

The Gallant Gallstone 19

Edited by Jack Harness of the Labyrinth, Apt. 3, 619 S. Hobart Blvd, Los Angeles 5, of California. ZIP 90005. Phone DUnk5-1259. Published on the Labyrinth Mimeotaur, for the 14th Dispensation of APA L and in an extra edition of 25, for APA F. This issue's dedicated to King Arthur. Non-APA L copies will not have the plastic sword scotch taped across the last syllable of the title of this zine. Future inclusions of GG. in APA F will be by request of APA F members rather than comment by Big Hearted Tom Gilbert who is bound and determined to spend money and effort to make our fanzines more enjoyable. I do have back copies of GALLANT GALLSTONE if someone wants to read them. The irregular shape to the right of the number is a portion of a jigsaw puzzle which I am starting. Collect these pieces every week. Cut them out every week and in three months you will have thirteen mutilated APA L Dispensations. A fannish first!!! 21 January 65.

On Sunday, LASFS had a theatre party at the Pandemonium Theatre for "The World of Ray Bradbury;" there were three one-act plays: "The Pedestrian," "The Veldt," and "To the Chicago Abyss," billed as space-age theatre. All in all, it was a fine show but not what you would call rewarding theatre. Of the three, "The Pedestrian" was weakest because the two actors were unworldly and did not project belief in their parts. And it should be noted that the off-stage robot cop car stole the show. The voice of the robot was excellent; would that the two actors were that convincing! "The Veldt" was in my opinion the best play. All six actors did their parts excellently. "To the Chicago Abyss" was a trifle weak; it hinged on the character of the old man who remembers, in detail, the mediocre minutiae of the Good Old Days before the bombs. It had affected his mind, I fear. The actor did not portray him sanely enough or (and in this example, it amounts to the same thing) sympathetically enough.

One of the nonfans in the audience, not a member of LASFS, was overheard trying to relate the three plays together, trying to make "The Veldt" an outgrowth of "The Pedestrian" as if the productions were Acts One and Two about the same characters.

In the plays, the sound effects and special lighting were almost as important as the actors themselves. In part, this was due to the reduction of props to a minimum, what might be called a "Giaccomettization" to strings and wire frames. Thus, in "The Pedestrian," the night-walker's friend's house was indicated by a wire doorway, a futuristic chair, and a wire stand holding up a screen two feet or so in diameter, which (as the the all-dominating television set) flickered appropriately and seemed to show what a tv screen would). The outdoors was the bare stage with a screen (the theatre movie screen) on which Joe Lugnaini (who else?) drawings were projected. In "the Veldt" the furniture was a chair with a console, and two cooking appliances on casters, plus sort of a wire fence to represent the wall of the playroom, at the front of the stage. The auditorium was the playroom, so to speak. No slides were projected on the screen for this play, but flashing blue light for a tv phone and red lights for a helicopter, together with sound effects (all except lion roars, an avalanch, and boat-noises were electronic music, no other sounds being used). In all, the electricians and tape playermen worked as hard as the actors. I might note that the actors' projection was excellent in "The Veldt," because we were not shown the scenes on the walls but felt the various visions because of actor skill and sound and lighting effects.

In all, I would unhesitatingly recommend this play; the lighting and sound effects are a kind of actor's cinerama and a fine use of modern techniques. How interesting that the plays should be staged thus, in view of Bradbury's distrust of the machine! Or you may wait for the movie version, or the next set of plays that Bradbury will produce.

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If the Fanoclasts and APA F approve of this edition of G.G. and would like to see more of it, a copy of the mailing it appears in would be appreciated. Postage could be temporarily handled via Tom Gilbert until other arrangements could be made. *Jack Harness*

A Four Pound Bag of Wet Mice

COMMENTS ON
DISPENSATION-14

CATS

The Silmarillion is the next ms. Tolkien will publish about middle-earth; it is the story of the silmarili, and gives the history of the first age (which ended with the overthrow of Morgoth). The Lord of the Rings is the history of the third age, which ended with the second overthrow of Sauron, the servant of Morgoth. It's been promised for over a year now. There is speculation as to whether it will be one or three volumes. And maybe we'll be lucky enough to get the remaining history out of him. ~~****~~ The other pun I discovered in your "White Supremacy" issue was in regards the Supremacist school of painting, which is best known for the "white on white," a painting of a white square on a white background. ~~****~~ Wrong. The meaning of B&D is "a little darkie in bed with nothing over him."

DAVE VAN ARMAN

There was no hidden or untoward meaning in my statement that naturally Demmon was the califan that the fanoclasts wanted in New York; I had forgotten that Biff had been in NYC; Biff bleshed with you-all. ~~****~~ Possibly after some experimentation with your free verse I can comment more succinctly on it. As it is, my poetry discussion will/would be primarily what do you think of this one, or how is it possible to improve this line?

.....
Captain Future winced. He had been deceived by a deviate masquerading in brag.
.....

CARCASILLBERT

Actually, Captain Future is passé. But since you're obviously setting yourself up as an expert on Godzilla by your (excellent) puns on Godzilla (...Carcasilla meets the Wolfram) perhaps you can answer a question for me... why is Godzilla always shown barefoot when it's common knowledge that all Godzillan's got shoes? ~~****~~ You use two sentences to ask me what are the new overhauled and simplified procedures for collating APA L Dispensations that I mentioned---then spend three sentences explaining the new collating procedure of using more cardtables to spread out the various zines (which I knew ye'd use). Don't you ever read what you've just typed? I did not mean that there would be some fantastic change like an electric collator or something. And thank you kindly for offering to mail 25 extra copies of my zine to APA F, if I'd run them off. I need another weekly apa like I need a lifesize rubber fluorescent statue of Liberache, but I'll try any drink once, said Kurt, Jurgenly. Bless your pointy little heart, Tom Gilbert.

MILT STEVENS

Actually, a better indictment of Randism/Objectivism, or I shouldst say, of the wrong aspects of it, would be to point to its absolutism and dogmatism. Surely reason is good, but the end goal of reason is knowledge, wisdom--- and there is other knowledge than that arrived at by reason. There is emotional and intuitive knowledge, for example, that is just as objectively valid as reasoned knowledge. Faith, especially blind faith, should be condemned. It can be demonstrated that unreason and blind faith are pretty much akin. For example, look at the various Christian sects--they have blind faith and vastly conflicting ideas. They can't all be right. They all claim only one belief is right. If the rest are wrong, then blind faith is, statistically, an unworkable method. The card-players in the audience will vouch for intuitive reasoning that operates on a more-accurate-than-mere-chance basis; there are times you know something without having a "rational" basis for it. What has Rand to say to that? There are also other values to be gained than reasoned values; emotional values, for example... My own viewpoint? That Objectivism is excellent---as far as it goes. By this I do not agree with or pardon the alliance of Catholicism + Objectivism held by one Randist in our midst. A historical survey of Christianity shows it grossly, egregiously at variance with the principles of its founder, so the Christian Church (although not J.C.) may be junked, but fast. Period. End of tirade. I'm taking some Objectivist lectures on esthetics soon to see how the devil Objectivism can comment on the emotive/emotional subject of the arts (I'm afraid the lectures will be all "values" and "only high ideals are true art"). It's interesting to note that the Objectivists in the audience contain Catholics, self-claimed warlocks, and the like. I, however, have discovered that some things I don't know, that there are several good and valid systems, quite different, and what is it that I think?