

ENTMOOT



ENTMOOT

ENTMOOT ONE, a fanzine devoted to Tolkein and Tolkeinana, is edited by Greg Shaw, 2545 Lexington Way, San Bruno, California, and David Hall, 202 Taylor, Crystal City, Mo. This issue compiled, edited and published by David Hall; material for next issue should go to Greg, not me.

This is a shrunken introductory issue, a shibbolethic cry of "Look world, here we are," and is not representative of the quality of future issues.

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Cover of this issue is GOLLUM IN THE LAKE, as interpreted by Becker Staus.

ENTROCK

BY GREG SHAW

I always wanted to edit a Tolkien fanzine, and even before I had my mimeograph I had planned how it was to be. It's standard of quality would be at least equal to that of I - PALANTIR, it would feature in each issue a major research article, a major analytical article, some fiction and poetry by people with Very Big Names, art by fan-artists finest, and impeccable reproduction. However, I ended up getting together with Dave Hall who takes Tolkien a little less religiously than I do (who has in fact gone so far at times as to criticize and satirize Tolkien) and the result is Entrock, which should turn out to be a pleasant mixture of serious scholarship and fun.

This first issue isn't much -- it's main purpose is simply as a vehicle to announce our plans, establish a format that contributors can fill, and to get something accomplished so momentum can carry us on.

Entrock, as it's name implies, is a gathering place for discussion among Tolkien fans. So obviously the most important part will be the lettercol. Letters aren't hard to write (for a starter you need merely explain what aspect in particular of Middle Earth you are most interested in) so I hope we can have a large lettercol nextish. We will run major articles as they are written and submitted -- in the near future, for example, you may see an article by myself which sets standards for reading and writing Elven and explains in detail just how to do it, and another article which draws some interesting parallels between the Lord of the Rings and Wagner's Ring cycle of operas.

For those of you who are interested in research or creative work based on the material in the Tolkien books, we want to be informed of your ideas for projects -- I conceive a sort of bulletin board of ideas for valuable projects people have suggested, and a system whereby a person can volunteer for one and everybody else will know it's been taken. That will avoid useless duplication of labor which can so easily occur. (For example, I had already completed and published the first half of my Dictionary of Elven Words before I came across a copy of I - PALANTIR [I and found out that Jack Harness had begun work on the very same project some years ago. Luckily he never finished, or my dozens of man-hours of work would have been wasted.) So send in your ideas for projects and nextish will carry said bulletin board. I also rather hope that now that my dictionary is extant, we will see some creative work being done in the actual elven language. I myself have translated several poems from English into Elven, but being no poet I have tried no original work. But the language contains myriads of colorful words and poetic ideas that can be used. And of course the famous poem ELBERETH GILTHONIAL has yet to be translated into English.

In conclusion, however, the most important project might now be in finding out the identities of every Tolkien fan so we can all be kept up to date on what's happening. I expect every Tolkien fan who wishes to be known as such to contact me in some manner.

And remember, I will be publishing the second issue, so everything is to be sent to me.

Greg Shaw

ANON LHAU

Anon Lhaw was the ancestor "Hill of Hearing" at Tol Brandir; I have dubbed this column of comments from the readers that on the spur of the moment -- a superior title is desired, and any suggestions welcomed.

First, here are two comments from HARRY WARNER JR., 423 Summit Avenue, Hagerstown, Maryland:

"Bruce Pelz has published several musical settings of Tolkien poems. They consist of the vocal line and indication of the chords that should accompany the singer, not a fully-written out accompaniment. It would be interesting to discover how many different notions exist on what kind of music the Ring poems should get. I imagine that most Tolkien fans would expect something simple, folksongish in character. But I don't remember much reference to musical instruments in the Tolkien novels, certainly the situations under which most songs were sung prevented accompaniment, and does this mean the songs should be set as unaccompanied songs? Should they be sung in four-square rhythm to fit the regularity of the meter, or should they have irregularities like most old folk songs? Should the settings sound in general like the folk music of some part of the British Isles to go with the English allusions in the literary side of the Tolkien books? Should they be sung by man at all, since such tiny creatures as hobbits undoubtedly had high-pitched voices from short vocal chords?"

Well, now I don't really know, Harry...you raised some interesting points there. Nothing in the Tolkien books suggests that the hobbits had unnaturally high-pitched voices...the suggestion that they might is there, but I can't think of any singular reference. Perhaps it is the same sort of thing as old ERB, who apparently never got used to the idea of green men being fifteen feet tall... he used to speak of John Carter and Tars Tarkas fighting "shoulder to shoulder", which would of course be impossible unless Carter was standing on a hill, or Tars Tarkas was lying on his back.

The question of music is also a moot point. I think that folksong, that is, modern folksong, type would sound well with the hobbits -- but what of the elves? What kind of music do you suggest for the elven songs? Comments, anyone?

Here's Harry again, on another subject:

"There is...evidence that some highly personal matters are interwoven into the novels. Notice the importance of the name Tuck and its similarity to the start of his own name. Someone else, Gina Clarke I believe, pointed out that so many names in the books of characters are simply two or three letters of the alphabet spelled out phonetically. This could mean that friends or relatives are symbolized by those characters. Unfortunately, I doubt that a century from now, learned men will spend years tracing down the origins of the Ring novels and hobbits as they do today for Lewis Carroll's Alice books. My opinion of Tolkien as a story-teller and as a writer is on the lukewarmish side."

Even ignoring that last sentence, I'm fairly sure my co-editor will have a few comments on that, but in the meantime, I'll put in my two bits worth. First of all, I was unaware that learned men were scouring Carroll's books for references to real characters. If they were, a lot of the time they are just

wasting time, for some of his poems just spell out the persons name reading down the first line. As for the names in Tolkien, I don't really know about the hobbits. Judging from his patronizing attitude towards them (he never had the heart to kill off Bilbo), I find it altogether possible that they could be named for friends — but I don't know. I'm sure someone out there must be better informed than I. As for the names of non-hobbits, I'm inclined to doubt that theory. Their origins can probably be traced to his interest in linguistics and other sources. For instance, many of the dwarves can be traced directly back to the old Norse lays — Thorin Oakenshield, from the Hobbit, for one. Gandalf himself was originally a dwarf in the Eddas. Other names that can be thusly traced: Dwalin (Dvalin), Dain, Bifur, Bofur, Bombur, Nori, Thrór, Dori, Ori, Fili, Kili. I'm not sure which of those were actually names of the dwarves in either the Ring trilogy or Thorin's crew in The Hobbit, but I think it does indicate that any dwarves not actually there were derived from the same root.

As this is the first issue, I really haven't many comments for you readers to mull over, and no reactions at all. But here are a few comments from JAMES WRIGHT on a few subjects:

"I like S & S names. Fafhrd is great, and it can be pronounced; it sounds Scandinavian. I wouldn't be surprised if it was. Try calling it "faf-herd". Frodo is one of the masterpieces of S&S naming. Tolkien has a mastery of the names department, and he has set the pattern for almost all the things after him. Names like Gimli for a dwarf, Gandalf, Sauron, Saruman, for sorcerers, Aragorn for a king, Legolas for an elf, Treebeard for an ent. Well, Tolkien has it in the names department."

Well, this brings up the old question of the origin of Tolkien names. Treebeard, of course, was actually Fangorn, and I think it and entish were entirely original. Of the few sorcerers named (the three above and Radagast; are the only one I can think of off-hand), I can find only the origin of Gandalf. Are Sauron and Saruman original with Tolkien?

I always understood that "Fafhrd" was pronounced as if it were the past participle of the verb "to foffer": "fofferred." The thing I'm not sure of is how to pronounce his daddy's name: "Lee-ber" or is it "Lie-ber?"

Here's James again:

"There is no chance of there ever being a movie Lord of the Rings, just as there is no chance of LotR in paperback."

Huh? Say that again!

Does anyone out there have any ideas on the movie treatment of Lord of the Rings, if any? I've got some very pronounced ideas, but I'd like to hear what the other Tolkien fans think before I state them.

Here's James once more, in lieu of a review of TOM BOMBADIL:

"I got Bombadil from John Boardman. Most of it is hobbit poetry, which is a shame, as I don't particularly care for theirs. I much prefer dwarvish and man poetry. Did you notice the hint of a future volume in the series, though? In the flap, it says "A selection of these is now offered as an 'interim' report to those interested in Hobbit-lore..." This sounds like there may be more. Tolkien has published TREE AND LEAF which is about fantasy. The best poetry in BOMBADIL was near the end. ERRANTRY was good, and so was SHADOW BRIDE, THE HOARD, THE SEA BELL, and THE LAST SHIP. It's an excellent volume, with good illos."

Here's GREG SHAW's answer to Harry's comment two pages back, just arrived:

"I once tried to figure out origins of Tolkien's names. I found many -- all among the Hobbits, which has also been the experience of all those I know who have done any research. I believe that he has in all cases used the Hobbits for his symbolism. Are you sure about that name Tuck which is supposedly so important? I don't recall any such name. Perhaps you are thinking of Took. And I can't find any examples either of names that are simply two or three letters of the alphabet spelled out phonetically. To make observations like Warner's is good, but they should be backed up by some specific examples.

"I personally don't think Tolkien made too many references to his personal life and friends. It is quite a tendency to do so (I never write a story without using names of friends...), but almost always it appears in the beginning writer. A polished professional, as Professor Tolkien obviously is, has usually outgrown such sophomoric practices."

END

Entmoot, as we have said, is meant to be a place where all Tolkien fans can get together to share ideas and discuss common interests. My major interest and that of many others is the written languages, and I believe a zine like Entmoot would be incomplete without a distinct department for this group. Therefore, I would like to have a department in each issue of one or two pages consisting of news, gossip, and interesting ideas in this script that would not be printed elsewhere in English...thus possibly inducing some people to attempt translation who ordinarily would not. Of course readers who are urged to submit material in script form -- in fact this would please me greatly -- perhaps we could even give prizes or something. Pleasant send contributions or suggestions to me -- I am anxious to hear from you.

Since Entmoot is being sent primarily to Tolkien fans, it is likely that many of you will be able to read the message on the next page. We would appreciate it if you would let us know if you can.

We need to know how large a percentage of our readership is "literate" in the Tolkien scripts in order to decide how often to publish such things -- if at all.

(The following is in Sindarin, and is transcribed phonetically from English.)

Greg Shaw.

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AA ERLIN SAGA

P O E M B Y G R E G S H A W

Of old there was an Elven lord
Who ruled Beleriand.
The tools of war were laid in hoard,
Peace reigned throughout the land.
The elves they called him Erlenon.
The men Terlunemir.
His tower held a seeing-stone,
The original palantir.
He often rode about his realm,
And wandered in the trees.
He bore no shield; wore no helm;
Unarmed he was at ease.
But not afraid of war was he
As many songs did tell;
Six hundred orcs beneath the trees
Of Greenwood did he fell.
But this had happened in ages past
In a long forgotten war;
He hoped that he had seen the last
Of the evil from Mordor.

Alas, one day as he did stand
Within his tower tall,
From farthest East across his land,
He heard a distant call.
He gazed into the palantir,
And to his great despair
He saw along the wide frontier,
Orc legions everywhere.
The elves were strong within their land
And as the orcs passed through
Great numbers fell, but each dead man
Was soon replaced by two.
The elves fell back to Nargothrond,
Fighting all the way.
And there within the mighty walls,
Besieged they needs must stay.
Much further West, in Gondolin,
A fortress of much power,
Erlenon still remained within
His tall and ancient tower.
He sought aid from his brother,
Who ruled far in the South;
But Gondor couldn't help another,
So close to Mordor's mouth.
When war came they were always first
To hear the battle drums.
The plight of Gondor was much worse;
For there no help could come.

An Elven Saga

Messengers were sent to the North
Where elves and dwarves were strong;
But then came not a soldier forth,
They too had fought for long.
So from his tower came the King
To lead his folk to war.
Twelve thousand horsemen could they bring,
And as many footmen more.
They set out soon for Nargothrond,
With their weapons long unheld
And joined by folk from all around,
Their numbers steadily swelled.

After a hurried three-day ride,
The scouts came back and said,
"Our foe lies on the other side
Of these few hills ahead."
They rested then and checked their gear,
And fed the horses well.
From far away they all could hear
The goblins shout and yell.
Then in the early afternoon
They mounted and went on.
Their minds were filled with thoughts of doom
And no one sang a song.

And as they topped the last hill's crest,
They saw a desperate scene.
A fallen city of the West,
And countless orcs between.
But even as they thought all lost,
They saw off to one side
A few brave elves against the host
Of Mordor forward ride.
Inspired thus they gave a shout,
And loud the horns were blown.
Before them orcs ran in a rout,
As Erlenon blew them down.

An Elven Saga

The battle raged for many hours
And they elves they showed no pity.
When night came they camped in the towers
Of the nearly ruined city.
But though they fought their best they knew
That in the end they'd fail.
Their numbers still were far too few,
And valor was to no avail.
When morning came they were dismayed
And saw that they must die.
Eighty thousand orcs arrayed,
And darkness filled the sky.

But lo! Great light now filled the world,
And all above them spread
Shining figures, and lightening hurled
To blast the goblins dead.
The elves all cried in their delight,
Unharm'd on blasted earth.
They recognized a splendid sight;
The Valar had come to Middle Earth.

Today the land of Beleriand
Lies beneath the sea.
But though the memory is dim,
It'll never forgotten be;
The Breaking of Thangorodrim,
And Morgoth the enemy.

(Reprinted from Wanderlust.)

* * * * *

"Judging from the illustrations by Professor Tolkien
in the Hobbit, Middle Earth does not look like England.
In fact to my mind it more resembles Indo-China."

-- Becker Stone.

Indo-China, Beck??

A WINDOW IN ISENGARD

by David Hall.

This, the first issue of Entmoot, was conceived in a state of panic -- got at a good run, and written with one eye on the clock. It is not, as Greg Shaw admits (nice of him), very good. But it was all put together in about a week, and, anyway, it is not so much an issue as a birth announcement. I'll bet that even J.R.R. himself was not very impressive at the moment of birth. As it is, this was done quickly so as to be distributed, Greg at a con in Los Angeles, me at the Midwest con in Cincy. Throw it away if you like; future issue will make it forgettable.

Everything in here is my fault, I suppose. I compiled this, stopped even to poaching from my own fanzine to fill it, typed it, and ran it off. One page is very messy; all are filled with typos. Blame me. Right now I am in Cape Girardeau, typing the last of the stencils on my aunt's typewriter -- with no corfl~~u~~flu, incidentally. It was rather nerve-racking putting it out, I must say, and now I'm only glad it's (almost)over.

What with everything else, the single most nerve-racking thing in the putting together of this fool magazine was the receipt from Greg of a full page of Sindarin. "Send it back if you don't think you can stencil it." He said, "And I'll do it. But I want it in the magazine." I didn't think I could do it, and I'd have been glad to send it back with a tender note attached, but there wasn't time. I had to stencil it myself. But it worries me considerably. I might as well confess it -- I can't read Sindarin myself. Therefore I never even knew what it was I was stenciling. Any mistakes in it I know I'll catch the blame for, even if Greg made them. "Oh, Hall must have done that." I worry about that. I also worry that the letters, drawn in my tired hand, are illegible, -- or that I put an accent where it doesn't belong, or left out full phrases and never knew the difference. If you possibly can, try to read it -- if only to tell me how much I goofed it up.

The part that bothers me most is -- after all that work, that stenciling and attention to detail -- I don't even know what it says. It may be a flood of horrifying blasphemies directed at my own head. It looks nice, though, and I'm anxiously awaiting Greg's article on reading the elvish tongues, so I can learn to do it. (Prof. Tolkien's notes somehow escape me.) Who knows? We may put out a rider in all Sindarin some day... at least it will keep outsiders from reading it and making dumb comments because they don't understand. I've had fun showing that page, with no comment, to several relatives. "I'll need to put on my Glasses," was the response of all.

So -- this is finished. I now turn off the responsibility of publishing to Greg...may he be welcome to it, and may you all send him pages of Sindarin to print. And...let me know what I said, will you? And...send all complaints to him as well. As far as I'm concerned I did my duty.

D a v e .