

DUNTON T-

ZINGARO 6

ZINGARO is a magazine devoted to news, views, and reviews, which is published approximately quarterly, and is available to members of N'APA (it is being postmailed(?) to mailing #27), FAPA, the FAPA wl. It is also available for contributions, trades, LoCs, or 25¢ (5/31). (the exception is the Sept issue, which is the annish, sells for 30¢). This, and all other issues are brought to you through the courtesy of the editor MARK IRWIN, 1747 Elmwood Dr, Highland Park, Illinois, 60035, and all those readers who were kind enough to send contributions. As is the case with most relatively new fanzines, I am in dire need of material of one sort or another. As you can tell from the interior, the supply of artwork is especially low, I can also use short fiction.

Among the contents of this conglomeration, are the following;

pg

2	The Editor Speaks		
4	The Book Shelf	Book Reviews	
7	AHF		
8	*The Case For Going to the Moon	Feature	Neil P Ruzic
13	The Growing Pile	Fanzine Reviews	
15	The Silver Screen	Movie Reviews	
15	The Idiot Box	TV(or not TV)	
17	Missiles From the Mailbox	Letters	Readers

Artwork

Cover--Dumont

p 14 Gilbert

p 18 D Pelz

* The Material in this article is copyright 1965 by Neil P Ruzic, and is used with the permission of the author.

The Editor Speaks

by M. Asimov

Well, here goes another issue of ZINGARO. As usual, I am trying to get it done in time for the current impossible deadline for the latest N'APA mlg, and failing. This is New Year's Eve, and while I am typing this, I am wearing a pair of headphones as I monitor a tape I am making of the special New Year's edition of The Midnight Special. Tonight it is a full 7 hours and 50 minutes of folk songs, farce and satire, and I will get every minute of it. I hope to finish the last 3 pages before my folks get tired of listening to the celebration on TV. I had hoped that this would have more fanzine reviews, but quite a bit of my mail has disappeared. I think that what has happened is that the cleaning woman has straightened my room up so that I can't find anything. So I apologize to anyone who I forget to send this issue to.

Somebody asked me what school I go to. At present I am an evening student at Illinois Institute of Technology, and I am having a devil of a time getting through the German requirement toward my BS in Physics.

Since the last issue, I have accumulated a large stack of new books, a few of which I managed to review.

Since I wrote my movie column, I have seen "The 10th Victim," which lacks quite a bit of being an excellent movie. Of course, Ursula Andress would be an ornament to any movie plot, but in this case there is nothing really there. The basic premise is that the future society will have eliminated war by substituting for it "The Great Hunt," in which people hunt each other, the winner being honored, and the loser, of course, being dead. To say this movie is insipid is a complement.

As usual, ZINGARO is in dire need of interior artwork for future issues. I have a couple of interesting covers planned, including another in my series on the conquest of space.

At the present time, I am a member of N'APA, and on the FAPA wl. I would be interested in joining another APA, and it was suggested that I join OMPA, but I have no info on who to contact. Can anyone help me?

I would also appreciate it if anyone could locate a copy of the story by Asimov entitled "S, as in Zebatinsky", or "Spell My Name With an S". It appeared in at least one other place besides the first, digest sized issue, of Star SF Stories.

It is now New Year's Day, and I am sitting here listening to the tape I made last night. I am still holding one page open just in case I decide to let this issue wait until I can get a glimpse of the new Batman program, for the benefit of the comic fans in the audience. This is going to be a real busy year for me, fanac-wise. Besides publishing 3 or 4 issues of ZINGARO (depending on my schedule of classes), I am going to try and attend the Midwestcon (if there is no, considering that the Worldcon is so close), and then throw my annual summer party in July, and then, of course, the Worldcon itself, which I will attend. I'm going to try and get back on my regular schedule by sending this out immediately, and then pubbing a possibly smaller issue in time for the March mlg of N'APA, but I don't guarantee anything. I could probably do it if I get some artwork and eliminate some of the columns. I've discovered that what really holds me up is typing all these stencils. I write book reviews, and I start re-reading the book as I go. Besides, my typing never was very fast. When I finish stenciling, I wait for the next weekend, and spend a whole night down in the basement running the mimeo, and collating enough for N'APA. I have a sneaking suspicion that I've finally found out the real cause of the miserable reproduction I've been getting. I used up the last of the stencils that I got while I was in the Army, and now am switching to "Sovereign".

Is anyone out there interested in joining a story robin? I have ~~on-hand~~ the first 4 chapters of a story that was started some time ago, but died out because of a lack of interest by the participants. I'd like to see what the rest of it would look like. As usual, it has quite a potential, for laughs, at least. The interesting thing about it is that when the story first started around, Ida Ipe, who is running the N3F story robin dent, was the next person on the list, following me. I never heard from her, and sent it on to 2 more people instead.

Some time ago, I offered my services to mimeo zines for would-be fan editors who had no equipment. I received exactly 2 orders, and 2 complaints that my price of 1 $\frac{1}{2}$ ¢ per page (both sides) was too high. The way I have been doing things, it isn't, since it would take me a whole hour to make 300 cys of a 2 pager. It is just a case of being so careful not to waste paper, that I waste time instead. After consideration, I have decided to see if I can get any customers at a slightly lower price of 1 $\frac{1}{4}$ ¢/pg. At the same time, I will offer to do any such work for the N3F.

For some time now, I have been working on an index (encyclopedia?) to the Burroughs Mars series. It has come to the point where I am almost ready to collate my notes, but this task is going to have to wait until after my finals next (I mean this) month. I have no idea how it is going to come out, yet, but it has been a lot of fun, and I hope when it is done, it will be of interest to someone. I am puzzled about the situation regarding the final volume, regarding JC & the Giant of Mars, but there is undoubtedly a way to attempt to resolve, or at least to indicate any conflicts involved. For the most part, I am using the Ballantine version of the story for my reference, but in 3 cases I have the original hard-cover version.

Our local group has kind of deteriorated, since we left the "U of C, some years ago, and then we were left by Earl Kemp, when he moved to sunny California, but we seem to be getting a few more members, and there is another group of fans organizing around IIT. Fred Saberhagen, whose "Berserker" stories have been gracing the pages of a certain prozine, is one of our better-known members. But the group as a whole is becoming more a social, than a SF group. I haven't heard anyone making plans for "Chicago in '72," which is almost a must.

I mentioned in MFTM the Oz plays, which reminded me of the talk I gave in collaboration with Steve Teller some years ago on the subject of SF in Oz. As I remember, after combing carefully through all the books, we arrived at a list of about 40 different SF gimmicks that had been used in the stories. It is true that some of them had been given a magical explanation in the story, but others were purely chemical or mechanical marvels, and thus true SF. The stories themselves, of course, are mainly fantasy, but this serves to show what thin partitions divide fantasy from SF.

I'm going to have to write to some fan in the area and find out if there will be a Midwestcon this year. I had areal fun weekend last year, and this time I will be prepared, since I had my taper fixed, to record all the filk-sing sessions.

It looks as if I'm running out of space, all I have left is a few lines to finish, besides The Idiot Box column. I just bought myself a stereo tape of The Mikado, for Christmas, and that makes my collection include 3 different tapes of the play, plus a set of records, and 2 librettos (As you can see, it's my favorite of them all). Tonight I will spend all night running this zine off, except for the last page, then try to find out if the NAPA mlg has been sent already. So long for now.

Fanatically yours,

Mark Irwin

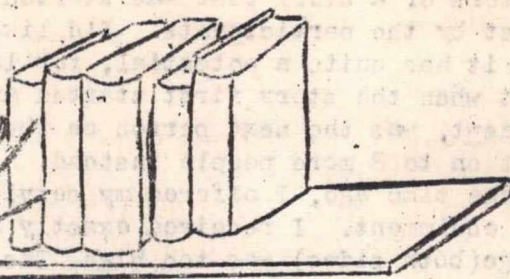
MARK IRWIN

Editor, Publisher &

Chief Typist

ZINGARO

The Bookshelf



1. PLAGUE FROM SPACE--Harry Harrison, Doubleday, 1965, \$3.95, 207p.

This book reminds me of a story written by Frank Slaughter. It concerns the events which occur after the first expedition to Jupiter returns, with only one man from the crew alive, who immediately dies of a strange disease. Naturally, with this start, the hero has to be a doctor, who eventually winds up finding a cure for the supposedly incurable disease, but he cheats. The plot is insipid, but intra-personal conflicts make the story readable. Read this before you buy it.

2. THE YEAR OF THE ANGRY RABBIT--Russell Braddon, W W Norton, 1964(US edition 1965), \$3.95, 181pp.

Set in the year 1999, this book reminds me of "On the Beach"(which, by the way, I saw on TV last week). The setting is Australia, where the plague of rabbits has developed to the point that it is necessary to find a stronger method of killing them off, since they have become immune to the previous methods. The labs are immediately set to work, and develop a super disease that is supposed to kill rabbits like flies. Unfortunately it works like lightning on people also. The Australian government decides that this is the ultimate weapon, and, after planting bombs full of the disease germs all over the world, announces its determination to destroy any aggressive forces. After demonstrations, everyone capitulates, and the fun begins. I especially enjoyed the ending, and recommend this book for anyone who wants a few laughs.

3. THE MYSTIC MULLAH--Kenneth Robeson, Bantam E3115, 1965, 45¢, 137p.

Originally published in Doc Savage Mag for Jan 1935, this is the 9th in a series of reprints by Bantam of the Doc Savage Stories. For any of you who have read any of these stories, the plot is typical, with the usual chase and capture motif evident. It seems funny that the author, who has pictures his heroes as such intelligent men, always seems to let them be captured by the villains by infantile tricks. Even so, this is a good adventure story, and I am sure that the identity of the real villain will remain a surprise until the proper time.

4. THE DEVOLUTIONIST & THE EMANCIPATRIX--Homer Eon Flint, ACE F355, 1965, 45¢, 192pp.

This volume is a continuation of the telepathic travels chronicled in THE LORD OF LIFE & THE QUEEN OF DEATH (ACE F345). This time, the action takes place on two worlds, one a double planet(two worlds joined by a common axis) and the other one shaped like a sharp-edged donut. Although I enjoyed the action, it was somewhat marred by my getting a copy

which was defective. Until I get another, I will never find out what happened on the last 32 pages. I liked this book better than previous efforts by the same author that have been recently reprinted. Maybe you will too.

5. RULERS OF MEN--Hans Stefen Santesson(ed), Pyramid R-1227, 1965, 50¢ 173pp.

This anthology contains ten stories by some of the top writers in the field, including Bloch, Leiber, de Camp, Clarke, and Harrison, writing about some of the different methods that men may be governed by in the future. A fascinating excursion into the wilds of probability, well worth reading, but not easy for me to comment on. Some of the stories are wildly funny, others are serious, but all are good.

6. THE MINDWARPERS--Eric Frank Russell, Lancer 72-942, 1965, 50¢, 158pp.

The story is, as usual, excellent. The main problem encountered by the characters is to find an explanation for the large numbers of workers in classified positions that are leaving their jobs for no good reason, many of whom immediately disappear. The story concerns one such man, who is convinced that at some undetermined time in his past, he committed a violent murder. It follows both him, as he tries to find out the facts, and the government investigators, as they try to find out why he left his job. I have yet to read a story by Russell that I didn't like, and this is no exception.

7. ANTON YORK, IMMORTAL--Eando Binder, Belmont B50-627, 1965, 50¢, 158p.

This volume is the first reprinting of 4 adventures of Anton York which originally appeared in TWS in the late 30's. Made immortal by means of an elixir given to him by his father, Anton York spends his time exploring the universe, only occasionally coming back to earth, in each case providentially in time to save humanity from evil villains, etc. This is space opera on a grand scale, such as has been absent for many years in original works, for the most part. Worth reading, of course.

8. ADAM LINK, ROBOT--Eando Binder, Paperback Library 52-847, 1965, 50¢, 174pp.

This is a novelized version of the stories about Adam Link which appeared in Amazing Stories in the early 40's. Combining several of the originally short-novel-length stories, it manages to hit the main events of his career, but it also leaves out quite a bit. I am not saying that I failed to enjoy it, but the original stories were much better. For contrast with this book, last week on TV I saw the adaptation of the stories done for OUTER LIMITS, which was extremely well-done. If they could have had more stories like this, maybe the networks wouldn't have dropped it. Even the cover of this one is good.

9. A PLAGUE OF PYTHONS--Frederik Pohl, Ballantine U2174, 1965, 50¢, 158pp.

This is an expanded version of a story which appeared in Galaxy Mag in 1962. The hero of this story is a man who has been one of the victims of a group of people who make use of a device which was discovered behind the Iron Curtain to take control of the minds of individuals and force them to do anything at all. Naturally, most of the acts made public are of a violent nature, and our hero becomes an outcast when he cannot prove that he was under control when he committed his crimes. Eventually he manages to bring the villains to bay, and everything is well with the world. Or is it? This one is a bit different, but good reading.

10. MAROONED--Martin Gaidin, Bantam S2965, 1965, 75¢, 314pp.

According to the cover blurb, this is "The first big novel of the space age." They are not very far wrong. The actual story concerns our Mercury space program. As such, it contains quite a bit of the technical details which go to make up a satellite launching. In the back of the book are several tables of data from which the background of the story was constructed. The highlight of the plot, and the reason for the title, is when one of our astronauts accidentally gets stuck in orbit, when his retro-rockets fail to fire. Naturally, this caused quite a bit of confusion, and eventually it develops into a race to see who will get to him first, either one of our men, in a Gemini capsule, or a Russian astronaut, who is also sent up in attempt to bring him down. All in all, a book with plenty of excitement, suspense, and the added inducement of being a SF novel that is contemporary of place and scientific technique, almost. Another point of interest about this book is the footnote that indicates that Columbia is planning to attempt to make a movie out of the book. I sure won't miss this one, if it comes around.

11. THE ALTERNATE MARTIANS--EMRESS OF OUTER SPACE--A Bertram Chandler Ace 1-129, 1965, 45¢, 129/127 pp.

The first of the two stories in this volume is a sequel to The Coils of Time, which was published by ACE some time ago. While the previous work concerned an expedition into the past, as it existed on the Planet Venus, this one continues the adventures of our hero, but this time Mr Wilkenson is accompanied by a whole group of people on the time trip, which is made on the planet Mars. Although they do not quite know what to expect, they are somewhat surprised to find elements of the Burroughs Martian stories present, in a small measure. Naturally, I am sure, the author decided that too much correspondence would be going a bit too far, but the plot does contain such items as a native "Green Martian" named Tara Parkas, a girl named "Delia Doris", and other items which were stolen from "War of the Worlds." In addition, there are also the descendents of the earthmen who were kidnapped by the semi-mechanical "Masters" during their raid on Earth in the nineteenth century. Although our heroes manage to escape from the "Masters", the situation in regard to the natives is left in enough doubt to insure that we will soon be seeing a sequel to this story. The other half of this book is a story set in a different type of Galactic Empire. The "Empress" of the story is an absolute monarch but she is chosen democratically (but by a set of computers), from the public. The office is not hereditary, and this type of government was set up to provide a figurehead to center the loyalty of the people around. In the story, a would-be dictator has been tracked down by the Empress in person, and he escapes by stealing the Royal yacht. Naturally, the Empress immediately gives chase, and finally everyone catches up with the villain, and the hero manages to win the girl in all the best Fairy tale tradition. This story could have been quite a bit better, if judged by Mr Chandler's usual output, but he must have had an off day when he thought up the plot for this one. The basic political structure of the society is different and could have been developed into something interesting, I think, but so much for lost opportunities. I think I'll re-read the other half instead.

12. KING KONG—Delos W Lovelace, Bantam F3093, 1965, 50¢, 152pp.

It says on the cover that the original story from the movie, by Edgar Wallace & Merian C Cooper was novelized by Mr Lovelace, but I am glad that this book finally got out where I could see it, no matter who gets the credit for writing it. I have heard so much about what a great movie KING KONG was, but never had an opportunity to see, for myself, just what everyone was raving about. Now I know, and I wish I hadn't seen this book. Frankly, the plot is miserable, and I can see that this is one of the few cases where the movie could be better than the book, but only due to the special effect: man. The cover of the book would have been good, if only it wasn't so blurry it looks like the artist was drunk when he did it.

13. THE HUNTER OUT OF TIME—Gardner F Fox, Ace F-354, 1965, 40¢, 126pp.

When I first saw this book, I almost didn't get it, because of the similarity of the title to another book, but when I read it, I found I was wrong. This is a story of world-enslaving aliens from another universe, of time travel, and of the single man in all of time who, assisted only by the heroine, managed to defeat the superscience of the aliens. This certainly is a cornball of a plot, isn't it? But it is fun to read. My only real objection to the book is one which is common nowadays, that of having to pay so much for so little reading material.

14. RORK!—Avram Davidson, Berkley F1146, 1965, 50¢, 144pp.

Ran Lomar was a man who only wanted to be left alone. That was why he had volunteered for duty on the most remote world in the Galaxy. His job there was to find out why the production of Redwing, a vital ingredient of certain medicines, had decreased, and to rectify the situation. He discovers that the planet is inhabited by the Tocks, descended from a group of settlers that had been isolated by interstellar war, and the Rorks, the mysterious native creatures that seem so terrifying to the locals. The plot takes an interesting twist in the middle, and our hero managed to solve the supposedly insoluble problem, as everyone knew he would when they started reading. I liked this story solely because the characters are a bit better drawn than in most SF stories.

15. Planetary Agent X (Jack Reynolds)—Behold The Stars (Kenneth Bulmer)—Ace K-131, 1965, 45¢, 133+120pp.

The first part of this book appeared in two parts in Analog, under the titles "Ultima Thule", and "Pistolero." These were the first stories cataloguing the adventures of Ronny Bronston, Special Agent of Section G, United Planets Dept of Justice. A real space-age interplanetary spy. He's no James Bond, but the stories are even more interesting, because the characters are more believable. The next story in the series, titled "Beehive," ran as a 2-parter in Analog in Dec 65-Jan 66 issues. The second half featured a future in which matter transmission provides a means of interstellar transportation. But then there is a confrontation between the Earthmen and some aliens, which leads to war. Unfortunately, the Earth troops which attempt to fight the enemy have a tendency to surrender on sight, refusing to fight. Then, of course, our hero jumps into the fight, and almost immediately finds out what's bugging everyone. ECCW!

The Missile

An unidentified object comes out of the sky, lands in the Sahara desert, and explodes with enough force to destroy anything within 30 miles. The leaders of various countries are asked to comment on the situation:

The Israeli say: "It was an Arab missile."

The Arabs say: "That's funny, it didn't look Jewish."

The French say: "We will develop our own."

The Russians say: "It missed, therefore it must have been American."

The Americans insisted it was Red Chinese, and therefore didn't exist.

The Case for Going to The MOON by NEIL P. RUZIC

On the threshold of achieving the first landing on another world, we are angry that so many scientists do not voice the scientific benefits of the manned expedition to the moon, concerned that the industrial directors in charge of tomorrow are tranquil to the future, disturbed that our non-scientific Congress is unrealistic in its reasons for appropriation, and disgusted with scientific publications that have abdicated their responsibilities of leadership and fail, even, to present a point of view. Hundreds of important theoretical and practical cold-cash reasons abound for going to the moon, and a few of them will be discussed in the following article.

The extent of the non-interest is evidenced by the fact that out of 7742 questionnaires mailed out in a recent survey by Industrial Research editors, to meteorologists, vacuum specialists, astronomers, geologists, biologists, chemists and engineers, only 975 (12.6%) were returned. About 100 non-respondents were telephoned at random to learn the reasons for their non-response. Most of them indicated they just didn't care. Either they hadn't thought much about it, they said, or they believed their own research projects, subjects taught, or professional interests were not sufficiently broad as to benefit from space research.

Of the respondents, about a quarter indicated that they thought the moon program was of no scientific or practical use. Some quipped it was of no "earthly use" other than providing a supply of green cheese. In their more polite comments, this vocal quarter of respondents said it was a circus stunt designed to enhance US prestige among the uncommitted and uninformed.

Another fifth of respondents felt the program was important, but that it was proceeding too fast, and that the money could be spent better on oceanography or health research.

In other words, scientists and engineers today vote in significant minorities for going slow in the space venture, or in stopping it altogether. Here they join the apathetic 65% of the scientific community too engrossed in narrow specialties to see any benefits.

The attitude of apathy, starting with the scientists, has spread to Congress. Almost exactly three years from the day President Kennedy first proposed a manned assault on the moon, the space program last May 21 was caught in a snarl on the House floor. This first of several delays heralded a changing Congressional mood over urgency of the lunar expedition.

The manned moon program has become a ripe issue for political polarizationists. Those who would rename the Republican party Conservative and the Democratic party Liberal, point out that President Eisenhower used to oppose billions for the moon and that most Democrats are for them. In his acceptance speech for the Republican nomination, Sen. Goldwater followed a long summary of notional problems by gibing "This is a goal far, far more meaningful than a moon shot." And the Chicago Tribune, long-time foe of anything Democratic or non-Midwest, had this to say on June 29:

"Every year, more senators are coming around to the sensible opinion that while the moon is a lovely place to look at from a distance, it isn't worth spending more than 20-billion dollars to visit...Last year, Sen. Lausche's (D -Ohio) proposal to cut 150 million dollars from the bill then presented to the Senate drew 32 votes. And now at

least 38 senators agree with Mr Fulbright (D-Ark) that the moon race is an extravagant example of 'haste and waste'. It is good to find both senators from Illinois on the side of common sense, as well as both from Wisconsin and Iowa."

According to the Tribune, only 34 Democrats and 8 Republicans bothered to oppose the most recent cut, and "it is becoming increasingly clear that they are only protecting the administration from embarrassment and holding the pork barrel open to states which expect to benefit from space spending, such as Texas, New Mexico, Nevada, California, and several southern states."

The pork barrel criticism undoubtedly is at least partly true. As has happened so many times before, Congress is supporting a scientific project for non-scientific reasons: political patronage, and to achieve a victory in space that would establish the US as Power No. 1 in the eyes of the rest of the world. When President Kennedy committed the nation to a \$20 billion program of beating the Soviet Union to the moon, he did so after careful NASA evaluation of what possibly could be done to surpass the Russians in space. He chose the moon, and pushed it through Congress with unprecedented speed, not because he felt the moon itself had any special value, but because a manned moon landing offered the best chance for an important space triumph.

This kind of governmental support is precarious because it could reverse itself when the beat-the-Russian need, or mood, reverses itself (as it may have already), or after an election when a new party comes to power with different plans of patronage.

Improperly motivated governmental support for science happens because Congress, even today, is largely non-scientific. It will happen again and again until those with the votes go back to school or get elected from one.

Only 2.8% of members of the 88th Congress—three out of 100 senators and 12 out of 435 representatives—have scientific backgrounds, even including former pharmacists, physicians, a dentist, and a nurse. Yet, according to Dr Joseph W Still, who wrote "Our Non-Scientific Government" (I-R, Summer 1959), scientists actually played a relatively more important role in the early affairs of our government when we were a weak agricultural nation than they do now. Of the men who signed the Declaration of Independence, for instance, 11% were scientists, almost four times the present record.

What does all this mean? First that Congress, consisting of few scientists and few statesmen, will not forever support billions for space when the scientists themselves don't much care. That the apathy toward the space program among those who can benefit from it the most, the scientists, is widespread. That the billions spent so far for space has bought their disinterest. That every newspaper, radio, and TV news program in the country romancing the blow-by-blow race to the moon has not fired the scientific imaginations of the majority of our scientists and engineers. That the thought, independent of dollars and publicity, of man in this millionth year at last stepping from his planet of origin, has failed to awaken most scientific innovators in this country.

Apathy is one thing. Vehement opposition directed toward a budget conscious non-scientific Congress is another. Among the dozen distinguished scientists testifying before the Senate Committee on Aeronautical & Space Sciences a year ago, two influential leaders of scientists' thought—Dr Philip Abelson, director of the geophysical laboratory Carnegie Institution of Washington, and editor of the AAAS magazine Science, and Dr Polykarp Kusch, Nobel prize-winning professor and chairman of physics, Columbia University—expressed themselves as generally against the space effort and specifically against landing a man on the moon in the early seventies.

Why?

Because the projects are "not important," Abelson speaking:

"My comments will not be an official pronouncement of the organization, though they reflect what I believe to be view of our readers." (Science's 91,620 readers are engaged primarily in life science research.) "As editor I am in tough with my audience...I have conducted an informal straw poll among scientists not connected by self-interest to NASA. The vote was 110 to three against the present manned lunar program...Correspondence to the editor is strongly against the program...The high magnification of the Palomar

telescope brings the moon within the equivalent of a few hundred miles of earth. The moon has been weighed, its size is known, and the average density of its rocks determined. We already know that there will be no objects of economic value to be brought back from the moon or any of the planets... We know that the other parts of the solar system are intrinsically less habitable than the most miserable spot on earth. Life on the top of Mt Everest would be sheer luxury in comparison with existence on the moon, or even on Mars, the most habitable of the planets."

At least Abelson and his magazine have the courage to present a point of view. Almost none of the 2000 other scientific, industrial, or trade magazines in the United States, with the exception of those directly covering the aerospace field, has anything to say about whether we should go to space or how fast or why.

Paraphrasing more of Abelson's testimony, we find that chances of finding extra-terrestrial life are small; man is a poor scientific instrument; unmanned vehicles are doing the really important scientific work, the Apollo program is distorting scientific priorities by emphasizing a manned landing and therefore is slowing progress; diversion of talent to space is damaging to other sciences because we have a limited pool of geniuses, too many of whom are attracted to the "glamor" of space research; and the moon has been there a long time and will continue to be there a long time, so why hurry? And better we should work to cure cancer.

Senator Stephen M Young (D-Ohio) concurs: "As one who has lost a wife of many years and also a son, due to cancer, I think I certainly go along with you, Dr Abelson, that the encouragement of scientists to engage in research and try to conquer cancer--and then also mental illness--should not be sidetracked."

Now, at the risk of appearing anti-AAAS, anti-family, and anti-cancer/mental illness cures, I will enjoy patiently picking these premises to pieces.

Probably the cures of cancer and mental illness are applied science projects of great importance to mankind. But it is my contention that the pool of scientific genius is not limited, and that the great space effort aids all scientific research because of its tremendous byproduct of new knowledge. Obviously, the hundreds of NASA projects delve into almost every manner of scientific inquiry, from medicine to physics to psychology.

If we are ever to cure cancer and mental illness, we possibly will do so because some space scientist put to work on the toxicology of metabolites, or on studying the effects of plant growth under one-sixth gravity, or something, made a discovery of usefulness to cellular biochemists.

Certainly cancer research has not lacked funds. It has only lacked breakthroughs.

Whatever stimulates massive scientific activity in all disciplines will benefit all science, for what science mostly needs is a focal point that can command--because of that very "glamor" so derided--the attentions, respect, and dollars of the world.

With 90% of all the scientists ever born alive and working today, with the rate of scientific and technological advancement accelerating now in geometric progression, the scientific world cries for a standard bearer, a stimulus, and a goal.

As Thompson-Ramo-Wooldridge's Dr Simon Ramo puts it, "A properly handled large space program, with a specific and (I will say quite unashamedly) glamorous center point of attraction, may have a long-run benefit in improving those processes that cause us to select and to educate the youngsters of today into the highly creative scientists and engineers of the future. The increased future supply may outweigh, in effect, any imbalanced deflection to space programs."

The Committee on Utilization of Scientific and Engineering Manpower--an outgrowth of President Kennedy's 1961 request for a review of the nation's technical manpower resources--recently compared government and industrial technical salaries. It reported on July 12, 1964 that "Salaries paid to scientists and engineers at the upper levels of government career services are far below those prevailing at comparable levels in private industry."

How far? A top government scientist making \$16,000 to \$18,000 compared with a \$20,000 to \$30,000 a year man in industry; a \$20,000 government man would earn \$32,000 to \$45,000 in private business for comparable scientific or technical management work.

The committee of 17 widely known technological headers, headed by Dr James R Killiar recommended that before making major decisions--such as the lunar landing--the government should carefully assess the impact on the nation's technical manpower. But it said nothing in 153 pages to suggest that the space or moon program had diverted manpower from other fields.

Anyway, the latest figures show that NASA and all of the NASA contractors are employing 4% of our total supply of engineers and scientists. This leaves 96% of the total supply available for other uses. With profits in private enterprise at an all-time high, and higher in the non-space and non-defense companies than in those primarily government financed for space, if those very profitable companies do not hire scientists and engineers, it is not because they can't get them. Their profit position gives them excellent bargaining power. Rather, failure to employ such scarce talents in large numbers is the result of cautious, conservative private entrepreneurs and has nothing to do with availability of personnel. Government-financed space R&D is vigorously stimulating an increase in the number of highly trained scientists and engineers.

As for the moon continuing to be there for a long time, I can't quarrel, except to qualify "long time" by asking "for whom?" The moon will not be there for the asking for more than a very few years.

On Oct 26, 1963, Premier Khrushchev--presumably concerned more with the problems of growing corn and importing wheat--suddenly declared that the Soviet Union would not race the United States to put a man on the moon. Speculation therefore arose over the possibility of a joint US-Soviet man-on-the-moon program. But until an agreement is nailed down, should we believe that the billions of rubles so far expended can not culminate in a Red moon?

According to estimates put forth prior to that Khrushchev proclamation, the Russians were several years ahead of us. If we don't land on the moon as fast as our capability allows it, say by 1970, the Russians may beat us.

If so, they could set up bases in strategic areas with very few men and easily prevent a US landing. By claiming historical international precedent, such as Columbus invoked in planting the Spanish flag on the Americas, they could lay claim to the whole thing. Then any US landing would be an act of aggression, on sovereign Soviet territory, and a belated Apollo could be shot down in self defense. Of course, we'd argue the point in the UN.

The man-is-a-poor-instrument argument would make the cyberneticists among us laugh or cry in their perceptrons. Nobel laureate Dr Harold C Urey concedes that automated devices could collect preliminary data, but "only man, standing on the moon, can grasp the significance of its many and complex phenomena." Until the Evolutionary Cycle from Man to Machine* is completed, man continues to lumber along as the most imaginative, and cheapest, self-organizing system going.

Concerning the other arguments of the moon opponents, I fail to see why "life on top of Mt Everest would be sheer luxury in comparison with existence on the moon or Mars. Are we to send our astronauts there naked? Men on the moon will be considerably more comfortable in their controlled environment on the moon than they would be anywhere on earth, except possibly in an indoor swimming pool. Moreover, I despise the suggestion that luxury and comfort need flavor our decisions in space as they do so often in modern America and as they did so often in ancient Rome.

*Arthur C Clarke advocated in a Nov 1961 Industrial Research article by this title that computers not only eventually will be able to replace man, but that they should. "No individual exists forever; why should we expect our species to be immortal? Man, said Nietzsche, is a rope stretched between the animal and the superhuman--a rope across the abyss. That will be a noble purpose to have served."

And...if "our chances of finding extraterrestrial life are small," I might add they are infinitely smaller on earth than in space.

As far as "knowing that there will be no objects of economic value to be brought back from the moon or any of the planets," the crystal in my ball is not that clear. Anyway, why bring them back? The big problem is to get materials to the moon and planet. The efficient solution is to utilize what's there already. Every ounce of usable materia such as water, will be worth its weight in semiconductor-grade germanium at initial transportation costs of several thousand dollars a pound.

Astronomers quarrel with the high-magnification-of-the Mt-Palomar-telescope concept "bringing the moon within the equivalent of a few hundred miles of earth." Magnification is not the problem. The resolving power of the lens impeded by our ocean of atmosphere is the problem. Small "windows" into space for radio telescopes is a greater problem. Astronomers have substantially more to do than look at the moon (a job mostly taken over by amateurs).

The moon is useful because it happens, among other things, to be a steady base on which to mount an optical telescope unhindered by atmosphere, as well as a massive shield between a radio telescope positioned on the "dark" side and thousands of terrestrial disc jockeys.

Probably the best argument for the NASA program is the building of a space capability, with the moon as a goal that just happens to be nearby. NASA administrator James E Webb likens Gemini to the old DC-3 aircraft, a beginning short-range workhorse designed to move men and materials, and the Apollo to the 707, a highly sophisticated long-range vehicle. The fact that Gemini-to-Apollo is measured in months, whereas the DC-3-to-707 was a matter of years, underscores the rapid pace of our technological advance.

The arguments above briefly answer the objections of those who fail to find reasons for going to the moon, but any mere tally of condensed arguments for the moon cannot much hope to improve the focus of the myopic. The problem lies in the brevity of most pro-Apollo articles. There is no one good reason to go to the moon; rather, there are hundreds of good technical and other reasons. The sum of all of them provides overwhelming acclamation for making the trip, and therefore makes it necessary to explore each of the reasons in some detail.

Keep in mind that it takes less work and is more comfortable to be against something than for something. It is always easier to be a keeper of the status quo, for the keeper arguments give the impression of being stable, conservatively sensible. The phrase, "down-to-earth" for the keeper, is a challenge.

Dr T Keith Glennan, NASA's first administrator, and now president of Case Institute of Technology, tells the story of an old riverboat pilot who complained to Mark Twain about the change from sail to steam. The old pilot wanted no part of the newfangled steam contraptions. "Maybe so," replied Twain, "but when it's steamboat time, you steam."

Today is spaceship time, Mr Keeper, and when it's spaceship time, you space.

* * * * *
* * * * *

The above article originally appeared as part of a series published in INDUSTRIAL RESEARCH Magazine starting in Sept 1964 issue, and subsequently updated and expanded and published with a forward by Arthur C Clarke under the title "The Case For Going to the Moon." This material is copyright 1964 & 1965 by Industrial Research, Inc.

The next issue of ZINGARO will contain another excerpt from this series, as well as an overall review of the book as published this year (1965). I would like to reprint the whole series, but, aside from the fact that I couldn't get permission from the author at the current rate of publication of ZINGARO, it would take about 10 years to print it all.

The Growing Pile



1. JODADES #2--John Zaszcurynski, 1037 N Hermitage, Chicago, Ill. 60622.

Since this zine is in a state of reorganization, I won't quote price, but it is available to Burroughs Bibliophiles for free. This issue is noted particularly for the huge numbers of typos in it, and for the peculiar art-work of the editor (who will show a great improvement in his drawing once he learns how to use the medium effectively). Mainly Burroughs-oriented, this issue contains notes on the Dum-Dum held in Chicago last Labor Day weekend, and on the regional group meeting, and also the first chapter of a serial by Jim Broecker. This is good, for the second issue of a fanzine by a young editor, but it should show some improvement in the future, because if it doesn't, it won't be worth the trouble of either of us.

2. THE EGOIST #1--Carl J Brandon Jr, Sallskapsvagen 7, Stockholm 48, SWEDEN.

Published irregularly, this issue is distributed thru InterAPA mlg #3, and is available for trades and what-the-hell. As the editor says, most of the material in this issue is slanted towards a discussion of ethics, and notably the ethics of Objectivism. Besides this, though, there are some interesting notes on the beginnings of Swedish SF fandom. Although I am not particularly "Objective", I found this zine interesting, and welcome the chance to see what is going on in European fandom. It is quite readable, and the material is such as to provoke commentary by the readers.

3. AUSLANDER #1, Dec 1965--Dave Hulan, Box 422, Tarzana, Calif, 91356.

Published bi-monthly, available for contributions, LoC, or 20¢(6/\$1), or selected trades. This issue contains an article about the HUGO situation, a short story by Richard Hulan, and a fascinating review of 3 books by Margay Sharp which recount the adventures of a group called "The House Prisoners' Aid Society". In addition, there are other goodies, the whole making a well-rounded zine of above-average quality. Before I forget, Ed Cox is the co-editor of this zine, and if you insist on trading for it, you might try sending both editors a copy, like I do in such cases.

4. LIGHTHOUSE #13, Aug 65--Terry Carr, 35 Pierrepont St, Brooklyn, NY, 11201.

Available through FAPA, and also for 25¢(4/\$1), or the usual means. One of the better zines available, this contains 48 pgs of gossip, letters, and a few articles. Well worth reading, but I'm not going to spend enough space and time to discuss it properly.

5. PARADOX #6 Dec 65--Bruce Robbins, 58 Revonah Ave, Stamford, Conn., 06905.

Published irregularly, available for published LoC's, contribs, trades, or 30¢(4/\$1). This issue contains two items by Dr David Keller, "Sarah" (a short story), and "Titus Groan: An Appreciation". In addition there is a checklist of Sexy SF paperbacks, and some notes on a couple of Mexican SF mags. This is one of the few zines I've seen that has no artwork at all, but then, it doesn't need any to be interesting, as you can see.

6. SKULL DRUDGERY #1--Johnny Chambers, 3300 Cherry Ave, San Jose, Calif., 95001. This one-shot dittoed zine contains the best example of how effective the medium can be. The artwork is excellent and colorful, and there is also a story by the editor.

7. FOCAL POINT #14, 15, 16--Rich Brown 236 Mulberry St, Apt 12, New York, NY, & Mike McInerney, 326 E 13 St, Apt 7, New York NY.

This is a twice-monthly zine, and is available for news comments, trades, or 3/25¢ (12/51). Always eager to hear the latest in fanish news, I particularly welcome the advent of FOCAL POINT. It may be small (the 3 issues I have in front of me have only 14 pg between them), but it seems to pack more of interest into itself than any of the other fanzines that I currently receive. I am especially grateful for the COA notices, as I always wind up having to pay for about a dozen issues of ZINGARO that get returned because the addressees have moved in the interval. It seems as if fans are the movingest people I know.



REG

8. FEENWLORT #3, Aug 65--Greg Shaw, 2545 Lexington, San Bruno, Calif., 94066. Published for N'APA mlg #26, also available for 25¢ or the usual. Greg calls this "The fanzine that looks more and more like NIEKAS." This issue contains a 13 page report on Westercon 18, and the second part of the dictionary of Eldarin words, plus all sorts of other items, including a fat lettercol. This is marred only by typos, which I have little patience with, as I find so many of them in my own zines.

9. NIEKAS #13--Ed Neskys & Felice Rolfe, 1360 Emerson St., Palo Alto, Calif. 94301. Available thru N'APA, for 35¢, or for the usual. On the whole, NIEKAS is one of the best fanzines I receive. We have here an article on Tolkien & British Culture, plus completely enjoyable lettercols. There is part of a serial(?) by Carl Frederick, and some notes on SF in Denmark. I have one objection to this article, tho. The author says that "Landet Forude" ("The Country Ahead") was one of only two SF-oriented plays. Possibly he means only plays in Denmark. There is, of course, the opera "Aniara" (did I spell that right?), but I think the two plays based on the OZ books, "The Wizard," and "The Tik-Tok Man of Oz" should also be included, since they contain many SF items, thinly disguised as magic. Tik-Tok himself is a "Real" robot, with no magic connected with his existence, so that alone makes the one play SF. Although a lot of the marvelous effects in the Oz stories are gotten through magic, some of them are not, and in any event "magic" is just another word for understood science. But I digress. The only thing I object to in the whole issue is the putrid parodies of potboiler prose perpetrated on the readers by Ed Wood under the guise of book reviews.

10. CLARGES #3--Lon Atkins, Box 228, Chapel Hill, NC., 27514. Available thru N'APA, for 25¢ (5/51), or the usual, this has a portfolio by Joe Staton, a Satire on Fu-Manchu by Jerry Page, and assorted items which make up one of the better zines in the N'APA mlg. Worth reading,

The Silver Screen by M. Irwin

The last few months have been pretty poor, as far as SF movies are concerned. I haven't seen anything worth commenting about. As far as coming events are concerned, I have a mixed bag. Upcoming from Columbia is a movie based on Martin Caiden's space-age novel "Marooned." After reading the novel, it promises to be quite an interesting movie. (the book is mentioned in The Book Shelf in this issue). The bad news for this time out is probably a bit dated, but just in case, the rumor is that the production of "The Martian Chronicles" has been canceled. Personally, I think it just as well. While the individual episodes of the book were good, I don't think it would have been possible to weave them into a coherent whole for a movie script, since they were entirely disconnected except for the common theme of the exploration and colonization of Mars. Besides, I'm a bit prejudiced in this case; I dislike Bradbury, and all his works, almost.

THE IDIOT BOX

It seems to be the ideal time to review the current season of network and other TV offerings. I mentioned a few of the new shows last time, but it was a bit early in the year for reviews.

The first item was an hour-long special, starring Gordon Scott as Hercules. Filmed in Italy and Yugoslavia, and also starring Paul Stevens as Diogenes and Mart Fulwit as Ulysses, this program was rumored to be the pilot film for a regular series. Anyone who watched the show could tell why the series is not being seen regularly. The main reason is that it stunk. It was just another of the series of cheap foreign imports that almost entirely ignore the historical and/or legendary events they are supposed to portray, and that would easily win Oscars, if they were given for "worst" acting, worst directing, worst dialogue, etc, etc, etc.

Aside from extra items like this special, there is quite a bit of SF and fantasy on the airwaves each week. At this time, there are 5 commercial stations, plus the 2 educational stations (which show no SF), and they have 20 half-hour shows plus 6 hour-long shows of SF or Fantasy each week. In addition, there are usually several SF movies. This week (Nov 20-27) there are 8 movies, including "Mysterious Island". The strictly-for-the-kiddies shows include Astroboy, Superman (2 1/2 hours), Space Patrol (1 1/2 hour, 1 1 hour), Atom Ant (a new cartoon show by Hanna & Barbera), and By Gemini (a space-oriented show which has a priest for a moderator/MC (or what ever you call it)).

Adult TV viewers have a larger choice. Some of the old series are still being run by channels 9 and 26. Outer Limits, Twilight Zone, SF Theater, The Invisible Man, and for the night-owls, channel 9 is repeating episodes of "Thriller", at 12:20 AM on Tuesday. Of course, the favorites of last season (Bewitched, The Munsters, My Favorite Martian, The Addams Family, and The Man From Uncle) are back, as good (or bad) as ever, and they have brought with them several new shows, some of which should have remained in the limbo of their creator's heads. I would like to make a few comments on these newcomers, and see how well my readers agree with me in my estimate of their quality.

VOYAGE TO THE BOTTOM OF THE SEA—Starring Richard Baseheart, this is the story of the nuclear sub Seaview, which travels around the world finding lost civilizations and strange undersea monsters, trapping spies, and doing various and sundry good deeds to help preserve the peace of the world and our country in particular. On the whole, the episodes are much more realistic than those of many of the new shows, the plots are usually interesting, and the dialogue is reasonable sane. A good, competent job of extrapolation in the SF tradition.

I DREAM OF JEANNIE--Starring Barbara Eden and Larry Hagman, the usually funny and sometimes silly adventures of one of our astronauts who just happens to find a bottle containing a genie. Nothing outstanding here, but among the better of this seasons new offerings.

LOST IN SPACE--Starring Guy Williams and June Lockhart, with Johnathan Harris as the only homesick villian I have ever seen. As the only continuing SF series set on another planet (and I do mean continuing, with each episode having a cliff-hanger end), this could have been something memorable, but with the cardboard villainies of Mr Harris and all the visitors from various places they encounter, it's a wonder they weren't rescued long ago. Just an outer space version of Gilligan's Island. Too bad.

Of course, the big item this year is a show which started on Jan 12, 1966, and, although not strictly SF, it has some scientific gimmicks, and is worth a mention. You may have guessed that I am talking about BATMAN. Starring Adam West as Batman, it also features Bert Ward as Robin, Allan Napier as Alfred (the butler), and Neil Hamilton as Commissioner Gordon. Guest stars for the first 2 episodes were Frank Gorshin (as the Riddler) and Jill St John (as Mollie the Moll). All the reviewers are saying "This show is so far out, it's in." Or words to that effect. What has it got that makes it so? It has some of the silliest dialogue I have ever heard (Batman walks into a Diskoteque, in his gaudy costume, and declines the managers offer of a seat, saying "I'll stand at the bar, I don't want to be conspicuous."). The plot of the first episodes was straight out of a comic book, only worse. Batman lives in a museum, almost (all of his special equipment is labeled in large, large letters, even to his and his batpoles.). The police act stupid, like in any comic book. And so on, and on, and on. In short, the network did just what they said they were going to do, play the comic book story for laughs, which is more than the original strip ever got. The worst part of the show is, I hope, only temporary, those horrible punes of the Riddler.

Another new show is ATOM ANT, a Hanna-Barbera cartoon show for the kiddies. But who cares?

One thing that interests me is a rumour I heard recently. You all probably remember the SUPERMAN program. This was probably one of the first TV programs featuring a super-hero, with some SF gimmicks in it also. Lately, there have been only reruns of the old programs. Now, I have heard that someone is planning a new SUPERMAN and/or SUPERBOY series, and this one will be Animated, instead of live. No further information is available at present, but probably it will be out for the next season. All in all, this has been a disappointing year, for movies and TV. There have been quite a few of those "Horror" movies, but I try not to see them, if I can help it at all.

AHF (Also Heard From) Since lastish, I have received communications from Don Miller, Ron Bennett, Dick Lupoff, Buck Coulson, Jim Sanders, Janie Lamb, Robert Gilbert, Rusty Hevelin, Peter Singletan, Alma Hill, C W Brooks, Len Moffatt, Frank Stodolka, Eric Blake, Stephen Pickering, Mathew Drahan, and probably a host of others, whose names I haven't mentioned. As I said elsewhere, I am setting up a new mail-handling system, and this should end the confusion in the future. Right now, I'm trying to figure out what I got in a large envelope postmarked Stockholm, with no return address on it

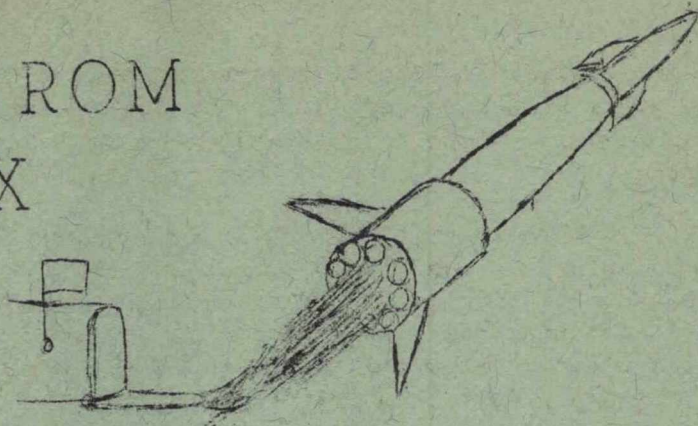
X X X X X X X X X

The Riddle Corner

- Q. What did the Martian say to his wife, as they watched the Armed Forces day parade?
A. "Darling, they're playing our song."

MISSILES FROM THE MAILBOX

by
the Readers

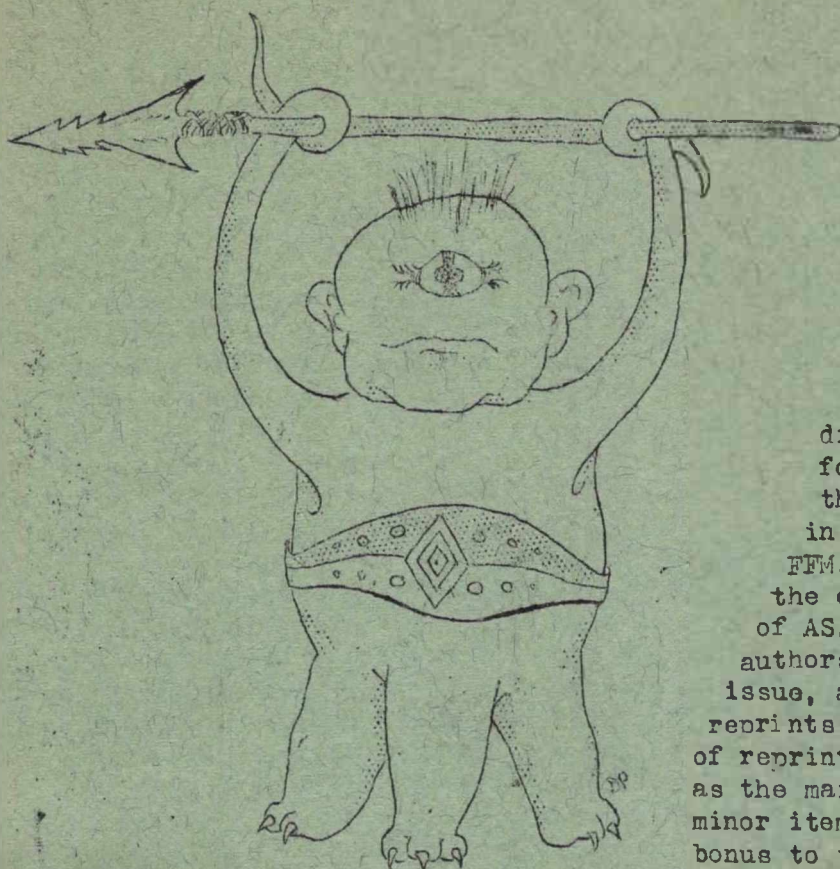


HARRY WARNER, JR., 423 Summit Ave, Hagerstown, Md, 21740

The pictures are the most distinctive and engaging thing about this new issue of ZINGARO ((#5)), of course. The reproduction of them is nearly as good as the spectacular results that German fanzine editors somehow get when they have engravings made from photographs. Everyone appears to have been having a good time, since sour faces are hard to find, and many of the shots look as if they weren't completely posed, only semi-posed or candid innature. The only criticism is that it would have been even better if you could have enlarged portions of these negatives, to enable the fans to fill up the entire areas. Their faces would have been larger, more clearly recognizable, and there would have been less space wasted on blank walls and ceilings. I assume that you had nothing to work with but contact prints or slight enlargements as they come from a commercial photographer. ((I am quite satisfied with the reproduction of my photos, which I have done by a local offset house. All my photos are candid, unless one of my victims happens to notice me sneaking up on him and assumes a pose. Although I do have all the equipment necessary to print my own pictures, I prefer to let our local camera shop do the job, because I have so little time. I waste so much time on other things that printing photos is impossible. Besides, there is no room in my basement for a photo lab, even on a semi-permanent basis. ndi))

You will probably get full details on that performance of Utopia Ltd. from one of the G&S fans in the Los Angeles area. I saw a review of it in one of the record magazines about a year ago. It was done by an amateur or at best semi-professional group, and the records were produced and distributed without the help of one of the major recording companies. As I recall it, you send your money directly to someone connected with the performing group, and it runs in my mind that the address was in the Washington, DC area. I thought briefly about ordering the set, since I have all the other G&S works that have been commercially recorded, then I decided to be patient, on the theory that one of the first-rate recording firms will get around to this and the other neglected G&S work, The Grand Duke, before long. (The job of remaking in stereo all the standard works that existed only in mono versions is nearly done, and there are signs that recording firms are again becoming more original in choice of things to put onto discs. ((I suspect you are correct. About 5 or 6 years ago, a Chicago group, The Merchandise Mart Chorus, put on a performance of The Mikado, which was quite good for an at best semi-professional group. The complete performance was taped, and was to be made available on records at a later date. Since I already had the London version, I declined the opportunity, but in the case of Utopia Ltd, I'd jump at the chance. mi))

Your complaint about the new publisher of Amazing and Fantastic is a good example of how accustomed we are to think of magazines as a source of original stories. Of course it wasn't always that way. Gernsback didn't buy an original story for Amazing stories until he'd published a dozen or more issues in the magazine's early history, and even in



FFM (Cont'd)

the 1930's when T O'Connor Sloane was editor, there was an occasional reprint. Of course, fans were wildly enthusiastic over the first important all-reprint pro-zine, Famous Fantastic

Mysteries. But now I suppose we think of the magazines as the traditional source for SF, and the pubs as the place where the pest of what the magazines discover is put into more permanent form. ((You neglect to mention that there are quite a few differences in the status of the early AS and FFM, compared with the modern AS. In the early 30's, and the first issues of AS, there was no large group of authors to draw on for stories each new issue, and editors were forced to rely on reprints of "classics". FFM had a policy of reprinting out-of-print classic novels as the main feature in each issue, the minor items they used as fillers were a bonus to the reader. I seem to remember that the readers might have had a small say in the selection of novels reprinted. In

direct contrast to this, we have the current issues of AS and FA, as published by Mr Cohen, which, outside of a new novel running as a serial, are almost entirely reprints of some of the worst parts of previous issues of AS & FA. I do admit, though, that he seems to be taking the worst stories of some of the better authors, so this is a small consolation. On the other hand, we also have a thing called "Great SF from AS", which consists entirely of reprints. Again we have a whole group of name authors, but the quality is such that I would appreciate it very much if Mr Cohen would hold his breath until I buy another copy of the zine. Besides cheating everyone by printing so little for so much, the subscription dept. is trying to cheat me personally out of most of my subscription, by claiming it had ended while I was still owed 12 issues or so of both zines. The December AS shows improvement by having a novelet by Cordwainer Smith, in addition to the serial, but it is probably only temporary, I have heard a rumour that Mr Cohen is not buying any new stories at present. mi))

It's hard to criticize the second part of the Ben Solon story. Some things are wrong with it, but I find it hard to pin down the major faults exactly. One impression that it leaves is jerkiness: important things happen and are described in a few words, then there is a sudden slow-down in which long conversations are quoted in full, or unimportant descriptions are provided. It's also hard to create the impression of giant forces at work in a short story like this one. Lovecraft's mythos would be forgotten if he hadn't used it in story after story, and the first thing that people say about the Tolkien series of novels is related to the careful way in which the opposing forces and the evil nature of Mordor are revealed all through those hundreds of pages. Anyway, if it isn't a first-rate story, it shows considerable promise, and the author's desire to rewrite part of it is a good sign that he recognizes some deficiencies.

I didn't feel disappointed in "Davy". You must remember that this was an obvious and deliberate picaresque novel, like Huck Finn or A Sentimental Journey, and in this type of story, you don't look for a series of climaxes of gradually increasing signif-

FTM (Cont'd)

icance, and ending with a titanic scene in which everything is settled. I felt the same dissatisfaction as you probably did at the abrupt impression left by the concluding ten percent of the novel, but I suspect that any other final section would have been even more harmful to the story. Remember, the book is based on the most hackneyed of all conceivable themes, and Pangborn must have had all sorts of trouble to prevent it from sounding just like all the other bad stories of how humanity survives after creating such an atomic mess for itself. ((Somehow I find Pangborn a little unsettling. His book "A Mirror for Observers" has the honor of being the only SF book in my library for any length of time that I have never desired to reread. I wonder why?mi))

Television really has sold out to fantasy and science fiction, hasn't it? I feel a sort of vindication in what has happened, with the increasing number of serials and the disappearance of the every-week-something-new programs like Outer Limits and Twilight Zone. I've contended all along that the general public can't enjoy fantasy and science fiction unless it's subjected to the same strange characters and environments long enough to feel somewhat familiar and comfortable around them. It's too bad that the fantasy series are all based on humor or are juvenile, but I suspect that in another year or two, we'll get some adult science fiction series in which week after week, we'll find the same characters active in some general area of the future, much like the lamented Rogues. ((Take a look at "The Last Book" elsewhere in this issue. mi))

We can't compare notes on the movies, because I've seen only one so far this year, and that wasn't a fantasy. But I suspect that what I said above has some application to the movies too. Would people turn out in large numbers to see the film versions of all those Poe short stories, if good old Vincent Price weren't in all of them, something recognizable for people to cling to amid the uncomfortably different events going on before their eyes? Witness also how many times Dracula and Frankenstein have bobbed up in film titles, to profit by this same particular bit of public psychology.

Yrs, &c HARRY WARNER JR

RICK BROOKS, RR #1, Fremont, Ind.

Sorry about the delay in LOCing ZINGARO, but I've just got over mid-terms. Before that I was working on my Doc Smith article for SHAGGY's special issue. I hope it makes the grade.

I notice that you got CW Brooks' name on my article. At first, I was a little put out, then I got to wondering how CW Brooks felt about it. I wish I could say it was the best part of the zine, but there is no use in insulting ZINGARO. When I read anything I've written, all I see are the changes that I should have made. ((Is my face red. But your writing isn't that bad. mi))

How do you like the latest issues of Amazing and Fantastic? At least the Dec Amazing has two new stories. I wouldn't mind one reprint, two is excessive, but six in the Nov Fantastic is TOO MUCH. Is Cohen tired of paying authors for original material? ((I agree with you, and if you have read the above, you'd see the answer may be yes. mi))

"The Sorcerer Escapes" was good for fan fiction. At least I enjoyed it. It reminds me somewhat of the Elric series, probably the best fantasy since "The Lord of the Rings."

To contradict Eric Blake, John Carter always did take the last trick. Of course, it sometimes took him a couple of books, but he came out on top. Tangor of Poloda is a good example of one of EREB's heroes that doesn't always come out on top. At the end of Beyond the Farthest Star, Tangor is heading for another world, and Burroughs never finished the series. ((If the hero didn't always eventually wind up on top, how could he be used again as a hero in another book that wasn't just a continuation of the previous story, like the first 3 John Carter books? Again, Tangor is a poor example to prove your point, for the very reason that you mention, that the series was never finished. In his introduction to Tales of Three planets, Dick Lupoff makes reference to Burroughs' mention of 4 Polodan novelettes, of which only 2 were found. How can you

MTH(Cent'd)

say that the hero doesn't come out on top, when the story isn't finished yet. Besides, having the hero go off to another world after all his immediate problems have been settled is just the SF equivalent of the hero who rides slowly off into the sunset, after saving the heroine's ranch. mi))

I was rather disappointed with Doc Smith's "The Imperial Stars," and "Skylark DuQuesne." They seemed to be over edited. Of course, the trouble with rating Doc's writing is that he never wrote anything to top the Lensmen series. Then neither has anyone else, except Folkien.

Yours, RICH

((I agree with you about "Skylark," it did seem to be lacking the usual background, in some respects, but in a large measure that had been filled in by the previous books in the series. I will say, though, that the climax of this one certainly topped anything in the "Lensmen" books; what can you do to top the destruction of 2 galaxies at the same time? "The Imperial Stars" probably was edited, but inasmuch as it couldn't have been used as the basis of another series like "Skylark" or the "Lensmen" stories, it didn't need so much background material to make the story effective. In fact, I liked it better than most of his more recent works. There were no loose ends to be tied up in another story, all the obvious villains having been caught. On the other hand, "Subspace Explorers" has plenty of hooks to hang other stories on. I wonder if he left any unpublished manuscripts? mdi))

ZINGARO #6

FROM: Mark Irwin
1747 Elmwood Dr.
Highland Park, Illinois
60035

TO: Wally Weber
Box 632
Huntsville Ala
35804

PRINTED MATTER

RETURN REQUESTED

HIGHLAND PARK, ILL.



HIGHLAND PARK, ILL. (1)