

*TYNDALLITE*

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mailing comments                      page 989

**ATTACK OF THE CRAB**

**MONSTERS** Jul 2006 – Hank Davis,  
George Wells, Richard Dengrove  
and Gary Tesser

p. 1 George Wells says that  
Robert Bloch (under a pseudonym)  
wrote the earliest novel about organ  
transplants about 1971. This must be  
referring to the 1969 novel *The Todd  
Dossier* written by Bloch but published  
as by Collier Young. Young was the  
real name of a film producer who was  
supposed to produce a movie of the  
novel. The movie didn't materialize and  
Bloch's novel appeared as by Collier  
Young.

However, I can think of at least  
one previous novel about organ trans-  
plants, Edgar R. Burroughs' "The Mas-  
ter Mind of Mars" in the 1927 *Amazing  
Stories Annual*. And ERB's novel may  
well not be the earliest example.

p. 3 Richard Dengrove thinks  
that clone fiction appeared at least by the  
mid 1960's. Correct. Earlier fiction  
about clones goes back to at least Edgar  
R. Burroughs' "A Man Without a Soul",  
*All-Story* Nov 1913, in book form as *The  
Monster Men* and revised as "The Syn-  
thetic Men of Mars".

*Twygdrasil And Treehouse Gazette*

#102 Sep 2006 – Richard  
Dengrove

pp. 7-9 Thanks for your excel-  
lent review of Joseph T. Major's *Hein-  
lein's Children: The Juveniles*.

p. 8 Yes, Robert A. Heinlein did  
have a Future History in the 1940's. The  
first version appeared in the May 1941  
*Astounding Science-Fiction*. A revised  
version appeared in 1950 with *The  
Green Hills of Earth*. This included  
some of the stories that had been re-  
jected by John W. Campbell, Jr.

Your review indicates that Major  
has a balanced view of Heinlein's  
strengths and weaknesses.

p. 12 Robert Falcon Scott wasn't  
upper-class. He was middle-class and  
sensitive about it. You're right that Sir  
Clements Markham caused Scott to be  
selected as commander in place of Pro-  
fessor John W. Gregory. Gregory was a  
mountaineer, an explorer and a distin-  
guished geologist who just been ap-  
pointed to the Chair of Geology at Mel-  
bourne University. He'd also accompa-  
nied Sir Martin Conway on the first  
crossing of Svalbard, which meant  
sledging across the ice-cap. In short, he  
was qualified for the job as Scott was  
not. You're also right that Scott didn't  
like dealing with non-British foreigners.  
His wife persuaded him to take Trygve  
Gran as ski instructor. However, Scott  
made sure that Gran didn't do much ski  
instructing. If everyone on the expedi-  
tion had properly learned to ski it would  
have improved their chances of living.  
Scott's negative attitudes meant disaster.

Yes, Edward E. Smith did work  
for the National Bureau of Standards  
when he began work with Lee H. Garby  
on "The Skylark of Space". And one of  
the characters in the novel also worked

at the NBS. Circa 1955 there was an article in *Scientific American* by the head of the NBS who said that he'd been inspired to work for the NBS by reading "The Skylark of Space" when he was young.

p. 13 The rumor that John W. Campbell, Jr. demanded WASPish pseudonyms seems to have had two bases: 1) there were some WASPish pseudonyms and 2) Frederik Pohl made such an unsupported claim in *The Way the Future Was*. However, Campbell didn't demand WASPish pseudonyms and didn't care what byline his authors used. Campbell has also been accused of being anti-Jewish, anti-black and anti-female. Eric L. Davin thoroughly refutes all this nonsense in his book *Partners In Wonder*. Eric documented that Campbell was pro-Jewish, pro-black and pro-female. Eric also debunked numerous other erroneous statements by Pohl.

**SPIRITUS MUNDI** #215 Aug-Sep  
2006 – Guy H. Lillian III

p. [7?] You mention "...watching RAH eviscerate poor Alex Panshin in 1974." What did Heinlein say in public? I read a letter from Heinlein complaining about Panshin's *Heinlein in Dimension* for postulating that RAH's fiction accurately described his actual beliefs. It also complained about Panshin securing RAH's correspondence with "Sarge" Smith, which RAH felt was a breach of etiquette. (On that I agree with RAH.) I think that RAH over-reacted to Panshin and should have co-operated with Alexei so as to produce a better book. But RAH was hypersensitive about his privacy. By and large Panshin was objective towards Heinlein's work.

p. [10?] The new "Heinlein" novel is *Variable Star*. It's by Spider Robinson from notes for a never-written novel by Heinlein. I hope that it is better than *For Us, the Living*.

**PETER, PAN & MERRY** #69 – David Schlosser

p. 2 You wonder about the content of such apas as the National, British, United, American, Fantasy, SAPS and the Cult. I belonged to the National APA for several years and since I didn't contribute I received only the public mailings. The contents were mostly mundane genzines, though some mailing comments were being made. They also had private mailings for the active members and I was told that the contents were both better and more interactive. Some members contributed to both versions. (This may well be the current case.) I can't speak with great knowledge about the British, United and American since I've seen only occasional journals from them. *FAPA* is mostly mundane amateur journalism with a mixture of genzines, mailing comments and some fannish content. *SAPS* is mostly mundane mailing comments. *The Cult* apparently is still mostly *ad hominem* nonsense. Apparently *The Cult* never recovered from Ed Baker translating his Cultzine into Esperanto, followed by the squabbles regarding Walter H. Breen.

**Cartoons from Belgium** 21 Sep 2006 – Jeffrey Copeland

pp. 7-8 Thanks again for bringing up the touchy subject of Hugo nominations, finalists, near-finalists, etc. We've seen the abuses of English brought to bear on the subject.

p. 11 You wonder how Robert A. Heinlein's "The Moon Is A Harsh Mistress" was nominated for both 1965 and 1966. That's because it was serialized in *If* beginning with the Dec 1964 issue.

You also wonder how John B. Harris' *Village of the Damned* was nominated in 1961 and 1962. Michael Joseph published the first edition in 1957 as *The Midwich Cuckoos*. I'm not sure when Ballantine reprinted it in the U.S., but I'm sure that they'd done so by 1959. If I recall correctly the movie *Village of the Damned* appeared in 1960. So now I'm as baffled as you are.

You also ask me about my experiences administering the 1964 Hugos. Our main problems seem to have been the thirteen people who nominated Edgar R. Burroughs' "Savage Pellucidar" for best short/novelet and the book as Best Novel; the people who voted items in the wrong categories and being the first committee to publicize the voting, plus our novel winner was only of novelet length. This caused an uproar, especially from Harlan Ellison. Harlan was upset because he'd been pitching himself to Hollywood as a Hugo winner and now we'd revealed that six votes could get something on the final ballot. We solved the ERB problem by ruling that the "novel" was actually four stories, three of which has been published in the 1940's and letting it only appear in the shorter category. I moved all the miscategorized votes into the proper categories but it didn't make a difference. As for revealing the votes we all discussed that for hours and unanimously agreed that "fandom" deserved to know. Besides Harlan some former WorldCon committee members were

annoyed with us on the grounds that we'd retroactively cast suspicion on their results.

I recall another quirk. Richard Matheson's 1958 novel *A Stir of Echoes* appeared on the 1960 ballot. When I questioned this Francis M. Busby, Jr. said that most fans didn't read it until 1959.

Of course, none of this deals with the basic problem that science-fiction fandom isn't properly represented among WorldCon members and that only a minority vote. Earl Kemp's attempt to open up the nominations for the 1962 Hugos generated a backlash from those afraid that there would be ballot stuffing or some worried that their own ballot stuffing would be overturned.

p. 20 I don't recall Isaac Asimov auditing some professor's rendering of one of his stories. My copies of Asimov's autobiographies are in storage. However, per William L. Donaho something similar happened. Donaho was taking a drama course wherein the professor began discussing the plays of "Tennessee" Williams. So Bill mentioned this to his roommate. His roommate told his brother and brother began auditing the course and contradicting the professor. Finally the professor couldn't take it any longer and said that "you're not enrolled in this class, who are you?" to which the reply was "I'm Tennessee Williams."

**Home with the Armadillo** #73 11 Aug  
2006 – Liz Copeland

p. 2 Thanks for recommending Robin McKinley's *Sunshine*.

**Frequent Flyer** 13 Sep 2006 – Tom Feller

p. 2 Thanks for giving us some details of your paid reviewing.

pp. 4-5 Thanks for detailing some fannish content at conventions.

**Guilty Pleasures #45** – Eve Ackerman

p. 2 Thanks for recommending Linnea Sinclair's *Gabriel's Ghost*, *Finders Keepers* and *Accidental Goddess*.

**For you der vor iss over!** 27 Sep 2006

- Jeffrey Copeland

p. 3 Thanks for citing the Arthur C. Clarke essay about God being hampered by General Relativity as being "God and Einstein" from *Report On Planet Three and Other Speculations*.

**REVENANT #39** Sep 2006 – Sheila J. Strickland

p. 3 Thanks for recommending Jayne Ann Krentz' (as "Jayne Castle") *After Dark* as a good first in a science-fiction/fantasy/romance series.

And thanks for recommending Peter Straub's *In the Night Room* as an increasingly better horror novel.

p. 4 Yes, there has been at least one history of mundane amateur journalism, *The History of Amateur Journalism* by Truman J. Spencer. It goes through 1940. Spencer died in 1944 and Sheldon Wesson (husband of the late Helen Wesson, who was a member of the *Fantasy Amateur Press Association*) published the book in 1957. Also, in 1891 Spencer published an anthology of

writings from the mundane apas, entitled *A Cyclopedia of the Literature of Amateur Journalism*. I don't have a copy but Robert Lichtman does and says that it concentrates on content rather than printing prowess, etc. Sam Moskowitz' *The Immortal Storm* (and its sequel in *Fantasy Commentator*) has some material on such apas as *FAPA*. Harry B./P. Warner, Jr.'s *All Our Yesterdays* and its sequel *A Wealth of Fable* make some comments regarding apas.

**The Fantastic Route** Aug 2006 – Guy H. Lillian III

pp. [3?]-[6?] Thanks for your account, with photographs, of your visit to Robert E. Howard's home in Cross Plains TX.

**Nice Distinctions #15** – Arthur D. Hlavaty

pp. [1]-2 Thanks for your review of Robert A. Heinlein and Spider Robinson's "collaboration" *Variable Star*. You make it out to be better than feared but not top-notch.

p. 2 Thanks for reviewing Julie Phillips' *James Tiptree, Jr.: The Double Life of Alice B. Sheldon*. Does the book answer the question of why she chose a masculine pseudonym? She did claim that she chose to write as a man because women were discriminated against in science-fiction. She also claimed to read the science-fiction magazines, so she had the evidence that women weren't discriminated against.