

TYNDALLITE
Volume 3, Number 105
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Hugo Box Scores 1953-2002 5 Oct
2002 – Jeffrey Copeland

Jeff, this is an interesting set of compilations for the fiction Hugos. You list authors by the number of nominations that they've had if the total is three or more. Robert Silverberg being the champ with twenty-three nominations surprised me. (But I haven't been paying much attention to the recent Hugos.) There doesn't seem to be a positive correlation between overall quality and the number of nominations.

Your page 2 listing of authors ranked by their number of wins also surprises me.

Your pages 3-4 listing by "Batting Average" I think further illustrates the lack of correlation between quality and Hugo awards.

The New Port News #206 Nov 2002 –
Ned Brooks

pp. 3-4 Please don't blame Jules Verne for my rendition of the original French in the last *Tyndallite*. I gave up trying to figure out how to present proper French.

IT Goes On The Shelf #24 Oct 2002 –
Ned Brooks

p. 6 I'm with you on David M. Parry's *The Scarlet Empire* being marred by the socialist twaddle. (Socialism is a fine ideal. Why do so many authors forego their stories with inane rhetoric?)

Parry isn't alone in reaching the nadir of story-telling in the depths of the

sea. Arthur C. Doyle's "The Maracot Deep" is another one of these subsea stories whose authors were out of their depths. I haven't read Stanton A. Coblenz' "The Sunken World" but I don't recall any great enthusiasm for it from anyone.

pp. 6-7 Your review of *Coup de Grace and Other Stories* by "Jack" Vance says that this is a preview of Vance's complete works. We're in for some delightful stories.

PETER(,) Pan and/& Mary/Merry
#46 – David Schlosser

pp. 2 + 3 From what I can figure out from your comments you don't wish to use "science-fictional" to describe materials (such as movies, comic books, etc.) which are related to science-fiction, but which in themselves, are not science-fiction. You seem to wish to use "science-fiction" to include not only science-fiction but also anything related to science-fiction. Supposing that you wish to discuss science-fiction what word or term do you prefer to use?

p. 3 As for science-fiction predicting the internet Ned Brooks says that William F. Jenkins' "A Logic Named Joe", *Astounding Science-Fiction* Mar 1946 does predict the internet. It's also been reprinted. So this is a well-known story. You're right that some obscure stories may have predicted the Internet. Alfred E. van Vogt's Null-A stories predicted networked computer gaming, beginning with "The World Of Null-A", *ASF* Aug-Oct 1945. "Jack" Williamson's "With Folded Hands..." *ASF* Jul 1947 and its sequel "...And Searching Mind" *ASF* Mar-May 1948 (combined in book form as *The*

Humanoids) had mobile computer terminals controlled via rhodomagnetic waves from a computer on Wing IV, therefore a wireless web spanning the galaxy. Isaac Asimov's "Mother Earth" *ASF* May 1949 had text terminals linked in a network. Hugo Gernsback's "Ralph 124C41+" in *Modern Electrics* in 1911 had text-transmission terminals linked in a worldwide network. There are probably a number of other examples.

Twydrasil And Treehouse Gazette

#78 Nov 2002 – Richard
Dengrove

p. 3 You say that you believe alien abductions are real. Since many of these people are being returned who is paying the deposit? Has anyone managed to tape an alien abduction? If so, they would then have an abduct tape.

p. 6 The primary difference between Jules Verne's *A Journey To the Center of the Earth* and Hollow Earth stories is that Hollow Earth stories postulate that the outer crust of the Earth is only a spherical shell while Verne only had caverns in the crust. Yes, if I'm recalling correctly, Verne did have light in his caverns, man-made torches, phosphorescence and glowing lava. Hollow Earth stories usually have a central Sun and ignore the consequences.

pp. 6-7 Thanks for clarifying what you meant about Herbert G. Wells' technology being illogical by our standards but plausible at the time of writing. However, his "technology" and "science" were criticized at the time. His Selenites and the lunar atmosphere weren't believable. *The Invisible Man* was bunk, making your eyes transparent meant that you couldn't see. While you

can't disprove time machines their plausibility is close to zero.

p. 7 I agree with you that fiction and science-fictional movies are two different categories.

Mercier did more than simply mistranslate scientific passages in Jules Verne's books. He excised about 23% of *20,000 Leagues Under the Sea*. He eliminated Verne's anti-imperialism, human rights, etc. What Verne wrote was a high-tech thriller about Captain Nemo protesting colonialism (in an extreme fashion, to be sure). His version is often thought of as a children's travelogue.

You make some good points about fan fiction developing characters that are minor in the original stories.

p. 8 You're right on about the Rube Goldberg aspect of Doc Savage's weaponry. With all of the gadgets and weapons he carried I'm surprised that he didn't fatally injure himself.

p. 9 You refer to Cyril M. Kornbluth and Josephine J. Grossman's 1961 Beacon paperback *Sin In Space* as being science-fiction porn but with little sex in it. While Beacon probably mildly impurgated it I don't recall sex in it when it was serialized in *Galaxy Science Fiction* May-Jul 1951 as "Mars Child" and bylined "Cyril Judd".

Beacon did "reprint" "Talbot Mundy"'s *King, of the Khyber Rifles* claiming it to be "complete and unexpurgated". What they did was to both abridge it and impurgate it. King and Yasmini got into hot clinches followed by asterisks. Needless to say those scenes weren't in the original.

Passages #16 24 Nov 2002 – Janet Larson

p. 6 The reason that Robert A. Heinlein's "The Moon Is A Harsh Mistress" was able to be nominated for a Hugo in two consecutive years was that it was serialized in *If* Dec 1965-Apr 1966. As for why it was nominated two years running I suspect that it was because fans wished to repay Heinlein for his better stories of previous years and that "TMIAHM" seems to have been the best Heinlein story since 1959.

AVATAR PRESS V2#24 28 Nov 2002
- Randy B. Cleary

I appreciate your informed commentary upon art.

I also like your review of Neil Gaiman's *American Gods*. You say that it has wry comments upon those upstart American gods leavened with plenty of literary references.

This reminds me of a movie that I haven't seen since the 1940's – *The Ghost Goes West*. As I recall it concerned an American millionaire who bought a Scottish castle and reassembled it in the United States unaware that the ghost had come with it. I hope that it is as much fun as I recall it to be.

**THE SOUTHERN FANDOM
CONFEDERATION BULLETIN**
V8#1 Oct 2002 – Randy B.
Cleary

Randy, this is a lot of work on your part. I appreciate your sharing it with *SFPA*.

TENNESSEE TRASH #50 Oct-Nov
2002 – Gary R. Robe

pp. 3-4 Thanks for your excellent reviews of Terry Pratchett's *The Amazing Maurice and His Educated Rodents* and *Night Watch*.

It would be interesting to compare the first to Albert B. Chandler's "Giant Killer", *Astounding Science-Fiction* Oct 1945. Also Clifford D. Simak's *City* with its intelligent dogs and ants is another variation on the idea of "inferior" species achieving intelligence and competing with mankind by the use of their increased intelligence.

GUILTY PLEASURES #26 Nov 2002
- Eve Ackerman

pp. 3-4 Thanks for reviewing David Weber and John Ringo's *March Upcountry* and *March To the Sea*. I wonder how close they are to *Anabasis*. "Andre" Norton already rewrote *Anabasis* but I thought that Xenophon did a better job than did Norton.

Your enthusiasm comes through quite well for Barbara Hambly's mystery series beginning with *A Free Man of Color* and the latest, *Wet Grave*.

p. 5 Thanks for letting us know that Diana Gabaldon got her start writing Scrooge McDuck stories. You say that she just got a \$10,000,000 contract so Scrooge's influence has paid off.