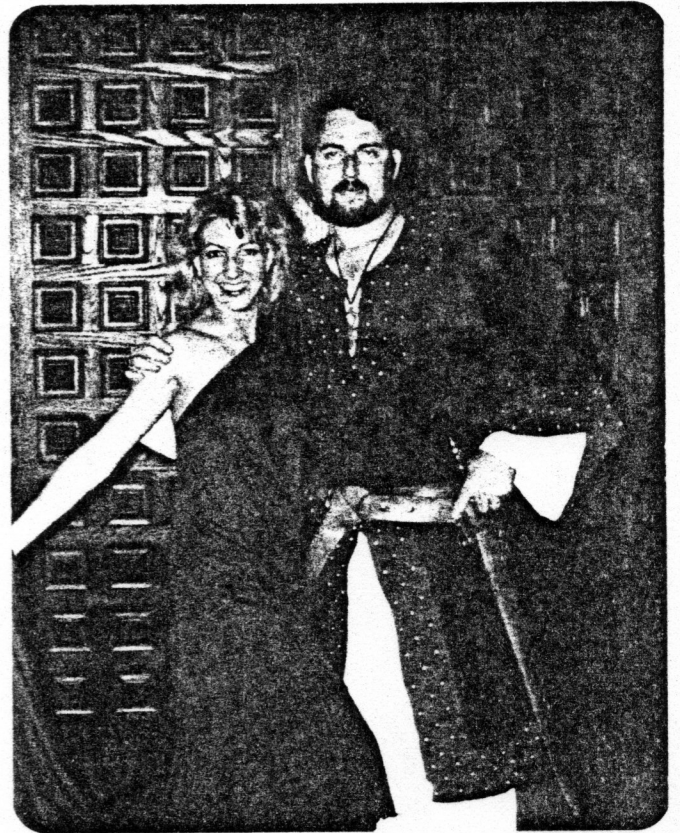


Eldritch Leanings

No. 13



(WILLIAM & FRIEND AT BILL CRAW-
FORD'S "S.F. WEEKEND" 3-24-79)



(S.F. WEEKEND AGAIN
WITH FRIEND 1-24-79)



(JEAN 1-13-79 AT S.C.A. TWELFTH NIGHT -
WONDERING WHAT I'M DOING WITH MY "FRIENDS")

E. L. 13

This issue is written and published for the 26th mailing of The Esoteric Order of Dagon, for May 1st., 1979, by William E. Hart, [REDACTED], Fullerton, Calif. 92632. Telephone [REDACTED]

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Greetings, and hello again after my first time of missing a mailing since number 13. I had planned on being in the last mailing, but other activities of a more pressing nature used up most of my free time.

Dear Bernadette, let me be one of the first to welcome you to the head of our esteemed order; and let me say I think it's going to be interesting to see what directions you as our first female O.E. guide us towards. While I'm at it, let me also thank you for the pages owed postcard you took the time to send me; little things like this are very appreciated!

During the past few months Jean and I have become involved with a group that some of you might be familiar with; that is The S.C.A., or Society for Creative Anachronism, Inc.. For those of you not familiar with the S.C.A., it is a medieval educational society, wherein we re-create the middle ages (approx. 1000 a.d. to 1650 a.d.) not perhaps as they were, but as they might have been. Part of our activities are as follows: Wars, with up to 300 fully armored fighters, banquets, revels, tournaments, arts and crafts demonstrations, studies in the fields of brewing, dancing, music, costuming, and just about everything else that relates to medieval life. Not contented to just be part of the group, Jean and I both took on officer's positions which have eaten away at what little time we had home to begin with. I'm currently deputy Chatelaine (something like a p.r. man) for the canton of Gyldenholt (Orange county, Calif.) in the kingdom of Caid (one of six in the United States).

By June I expect I'll be completely in charge of the Chatelaine's office, so that will mean even more involvement than I have now. As one of my first functions as a deputy Chatelaine, I took over writing and publishing all of our local S.C.A. literature, and that's when I missed our last mailing. Hopefully I find some way to balance out some of my "hobby" time so that I don't have to give up one for the other; time will tell.

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ITEMS & ACTIONS LOVECRAFTIAN

For those of us into Lovecraftian portfolios, one of the latest, and one of the most intricate I've seen, is Tom Sutton's H.P. LOVECRAFT'S THE DREAM-QUEST OF UNKNOWN KADATH; this is available in a 1000 copy, signed edition, for \$15.00 from: Another World Ltd., 3400 N.W. 14 St., Miami, Fla. 33125. This is a large (11½ x 15 inch) black & white art portfolio, and it's well worth the money.

For anyone interested in seeing what kind of a sequel Richard A. Lupoff would write for The Dunwich Horror, I suggest you pick up a copy of CHRYSALIS Vol.2, available from Zebra Books for \$1.95+.40¢ p&h. The story is entitled "The Devil's Hop Yard", and in the intro to the tale Theodore Sturgeon says that Dick Lupoff's first reading of "The Dunwich Horror" at the age of nine had such an effect on him that the impact never left him, and then 33 years later, inspired by David McCallum's "fine" recording of "Dunwich", Lupoff fulfilled his own dream—to write a sequel to it. I'll not comment on this one; other than to say, "try it, you might like it".

A recent novel that I greatly enjoyed, although its sexual scenes would probably make Grandpa do double-back flips, is Diane Duane's THE DOOR INTO FIRE; the only reason I mention this novel here is that there is a mention of Nyarlathotep and "eldritch darkness" in the front of the book wherein David Gerrold supposedly is quoting some unused material from Diane's first writing attempts. It's a well written novel, especially for a first book; watch for future works by Diane!

For those trivia quiz buffs within our group, you might be interested in a copy of THE SCIENCE FICTION QUIZ BOOK by Martin Last and Baird Searles; published by Signet @ \$1.50. this book contains such puzzles as asking the reader to supply the names represented by the initials of certain writers including f. H. _____ P. _____ Lovecraft; or one of my favorites, in the "Lovers" section, asking you to pair the lovers; the choices include f. Yog-Sothoth and Lavinia Whateley. There are also a few more Lovecraft related questions in this book, but I think the main attraction is that it's just nice to spend a few minutes trying to see how much you really know about the S.F. field in general.

While digging through my shelves one night recently, I discovered I'd never bothered to read my copy of THE YEAR'S BEST FANTASY STORIES: 4, from Dec., '78; I proceeded to quickly read through the book, and I found one passage on page 111 in the middle of an Avram Davidson story entitled "Hark! Was that the squeal of an angry thot?", that I felt any Lovecraftian couldn't help but notice; the passage is part of a description of a "Secret Subway System" wherein "The ticket agents are the color of those fungi which grow in the basement of old wood-and-stone houses on Benefit Street in Providence, Rhode Island and Providence Plantations. It is intimated that these agents once held offices of responsibility above grounds, but Blotted Their Copy Books. One of them is named Crater. Crater, if you think about it a moment, is very much like Carter."

I was very pleased to find a copy of Colin Lester's INTERNATIONAL SCIENCE FICTION YEARBOOK 1979, primarily because I'm always looking for really good reference books for my S.F. collection, but I was very disappointed when I looked under the a.p.a. section and found a great many listings of all kinds, but nothing about the E.O.D.; perhaps this absence can be corrected in the 1980 YEARBOOK!? I believe this book was first published by Pierrot Publishing Ltd. in 1978, but the copy I have is published in America by Quick Fox, a division of Music Sales Corp., 33, West 60th Street, New York, N.Y. 10023. Price, \$7.95 (5x7½ soft-cover), 394 pages, ISBN: 0 905310 16 0 .

One of the most recent Lovecraftian things I've done, is to try and help Walt Daugherty recreate a Lovecraftian slide show that he had help put together back in the early sixties. As a few of you know, the entire slide show and cassette tape program that went with it were stolen from Walt's car after he had placed it there the night before a convention, just so he could save some time in the morning.

This program was originally put together by Sam Russell, Fritz Leiber, and Walt Daugherty; Sam had been to Providence, and had a number of slides that were used in the program, along with a biographical piece that Sam also wrote; after Sam's biographical piece, the program primarily consisted of artist's interpretations of Lovecraft's works, with Fritz reading the passages from H.P.L.'s stories, as the pictures were shown on the screen; each of these readings were prefaced by Walt announcing the title of each story being represented in his most somber, deep, and sepulchral voice, and then Fritz would read the passage being illustrated.

Walt still has a copy of the original biographical piece written by Sam Russell, but unfortunately, Sam is no longer with us to recreate his first reading; but at least Fritz and Walt are still with us, and Fritz has told Walt he'll be glad to come down from San Francisco to retape his part whenever Walt says he's ready.

When Walt first mentioned to me that he would once again like to put together a Lovecraft slide show, I jumped at the chance to help; I told Walt I'd go through my entire collection and dig out everything that I thought would be of visual interest in a slide show, and he and I could get together and shoot slides of everything for the program. In order to have some really special pictures for the slide show, I even wrote to a few people and asked if they had anything I could use on this project; the one person who really came through with a fabulous package of pictures was Donald R. Burleson, and I want to publicly thank him here and now! In this period we live in, what with some people who've borrowed Lovecraftian things and then kept them, I really felt good that Don was willing to entrust me with the care of his pictures; at least there are still a few of us around that haven't lost face by other people's actions.

On April 8th, Jean and I hauled a few case loads of Lovecraftiana up to Walt's place in Los Angeles, and that's when I found out that this slide show wasn't going to turn out quite like I expected to; I should explain that in the time I was collecting materials to photograph for the show, I had a number of discussions with Walt over the phone, and the final estimation was that we would need a total of about 270-360 slides in order to expand the concept of the original show on out to a 90 minute program; which we both said we would like to do. We figured most slides would not be on the screen for more than 15 seconds or so, and we wanted to make sure we had enough. To my surprise, once Walt got looking through my stuff, he explained (and this is what didn't seem to jive with our conversations) that he only wanted to use things that were part of the original program, and that he didn't want anything that might be even slightly humorous, as this was just not the way he envisioned proper reactions to the show should be.

Since I had envisioned this program showing all aspects of the world of Lovecraftiana, I had brought along with me numerous items that I felt would be amusing to Lovecraftians; but all of these were instantly ruled out as being completely wrong for the program; Walt even went so far as to tell me that if even one slide got a laugh during the program, he would immediately remove it from the show. Because of this attitude, he also ruled out a great amount of the cover artwork, portfolios, illustrations, etc., because of being humorous (and therefore, wrong), or not realistic enough, and he ruled out almost all of the amateur press materials (and related items) because they wouldn't be of interest to "most" people.

When I was gathering up things for this slide show, I began to envision a 90 minute program that would begin at the beginning of Lovecraft's life, and then through pictures of the places he lived, and the places he visited, and the friends he had, interspersed with shots of illustrations for the stories he wrote, all put together in chronological sequence, with pictures of modern day Lovecraftiana at the end (such as albums, portfolios, a.p.a. materials, movie & recording items, and other current Lovecraft interest wave items), so that in 90 minutes you'd not only see and hear a capsule version of Lovecraft's life, but you'd also see how even to this day his writings are still affecting a great many people, and have influences in areas undreamed of by H.P.L..

After being at Walt's for over eight hours, I realized as I packed all of my boxes back up, that my ideas had basically been shunted aside, and for all the plans that had been made, Walt after picking out the few things that fit in with what he wanted to do, had shot less than two rolls of 35mm film total for the day. That tells you how much of my stuff was used. I must mention, that I found out that day while talking to Walt, that he hasn't read all of Lovecraft's stories, and he admits he's not a true Lovecraft buff, and that he primarily wants to do this slide show as a tribute to the late Sam Russell. He said when I told him I was going to bring up my things for the slide show, he never realized there was so much Lovecraft related material. Because of actually not being that familiar with H.P.L., Walt had no interest in using pictures of H.P.L.'s friends and correspondents, or pictures of the places they lived.

I was greatly disappointed when some of Don's pictures (which I was ecstatic over seeing), for the most part meant nothing to Walt; the same thing could be said for a lot of the other things I had with me.

I guess what it all boils down to is this: In the not to distant future, I'll be getting a really nice 35mm camera (hopefully the Canon A1), and at that time, I'll put together my own slide show the way I want to. One interesting thing has come out of all of this; I've gotten the urge to photograph all of the Lovecraft related pictures in the books in my collection, and put them together in a lovecraftian photo album for myself. I wasted a certain amount of film trying to find out what kind of filters I needed for my camera for working with photo-flood lamps, but I've got the bugs worked out now and the pictures are coming out really nice. I can shoot prints with my camera, and end up with nice pictures, but since it's a 110 format camera (Minolta 110 Zoom SLR) the slides are too small for what I want.

APPRECIATION

to the

Current Middle Ages

If you ever wished you could take Sword and Shield in hand, and do battle on the Field of Honour, or merely see how the Knights of olde actually fought;

If you would like to tread the measures of a PAVANNE or GAILLIARD, enjoy music and dancing not only as a spectator but as a participant;

If you have always wanted a chance, to dress in a DOUBLET, a FARTHINGALE, or a HOPELANDE, and you believe in feasting and revelry;

If you wish there were a reason to learn embroidery, brewing, baking, herblore, the wondrous properties of Jewels or the intricacies of Heraldry;

If somewhere there exists within you a Bold Knight, a Gracious Lady, a Troubadour, a Minstrel, or even a Court Jester, a fine Craftsman, a Merry Cleric, a Viking Warrior...

If you would enjoy being King...

If, in short, you are interested in rediscovering the Middle Ages and recreating them, not, perhaps, as they were, but as they might have been...

When

Gyldenholt

WELCOMES YOU!

For further information, contact any of the officers and deputies listed below:

Seneschale, Viscount Sir Christian of Orange (Leonard Smith), 11782 Gary St., Garden Grove, Ca. 92640 (714) 638-7061

Countess Diana de Savigny (Jill Sevigny), 408 E. Civic Center Drive, Apt. #A-8, Santa Ana, Ca. 92701 (714) 836-4704

Chatelaine, James du Mer (James Winklepleck), 904 N. Lowell St., Santa Ana, Ca. 92703 (714) 542-0160

Deputy Chatelaine, William of Harthaven (William E. Hart), 913 W. Knepp Ave., Fullerton, Ca. 92632 (714) 879-8966

Deputy Chatelaine, Jarl Wolvenkin (Richard Ingram), 611 E. Eton #4, Anaheim, Ca. 92805 (714) 635-8483

If you are not from the Gyldenholt (Orange County) area, you're still more than welcome to attend our local activities; and if you'd like the names and addresses of other S.C.A. groups in whatever area you're from, just give us a call or drop us a line--- we're scattered all over!

Yes, the Current Middle Ages; that is what we, as members of the Society for Creative Anachronism (or S.C.A.), have humorously nick-named the years from the time of our founding to the present day. The S.C.A. was started in 1966 in Berkeley, Ca., by a group which included a graduate student in medieval literature, and two ex-service fencers, who felt that combat with broad sword and shield should be recreated just as combat with saber, rapier, and foil have been. The first tourney, held in May of that year, combined fighting, with other entertainments such as poetry, medieval songs, dancing, etc.. It was so successful, that the participants decided it should be done on a regular basis; that group became the Kingdom of the West; the first of the six current kingdoms in the "known" world (the United States).

Since the S.C.A. began in May of 1966, we date that as the beginning of the years of the society, or what is also called the start of the "Current Middle Ages". With May 1st, 1966 through April 30th, 1967 being year one, or as it is called in the S.C.A., ANNO SOCIETATUS I, the date that I'm writing this (Jan. 1979), is the ninth month of ANNO SOCIETATUS XIII, or A.S. XIII. In A.S.VII, four of the southern California baronies of the Kingdom of the West federated and formed a principality named Cald. This name, which is an acronym formed from the initial letters of the founding baronies (Califia-San Diego, Angels-Los Angeles, Isles-Santa Barbara, & Dreiburg-Riverside/San Bernardino) means "castle" in Arabic. On June 3rd, A.S. XIII, Cald became the sixth S.C.A. kingdom as His Royal Majesty, Sir Gregory of York, crowned Sir Armand de Savigny the first King of Cald. Our area (which is all of Orange County) is known as Gyldenholt; this is a bastardized combination of Old English and Dutch for "Golden-grove"; which of course refers to our over abundance of orange or "golden" groves.

The S.C.A. has grown considerably since its humble beginnings, and now has a few thousand members nationwide, who are dedicated to the study, and the recreation of Medieval life, customs, combat, crafts, and chivalry, not always exactly as they were, but as they might have been. For legal protection and privileges, it is incorporated as a non-profit, educational corporation, under the Laws of the State of California. Now-days, our events occur almost every weekend somewhere in the Southland, and include such amusements as tournaments, wars (with hundreds of fighters), banquets, revivals, and arts and science demonstrations and classes. To properly support these public activities (which are open to anyone), our members spend their spare time at home researching and learning in fields such as Calligraphy, Illumination, Medieval Cooking, Brewing (beers, wines, ales, meads, etc.), Dancing, Philosophy, Heraldry, Science, leather-working, Armour-making, Cos-tume and Jewelry recreation and designing, and just about any other Medieval activity which they may find interesting. We are completely non-profit and volunteer, and do all this just for the fun of it!

One of our most popular activities, is of course our tournaments. This is where our fighters (both male and female) get to prove their martial prowess. Fighters in each tournament are competing for a specific honour named for that day, such as who will be the next king (reigning for six months), the next Queen's Champion, the next Baronial Champion, or other honorary championships. Though we never use bare steel weapons, our weapons which are made of ratten wood covered with silver duct tape, have the weight, and feel of a real medieval weapon. In order to defeat an opponent, you must "kill" him (or her) with a "fatal" blow.





If course you don't really "kill" your opponent; what you actually do is strike your opponent hard enough that the blow can be felt, and in such an area that, if the weapon had been "real" (steel, with sharp cutting or piercing edges or spikes), instead of wood with foam padding, it would have been a "fatal" blow. If an arm or limb is taken (wounded), a fighter must discontinue using that limb; if the wound is to the leg, the fighter must drop to his knees and fight from there. A fighter is bound by his own honour to rate and count each blow; though we do have Marshalls on the field to referee, regulate safety (such as stopping fighters when they get too near to the "eric" or rope used to mark off the fighting green, or to some hazard on the field), and give advice if a fighter is unsure where or how hard a blow was struck; this is quite often a problem, as it's sometimes hard to react properly to a blow when you are in the middle of an "adrenline high" from the excitement of trying too hard to win. Fighters make their own chain mail and armour (steel, leather, etc.), and it may weigh from 50-150 pounds. Only the most experienced fighters ever become Knights (or "belted fighters" as they are known by the King, upon the advice of other knights. Knights must also be exemplary in matters of chivalry, courtesy, honour, and show knowledge of dancing, gamesmanship, and general Medieval Studies. Most fighters wear a lady's favour into battle, and for the fighter who wins a Crown Tournament (King's), his lady becomes Queen.

As pointed out earlier, there are many things to do in the Society other than fighting: There are costumes to be made, research to be done, proclamations to be published, weapons and armour to be made, food to be cooked, aprons to be brewed, cloth to be woven, ships and siege engines to be constructed; all these things and more; as far as your imagination can reach. The Master of Sciences and Mistress of Arts exist to help anyone get started in the field of their choice. At tournaments, there are many things that a non-fighter may do, such as archery, heralding, games, music, races, equestrian arts, etc.. Just remember, no person must fight, and anyone, including women, can fight.

Each Kingdom, Shire, and Canton, has its own officers; these people have volunteered to serve in their capacity, and are always ready to help answer questions about their area: The Seneschal, is the legal representative of the S.C.A., and acts as liaison between the society and the "real" world. This officer is the one that does all of the preplanning; and also sets up the revels, finds someone that will outcourt (run) the event, finds a place for it (hopefully), and then also takes care of the mundane 20th Century hassles. He is the King's representative here; if you would like any comments sent to the King, have any suggestions as to how things are being run, want to suggest awards, have complaints, let him know.

Here in Gyldenholt, we have combined two important offices into one: these are Chatelaine, which is the officer in charge of property, and Gorden Key, which is the office in charge of welcoming visitors (and new members) and answering questions. Another offshoot of the Chatelaine's duties is what I'm doing in writing this booklet for new people: when you're not sure whom to ask when you have a question, or just need information, call your local Chatelaine, or one of his deputies (like me, William of Hart-haven); we're more than happy to help! One note of courtesy on this: when calling any S.C.A. member, remember most people work days, so please don't call them in the middle of the night (that's when we become ogres).



2.



Perhaps you'd like to know how one goes about joining the S.C.A.; most simply, you join by taking on a Medieval persona (adopting an appropriate name and character to fit the period you're most interested in---which can be from any of the years between 1000 A.D. and 1650 A.D.; although some people even go a little earlier than this.), dressing and acting appropriately, and coming to Society events. Even though it helps, you don't have to be in costume to attend our events; if you don't have a costume, don't let that keep you from showing up. By participating in Society events, you are part of the society, but if you want to be counted officially, so that you'll be informed of future events, read reviews of past events, and articles on Medieval culture, you'll need to be a subscribing member. Your annual \$10.00 sent to the national S.C.A., Inc., Office of the Registry, will get you a one year subscription to the monthly kingdom of Gald newsletter, The Crown Prints, which is an 8 1/2 x 11 offset printed publication that is too good to miss; you also get a year's subscription to Tournaments Illuminated, the national quarterly, and of course, a membership card. You don't have to be a subscribing member to attend any of the events, but you do have to if you want to be an officer, or want to help keep up the head count needed to qualify as a kingdom. We in the Chatelaine's office have subscription forms for anyone who needs them; but by all means, come to some events and see what the S.C.A. is all about.

For people in Gyldenholt (Orange County), or anyone else that's interested in activities we are having on a regular basis, we have our own monthly newsletter, which lists meetings of our classes, such as Brewing, Dance, Music (twice per month), Chess, Stained Glass, Illumination, gives the dates of our monthly meetings, and tells about upcoming events happening, such as fighting practice, pot-luck dinners, parties, costume clinics, theatre evenings, and much, much, more; we're a very busy bunch. This newsletter may be received by sending your name and address to Countess Diana de Savigny, along with \$3.00 for a year's subscription. Her address and number are on the back of this booklet. Just ask for the Gyldenholt newsletter. This newsletter won't make you a member, but it will sure keep you busy!

As would be expected, since we have a Medieval society, we also have appropriate titles: The King and Queen, addressed as "Your Majesty"; Princess and Princesses, addressed as "Your Highness"; Dukes and Duchesses (have been King or Queen twice), addressed as "Your Grace"; Counts and Countesses, addressed as "Your Excellency" (have been King or Queen once); Knights (wear white belts and large gold chains around their necks), addressed as "Sir"; Viscounts and Viscountesses (have been prince or princess), addressed as "Your Excellency"; and Barons, Baronesses, Lords, and Ladies, each addressed as "Your Excellency". It is always appropriate to say "My Lord" or "My Lady" when you do not know. Another aspect of proper behavior, is that, out of respect for the Crown, we bow or curtsy in front of the "throne", or Royal Pavillion (usually to be found at one end of the field of combat), ---or whatever has been designated as the place of the King for that day, whether or not he is there, and we bow when close to the King. We do not enter anyone's pavillion without permission; a pavillion is each person's own private castle and is not public property. Please do not stand in front of pavillions or seated spectators where you'll block their view.

Most Sundays, when the weather is nice, you'll find some Gyldenholt fighters practicing at Mile Square Park in Fountain Valley; look for them next to Euclid Ave., by the 1st. stop light south of Edinger St.. Just park next to the curb; there's no need to pay the \$1.00 fee to park in the Park. Watch for them around noon to 3:00 p.m.; they practice till dusk.

3.

