

R.V. #1 : "MONEY! Money changes EVERYTHING."

#2 New Year's Issue
December 31, Orwel

page 11

ART BY TAINZ



"Gee, Kathy. I'm glad
you didn't take it
personally!"

R.V. #2 : "Babe, you know I don't love you for your money, cuz man, I got plenty of that, I love you for your Pink Cadillac..."

Just as last issue was dedicated to Kathy Byrne, this issue is for Steve Arnawoodian in the hopes that he will never find it necessary to break either one of my arms - both of which I am very fond. And lest anyone try to read anything into my clowning with Mr. A and Ms. B., let me just say "No." In fact, Ms. B. took my ribbing in the appropriate spirit. She had this to say: "NNY was good! Too bad you wrote it!" She goes on to say, "It might even be entertaining. I wouldn't exactly bet on that - but it might!" Thanks! I guess...

HAPPY NEW YEAR! The first days of 1985 will see me bleary eyed, but with any luck it'll also see NNY#2 out on time. This zine could help correct my life long penchant for running late. I've set several goals for myself with this zine, but to me the one that is most important is that NNY go out on time. I find that timeliness in the zines I receive earns tolerance from me for shortcomings in other areas. of that zine.



Pubber: Paul Gardner
POBox60
Eugene, Or 97440
(503) 345-4554
Cost: 40¢/issue
Games Openings: 2
Game Fee: \$2.50
NMR Fee: \$2.50 (Deposit Refundable)
Subs are required to play
Nonoo Status Report:
Stephen Lee - 5 for Zine
Seen
Rod Walker - 5 for Zine
Seen
Steve Courtemanche - 2 for
his article on Turkey
Pat Conlon - 1 for his let-
ter on rock
Rod - 3 for his letter
David Lincoln - 1 for this
months press prize

Subbers: 26
Games in progress: 84AW, 85?? (NNY#1)
Plugs: Here's a giant size bath
tub plug for The Red Wood Curtain
Put out by Kevin Tighe 290 12th St.
Arcata, Ca. 95521. Issues are 25¢ per
and games will be for 3wk and 2wk.
deadlines, with game fee \$5 for the 3
and \$8 for the 2wker. I'm signed up -
what about you?
#2: Hoof and Mouth by Donald L.
Sigwalt 125 Hebard St., Rochester,
Ny 14605 (716) 232-1879. He has
at least two 3weekers to fill and
there are no fees of any sort - free!
He will run some press, but since
it's free there won't be much.

OPION (OPINION - IT'S LATE)

It's been pretty hard to stay out of the recent hobby struggle of titans, Byrne and Linsey. It's been hard to tell who did what to whom really. Kathy hasn't appealed to me directly, but Jim Meinel who has strong convictions in this has asked that I and others (I gather his effort has been hobby wide) write to Randolph Smyth and ask him to take from Bruce Linsey the Runestone Poll Custodianship which he had given him. So much has been said that I doubt that Mr. Linsey will be able to run the poll effectively - alot of people say that because of what Bruce has done they would never vote in a poll run by him. On the other hand I wouldn't mind if there were no polls in the hobby. The thing that bothers me is that I feel as though someone were being condemned without a proper trial. There isn't any way to perform a proper trial in this hobby. A lot of people will then say that there is enough evidence or the fact that there is no official hobby justice system just doubles the need for this kind of action (vigilante?). Well, let me cast a decenting vote. I don't feel that in the Land Of Liberty such action is ever called for. This is not an organized hobby nor should it be. The problem is that such actions as this are bound to be spastic, uncoordinated and rather than improving the hobby will chase out other good people who don't approve of such witch hunts. Let people make up their minds as the need to do so arises, staying away from persons who are unpleasant is part of everyday life, but nobody rounds up a posse - you just avoid them.

CONTESTS

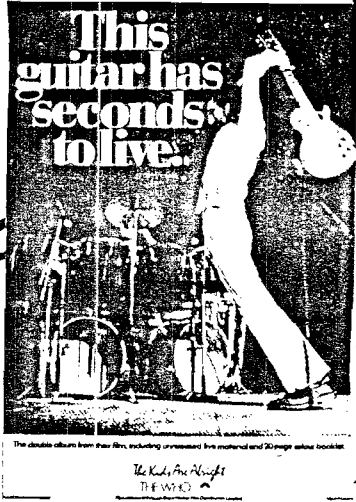
Last mo. I promised to run a contest every month and did not run the one I had prepared because of an oversight. So this month not one contestant in fact, thanks to Pat Conlon, not two, but three.

Pat's Contest: The first reader who can tell Pat who this quote is attributed to wins two free issues direct from Pat's ridiculously large sub. Send your guesses directly to Pat. His address is PO Box 17014, Baton Rouge, La. 70893, and the quote is: "Death of War Monkeys!"

Pubber's Quiz: this is the one that should have run earlier and I blatantly forgot it. Send the answer's to me and the first with the most correct ans. by Jan. 27 wins two nonoos.

This man is struggling against emotional fascism.

1) Who is this man?



2) Who is this man and why

is smashing his guitar?

3) In what state is Mt. St. Helens located?

4) Who is this lady? What does she do for a living? Who is her daddy?

5) Who is this man? What does he do for a living?

6) What are the two main industries of the Pacific Northwest?

7) What other volcano in the continental US was active this century?

8) What is icing (hint: it's a sports related answer)?

9) What 'club' was opposed to James Watt's nomination as secretary of the Interior?

10) Name one piece of equipment used in picking fir cones? OK, have at it!



Rock verse quiz: Scattered about this issue you may have noticed quotes preceded by 'R V #' in my handwriting. Each one of the lines is a musical verse or rather a rock verse. Use the # before each one to send me a guess. Most right gets two nonoos - all right, first entry gets 5 nonoos. Don't be afraid to try - 3 right may be about the average. (There are ten in all)

Not New York
Dec. 30, Orwell
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LINE 2001

Stephen Lee sent this in. It has to do with a seed coop.

ABUNDANT LIFE SEED FOUNDATION



Volume VII, No. 1 NEWSLETTER Winter, 1983 P.O. Box 772, Port Townsend, Washington 98366 U.S.A. Phone: (206) 385-6000

Two innovations in the Seed Foundation begin with the mailing of this newsletter: the release of a second catalog-- the book list--and a simplification of the forms of membership. Structured membership with attendant privileges is abolished in favor of a simple, annual membership of \$3 that provides two catalogs and four newsletters. For those who are able we ask supply for any additional donation one can make, as this work is supported by donations, seed and book sales, and seminar proceeds only. All memberships and donations of \$1 or more accumulate toward life membership of \$100. With this lowering of the life rate, there are a number of new lifers, who will be recognized in the next newsletter. Those who joined previously at higher membership rates will be notified of their present total of accumulated donations in the near future; all others are credited for subscriptions received since the beginning of 1982. First-class mail service is still available in the United States, and to Canadians (of necessity) for USA/yearly overseas rate, \$7/year. Before a member is dropped from the mailing list a notice to resubscribe will appear by the address. The as-yet unpublished Journal will still be sent to those whose previously-paid memberships included it, when printed. Seminar fees are now the same for one and all.

The Seed Veterans Convention is scheduled for release in June; those ordering it previously, and others ordering before May 15 will receive it for \$2.00; after May 15, the price will be \$4.00.

1983 APPRENTICE PROGRAM

The apprentice program in Small-Scale Seed Production is enhanced by the arrival of Bob Gow, student of Alan Chadwick and market gardener of Tionaville, Maine. While in Port Townsend for the 1983 season, he will give special attention to soil improvement for our vegetable, herb, and flower seed crops and instruct in intensive gardening, while himself apprenticing as a seed-grower. A new brochure describing the program will be available in March.

ANNUAL MEETING AND DINNER DANCE

The Foundation's Board of Directors meet at 1:30 PM on February 12 at the Port Townsend Recreation Center. Anyone may apply for the existing (unpaid) vacant seat, before March 7. One should be willing to further the work of the Foundation as outlined in the new seed catalog and be able to attend the annual meeting, now held in February.

Following the meeting are events to benefit the new Kah Tai Lagoon Park, a project increasingly involving Foundation talents. At 6 PM, a dinner by the Foundation and Rainshadow Totu, offers a choice of tempoh or totu utrosanoff as entree; gazpacho; and seasonal salad. At 9 PM, at the new Center for Physical Arts, 804 Washington, the Blenders will perform live. Sancellable music for all successions, as the land recovers from being used as a site for the dredging spoils of the harbor twenty years ago. The city has applied for a 50-50 matching grant totalling \$100,000 from the State of Washington to develop the park in a basic way: trails, interpretive center, play areas and parking, toward which goal the above events will contribute. Pledges of labor, materials, and cash can be given at either event, which may be fulfilled during the two-year construction period commencing this July. A decision on the size of the grant is due in mid-March. As of the end of January, two-thirds of the city's \$150,000 share has been gathered. Come celebrate and help top the goal for this national community project.

Kah Tai Lagoon Park is nearly 90 acres of salt-water lagoon and adjacent land, in the heart of Port Townsend. It is home to over 50 species of birds and is a living laboratory in natural succession, as the land recovers from being used as a site for the dredging spoils of the harbor twenty years ago. The city has applied for a 50-50 matching grant totalling \$100,000 from the State of Washington to develop the park in a basic way: trails, interpretive center, play areas and parking, toward which goal the above events will contribute. Pledges of labor, materials, and cash can be given at either event, which may be fulfilled during the two-year construction period commencing this July. A decision on the size of the grant is due in mid-March. As of the end of January, two-thirds of the city's \$150,000 share has been gathered. Come celebrate and help top the goal for this national community project.

FROM Red Walker...

Just noticed your interest in other hobbies and 'zines pertaining thereto. I've already mentioned my (presently in suspension) 'zine PELLENBORATH, dealing with fantasy geography. There is BEYOND BREE, the 'zine of the Mensa Tolkien SIG (Special Interest Group). There is also the MINAS TIRITH EVENING-STAR, the 'zine of the Tolkien Society of America. Burroughs fandom has/had at least two 'zines: THE BURROUGHS BULLETIN and ERB-dom. The 'zine of Conan fandom is (was...hasn't appeared in years...) AMRA. I forget, off-hand, the name of the now-defunct bulletin of Darkover fandom. There is a 'zine devoted

RV#3 Now that your picture's in the paper being rhythmically admired and you can have anyone that you have ever desired, all you got to tell me is w-welcome to the working week!

ENVIRONMENTAL PROTECTION

The passage of the extension of the Endangered Species Act (ESA) took place toward the end of the last session of Congress. This bill provides a strong legal basis for protecting endangered plants and animals from extinction. Late in the year, Congress appropriated funds to help this law continue to be a useful tool. To find out how you can help curb the "plant trade"--international trade in endangered species (such as cacti), write to: Natural Resources Defense Council, 1725 I Street, N.W., Suite 600, Washington, DC 20006.

Those in Washington State are alerted that the Forest Land Management Plan first discussed here in 1980, has undergone substantial review and revision (partly on the strength of letters many of us wrote). Comments on the final document may be made until Feb. 23 to the Department of Natural Resources. While no longer threatening total harvest of remaining old-growth trees on state lands, this plan deserves further public scrutiny in the areas of soil and water conservation and sustainable yield estimates. Copies of the PLMP are at numerous libraries and other locations around the state.

A feature article on plant patenting and role of multinationalists in the world seed trade, by Mark Scarpino, appeared in Mother Jones' December 1982 issue.

to the hobby of collecting/studying verbal invective: MALEDICTA. There is a game called Renaissance (appears very complicated), and its 'zine is called RENAISSANCE TIMES. If opera is a hobby, and it certainly is, then its primary fanzine has to be OPERA NEWS, put out by the Met. For dog fanciers, the biggie is the A.K.C. GAZETTE, and for cats, CAT FANCY. Fans of the ~~Scam~~ Sime/Gen novels have at least 3 fanzines, of which the most important is AMBROV ZEOR. There is at least one C.S. Lewis fanzine, "Bulletin of the N.Y. C.S. Lewis Society". Fanzine of American Sherlock Holmes fandom: THE BAKER STREET JOURNAL. P.D.Q. Bach fandom has THE RAG. Oz fans have THE BAUM BUGLE. The JOURNAL OF NEAR EASTERN STUDIES, despite its academic-sounding title, is really for people whose hobby is arm-chair archaeology. COMPUTER GAMING WORLD is a main 'zine for people into the hobby of computer gaming. If your hobby is music in general, the 'zine is OVATION. Fans of James Branc Cabell subscribe to KALKI. H. P. Lovecraft fans get THE ARKHAM COLLECTOR. Hunters, FIELD & STREAM.

MY philosophy on seeing movies is that we're all in this together. You tell me what you know and I'll tell you what I know and if we're lucky we want see anything that we didn't like. Keep in mind that this is all opinion and all subjective and amateur and we should do OK.

Ideally, I would have seen all these as they hit the theaters and gotten this out in time for the holiday movie season, but it may prove interesting to you anyway to see how these fell on a fellow moviegoer's palate.



Eddie Murphy and the camera are a duet you won't want to miss. When it's just him he goes electric, although I think he has trouble with some of the more personal scenes with fellow actors. However, he could prove to be the black Clint Eastwood. He gets his man by being cool instead of being mean. My favorite of late.



I saw 2001 sometime after the original wave of raves had passed and I was less than blown away by it. Therefore I didn't go in with expectations (the death of any movie) and came out entertained. This movie has a sound plot and the interchanges between the Russian and US crews could almost be real. -David Allen, New York, NY

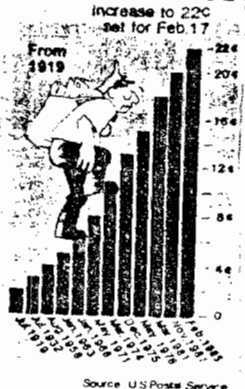
DUNE

As I said expectations kill a movie, and having read the book several times there was no way I could see this with an open mind. Personally I would like to think that there is still enough of the story on the screen for anyone to enjoy, but it would be hard for me to tell, because I saw the movie only in contrast to the story in my mind. To boil it all down I would say that David Lynch, the writer/director opted for a visual style and therein sealed his doom. Certainly there were vivid images to tempt him into such a folly, but it was the rich plot on which he should have focused. Instead of grasping it as a whole and trying to put it across, he fed us snippets and gobs of disjointed fact from the book. It makes for a hard movie for anyone to see whether he's read the book or not. However, this was a monstrous project for anyone to attempt and I'm glad they tried.



Visiting seed gardeners in Port Townsend, Sept. 1982. From left to right: Gregory Pais, Sean Jackson, Rosemary Gladstar Pinney, Forest Shomer, Bill Mollison, Daniel Pinney.

United States Postal Rates



Source: U.S. Postal Service

NOMINATED BEST ACTOR: RONALD REAGAN in "The White House." T-Shirts. S.M.L.XL. \$10.95 postpaid. Bumpersnacks \$2.50, buttons \$1.50. Allow 6-8 weeks. That's 2 Much, Inc., Box 91506, Long Beach, CA 90809-1506.

WASHINGTON — What I did on my summer vacation:

My friend Bruce Springsteen... OK, he's only my acquaintance, but my children now think I am a serious person. I met him because his colleague Max Weinberg and Max's wife Rebecca invited me to enjoy Max's work, which I did. He plays drums for Springsteen, who plays rock 'n' roll for purists, of whom there are lots. For 10 shows in New Jersey, he recently sold 16,000 \$16 tickets in the first hour, all 202,000 in a day. His albums can sell 1 million copies on the first day of release.

Out of swim

There is not a smidgen of androgyny in Springsteen who, rocking around the stage in a T-shirt and headband, resembles Robert DeNiro in the combat scenes of "The Deer Hunter." This is rock for the United Steelworkers, accompanied by the opening barrage of the battle of the Somme. The saintly Rebecca met me with a small pouch of cotton — for my ears, she explained. She thinks I am a poor specimen. I thought, I made it three beats into the first number before packing my ears.

I may be the only 43-year-old American so out of the swim that I do not even know what marijuana smoke smells like. Perhaps at the concert I was surrounded by controlled substances. Certainly I was surrounded by orderly young adults earnestly — and correctly — insist-

the day my number comes in I ain't never gonna ride in no used car again.

Springsteen, a product of industrial New Jersey, is called the "blue-collar troubadour." But if this is the class struggle, its anthem — its "internationale" — is the song that provides the title for his 18-month, worldwide tour: "Born in the U.S.A."

I have not got a clue about Springsteen's politics, if any, but flags get waved at his concerts while he sings songs about hard times. He is no winner, and the recitation of classed factories and other problems always seems punctuated by a grand, cheerful affirmation: "Born in the U.S.A.!"

His songs, and the engaging homilies with which he introduces them, tell listeners to "downsize" their expectations — his phrase, borrowed from the auto industry, naturally. It is music for saying good-bye to Peter Pan: Life is real, life is earnest, life is a lot of work, but...

"Friday night's pay night, guys fresh out of work talking about the weekend, scrubbing off the dirt... In my head I keep a picture of a pretty little miss. Someday, mister, I'm gonna lead a better life than this."

An evening with Springsteen — an evening tends to wash over into the a.m., the concerts lasting four hours — is vivid proof that the work ethic is alive and well. Backstage there hovers the odor of Ben-Gay:



GEORGE WILL

ing that Springsteen is a wholesome cultural portent. For the uninitiated, the sensory blitzkrieg of a Springsteen concert is stunning. For the initiated, which included most of the 20,000 the night I experienced him, the lyrics, believe it or not, are most important.

Today, "values" are all the rage, with political candidates claiming to have backpacks stuffed full of them. Springsteen's fans say his message affirms the right values. Certainly his manner does.

Many of his fans regarded me as exotic fauna at the concert (a bow tie and double-breasted blazer is not the dress code) and undertook to instruct me. A typical tutorial went like this:

Me: "What do you like about him?"

Male fan: "He sings about faith and traditional values."

Male fan's female friend, dryly: "And cars and girls."

Male fan: "No, no, it's about community and roots and perseverance and family."

She: "And cars and girls."

Let's not quibble. Cars and girls are American values, and this lyric surely expresses some elemental American sentiment: "Now mister

Springsteen is an athlete draining himself for every audience.

But, then, consider Max Weinberg's bandaged fingers. The rigors of drumming have led to five tendonitis operations. He soaks his hands in hot water before a concert, in ice afterward, and sleeps with tight gloves on. Yes, of course, the whole E Street Band is making enough money to ease the pain. But they are not charging as much as they could, and the customers are happy. How many American businesses can say that?

National asset

If all Americans — in labor and management, who make steel or cars or shoes or textiles — made their products with as much energy and confidence as Springsteen and his merry band make music, there would be no need for Congress to be thinking about protectionism. No "domestic content" legislation is needed in the music industry. The British and other invasions have been met and matched.

In an age of lackadaisical effort and slipshod products, anyone who does anything — anything legal — conspicuously well and with zest is a national asset. Springsteen's tour is hard, honest work and evidence of the astonishing vitality of America's regions and generations. They produce distinctive tones of voice that other regions and generations embrace.

There still is nothing quite like being born in the U.S.A.

X X X X X X

Taking Walker to Task Dept: the first thing I noticed was that RW called rock music "children's music". In three different dictionaries I found children to be defined as those who have not yet reached puberty. This seems a far better and more explicit definition than one I might have suggested. There are many adults in their thirties and forties who enjoy groups such as CSN, Janis Joplin, Creedence, and the many other rock groups that had their heyday while these adults were in college. I suppose RW would call these people "children" RW does admit that rock inspires some "really decent musicians". Darning with faint praise is a cheap tactic and hardly expresses the true extent of what some rock musicians have created. I suppose the song-writing team of Lennon/McCartney was "decent". If they were merely "decent", then nothing else that's been done musically in the twentieth century is any better than "decent". No others, except possibly Elvis, have been as successful, liked, or imitated. RW moans about music that is "grossly immature" or "crassly commercial". He lumps virtually all music one hears today in these categories. Such sweeping generalities are grossly (a better use of the word) inaccurate. But let's drop the adjectives, narrow our scope a bit, and look at this closer. What, pray tell, is wrong with music that is immature or commercial? Doesn't the rebellious adolescent have a right to hear the kinds of music that he can associate with? Should we force him to listen only to Brahms and Beethoven because we know these are better for him? And what is wrong with being commercial? Is it a crime to write music that appeals to people? Should we define "good" music by how few people like it? If so, then Barry Manilow might be better than ~~Verdi~~ Mozart. I feel quite confident that more people have heard of Mozart than Manilow. RW also states that "the romantics have brains", clearly indicating his belief that punk rockers of today live, breathe, eat, and write music without the benefit of this organ. It is a biological fact that even you, Rod, have a brain. Maybe you just misplaced it when you wrote this letter. Lastly, RW claims that the punk movement is "crassly commercial". WFMF, a radio station in Baton Rouge, is crassly commercial. They play the same basic set of songs every two hours. Dolly and Kenny singing "Islands in the Stream" at half past even numbered hours was far more dependable than Old Faithful geyser. WFMF doesn't even own any albums by the B-52's. Rod, I think you need some critical self-evaluation. It is extremely narrow-minded to present your opinions as facts. Self-delusion would make for an excellent tragic flaw in a Shakespearean play. It could be your undoing.

X X X X X X

Leave up in a brown tree
Catching up with
Catching up with
Catching up with
Catching up with

Paul here: I don't know how Rod got so off the track of my original topic. I mentioned in Perlmutter's Revenge 12th and last run that I follow both punk and dip which, in my mind at least, are associated with very different classes of thought and social status. Maybe we can discuss that sometime Rod?

While we're on the rock topic I've got to chip in my two cents worth, however. People will always argue about rock - the styles and the music - it seems inevitable. Pat points out, correctly I believe that Mr. Walker's viewpoint could be broader on this subject. And indeed it could. Who cares about the quality of the music when they've just put in a sixty hour week down at the mill and all they really want is to boogie and get blitzed. Or maybe he's like the guy in George Thoroughgood's "One Bourbon, One Shot and One Beer" who hasn't seen ten bucks in a dogs age. Admittedly these folks are not me nor are the majority of the people who listen to FM rock. Yet once you've defined the extremes you know pretty well where the middle is. To people who are well to do or well educated, classical music is important, but it's a learned and aquired taste, one that takes time to really appreciate. In the movie "The Razor's Edge", which was recently remade starring Bill Murray (who was quite surprisingly good I thought) there was a coal miner that Murray meets who is well read and helps Murray on his own intellectual journey. And you hear of the occasional tree planter who is acquainted with Kant and Descartes, but these people are vastly outnumbered. So, I think that in order for Rod to look at rock properly I think he has to consider the lifestyle of the listener. As Pat says, wrong with being commercial. We don't all have time for Mozart's immortality. Many of us count on that cheap thrill - if you've got three and half minutes you can here the entire song, usually. With classical you really have to be able to devote your whole attention to it. Rock puts out the energy. It comes out and grabs you by the scruff of the neck and says, "DANCE!". It gets you moving. Maybe when I'm too old to boogie I'll buy up Beethoven.

More from Rod on this on the next page.

Now isn't this a kick? George Will in his persona of point man for the Reagan administration spots Springsteen as an upholder of the fine values (cough,cough) that the president supports and the prez dutifully takes his cue and praises Bruce. This is actually quite embarrassing to Bruce who in his own way is a man of deep political convictions and they are not the same as Ronnie's. Meanwhile the administration is using Bruce as an example of what their man stands for in an effort to capture some of the rock'n'roll vote.

RW #7 I know you're a decent guy, but here's a little tip for you...

This letter addressing Rod Walker's letter on rock + punk from NY #1 is from Pat Conlon.

And debate rages

"IF A PERSON IS 'PERFECT',
HE OR SHE MAY HAVE OTHER
PROBLEMS."

THE FINE ART OF LITERARY MAYHEM

A Lively Account of Famous Writers & Their Feuds
by Myrick Land

This delightful book recounts the great literary feuds of the ages—from Dr. Johnson's deflating of his would-be patron Lord Chesterfield to Norman Mailer's attacks on almost every postwar American writer. *Time* magazine called it "lucid and witty." 273 pages; 5 1/4" x 8 3/4"
Price to Members: \$6.95 (Publisher's price: \$8.95) 2 □ 12

RV. #6 "History repeats the old conceits, the glib replies, the same defeats. Keep your finger on important issues with crocodile tears and a pocketful of tissue."

100% EDIBLE CANDY EARCUFFS W/FREE "NIBBLE" On My Ear" button. \$2.50. N.O.M.E., 70 Greenwich Ave., #591, New York, NY 10011.

Well, Pat, Rod is back with another sermon. I think he fails to see that there are more than two sides to this - way more. (An excerpt from his letter of Dec. 12

Yours of 28 November: Oooh, I did hit a tender nerve, didn't I? Actually, that phrase isn't mine at all...it was Tom Lehrer's.

But it nonetheless is true. I believe it is important to recognize something for what it is. I happen to have a taste for children's fantasy. I wouldn't ever want to pretend that the Royal Histories of Oz or the Chronicles of Narnia are anything but what they are: children's books. The ~~xxx~~ were, of course, written by two of the most sophisticated authors of the age. (And, as JRR Tolkien once observed, the main function of fairy stories is to provide consolation, something of which adults have a far greater need than children.)

Rock, whatever else it may be, is inherently juvenile. It makes good theater, as the modern successor to vaudeville, but as music it has no more substance than junk food. Again, it's important to know something for what it is. I can eat a bag of potato chips and thoroughly enjoy them, but I don't delude myself that I am eating real food.

I was in high school when Elvis Presley came on the scene; I saw his debut on the Ed Sullivan show. Or, at least, I saw part of it; I soon wandered out to the kitchen for a glass of milk in the vague hope that when I came back he would be gone. I'd already discovered Gustav Mahler by then and it was not possible to go back. The rock idiom, as it has developed over the last 20 years, is certainly very flashy... like a two-bit whore, and just as cheap. For the most part, that is. Because Paul McCartney is a talented musician, the Beatles were able on occasion to rise above the generality. There is (or perhaps was, by now) a British group, Emerson, Lake, and Palmer, that could display some real musical excitement. But most of what I hear is of surpassing dullness, boring beyond words. (There is a certain visceral excitement, of course, in the sheer volume of noise produced, but when it comes to that, there isn't a rock musician in the world who has held, holds, or will ever hold a candle to the excitement generated by Igor Stravinsky's *Rite of Spring*... or, for that matter, Beethoven's *Seventh Symphony*.)

Granted, this is very much a matter of taste. However, it is also a fact (if not well known)

↑ ROD WALKER ON ROCK ↓

that the rock musician's bible has long been an encyclopedic study of tonal progressions by none other than "stodgy" old Bela Bartok. The work was itself pretty obscure even in the professional musical world until the rockers discovered it and began using Bartok's ideas. It's no wonder, then that when rock musician Keith Emerson goes to write a piano concerto...and a very good, very exciting concerto it is...it turns out sounding very much like Bartok.

The "do it yourself" thing you describe is (as I said before) hardly new. It was the entire spirit of the Romantic Age, from late Mozart on. That was the period of the end of musical patronage and the birth of real individualism (not to mention bizarreness) in music. That was the age of people such as Paganini and Liszt... individuals who were far more bizarre in their own time than any rock personality has been in our age. And when it comes to that sort of thing, again nobody can hold a candle to the greatest musical geniuses of all time, Igor Stravinsky. He quite simply changed his musical style whenever it suited him (which was quite often).

As I said, it's ~~not~~ a matter of taste... but it's more than that. Music (or any art) which speaks only to its generation ("the kids" or whatever) is simply a fad. It will not survive the generation that spawned it... which is why, for instance, very little of the archly sentimental slop of the Victorian era is heard today. Of course it is important that each generation speak to itself through its own art, but we can't mistake this sort of temporal effectiveness with transtemporal effectiveness. Art survives because it speaks to all generations... whether it be the ~~art~~ pictorial art of Michelangelo, the plays of Shakespeare, the poetry of Andrew Marvell, or the motets of Claudio Monteverde. Of course, lightning does not always strike where one expects.

If rock is essentially juvenile, it must be observed that out of the mouths of babes... I see nothing wrong with the fundamental rock idiom (as opposed to the use made of it). Like jazz before it, it can certainly be the basis for some more significant music. And, indeed, it has. There is the aforementioned concerto by Palmer, which is definitely in that idiom. And there is "Tubular Bells" by Mike Oldfield (I have both the chamber version ((that is, the rock band version)) and the full symphonic version in my collection -- the former is the better and more idiomatic). Pieces like this, however, lay bare the real roots of rock. It's easy to disguise these roots with a lot of screaming and yelling and carrying on on-stage. But what rock does musically was all done before, and much better, by Bela Bartok, Igor Stravinsky, Karl Orff, and George Gershwin.

Still, most (but not all) symphonic and chamber music being composed today is from the essentially sterile atonal and minimalist schools. Rock, at its best, shows where its fundamental musical appeal is... in rhythm, structure, and (very occasionally) tune. Rock lyrics actually rhyme (horrors!). For all your discussion of rock & anarchy, the fact is that rock appeals precisely because it is a return, however crudely, crassly, and commercially, to the old musical virtues. It is far more conformist than, perhaps, its practitioners want you to know.

When you say that "anarchy" is at the core of rock, I agree but disagree. Rock concerts,

INTERMISSION

What's the point when the show blows over? Upset? My yes the footprints on your living room floor

NO BOZOS!
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including those of the "punk" variety, are mass affairs, a submersion of ~~individual~~ individual consciousnesses into a collective one which is the exact opposite of anarchy. Our species has a collectivist instinct anyway, so we are no more capable of genuine anarchy than we are of breathing sulphur dioxide. However, what you are really talking about is that at the core of rock lies the usual and traditional yearning of the young to be "free" in the sense of not having to observe the conventions prescribed by their elders. Nothing new in that. A generation which didn't feel that way would be something remarkable. What people always find out is that true freedom is incompatible with lack of security and agreed convention. You could be a hermit, but then instead of being free you become a slave to every whim of fate and of nature. Freedom exists only because it is achieved collectively; anarchy, however, is simply another name for "rule of the strongest". It is the duty of society (in which it all too often fails) to seek ways of advancing the freedom of individuals within its protective fabric, and it is the duty of the individual to seek to improve the ability of society to protect his freedom. "Go and do your own thing" is not an invitation to freedom but, ultimately, to slavery. (Of course the other side of the coin is the notion that bald authority must be questioned and that we should resist conformity for its own sake. No doubt the rockers are saying that, too, but I really believe Sokrates and Voltaire said it better...as did Jesus bar-Joseph, the Messiah. The problem is, these are questions of weighty discourse, not the sort of cheap-shot lyrics you get in rock numbers.

I should mention here that the most powerful appeal for human liberty in all music is Beethoven's opera Fidelio. But judging from the commentary I've seen, most people miss the more subtle message of the piece that the freedom of a given individual inevitably depends upon the actions and attitudes of others.

Hmmm. That's enough of that. We got quite far afield.

(I'll get into the anarchy discussion another time. For now I'd just like to cap the rock vs. classical debate - if that is possible)

Now, I hope that if the day ever comes that I try to argue with you over classical music, someone shows up swiftly with a gun to put me out of my gentle misery. A person would have to be pretty far gone to insinuate that rock can stand up to classical musically, but then can you do the boogaloo to classical. Can you stomp out your workingman's frustrations? Oh, you're not a working man, I think that is probably the crux of the whole silly discussion. Classical music was composed largely by musicians and composers trained since birth to make music for their patrons who were kings and rich folk and such-like. In other words that music was made for the select few. It wouldn't surprise me to find out that the proportion of society for which classical is relevant has not changed since the middle of the last century. On the other hand rock music which has always been perceived by outsiders (that's you, Rod) as a fad is nothing of the kind. It has roots in black gospel, jazz, blues, and folk. Since you seem to be familiar with Emerson, Lake and Palmer I'll use them as an example. On their trilogy album they had a song called Hoedown which was no more than a tribute to the folk-country roots of rock. It is a song that harkens back to the days when the farmers all got their families together after a hard weeks work and they all partied their brains out. The music did not matter for it self. It was not a thing of beauty. It was a celebration - a release. There is that element in rock still today. Unfortunately people are always coming along with pretensions of rock being something more which it'll never be because of it's limitations in form. (remember those extended jams on many of the albums that came out in the sixties and late seventies? Boy were they embarrassing!).

I do expect that someday I will open my horizons to include jazz

and classical because there is more to music than what rock has done and can do, but I'm not ever going to lose my fondness for rock. It isn't something that you outgrow. Don't ask me now I know, just ask me now I feel about in thirty years. (My dad always says I'll be embarrassed that I ever listened to "that noise" when I'm older. He conveniently overlooks the fact that he still likes the stuff he played when he was a kid.)

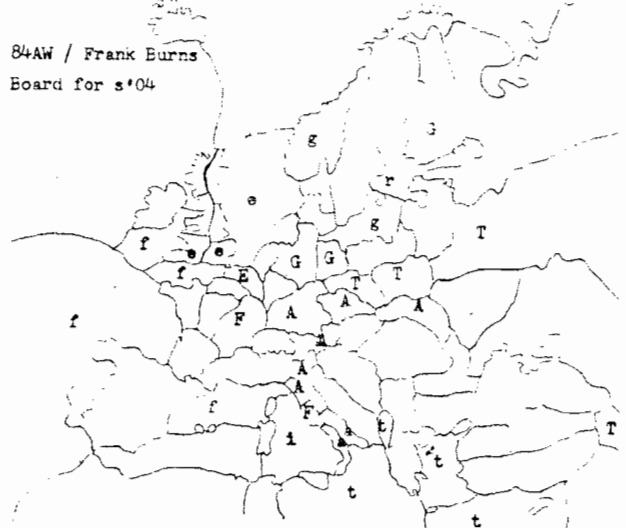
I'll leave you with this quote from chairman Townsenc (Pete Townsenc of the who)"The fact is rock hasn't got any musical quality. It's just musical sensationalism. You do something flash on the guitar and a thousand geezers go, aaaaaahhh!" (A reporter asks him whether he feels the same way about the Beatles; "Well, we were listening to them today on a stereo where the voices come out one speaker and the backing track comes out the other. If you cut out the voice track and just listen to the music they're really pretty loud.")

RK #10 "Meet the new boss same as the old boss."

FRANK BURNS

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84AW / Frank Burns
Board for s'04



Aus: Givan- W'03 B A Vie, ABud, A Tri: S'04 A MUN H.A TYO; AMun, A vie-BOH, A bud-GAL, A tri-VEN, A ven-TUS, F NAP-tvs, F APU s F Tri-Ven (NSU)

Eng:Heintzman- S'04 A hol-BEL, F NTH s A Hol-BeI, F LONaeng, F iri

Frar: London- W'03 B A Mar: S'04 A Mar-FIE, A ROM (ut), F LYO s A Mar-Pis, A tel-BUR, F eng-ERI, F bre-ENG, F YAO S F Ere-Eng

Ger: Winslow- S'04 A KIE-mun, A BER s A Kie-Mun, A nwy-FIN, F swe-NWY, F den-BAL

Italy: WALL- W'03 B IA Tur (Aut, OI, cat, E, Say, OTB), S'04 F TUS s Pre, A Rom

Russ: Fleming- W'03 R A STP, A Pru: S'04 F BOT-stp(sc)

Tur: Lincoln- W'03 B F Con, A Ank; S'04 A war-SIL, A ukr-WAR, A MOS -stp, A ank-ARM, F aeg-ION, F ALB s F Aeg-Ion, F smy-Bas, F con-AEG

Fall '04 due Sunday noon pst of the 27th of Jan. 1985

NEW GAME

As yet there is no BN for this game, but the house name will be...



84AW FRANK AND HIS FAVORITE BLIND DATE

The Press Prize will be only one Nonoo this season because there is only one active game this issue. Next season, issue there will be two games - hence two Nonooos to the winner of the press prize.

PRESS The Winner: David Lincoln, for this piece... **PRESS**
Constantinople

Dear Santa,

For Christmas this year, Santa, I would like a new Diplomacy Game. But no plastic pieces, please. It seems that some of the blocks in my old set aren't any good any more. All of the dark blue ones have been broken and ground down somehow.

The doctors have been telling me that I did it myself, but I don't remember anything about it. I heard two nurses whispering that they found me writhing on the floor, masticating the dark blue blocks in my teeth. Sounds pretty weird, huh?

In any case, Santa, I hope to be home for Christmas. They say I'm just here for observation. It isn't too bad. They gave me a nice bright yellow room with nice soft walls. The drugs are real nice, too.

Well, Santa, I'm on the sixth floor, ward B, if I'm not home Christmas eve. I promise to try and stop masticating so much if you will get me out of here.

Aus to Ger - Sorry about the way I sort of got sucked right into Munich. Vacuum Diplomacy, I guess. Do I have to move out, or can I stay?

Aus to Fra - You did have designs on my Italian dots! You really did!

London - GM: I like your typed maps. Very neat and highly readable. ((We aim to please. Oh, You mean I didn't introduce my secretary, Ms. Magic Buns? Maybe next month.))

London - Par: Your way or no way, eh...?

London - Berlin: ????????

London - Vienna+Constantinople: Hi ya, big boys! Interested in some nice young English girls?

GM - The Wall: I saw this cartoon about your boy from N. Carolina and I thought you might want

to see it. Consider that Jerry & Co. are not the only people who give less than 3 mil! he needs to get the reaction

R.V. # 7 "He's in love with Rock n Roll, WHCA. He's in love with getting stoned, WHCA. He's in love with Jane Jones, WHCA. And he don't like his boring job, NCI!"



...BLIND DATE

The Players

- Aus: Ed Henry 4072 SW Hanford, Seattle, Wa. 98119
- Eng: Pat Conlon Box 17014 LSU, Baton Rouge, La. 70893
- Fra: Mike Weinberg 26 Riverridge Trail, Ormond Beach, Fl. 32074
- Ger: Stephen Lee 23690 Doane Crk., Sheridan, Or. 97378
- Ita: Kevin Tighe 290 12th St., Arcata, Ca. 95521
- Rus: Stephen Wilcox 5300 W. Gulf Bank #103, Houston, Tx. 77088
- Tur: John Crosty 830 Hunterhill Trail, Roswell, Ga. 30075

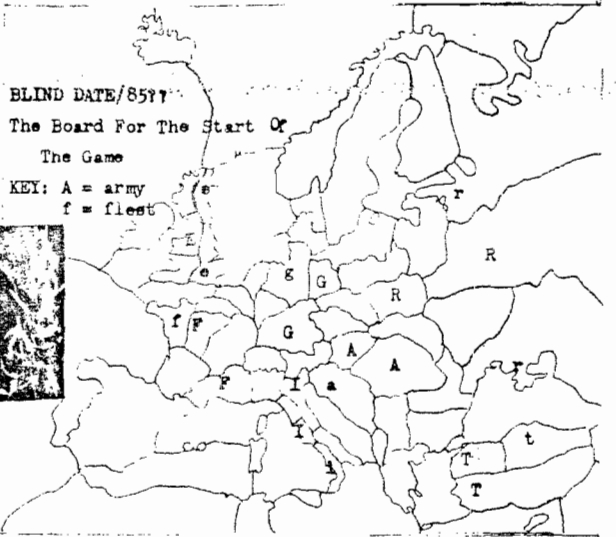
DEADLINE \$*01 by phone or letter will be at 12 noon pst Sun. Jan. 27, 1985.

NO NMR INSUREANCE in this game. Send a set of orders in early!
PASSWORDS will be hand printed by me on the back of your zine - a separate one for each of you to use in calling me with orders. This will identify you to me until I know your voices.

BLIND DATE/85??

The Board For The Start Of The Game

KEY: A = army
f = fleet



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I'm really pleased that NNY could get it's first game off in a month. I know from experience now frustrating it is to wait for a game to start after you've committed yourself to play in it.

This game features a mix of seasoned postal players and new ones. I imagine that none of you has much experience with the others though I could easily be wrong. In any case, five of you sent me preference lists and two did not, so, the lists were all ignored and positions were chosen by random drawing. As it turns out the two who abstained might have better off if they hadn't.

HAPPY NEW YEAR

MESSAGE:

Rod, your letter
(most of it) and you picked
up some. No woos. Good work! - Paul

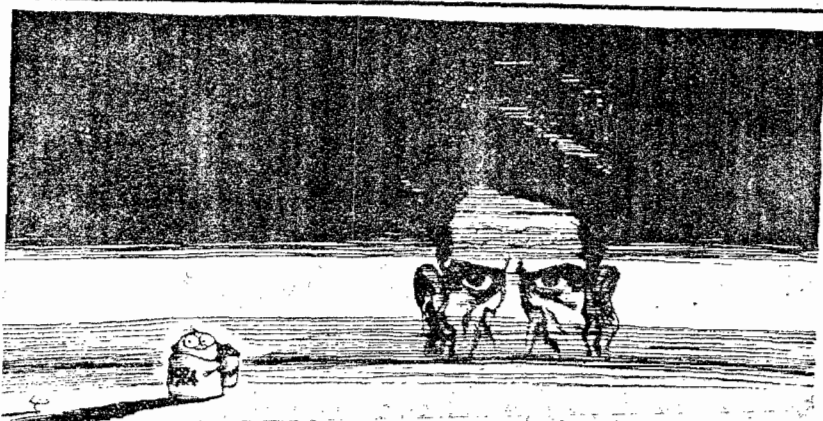
NN #2
DEC. 30, 89 8th PAGE

R.V. #4: "NOTHING CHANGES
ON NEW YEAR'S DAY"

YOUR SUB EXPIRES: T

HAPPY NEW YEAR

Not New York #2 is HERE



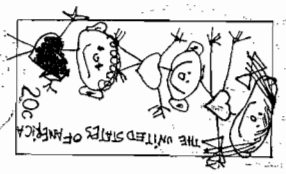
BUT

ORWELL IS GONE

HAPPY NEW YEAR

RETURN

PAUL GARDNER
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EUGENE, ORE. 97440



FIRST CLASS

HAPPY NEW YEAR

TO

FIRST CLASS
POSTAGE

Rod Walker
1273 Crest Dr.
Encinitas Ca. 92024

HAPPY NEW YEAR