

# The Norton Newsletter



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the Witch World Club

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It has been a long time between issues and I hope that all of you find this issue worth the wait. We missed a Fall issue for lack of written contributions. This has been cleared up now and we are already on our way to getting material for the next issue. But we still need all your support. I know a lot of you have ideas for articles, because you have mentioned them to me. Please make an effort to finish and submit them to the Newsletter.

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## Book News

In February Ace Books will be running a special Andre Norton promotion and will be re-issuing the following titles: BREED TO COME; CROSSROADS OF TIME; EYE OF THE MONSTER; KNAVE OF DREAMS; STAR BORN; and STAR HUNTER/VOCODOO PLANET. Fawcett/Crest also has several books on the way. In January they will publish VICTORY ON JANUS; in March STAR GATE; in April CATSEYE; and in May SEA SIEGE, all formerly published by Ace. In addition Fawcett will publish IRON BUTTERFLIES, a brand new romantic suspense novel in July.

For those of you who wish to read more about Andre Norton we have two offerings for you. First of all, the long awaited ANDRE NORTON: A PRIMARY AND SECONDARY BIBLIOGRAPHY by Dr. Roger C. Schlobin ISBN 0-8161-8044-X

It is \$12.00 and is available from G.K. Hall & Co. 70 Lincoln St., Boston, Mass. 02111. Also available is ROGER ZELAZNY AND ANDRE NORTON: PROPONENTS OF INDIVIDUALISM by Carl Yoke. I don't have a price for this but you can write him at 1157 Temple Trails, Stow, Ohio 44224. This is a 26 page pamphlet put out by the State Library of Ohio.

One of Andre Norton's strongest themes is that of man and beast working together. Her stories show a love of our brothers in fur, especially cats.

It can be no news to Norton fans that cats are her favorite animals. STAR MAN'S SON/DAYBREAK--2250 A.D. (1952), her first SF story, featured Lura, a mutated hunting cat. CROSSROADS OF TIME (1956) had a villain so low that he hated and feared cats.

Cats play a key roll in CATSEYE as two of the five partners. Sinbad the Solar Queen's cat plays an important role in solving why the ship has become a PLAGUE SHIP. Eet of THE ZERO STONE and UNCHARTED STARS had a ship's cat for her latest mother. A race of space travelling cats are featured in STAR KA'AT and its sequels.

BREED TO COME not only focuses on a race of mutated cats, but is also dedicated to Andre's cats. Many other books mention cats or catlike animals.

Probably the second most mentioned animal is the horse. I doubt that Andre is that fond of horses. Horses are one of the best non-technical means of transportation.

Andre doesn't seem to care for dogs. In NO NIGHT WITHOUT STARS, she mentions mutated greathounds. The mutated Barkers in BREED TO COME are the only dogs a reader sees. But they do rate a grudging respect for their virtues.

Andre's creation of exotic animals has always impressed me. Yet Andre says, "I usually don't invent my animals. I prospect in three or four natural histories which I have for little known animals, then pick out the characteristics of the one I want. I do the same with my alien animals, but then give those slight changes in body appearance, etc....South America...is very rich in unusual and unknown animals. The wolf in MOON OF THREE RINGS was taken directly from the Argentine Maned Wolf which is not even found in our zoos. If you need alien animals, this is the best way to do it." (letter of April 28, 1972)

Along with the different animal forms go varied ways of looking at the universe. To many animals, smell is more important than sight.

In MOON OF THREE RINGS, Krip Vorlund's mind is within the body of a barsk. At first, his picture of the world is vastly changed, especially the vivid and overpowering scents a man barely notices. But soon he grows accustomed to his changed senses. Maelen trapped in an animal body in EXILES OF THE STARS seemingly ignores differences in perception, her main problem being her fear that the animal self will gradually dominate. But Maelen is used to dwelling within an animal's body.

In JARGOON PARD, matters are much the same. At first, disorientation. Then fear that the beast nature will overwhelm the human mind within. In all three books I would have liked to see more stress on how things seem to animal senses.

We also miss a glimpse of how the world looks to a dolphin in KEY OUT OF TIME. Karara Trehern does communicate telepathically with her pair of dolphins. But Ross Murdock, the viewpoint character in the story, cannot.

Troy Horan in CATSEYE uses telepathy with the cats, fox and kinkajou. They use words and occasional pictures. Somehow I doubt it will be that simple. But in most SF stories, telepathy is used to get around communication difficulties and get on with the story.

Fors (STAR MAN'S SON) forms a mind picture of what he wants Lura to do. He usually receives emotions, though occasionally a picture.

Chimpanzees can use symbols. One chimp is even in the process of teaching her adopted son a sign language used by deaf people. So other animals might be able to handle our word symbols in some form. The animals in CATSEYE are mutated and probably much smarter than their ancestors.

Andre was the first to use the theme of alien worlds "parallel" in time, separated by a different historical decision as in STAR GATE. Before authors had been satisfied with developing only the alternate histories of Earth.

Andre also pioneered the beast team concept. Murray Leinster in EXPLORATION TEAM/COMBAT TEAM is the only other author I recall to tackle the theme. But his human team member was not telepathically linked to his eagle and mutated grizzly bears.

Interestingly enough, Leinster's story was anti-robot. If his story was sparked by Andre's beast teams, he seems to have picked up her bias against technology as well.

Andre Norton has developed the twin themes of the man-beast team and telepathy between human and animal over the years. First man and a single animal (STAR MAN'S SON, 1952), then man and a team of animals (THE BEAST MASTER, 1959) But the man ran the team until CATSEYE (1961) where the man and animals were partners.

Perhaps the final step was taken in ORDEAL IN OTHERWHERE (1964) where at the climax, man, woman, wolverine and curl cat fuse their minds into one. This fusion then withstood the massed Wyvern mental attack much as the fusion of the Children of the Lens (E.E. Smith novel of the same name) were able to withstand all that the Eddorians could throw at them.

Still, controlling a beast team is no easy chore. Fors could not force his control over Lura too far.

Hosteen Storm, the Beast Master, fears that he cannot get Sura the dune cat from the Cavern of the Hundred Gardens. Sometimes he cannot even contact Sura or Baku the eagle when they are intent on other things.

Both echo his loss of composure early in LORD OF THUNDER. Before getting into the cavern, he must first gain control of himself (In THE BEAST MASTER). Then he can get Hing the Meerocat to work the lock on the other side of the ba

However, it isn't always the human with problems. In X FACTOR it is the Brothers in Fur that try and communicate and influence the rather dense human.

One weakness of the team is that the human tends to feel inadequate without the other members of his/her team.

If there is one story I'd like to see Andre write, it would be another beast master tale. Hosteen Storm's story on Arzor has been told. But there are many other worlds as well as many other animals.

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## Pen-pals

These friends would like to hear from you:

Marye Cummings- 4434 Snowden Lakewood, Ca. 90713 - 33 yr. old mom, new to SF but not to Andre Norton - Please Write

Amy Falkowitz- 323 Higdon Ave.#3 Mountain View, Ca. 94041 -gen'l F&SF fan, medieval history; Star Trek; Star Wars; edits ST zines; artist; musician; costume designer; convention goer 28 yrs. old; lives with cat and bird

Gail B. Weiss- 1366 Rosehill Blvd. Schenectady, New York 12309 -new fan; High School student; loves F&SF: Zelazny, Dickson & Schmitz; needlepoint baking; reading and science.

Kathleen D. Woodbury- 5315 Chestnut Ave. South Charleston, W. Va. 25309 5'11 $\frac{1}{4}$ " tall, brown hair & eyes; married to chem. engineer and has Master's in mech. engineering but wants to be SF writer when she grows up. 2 daughters; 27 yrs old.; loves needlework;reading.

If you want to be included in the penpal list write and let me know and include some words about yourself. (ed)

# Circle Archives

Chief Archivist: Jacinda, First Daughter of the House of Quillin

The Witch World meeting at Fantasy Faire was a great success. About forty people showed up much to my surprise. I have a list of names to contact for local club meetings and possibly two more circles in the L.A. area. For those who have written and not heard from me, my apologies. I will be in touch as soon as I can, but I have been ill and spent the summer house sitting for a lucky person who got to go to Seacon. Speaking of Seacon, someone was there passing out WW goodies. (*that someone was me, the editor, with help from Jacqueline Lichtenberg, who distributed flyers.*). I got a letter yesterday from Sweden. My God, we're international now!

Next issue I will start a "Fan looking for a circle, or Other Fans" column, as we have had many single inquiries, mostly people who if they knew where the other fans were wouldn't have needed to write. Also, any one who has something they wish to see in this column is welcome to write. I can't tell Fandom about what's going on if you don't tell me. CMQ

Registered Circles to date are:

The Circle at High Halleck run by Cynthia McQuillin, 4436 Keever Ave. Long Beach, Ca. 90807. Projects are WW Calendar and Book of Lore.

The Circle of the Dreamers run by Michele Rosenberg, 85-45 130th St. Kew Gardens, N.Y. 11415. Headquarters of the newsletter

The Circle of the Valley of Green Silences run by Rick Brown, 4510 Centre Ave. Pittsburgh, Pa. 15213.

The Unicorn Circle run by Stan Baker, 3705 S. George Mason Dr. Falls Church Va. 22041. Stan is working on a complete paperback library of Norton SF and Fantasy for the club.

The Crystal Gryphon Circle run by Judy Gerjuoy, 900 Kirkwood Hwy Apt. F-7 Newark, Delaware 19711

Reethe Tower Circle run by Alisa Woodworth, 303 E. Dawes, Bixby, OK. 74008

Forerunner Circle run by Rick Brooks, RR #1 Box 268 Fremont, Ind. 46737 Rick is in charge of Round Robins.

Circle of the Dales run by Lynne Holdom, P.O. Box 5, Pompton Lakes N.J. 07442

As always, if you are contacting the Archives or any individual circle please enclose a self addressed, stamped envelope with your inquiry.

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The Witch World Club is initiating a series of Round Robins. Anyone who is interested in participating please contact Rick Brooks, RR#1 Box 268, Fremont Ind. 46737. Please let Rick know what your major Norton interests are (Witch World, Forerunners, Zacathans, etc. or what topics you wish to discuss so that he can match you up with the right discussion group. We will run brief synopses of the Robins in the newsletter.

Andre Norton and Her Sources\*  
by Roger Schlobin

In addition to various general influences and wellsprings, Andre Norton's fiction does draw on a number of specific sources for its material. It is not odd that Ms. Norton's readers are not fully aware of these derivations. Her scope of reading is so broad as to challenge even the most literate, and the fascination of her great gift for story telling often overshadows the extreme effort and research that goes into many of her works. Generally, Ms. Norton acknowledges H. Rider Haggard, H. Beam Piper, Ruth Plumly Thompson (an Oz author), Dornford Yates (pseudonym for Cecil W. Mercer), William Hope Hodgson, and Talbot Mundy as significant influences.

More specifically, Hodgson's *THE NIGHTLAND* (1912), a book Ms. Norton was instrumental in having included in Lin Carter's Ballantine Adult Fantasy Series, is the direct source for *NIGHT OF MASKS* (1964). The novel resulted from Ms. Norton's fascination with Hodgson's sunless world of the far-distant future, and her characters and plot benefit markedly from her innovative creation of a world lit by an infrared sun, an exciting modification of Hodgson's setting. *DARK PIPER* (1968) is based in the folk tale of the Pied Piper of Hamelin, and *YEAR OF THE UNICORN* (1965), part of the shape-changer subdivision of the Witch World series, is derived from the tale of Beauty and the Beast. John Rowe Townsend, in *A SENSE OF STORY: ESSAYS ON CONTEMPORARY WRITERS FOR CHILDREN* (J.B. Lippincott, 1971, p.145), has correctly pointed out that *STAR GUARD* (1955) is a retelling of Xenophon's *ANABASIS*. The strange outsized ring in *THE ZERO STONE* (1968) was inspired by the description of an odd piece of jewelry (jewelry being one of the primary symbols in many of Ms. Norton's works), meant to be worn with armor, in an off-beat book entitled *THE HOCK SHOP* (1954), by Ralph R. Simpson, and the Time Trader novels had their inception in the minimal historical information concerning the Bronze Age Beaker Traders as they are described in Paul Hermann's *CONQUEST BY MAN* (1954).

Joan Grant's historical novels -- most notably *WINGED PHAROAH*, *EYES OF HORUS*, and *LORD OF THE HORIZON* -- generated the inspiration for *SHADOW HAWK* (1960), a historical fantasy set in ancient Egypt. *THE JARGOON PARD* (1974), another novel concerning the Witch World shape-changers, can be accounted for in part by Ms. Norton's fascination with jewelry, and the protagonist's characteristics are the result of a special reading of the Tarot Cards. *SCARFACE* (1948), a juvenile adventure story, is based on the diary of a Dutch physician who was captured by pirates, and it draws heavily on the life of Henry Morgan as well. To convert a western into a science-fiction novel and write *THE BEAST MASTER* (1959) and its sequel, *LORD OF THUNDER* (1962) -- novel that describe the poignant quest for self and home by a Navaho Indian after Terra has been destroyed -- Ms. Norton obtained Navaho phrase books and linguistic studies from the Government Printing Office in Washington, D.C. In *FUR MAGIC* (1968), part of the juvenile magic series, she returns to Indian folklore for the legend of the Changer and the deep significance of the Indian medicine bag. The same series sees the utilization of the Arthurian Legend in *STEEL MAGIC* (1965; retitled *GREY MAGIC* for the Scholastic Book Services edition in 1967), used again for *MERLIN'S MIRROR* (1975); and *RED HART MAGIC* (1976) was inspired by an engraving of a peep show Ms. Norton found in a history of England.

There are numerous other less specific influences on Ms. Norton's fiction the pseudo-science psychometry is present in a number of her works, most notably *WRAITHS OF TIME* (1976), *FORERUNNER FORAY* (1973), and the aforementioned *MERLIN'S MIRROR*. A partial source for this use of speculative archaeology ar

\*Portions of this article are included in the author's *Andre Norton: A Primary and Secondary Bibliography*. Boston: G.K. Hall, December 1979, \$12. The information is derived in large part from lengthy interviews with Andre Norton.

the works of T.C. Lethbridge: ESP: BEYOND TIME AND DISTANCE, THE MONKEY'S TALE: A STUDY IN EVOLUTION AND PARAPSYCHOLOGY, A STEP IN THE DARK, and THE LEGEND OF THE SONS OF GOD: A FANTASY? Ms. Norton's family's heritage and fascination with early American history lead to many of her early novels: FOLLOW THE DRUM (1942), RIDE PROUD, REBEL! (1961), STAND TO HORSE (1956) and REBEL SPURS (1962). REBEL SPURS is based on the actual life of a rancher who fortified his ranch, allied himself with the Pima Indians, and stood off numerous Apache attacks. RIDE PROUD, REBEL! is derived from the Civil War diary of one John Smith, and the period of early feminine rule in colonial Maryland is the source for FOLLOW THE DRUM.

However, as could be expected, Ms. Norton's interests are so wide-ranging that World War II and the Netherlands provided much of the material for her sword series: SWORD IN DRAWN (1944), SWORD IN SHEATH (1949), AT SWORDS' POINTS (1954), and "Sword Points South" (unpublished). Additional information from letters and photographs added to the background of SWORD IN SHEATH, focusing on Japanese and German holdouts in the Dutch Indies, and SWORD IS DRAWN was so successful that the Dutch government awarded Ms. Norton an enamel plaque in 1946 for the novel's accuracy and celebration of Dutch courage.

Andre Norton's extensive reading and serious attitude toward her fiction is one of the major delights of her works. Her wide journeys into regions rare and wondrous are one of the reasons her work has had so much impact on so many readers and so many of her contemporary writers, for her fiction supplies that most delightful of experiences; she takes us joyously where we cannot go ourselves.

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## Trading Post

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all profits will go to the Witch World Club for use in publishing a Fiction zine as a companion to the Newsletter.

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