin, among others. One of Bob's books, All Our Yesterdays, by Harry Warner, mentioned a fanzine, Ohio Fan, published in 1940! I wondered where I would ever locate complete runs of these publications.

I began to write some of the editors of fanzines at their old addresses, and received some responses that helped clarify the extent of the problem, even if they did not solve the problem. I wrote Don and Margaret Thompson about Newfangles, only to be told that it was out of print and they had no back copies. They also passed along the following (undated) history of their publications in a letter dated May 9, 1972;

" Our publications? We've done:

Ballast (a stfanzine, done by Don and other hands in his Penn State days, as an organ for the Penn State SF Society; soon to be resumed by us as a fanzine for FAPA, the stfamature publishing association)

Harbinger (first issue an announcement of the upcoming Comic Art; subsequent brief issues were stfanzines)

Comic Art (first fanzine devoted to all aspects of the world of comic art ever)

Rainy Days (comicsfanzine done for CAPA-alpha, the comics amature publishing association)

How to Survive Comics Fandom (oneshot by Maggie, devoted to the named subject--an introduction for the new comics fan)

A Listing of Dell Special Series Comic Books (and a Few Others) (called Dellist for short, this is what it says, too;a bibliography)
A Decade of Comics Fan Awards; 1961 - 1970 and its Supplement (a listing of winners of the yearly comics fan awards--and a discussion of the mechanics and such)
Newfangles (a monthly newsletter on all aspects of comic art).

Only items we are currently working on are Ballast and Rainy Days. Other publications are out of print, or have very, very few copies left. Dellist at \$1.10; Decade for 35¢; that's about it. Comic Art has not folded, but is published at extremely irregular intervals and hasn't had an issue in print for a couple of years."

Don & Margaret Thompson
8786 Hendricks Road
Mentor, Ohio 44060

I wrote Bill Conner about his fanzine collection, and he sent the following letter:

May 20, 1972
Springfield, O.

Dear Dick:

Checking through my collection, I think I have some information you might find useful. First of all, I think anyone seriously interested in gathering data about sf fan magazines should gain access to a file of a long-running fanzine which has a continuing fanzine review column. Yandro, published for many years by Buck and Juanita Coulson, is such a fanzine. Buck's "Strange Fruit" review column, over the years, probably reviewed thousands of fanzines, many of them Ohio fanzines, of course, since Yandro has always been published in Indiana.

In the most recent issue of Yandro, Buck makes comments on no less than 49 fanzines!

Perhaps others who have been closer to Cinninnati fandom than I have can do a better job than I of listing what has been published there. This certainly applies to 'zines published by Don Ford, such as his OMPA zine, Pooka.

I will list what I have of the output of Cinninnati fan Duncan McFarland, who was publishing in the mid-1960's while still in high school:

Thistle & Thorn #1, Sept. 1964. #2, May 1965. #3, July, 1965.
(The title of ## was shortened to "Thistle," because co-editor Creath Thorne quit the post.)

Tightbeam # 31, May, 1965, which McFarland published for the National Fantasy Fan Federation, otherwise known as the "N3F".

(over)

Kickshaws # 2, undated, apparently issued in February, 1965.

Rasty # 3, March 1965. # 4, November 1965.

GOOVN # 3, Nov. 24, 1965.

Mc Farlan's publishing occurred mostly in 1964 and 1965, as far I can tell -- Duncan apparently discovered girls in his senior year in high school and also got interested in leftist politics. The last I heard of him he was attending Oberlin and reportedly became involved with the SDS.

A comparatively little-known Ohio fanzine publisher, I think, was John Konig of Youngstown, who was publishing in 1959-60. I met Konig at the 17th World Science Fiction Convention in Detroit in 1959, and he sold me a copy of one of his fanzines. Konig was apparently a high school student in 1959-60. He announced he would attend Case Institute of Technology in Cleveland in the fall of 1960 and that's the last that I, and presumably, fandom, has heard of him.

Konig published a zine called Dafoe for three issues at least -- I know of the existence of # 1 and have # 2 and # 3.

Dafoe # 2, March 1960. # 3, August 1960.

In September of 1959, just before he left to attend the world convention in Detroit, Konig published a large one-shot fanzine called DWE Revolution. "DWE" stands for "Down With Everything". This zine was somewhat light-hearted and fannish in content -- an attempt at the sort of fannish humor Boyd Raeburn of Toronto made famous. Konig sold DWE Revolution at the "Detention" (as the 17th world con was named) and also undoubtedly mailed a number of them to fans.

During the years 1949 through 1953, a fan club existed at Miami University, Oxford, O., and apparently published a club fanzine there during that time. I came across this information when I obtained a one-shot fanzine at the 18th World SF Con in Pittsburgh in 1960. This was called The MUSFA Alumni Magazine, and it was published by Bruce W. Ronald of Bloomfield, Conn. MUSFA, of course, stands for "Miami University Science Fiction Association."

William D. Conner
1711 Providence Avenue
Springfield, Ohio 45503

If all this was taking place in Ohio, the total international and galactic activity of fandom must be enormous. Returning to home ground, I discovered, in my own library five uncataloged boxes of fanzines in Special Collections (uncataloged means there is no record of our holdings available to the public; they are just sitting, gathering dust, literally under a table).

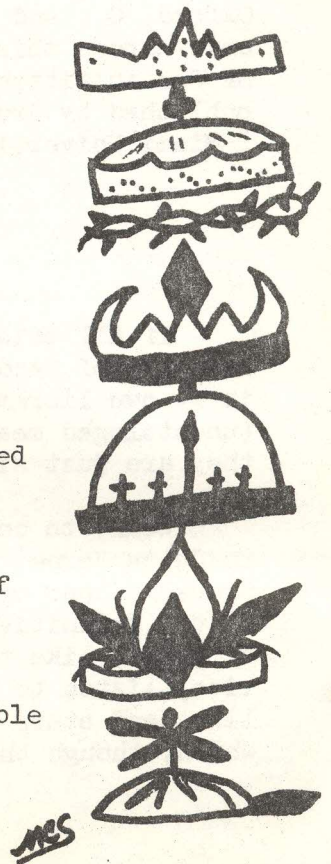
Well, to conclude my notes, I found out about Ron Miller's Dakkar (devoted to Jules Verne) at Marcon VII, although I have not located any copies. I will probably hear of more elusive titles at Midwestcon. But I may give up my quest of the definitive checklist of Ohio fanzines. It's more fun to go to meetings of C/SFS, like the one held at the Smith's May 20, and drink beer, eat chili and rice, listen to the stereo, look at slides of cons, watch the mobiles spin, and--like dead stars that will shine to human eyes -- think of vanishing fanzines, which, though they may be extinct, still send us light across the years.

Retief of the CDT— or is he?

Long term readers of Keith Laumer's saga of Jaime Retief's unbroken string of unpunished diplomatic coups among the planets of the galaxy will all concede that the stories are thinly veiled satire. The Corps Diplomatique Terrestrienne is the American State Department (in which Laumer himself served for many years), the Groaci are Russians, and the various races of extraterrestrials for whose favor two sides contend represent the various one party guided democracies of Latin America, Africa or Asia.

Even conceding the satire, certain questions arise. Why is it that not only Retief, but also his associate Magnan are always sent only to trouble spots in backward areas and never sent to economically advanced autocratic planet; let alone to an advanced world where the CDT is on good terms with the local population and power structure? Why do Magnan and Retief, despite their obvious years of satisfactory and the close relationship if Retief to one reigning monarch, always seem to hold roughly the same official positions - Magnan as either the First or Second Secretary and the senior career diplomat in the mission, and Retief one title lower? Incidentally one should note that unlike the political appointees, Magnan will fight when cornered or when Retief is short handed (Dead diplomats have never been known to collect their pensions). Retief also seems totally free to take whatever action seems best in his own judgement.

Readers with a superficial knowledge of bureaucracy will simply assume that they are both being kept down by jealousy inspired machinations of their incompetent superiors. However, readers more familiar with the Foreign Service itself realize that the process of "selecting out" guarantees each employee either a regular flow of promotions or immediate severance. Stagnation in grade is impossible



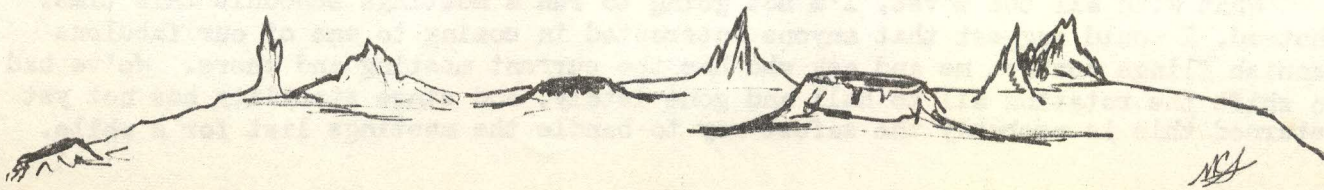
MES

(essentially the bottom x% of each grade in efficiency are seperated each year either by retirement, if eligible, or by firing). These readers normally assume that Laumer has ignored this reality in order to present more oppertunities for plot developement, but if the current practices of the real life models are surveyed, a more consistent solutionn may be discerned.

In both American (CDT) and Russian (Groaci) usage the position of Second Secretary is often not held by a member of the Diplomatic Service. In virtually all embassies of Russia and her European colonies and in American embassies to areas of potential confrontation this position is held by a member of an organization who like Retief makes every effort to thourghly understand the local languages, customs and current political situations. Representing a seperate branch of the goverment with closer affinities to the armed services (Peacekeepers), he is quite free to act on his own iniative provided only that his actions do not inspire adverse publicity i.e., do not get caught. In Russian (Groaci) embassies this is the man from the KGB (State Security Agency) which is commonly and erroneously called the secret police. In American practice he is the local director of the CIA. In no case does the American Ambassador, whose chief qualification is his ability to support the entertainment budget out of his own pocket, have any significant voice. Hence the appropriateness of such names as "Pinch bottle" and "Barnacle" etc. After all there is always a difference between the apparent and the real power structure.

.....**BOB HILLIS**.....

||| TABEBULIAN. Underground science/math/edu-
cation mini-mag. Read/contribute: 6/\$1.
Box 374, Miami, Florida 33133. |||



We're still holding meetings on a tri-weekly basis; this has worked out quite well for C/SFS. Meetings are frequent enough to keep everybody interested, but don't come so often that we all get sick and tired of one another. I would be a bit curious to hear from readers who attend meeting of other clubs to see what the rest of the big wide world does along these lines.

Richard Centing's project, described more fully in an article in this issue, is an interesting one. It's the first time, to my knowledge, that anyone has tried to index or locate fanzines on a locality basis. I didn't have much to contribute to Richard (or, at least, I couldn't find much - I may have more goodies buried away in some of the back ranks of boxes), but I'd like to ask any of you who do have zines that would fit into his project to contact him, or me. This is quite an interesting bit of research, and could form the basis for a fairly good set of indices of Ohio fan publishing activity.

And that's QUITE enough out of me for any poor fanzine reader to have to wade through at one sitting. The last entry for this column is a list of the meeting-holders for the next few months. As always, if you want to come, please call me for directions and phone numbers so that the host knows to expect you.

Larry Smith

APRIL 7 - =====
14 - Conner
21 - =====
28 - =====

MAY 5 - Gaines
12 - =====
19 - =====
26 - Smith

JUNE 2 - =====
9 - =====
16 - Centing
23 - =====
30 - =====

JULY 7 - Ayotte
14 - =====
21 - =====
28 - Conner

AUGUST 4 - =====
11 - =====
18 - Gaines
25 - =====



MISSIVES & MISSILES

John E. Maroney
5111 Fairlane Rd.
Columbus OH 43207

14 May 1972

COZINE
COSFS, Inc.
c/o Larry & Cele Smith
216 East Tibet Road
Columbus OH 43202

Gentlebeings:

Many thanks for COZINE II. It's a handsome, well-reproduced mag with well-above-average contents. Larry Coon's cover is especially good.

Enjoyed reading Bill Conner's "On to the Stars!" and discussing it with him at MARCON. I'm sure most of us share his longing for some way out of the corner bounded by an apparently barren Solar System and an apparently unsurpassable speed of light. It's not at all that certain that Weber's gravity-wave experiments show the way out, however. There are very serious difficulties in consistently sorting out real gravitational effects from acoustical noise in the detector. Even if the drastic discrepancy between relativistic prediction and detected gravity-wave emission turns out to be well-confirmed, there are speculations at the edge of, but still within, General Relativity which may account for our detecting such energetic emissions.

(MORE)

Maroney LoC—add 2

This problem is dealt with in some detail by Roger Penrose in "Black Holes," Scientific American, 226, 5 (May 1972): 38-46, at p. 46. Rather than reproduce his argument in detail, I'll just note that the high detected intensity level can be accounted for in terms of a near-inconceivable entity called a "naked singularity"—matter in a state indescribable in ordinary relativistic or quantum-mechanical terms which hasn't had the decency to make itself undetectable by closing space around itself. If one of these super-black-holes exists at the center of our galaxy, its gravity-wave emissions might be focused along the plane in which Sol and most of the other stars lie, requiring a much lower total power output for a given intensity at any point in that plane. Weber's experiments are described in his own article, "The Detection of Gravitational Waves," Sci. Am., 224, 5 (May 1971): 22-29. The two articles should be read together.

The point is that at this point we can hardly afford to throw out General Relativity—it's too well-confirmed (in principle, no theory is ever actually proved), and it permits too many useful predictions. We'll probably live with incremental modifications of the theory until we come up with something more general which subsumes it as a special case (as it subsumes Newtonian mechanics). Hopefully, such a theory will also subsume quantum mechanics and perhaps say something useful about tachyons (faster-than-light particles), but it seems unlikely that it will offer a something-for-nothing way around the speed of light limitation. None of this means there isn't some conceivable way of exceeding the normal-space speed of light—only that we can't just wish the limit away.

By the way, I'd like to recommend that more fans and prospective authors look at Scientific American—it's usually got one or two mind-bending ideas per issue that can be worked up into a story basis.

(MORE)

Maroney LoC—add 3

Also enjoyed Betty Gaines's article on Mission of Gravity, and felt it deserves some comment.

Hal Clement's story originally appeared as a 4-part serial in Astounding Science Fiction, April-July 1953.

The recurring first paragraph of the Synopsis spells out explicitly what Clement was more careful to keep mostly implicit in the text of the novel itself (how much of this is Harry's work and how much John Campbell's is an open question):

For the first time in history, the scientists of Earth and the planets of nearby stars have acquired the opportunity to make studies of a really intense gravitational field. The solitary planet of the brighter component of the binary star 61 Cygni has a mass some five thousand times that of Earth, but because it consists largely of degenerate matter has a volume not much larger than that of Uranus. Ordinarily this would mean a surface gravity of about three hundred times that of Earth, and for several similar worlds this has been the case; but the 61 Cygni planet has such an enormously rapid rotation rate [eight-minute days] that, while its effective equatorial gravity is only three times that of Earth [combination of distance from center of mass and centrifugal force], the extreme flattening gives it well over six hundred G's at the poles [due to proximity to center of mass].

This, I think, answers some of Betty's unanswered questions. It would appear that free oxygen is certainly nonexistent on Mesklin, but if that planet is anything like some proposed models of Jupiter, what O₂ there is would be tied up in the crust or mantle as high-pressure phases of water and carbon dioxide ices. Earth's abnormal supply of free O₂ appears to be an artifact of life.

Mesklin's eccentric orbit around Belne (61 Cygni A) apparently precesses pretty rapidly. Early in the story, Barlennan recalls that in his great-grandfather's time the suns were in conjunction in winter, rather than at midsummer (periastron), as at the time of the story. (Has anyone dredged up any data on the Mesklinite life span so this time could be estimated?) Esstes (61 Cygni B) is not a great deal dimmer

(MORE)

Maroney LoC—add 4

than Belne—its absolute luminosity is 0.028 vs. Belne's 0.052 (on a scale of Sol=1); but for Mesklin's orbit to be at all stable, it would have to be considerably closer to Belne than to Esstes. Given the known temperatures and luminosities of the components of 61 Cygni and the Mesklinite surface conditions, I suppose someone who remembered a little more astronomy than I might be able to figure out a permissible range for Mesklin's orbital parameters.

By the way, there really may be something resembling Mesklin in the 61 Cygni system (which, of course, was part of the "hard science" core of Harry's story)—the dark body 61 Cygni C, which was inferred by K. A. Strand in 1943 to explain perturbations in the motions of A and B. James Strong, in his Flight to the Stars (New York: Hart, 1965), gives the following estimated dimensions for 61 Cygni C (p. 74):

Mass: 0.016 that of Sol
Period: 4.9 years
Size: 16 times that of Jupiter (It's not clear here whether Strong means mass or estimated diameter; probably mass.)

Strong's book, while it contains little that will be novel for most fans, and while it's also very pessimistic about extensive interstellar travel and pretty condescending toward "space fiction," contains quite a lot of useful data in the form of tables and charts. Many of these will give you some idea of the actual spatial relationships among the nearby stars that our favorite authors mention so casually. The copy I've got was purchased by the Carroll High School Library, never checked out, and resold in brand-new condition for fifty cents. Was it unpopular, or are there still librarians who won't circulate "that stuff"?

Well, too much is enough, already. Looking forward to COZINE III and future cons, I remain,

Fannishly,
John E. Maroney
John E. Maroney

YALE F. EDEIKEN
606 W. Cornelia st
Apartment 576
Chicago, IL 60657
2 JULY 72

LARRY & CELE SMITH
216 East Tibet rd
Columbus OH 43202
RE: COZINE 2

Dear Larry,

I bought Cozine 2 at Disclave and due to a recent move to the midwest have been unable, until now, to respond.

There seems to be an increasing interest of late in space-war games. Aside from "Raumkrieg" there is the game "Lensman" designed by Phil Fritchard of Philadelphia and published, I believe, by Spartans International and there is the Star Trek Battle Manual for fighting ship-to-ship encounters using the universe of that tv show. Having played the basic game in Cozine 2, I have two specific complaints.

The first complaint is with the powers and numbers of the Patrol Craft and Cruisers in the basic game. Obviously the value of the Patrol Craft will be greatest in the advanced game where their main function will be locating enemy ships. In the basic game they have too little power to attack anything successfully and the game comes down to a battle of maneuvering Cruisers and Dreadnaughts. We solved this problem by giving each side ten of the Patrol Craft and increasing their power to 3; we also increased the power of the cruiser to 5 to give them a better chance against Dreadnaught class but this did not seem to make too much difference as the basic Cruiserv. Dreadnaught strategy still had to be one of englobement.

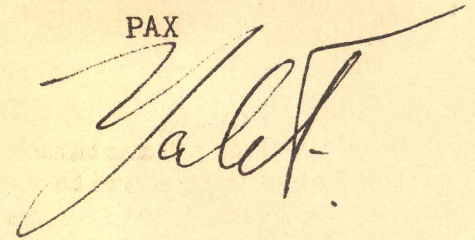
The second major complaint is that while each side is given two fleets (and, therefore, two control centers) the rules do not state what happens when ships of one fleet co-operate with the ships of another in attack. Since we assumed that there must be some lag during the combined operations we eventually decided to deduct one point of offensive strength from the ships attached to the other fleet (the other suggestion was halving move power on the turn of the change in command); this only happened during the turn when command of minor ships was switched.

Otherwise, I, and the people that played the game with me, found the basic rules very satisfying. The combat results table, which always seems to be a problem with board games, seemed to work in a satisfactory manner and give believable results (this is a high compliment since I and most of my gaming friends are miniatures fans who rarely take to a board game). I hope to see the more advanced rules published in the near future.

Unlike you I have no objection to sf being taught to slow learners and do not consider it as a veiled insult. One of the things that schools have been unable to teach to average students is a love of reading. I have always thought that this was because of the dreadfully boring material passed out the the classes. Let's face, sf might not have the literary quality of the "classics" but for most people it is much more engrossing reading. Maybe the circiculum supervisor in question hoped that the sf material would be more

enjoyable for the students and, thereby, instill in them an enjoyment of reading. This seems to be borne out by the material (Heinlein and Norton) that will be used in the course. Personally I would rather see it be used in the schools in this manner than in the dry, overly-pedantic manner "Literature" professors treat most literature.

PAX



CITY OF PHILADELPHIA

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23 May 1972


Noble Editor of Cozine:

WHO THE HELL MOVED MY MARGINS???

Anyway, I write to compliment you on an excellent second issue. Aside from my own piece, I enjoyed Larry Coon's intriguing game and his cover design, and the whole damned issue really. Keep up the good work on an irregular basis: attempts at regular intervals between issues is the death of a fanzine.

I have, however, one complaint. The quality of the reviews by Mr. Hillis is adequate for one crying in the wilderness but the lack of citations in any adequate form is inexcusable. The function of a review is to urge folk to either read or not read a work. If the former it is nice to tell them how to get it. Full and accurate bibliographic citations are not needed in Cozine but at the very least publisher and price should be mentioned. If really generous pagination might be included. Date would be a nice bonus. Place of publication and ISBN are not really needed unless one wants to be a snob. Please in the future shape up your reviewer.

In bibliological pedantry,


J. B. Post

2358 Wheeler, Cinti. 45219

11 May 72

Dear L + C Smith + Coon

(should maybe write such an addressee on a Corona?)

Am finally recovered sufficiently from putting the Marcon on top of another (professional) convention in St. Louis that I can write to tell all you Columbus Fans that it was a goody - what I was able to remain conscious long enough to absorb, that is...even if I never did have the nerve to try the smoking purple drink. (That was doubtless a special witch's brew from some S+S recipe - but S+S isn't much to my taste).

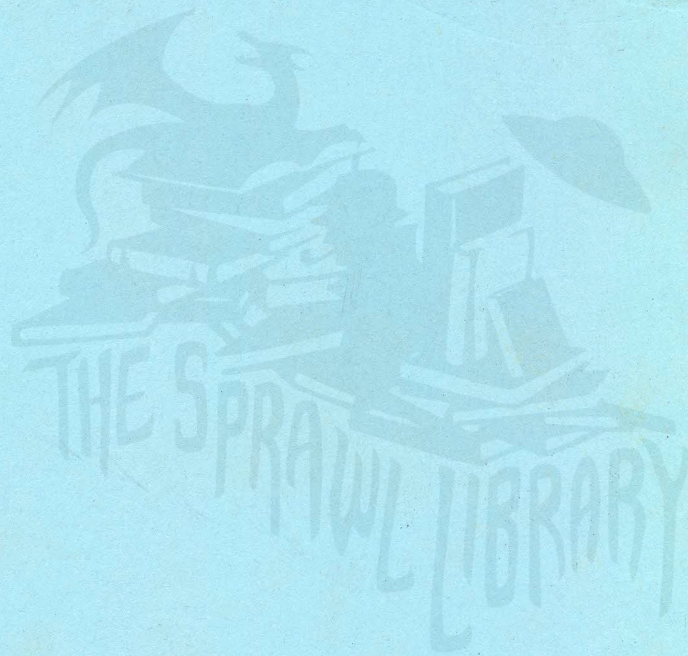
This missive is mostly feedback as requested for COZINE 2.

1. Bestest: "Raumkrieg". With the traditional bated b. I await further info on this game, meanwhile constructing boards on which to play it.
2. Worstest: Cartoon on p. 13. Must be an in-joke that went right over my out-head.
3. Much appreciated: A calm, balanced review of I Will Fear No Evil ("calm, balanced review" means "I agree with it"). I guess what I really have been feeling is that it takes so damn much time to read the thing that it seems a pity or a waste to be forced to class it with the classic "90% of everything...". Nevertheless, I am left with the sneaking feeling that after perpetrating such a monstrosity, Heinlein really doesn't deserve more than the classifying one-word review.
4. Beautiful: General layout and artwork - especially cover. (Are they breeding gryphons (griffons)? or something more exotic?)
4. Typography: Large areas of script are hard to read. (e.g., p. 24) Suggest restricting to ed. answers to letters, which are two or three lines each, instead of vice versa. Personally prefer "Letter Gothic" to "Dual Gothic". As a practical matter suggest getting the mixed symbol ball if you haven't already. Such fun to play with a Selectric, isn't it? Incidentally, re p. 15, no more than an extra 1/2 space is necessary to clear super- or subscripts vertically.

Keep up the good work.

Ruth Parker

PHILADELPHIA IN 1977



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