

*TYNDALLITE*

Volume 3, Number 122

November 2005

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This is intended for the November 2005  
mailing of the *Southern Fandom Press  
Alliance*. Outside of *SFPA* it is available  
for trade, a published letter of comment  
or \$1 US.

mailing comments                      page 964

*TYNDALLITE* Sep 2005 – me

p. 963 I recalled a *possible* pre-  
1940 candidate for an alternate-world-  
with-magic story. It's been many  
decades since I read it but I think that  
James Stephens' *In the Land of Youth*,  
Macmillan, 1924 qualifies.

**Spiritus Mundi** #209 Aug-Sep 2005

Guy Lillian

p. [11?] You ask who is George  
Griffith? He was a best selling author of  
science-fiction books. Here's a list, how  
many are actually science-fiction I don't  
know, taken from Everett F. Bleiler's  
*The Checklist of Fantastic Literature*:  
The Angel of the Revolution, A Tale of  
the Coming Terror, 1893  
Olga Romanoff; or, The Siren of the  
Skies, 1894  
The Outlaws of the Air, 1895  
Valdar the Oft-Born: A Saga of Seven  
Ages, 1895  
Briton or Boer? A Tale of the Fight For  
Africa, 1897  
The Romance of Golden Star, 1897  
The Gold-Finder [1898]  
The Virgin of the Sun, 1898  
The Great Pirate Syndicate, 1899

Denver's Double; A Story of Inverted  
Identity, 1901

A Honeymoon In Space, 1901

The White Witch of Mayfair, 1902

The Lake of Gold: A Narrative of the  
Anglo-American Conquest of Europe,  
1903

A Woman Against the World, 1903

The World Masters, 1903

A Criminal Croesus, 1904

The Stolen Submarine: A Tale of the  
Japanese War, 1904

A Mayfair Magician, A Romance of  
Criminal Science, 1905

The Great Weather Syndicate, 1906

The Mummy and Miss Nitocris: A  
Phantasy of the Fourth Dimension  
[1906]

The World Peril of 1910, 1907

The Destined Maid, 1908

The Sacred Skull, 1908

The Lord of Labour, 1911

The Diamond Dog, 1913

Sam Moskowitz had some  
commentary on him in *Science Fiction  
By Gaslight*.

p. [12?] Thanks for publishing  
Justin Winston's eyewitness account of  
Lafayette R. Hubbard flashing a multi-  
million dollar check from the Church of  
Scientology to John W. Campbell, Jr.,  
George H. Scithers, Justin, etc. at a  
convention in New York circa 1966.  
That must have been NyCon 3 in 1967.  
There was a Scientology convention in  
the hotel at the same time.

I'm sure that I've previously  
mentioned this in *Tyndallite* but Lyon S.  
de Camp, Howard DeVore and I were  
walking down a hallway at NyCon 3  
when we were accosted by a  
Scientologist inviting us to attend their  
convention. We politely declined. Then

he made a mistake and asked, "Have you ever heard of L. Ron Hubbard?" de Camp drew himself up and said "I knew L. Ron Hubbard when he was a SMALL-TIME CROOK!!!".

p. [14?] You ask if Alfred Bester's *The Rat Race* is the same as *Who He?* or *A Tender Case of Rage*. It's the paperback title of *Who He?*

**Variations on a Theme #45 Jul-Sep 2005 – Rich Lynch**

p. 6 You mention that the Glasgow WorldCon had a panel on "Terraforming Starts at Home". I think that's a good idea, we should immediately begin Terraforming Earth and give up the current idea of Venusforming Earth.

44-42 -  
3rd name ✓

I wonder if the earliest story on the subject is Robert Barr's "The Doom Of London", *The Idler*, Nov 1892.

This reminds me that I've seen ads promoting "used cars from Saturn". I'd be concerned about the mileage, chemicals and temperatures to which they've been subjected.

**"YNGVI IS A LOUSE" AND OTHER GRAFFITOS #97 Sep 2005 – T. K. F. Weisskopf**

p. 3 I like your four essential ingredients of Space Opera:  
1) larger-than-life heroes and villains  
2) a large scope of space (though not necessarily time)  
3) life-or-death-of-the-universe practical and ethical issues  
4) sense-of-wonder otherness, strange cultures, funky planets, and, preferably,

interesting aliens. Like real opera there must be spectacle.

Poul W. Anderson told me that he wrote his Galactic Patrol series as a spoof of Space Opera in general and Edward E. Smith in particular.

Would you consider John S. Williamson's "The Legion of Time", Isaac Asimov's *The End of Eternity*, and such like to be Time Operas?

pp. 4-7 Thanks for your excellent essay on Robert A. Heinlein's *Starman Jones*.

Like you, it's not my favorite Heinlein story but I think that it is one of his better ones. It's been fifty-two years since I read it and now you've made me wish to re-read it.

**A Black & White World on Color Film 25 Sep 2005 – Jeffrey Copeland**

Your cover Calvin & Hobbes cartoon from 19 Sep 1993 is still an amusing exercise in surrealism (which is true for much of Calvin & Hobbes).

p. 3 You cite Arthur C. Clarke implying that he invented communications satellites. He's presumably referring to his Oct 1945 article in *Wireless World*. He may not have either read or been aware of Edward E. Hale's "The Brick Moon", *The Atlantic Monthly* Oct-Dec 1869, and in his collection *The Brick Moon and Other Stories*, Little Brown, 1899. Hale's Brick Moon was a communications satellite using handset letters and telescopes. Sam Moskowitz devoted a chapter of *Explorers of the*

*Infinite* to early variations of this idea. However, Clarke had to have been aware of George O. Smith, Sr.'s Venus Equilateral series in *Astounding Science-Fiction*, which Clarke said that he avidly read before and after this period. It began in the Oct 1942 issue with "QRM – Interplanetary". Further stories in the series through Oct 1945 were:  
 Calling the Empress Jun 1943  
 Recoil Nov 1943  
 Lost Art Dec 1943  
 Off the Beam Feb 1944  
 The Long Way Apr 1944  
 Beam Pirate Oct 1944  
 Firing Line Dec 1944  
 Special Delivery Mar 1945  
 Pandora's Millions Jun 1945.

These dealt with radio-relay communications satellites, initially in Venusian Lagrange orbits so as to maintain contact with Venus. John R. Pierce, who was involved in putting up the first geostationary communications satellites, said that he didn't recall reading Clarke's article, but that communications satellites were a common concept. Pierce was both reading and contributing to *ASF* and probably personally knew Smith.

p. 5 You've reprinted part of one of Robert F. Scott's suicide notes from his second polar expedition. It's disingenuous nonsense. Scott and his companions died as a result of refusal to learn from his first expedition and follow advice from the experts. Scott had several motives for committing suicide such as getting revenge on Roald E. G. Amundsen for preceding him to the pole, facing court martial for the death of Petty Officer Edgar Evans and Captain Lawrence E. G. Oates and the knowledge that since he failed he'd lose promotion to Admiral. Read Roland

Huntford's *Scott and Amundsen* for the details of both Scott's failure and Amundsen's success.

pp. 15-16 You discuss John M. Ford's "Growing Up Weightless" about lunar colonists. I wonder how it compares with John W. Campbell, Jr.'s "The Moon Is Hell" in *The Moon Is Hell*, Fantasy Press, 1950 and Horace B. Fyfe's "Moonwalk", *Space Science Fiction* Nov 1952. Both Campbell and Fyfe wrote very realistic stories of survival on the Moon, as did Heinlein.

p. 18 You mention several occurrences of transits of Venus. One of them indirectly led to the mutiny on *H.M.S. Bounty* when it was ordered to Tahiti to observe a transit. So Fletcher Christian led one of the first transit strikes.

pp. 32-33 You mention reading Rudyard Kipling's "With the Night Mail". Have you read the sequel, "As Easy as A.B.C."? John W. Campbell, Jr. wrote an article in the May 1952 *ASF* entitled "Rudyard Kipling: Science-Fictioneer" in which he said that Kipling was the only pre-1937 (or thereabouts) author that he'd run in *ASF*.

*already gone* Sep [2005] – mike weber

p. 10 Thanks for your comments on some of Maryjanice Davidson's novels.

You say that in *The Royal Treatment* that the Prince of Alaska is raising penguins. Is there a point to penguin culture outside of their natural range?

pp. 10-11 Thanks for recommending Tamora Pierce's stories.

p. 39 You say that Arthur C. Clarke was denied patents on communication satellites and you think that he was the originator of the idea. See pp. 965-966 of this issue.

**Obliv** #160 Aug-Sep 2005 – Gary Brown

Your cover by Alex Schomburg you say was done for Paul Capon's *The World At Bay*, 1954 edition. If I recall correctly those space ships were actually fairly small so that Schomburg's rendition of them flying down city streets is accurate and not perspective distortion. I wonder what was on the dust jacket of the first edition.