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Robert A. Heinlein

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Robert A. Heinlein



Heinlein signing autographs at the 1976 [Worldcon](#)

Born: [July 7, 1907](#)
[Butler, Missouri](#)

Died: [May 8, 1988](#) (aged 80)
[Carmel, California](#)

[Occupation:](#) Novelist, short story author, essayist, screenwriter

[Genres:](#) [Science fiction](#), [Fantasy](#)

[Literary movement:](#) [Science Fiction](#), [Fantasy](#)

Debut works: [Life-Line](#)

Influences: [H. G. Wells](#), [James Branch Cabell](#), [Edgar Rice Burroughs](#), [Rudyard Kipling](#), [Mark Twain](#)

Influenced: [Allen Steele](#), [Spider Robinson](#), [George R. R. Martin](#),
[Larry Niven](#), [Jerry Pournelle](#), [John Varley](#)

Robert Anson Heinlein ([July 7, 1907](#) – [May 8, 1988](#)) was one of the most popular, influential, and controversial authors of "[hard](#)" [science fiction](#). He set a high standard for science and engineering plausibility and helped to raise the genre's standards of literary quality. He was the first writer to break into mainstream, general magazines such as *[The Saturday Evening Post](#)*, in the late 1940s, with unvarnished science fiction. He was among the first authors of bestselling, novel-length science fiction in the modern, mass-market era. For many years, Heinlein, [Isaac Asimov](#), and [Arthur C. Clarke](#) were known as the "Big Three" of science fiction. ^{[1][2]}

Within the framework of his science fiction stories Heinlein repeatedly integrated recognizable social themes: The importance of individual [liberty](#) and [self-reliance](#), the obligation individuals owe to their societies, the influence of organized religion on culture and government, and the tendency of society to repress [non-conformist](#) thought. He also examined the relationship between physical and emotional [love](#), speculated about unorthodox family relationships, and the influence of space travel on human cultural practices. His iconoclastic approach to these themes led to wildly divergent perceptions of his works and attempts to place mutually contradictory labels on his work. For example, his 1959 novel *[Starship Troopers](#)* was widely viewed as an advocacy of [militarism](#) and even to contain some elements of [fascism](#), although many passages in the book disparage the inflexibility and stupidity of a purely militaristic mindset. By contrast, his 1961 novel *[Stranger in a Strange Land](#)* put him in the unexpected role of [pied piper](#) to the [sexual revolution](#) and the [counterculture](#).

Heinlein won four [Hugo Awards](#) for his novels. In addition, fifty years after publication, three of his works were awarded "[Retro Hugos](#)" — awards given retrospectively for years in which no Hugos had been awarded. He also won the first [Grand Master Award](#) given by the [Science Fiction Writers of America](#) for lifetime achievement.

After his death, his wife [Virginia Heinlein](#) issued a compilation of Heinlein's correspondence and notes into a somewhat autobiographical examination of his career, published in 1989 under the title *[Grumbles from the Grave](#)*. In his fiction, Heinlein coined words that have become part of the English language, including "[grok](#)", "[TANSTAAFL](#)" and "[waldo](#)."

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[\[edit\]](#) Life

Heinlein from the 1929 [US Naval Academy yearbook](#)

Heinlein (pronounced *Hine-line*)^{[3][4]} was born on [July 7, 1907](#), to Rex Ivar and Bam Lyle Heinlein, in [Butler, Missouri](#). His childhood was spent in [Kansas City, Missouri](#).^[5] The outlook and values of this time and place (in his own words, "The Bible Belt") had a definite influence on his fiction (especially his later works, as experiences from his childhood were heavily drawn upon both for setting and for cultural atmosphere in *[Time Enough for Love](#)* and *[To Sail Beyond the Sunset](#)*, among others); however, he would later break with many of its values and [mores](#) — especially those concerning morality as it applies to

issues such as religion and sexuality — both in his writing and in his personal life. He graduated from the [U.S. Naval Academy](#) in 1929, and served as an officer in the [United States Navy](#). On June 21, 1929, he married the former Eleanor Curry of Kansas City in Los Angeles^[6], but this marriage lasted only about a year.^[3] He served on the [USS *Lexington*](#) in 1931. He married his second wife, Leslyn Macdonald, in 1932. Leslyn was a political radical, and [Isaac Asimov](#) recalled Robert during those years as being, like her, "a flaming liberal."^[7] Heinlein served aboard [USS *Roper*](#) in 1933–1934, reaching the rank of [lieutenant](#). In 1934, Heinlein was discharged from the Navy due to [pulmonary tuberculosis](#).

During a lengthy hospitalization, he developed the idea of the [waterbed](#), and his detailed descriptions of it in three of his books later prevented others from [patenting](#) it. The military was the second great influence on Heinlein; throughout his life, he strongly believed in loyalty, leadership, and other ideals associated with the military.

After his discharge, Heinlein attended a few weeks of graduate classes in [mathematics](#) and [physics](#) at the [University of California, Los Angeles](#), but quit either because of his health or from a desire to enter politics.^[8]

He supported himself at several occupations, including real estate and [silver mining](#), but for some years found money in short supply. Heinlein was active in [Upton Sinclair's socialist End Poverty in California movement](#) in the early 1930s. When Sinclair gained the [Democratic](#) nomination for [governor of California](#) in 1934, Heinlein worked actively in the unsuccessful campaign. Heinlein himself ran for the [California State Assembly](#) in 1938, but was unsuccessful.^[9] In later years, Heinlein kept his socialist past secret, writing about his political experiences coyly, and usually under the veil of fictionalization. In 1954, he wrote, "...many Americans ... were asserting loudly that [McCarthy](#) had created a 'reign of terror.' Are *you* terrified? I am not, and I have in my background much political activity well to the left of Senator McCarthy's position."^[10]



Robert A. Heinlein, [L. Sprague de Camp](#), and [Isaac Asimov](#), [Philadelphia Navy Yard](#), 1944.

While not destitute after the campaign — he had a small disability pension from the Navy — Heinlein turned to writing in order to pay off his mortgage (possibly on his house at 8777 Lookout Mountain Avenue, Los Angeles, referred to in "—And He Built a Crooked House—" ^[11]), and in 1939, his first published story, "Life-Line," was printed in [Astounding Science-Fiction](#) magazine. He was quickly acknowledged as a leader of the new movement toward "[social](#)" [science fiction](#). During [World War II](#), he did aeronautical engineering for the Navy, recruiting [Isaac Asimov](#) and [L. Sprague de Camp](#) to work at the [Philadelphia Naval Shipyard](#).

As the war wound down in 1945, Heinlein began re-evaluating his career. The [atomic bombings of Hiroshima and Nagasaki](#), along with the outbreak of the [Cold War](#), galvanized him to write nonfiction on political topics; in addition, he wanted to break into better-paying markets. He published four influential stories for [The Saturday Evening Post](#), leading off, in February 1947, with "[The Green Hills of Earth](#)", which made him the first science fiction writer to break out of the "pulp ghetto". In 1950, [Destination Moon](#) — the documentary-like film for which he had written the story and scenario, co-written the script, and invented many of the effects — won an [Academy Award](#) for [special effects](#). Most importantly, he embarked on a series of [juvenile novels](#) for [Scribner's](#) that was to last through the 1950s.



Robert and Virginia Heinlein in a 1952 *Popular Mechanics* article, titled "A House to Make Life Easy." The Heinleins, both engineers, designed the house themselves with many innovative features.

Heinlein divorced his second wife in 1947, and the following year married [Virginia "Ginny" Gerstenfeld](#), to whom he would remain married until his death forty years later. Shortly thereafter the couple moved to Colorado, but in 1965 her health was affected by the altitude, so the couple moved to [Bonny Doon, California](#). Heinlein's circular California house, which, like his Colorado house, he designed with Virginia and built himself, can be seen on [Google Maps for "6000 Bonny Doon Road, Santa Cruz, California"](#), on the east side of Bonny Doon Road just north of where Shake Mill Road

dead-ends into Bonny Doon Road from the west.

Ginny undoubtedly served as a model for many of his intelligent, fiercely independent female characters. In 1953–1954, the Heinleins voyaged around the world (mostly via ocean liner), which Heinlein described in *Tramp Royale*, and which also provided background material for science fiction novels set aboard spaceships, such as *Podkayne of Mars*. Asimov believed that Heinlein made a drastic swing to the [right](#) politically at the same time he married Ginny. The couple formed the [Patrick Henry League](#) in 1958 and worked on the 1964 [Barry Goldwater](#) campaign, and *Tramp Royale* contains two lengthy apologias for the [McCarthy hearings](#). However, this perception of a drastic shift may result from a tendency to make the mistake of trying to place [libertarianism](#) on the traditional [right-left spectrum](#) of [American politics](#), as well as from Heinlein's iconoclasm and unwillingness to let himself be pigeonholed into any ideology (including libertarianism). The evidence of Ginny's influence is clearer in matters literary and scientific. She acted as the first reader of his [manuscripts](#), and was reputed to be a better engineer than Heinlein himself. ^[12]



Robert and Virginia Heinlein in Tahiti, 1980.

The [Heinlein juveniles](#), novels for [young adults](#), may turn out to be the most important work he ever did, building an audience of scientifically and socially aware adults. He had used topical materials throughout his series, but in 1959, his *Starship Troopers* was regarded by the Scribner's editorial staff as too controversial for their prestige line and was rejected summarily. Heinlein felt himself released from the constraints of writing for children and began to write "my own stuff, my own way," and came out with a series of challenging books that redrew the boundaries of science fiction, including his best-known work, *Stranger in a Strange Land* (1961), and *The Moon Is a Harsh Mistress* (1966).

Beginning in 1970, however, Heinlein had a series of health crises, punctuated by strenuous activity in his hobby of stonemasonry. (In a private correspondence, he referred to that as his "usual and favorite occupation between books."^[13]) The decade began with a life-threatening attack of [peritonitis](#), recovery from which required more than two years, but as soon as he was well enough to write, he began work on

[Time Enough for Love](#) (1973), which introduced many of the themes found in his later fiction.

In the mid-1970s, he wrote two articles for the *[Britannica Compton Yearbook](#)*.^[14] He and Ginny crisscrossed the country helping to reorganize [blood donation](#) in the United States, and he was guest of honor at a [World Science Fiction Convention](#) for the third time at [Kansas City, Missouri](#) in 1976. While vacationing in Tahiti in early 1978, he suffered a [transient ischemic attack](#). Over the next few months, he became more and more exhausted, and his health again began to decline. The problem was determined to be a blocked carotid artery, and he had one of the earliest carotid bypass operations to correct it.

Heinlein and Virginia had been smokers^[15] and smoking appears often in his fiction, as well as strikable self-lighting cigarettes. Asked to appear before a [Joint Committee](#) of the [U.S. House](#) and [Senate](#) that year, he testified on his belief that [spin-offs](#) from [space technology](#) were benefiting the infirm and the elderly. His surgical treatment re-energized Heinlein, and he wrote five novels from 1980 until he died in his sleep from [emphysema](#) and [congestive heart failure](#) on [May 8, 1988](#).

At the time, he was putting together the early notes for another [World as Myth](#) novel. Several of his works have been published posthumously.^[16]

[\[edit\]](#) Works

[\[edit\]](#) Early work, 1939–1958

The first novel that Heinlein wrote, *[For Us, The Living: A Comedy of Customs](#)* (1939), did not see print during his lifetime, but Robert James later tracked down the manuscript and it was published in 2003. Widely regarded as a failure as a novel,^[5] being little more than a disguised lecture on Heinlein's [social theories](#), it is intriguing as a window into the development of Heinlein's radical ideas about man as a [social animal](#), including his interest in [free love](#). The root of many themes found in his later stories can be found in this book. It also contained much material that could be considered background for his other novels, including a detailed description of the protagonist's treatment to avoid being forced to enter Coventry.

It appears that Heinlein at least attempted to live in a manner consistent with these ideals, even in the 1930s, and had an open relationship in his marriage to his second wife, Leslyn. He was also a [nudist](#);^[3] [nudism](#) and body [taboos](#) are frequently discussed in his work. At the height of the cold war, he built a [bomb shelter](#) under his house, like the one featured in *[Farnham's Freehold](#)*.^[3]



Red Planet, a 1949 juvenile illustrated by [Clifford Geary](#).

After *For Us, The Living*, Heinlein began selling (to magazines) first short stories, then novels, set in a [Future History](#), complete with a time line of significant political, cultural, and technological changes. A chart of the future history was published in the May 1941 issue of *Astounding*. Over time, Heinlein wrote many novels and short stories that deviated freely from the Future History on some points, while maintaining consistency in some other areas. The Future History was also eventually overtaken by actual events. These discrepancies were explained, after a fashion, in his later [World as Myth](#) stories.

Heinlein's first novel published as a book, *Rocket Ship Galileo*, was initially rejected because going to the moon was considered too far out, but he soon found a publisher, [Scribner's](#), that began publishing a Heinlein [juvenile](#) once a year for the Christmas season.^[17] Eight of these books were illustrated by [Clifford Geary](#) in a distinctive white-on-black scratch board style.^[18] Some representative novels of this type are *Have Space Suit—Will Travel*, *Farmer in the Sky*, and *Starman Jones*.^[19] There has been speculation that Heinlein's intense obsession with his privacy^[20] was due at least in part to the apparent contradiction between his unconventional private life and his career as an author of books for children, but *For Us, The Living* also explicitly discusses the political importance Heinlein attached to privacy as a matter of principle.

The novels that he wrote for a young audience are a mixture of adolescent and adult themes. Many of the issues that he takes on in these books have to do with the kinds of problems that [adolescents](#) experience. His [protagonists](#) are usually very intelligent teenagers who have to make a way in the adult society they see around them. On the surface, they are simple tales of adventure, achievement, and dealing with stupid teachers and jealous peers.

However, Heinlein was a vocal proponent of the notion that juvenile readers were far more sophisticated and able to handle complex or difficult themes than most people realized. Thus even his juvenile stories often had a maturity to them that make them readable for adults. *Red Planet*, for example, portrays some very subversive themes, including a [revolution](#) in which young students are involved; his editor demanded substantial changes in this book's discussion of topics such as the use of weapons by children and the misidentified [gender](#) of the Martian character. Heinlein was always aware of the editorial limitations put in place by the editors of his novels and stories, and while he observed those restrictions on the surface, was often successful in introducing ideas not often seen in other authors' juvenile SF.

In 1957, [James Blish](#) wrote that one reason for Heinlein's success "has been the high grade of machinery which goes, today as always, into his story-telling. Heinlein seems to have known from the beginning, as if instinctively, technical lessons about fiction which other writers must learn the hard way (or often enough, never learn). He does not always operate the machinery to the best advantage, but he always seems to be aware of it."^[21]

[\[edit\]](#) 1959–1960: The Seminal Years

Heinlein decisively ended his juvenile novels with likely the most controversial work in science fiction, the 1959 *Starship Troopers*, his personal riposte to leftist calls to President Eisenhower in 1958 to stop nuclear testing. "[Heinlein] called for the formation of the Patrick Henry League and spent the next several weeks writing and publishing his own polemic that lambasted 'Communist-line goals concealed in idealistic-sounding nonsense' and urged Americans not to become 'soft-headed.' ... Critics labeled Heinlein everything from a Nazi to a racist."

""The 'Patrick Henry' ad shocked 'em," he wrote many years later. " 'Starship Troopers' outraged 'em."

A coming-of-age story about duty, citizenship, and the role of the military in a free society, "Starship Troopers" resonates with modern concerns."^[22] The book posits that [suffrage](#) be given only to those who have earned it through military or other arduous service, with no [conscription](#). Fundamentally, Heinlein propounded that votes or political decisions are best made by individuals who have previously made decisions of conscience.

[\[edit\]](#) Mid-Period work, 1961–1973

From about 1961 (*Stranger in a Strange Land*) to 1973 (*Time Enough for Love*), Heinlein wrote some of his more libertarian novels (in terms of sexual mores). His work during this period explored his most important themes, such as individualism, [libertarianism](#), and free expression of physical and emotional love. To some extent, the apparent discrepancy between these works and the more naïve themes of his earlier novels can be attributed to his own perception, which was probably correct, that readers and publishers in the 1950s were not yet ready for some of his more radical ideas. He did not publish

[Stranger in a Strange Land](#) until some time after it was written, and the themes of free love and radical [individualism](#) are prominently featured in his long-unpublished first novel, *[For Us, The Living: A Comedy of Customs](#)*.^[23] *[The Moon Is a Harsh Mistress](#)* tells of a war of independence of Lunar colonies, with significant commentary regarding the threat posed by any government — including a republic — to individual freedom.

Although Heinlein had previously written a few short stories in the [fantasy genre](#), during this period he wrote his first fantasy novel, *[Glory Road](#)*, and in *[Stranger in a Strange Land](#)* and *[I Will Fear No Evil](#)*, he began to mix hard science with fantasy, mysticism, and satire of organized religion. Critics William H. Patterson, Jr., and Andrew Thornton^[24] believe that this is simply an expression of Heinlein's longstanding philosophical opposition to [positivism](#). Heinlein stated that he was influenced by [James Branch Cabell](#) in taking this new literary direction. The next-to-last novel of this period, *[I Will Fear No Evil](#)*, is according to critic James Gifford "almost universally regarded as a literary failure," and he attributes its shortcomings to Heinlein's near-death from [peritonitis](#).^[25]

[[edit](#)] Later work, 1980–1987

After a seven-year hiatus brought on by poor health, Heinlein produced five new novels in the period from 1980 (*[The Number of the Beast](#)*) to 1987 (*[To Sail Beyond the Sunset](#)*). These books have a thread of common characters and time and place. They most explicitly communicated Heinlein's philosophies and beliefs, and many long, didactic passages of dialog and exposition deal with government, sex, and religion. These novels are controversial among his readers, and some critics have written about them very negatively.^[26] Heinlein's four Hugo awards were all for books written before this period.

Some of these books, such as *[The Number of the Beast](#)* and *[The Cat Who Walks Through Walls](#)*, start out as tightly constructed adventure stories, but transform into philosophical fantasias at the end. It is a matter of opinion whether this demonstrates a lack of attention to craftsmanship or a conscious effort to expand the boundaries of science fiction into a kind of [magical realism](#), continuing the process of literary exploration that he had begun with *[Stranger in a Strange Land](#)*. Most of the novels from this period are recognized by critics as forming an offshoot from the Future History series, and referred to by the term [World as Myth](#).^[27]

The tendency toward authorial self-referentialism begun in *[Stranger in a Strange Land](#)* and *[Time Enough For Love](#)* becomes even more evident in novels such as *[The Cat Who Walks Through Walls](#)*, whose first-person protagonist is a disabled military veteran who becomes a writer, and finds love with a female character who, like all of Heinlein's strong female characters, appears to be based closely on his wife Ginny.

The [1982](#) novel *[Friday](#)*, a more conventional adventure story (borrowing a character and backstory from

the earlier short story "Gulf") continued a Heinlein theme of expecting what he saw as the continued disintegration of Earth's society, to the point where the title character is strongly encouraged to seek a new life off-planet. It concludes with a traditional Heinlein note, as in "The Moon is a Harsh Mistress" or "Time Enough for Love" that freedom is to be found on the frontiers.

The 1984 novel *[Job: A Comedy of Justice](#)* is a sharp satire of organized religion.

[\[edit\]](#) Posthumous publications

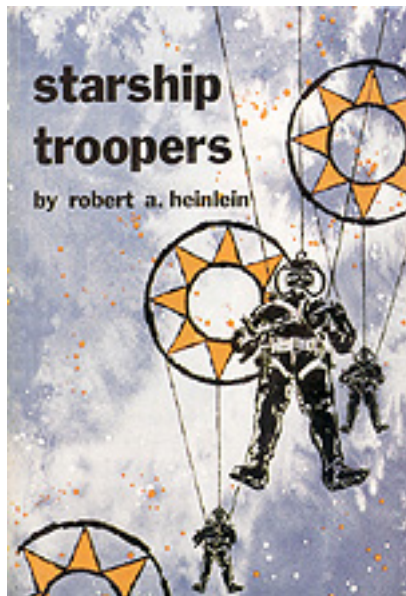
Several Heinlein works have been published since his death, including the aforementioned *[For Us, The Living](#)* as well as 1989's *[Grumbles from the Grave](#)*, a collection of letters between Heinlein and his editors and agent, 1992's *[Tramp Royale](#)*, a travelogue of a southern hemisphere tour the Heinleins took in the 1950s, *[Take Back Your Government](#)*, a how-to book about participatory democracy written in 1946, and a tribute volume called *[Requiem: Collected Works and Tributes to the Grand Master](#)*, containing some additional short works previously unpublished in book form. *[Off the Main Sequence](#)*, published in 2005, includes three short stories never before collected in any Heinlein book (Heinlein called them "stinkeroos.")

[Spider Robinson](#), a [colleague, friend, and admirer](#) of Heinlein, wrote *[Variable Star](#)*, based on an outline and notes for a juvenile novel that Heinlein prepared in 1955. The novel was published as a collaboration, with Heinlein's name above Robinson's on the cover, in 2006.

[\[edit\]](#) Ideas, themes, and influence

[\[edit\]](#) Politics

Heinlein's writing may appear to oscillate wildly across the [political spectrum](#). His first novel, *For Us, The Living*, consists largely of speeches advocating the [Social Credit](#) system, and the early story "[Misfit](#)" deals with an organization that seems to be [Franklin D. Roosevelt's](#) [Civilian Conservation Corps](#) translated into outer space. While *[Stranger in a Strange Land](#)* was embraced by the [hippie counterculture](#), and *[Glory Road](#)* can be read as an [antiwar](#) piece, some have deemed *[Starship Troopers](#)* [militaristic](#), and *[To Sail Beyond the Sunset](#)*, published during the [Reagan](#) administration, stridently [right-wing](#).



Starship Troopers cover

There are, however, certain threads in Heinlein's political thought that remain constant. A strong current of [libertarianism](#) runs through his work, as expressed most clearly in *[The Moon Is a Harsh Mistress](#)*. His early juvenile novels often contain a surprisingly strong anti-[authority](#) message, as in his first published novel *[Rocket Ship Galileo](#)*, which has a group of boys blasting off in a rocket ship in defiance of a court order. A similar defiance of a court order to take a moon trip takes place in the short story "Requiem." In *[The Moon Is a Harsh Mistress](#)*, the unjust Lunar [Authority](#) that controls the [lunar colony](#) is usually referred to simply as "Authority," which points to a clear interpretation of the book as a [parable](#) for the evils of authority in general, rather than the evils of one particular authority.

Heinlein was opposed to any encroachment of religion into government; he pilloried [organized religion](#) in *[Job: A Comedy of Justice](#)*, and, with more subtlety and ambivalence, in *[Stranger in a Strange Land](#)*. His future history includes a period called the [Interregnum](#), in which a backwoods [revivalist](#) becomes [dictator](#) of the United States. *[Revolt in 2100](#)* depicts a revolutionary underground overthrowing a religious dictatorship in America. Positive descriptions of the military (*[Between Planets](#)*, *[The Moon Is a Harsh Mistress](#)*, *[Red Planet](#)*, *[Starship Troopers](#)*) tend to emphasize the individual actions of volunteers in the spirit of the [Minutemen](#) of colonial America. [Conscription](#) and the military as an extension of the government are portrayed in *[Time Enough for Love](#)*, *[Glory Road](#)*, and *[Starship Troopers](#)* as being poor substitutes for the volunteers who, ideally, should be defending a [free society](#).

To those on the right, Heinlein's ardent [anti-communism](#) during the [Cold War](#) era might appear to contradict his earlier efforts in the [socialist EPIC](#) and [Social Credit](#) movements; however, it should be noted that both the [Socialist Party](#) and the [Communist Party](#) were very active during the 1930s, and the distinction between socialism and [Soviet communism](#) was well understood by those on the [left](#). Heinlein spelled out his strong concerns regarding communism in a number of nonfiction pieces, including "Who are the heirs of [Patrick Henry](#)?", an anti-communist [polemic](#) published as a newspaper advertisement in

1958; and articles such as "[Pravda](#) Means Truth" and "Inside [Intourist](#)," in which he recounted his visit to the [USSR](#) and advised [Western](#) readers on how to evade official supervision on such a trip.

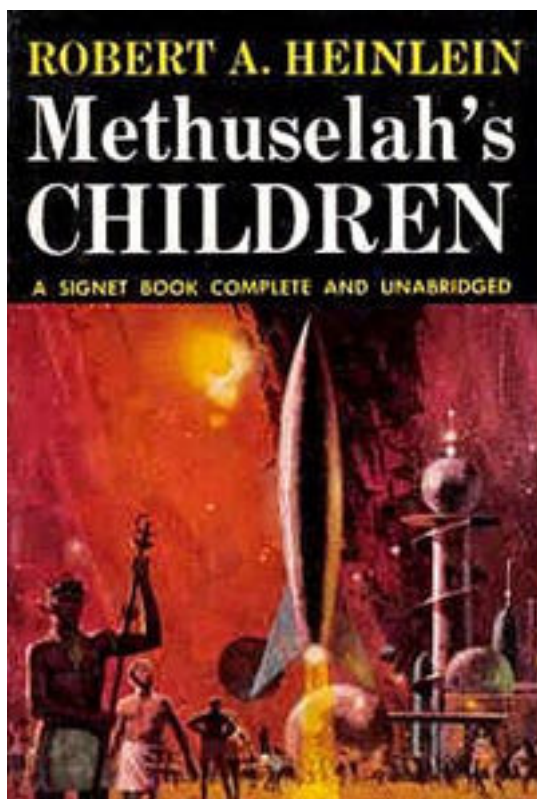
Many of Heinlein's stories explicitly spell out a view of history that could be compared to [Marx](#)'s: social structures are dictated by the materialistic environment. Heinlein would perhaps have been more comfortable with a comparison with [Frederick Jackson Turner](#)'s [frontier thesis](#). In *Red Planet*, Doctor MacRae links attempts at [gun control](#) to the increase in population density on Mars. (This discussion was edited out of the original version of the book at the insistence of the publisher.) In *Farmer in the Sky*, overpopulation of Earth has led to hunger, and emigration to [Ganymede](#) provides a "life insurance policy" for the species as a whole; Heinlein puts a lecture in the mouth of one of his characters toward the end of the book in which it is explained that the mathematical logic of [Malthusianism](#) can lead only to disaster for the home planet. A subplot in *Time Enough for Love* involves demands by farmers upon Lazarus Long's bank, which Heinlein portrays as the inevitable tendency of a pioneer society evolving into a more dense (and, by implication, more decadent and less free) society. This episode is an interesting example of Heinlein's tendency (in opposition to Marx) to view history as cyclical rather than progressive.

[\[edit\]](#) Race

Heinlein grew up in the era of [racial segregation](#) in the United States and wrote some of his most influential fiction at the height of the [US civil rights movement](#). His early juveniles were very much ahead of their time both in their explicit rejection of racism and in their inclusion of non-white protagonists — in the context of science fiction before the 1960s, the mere existence of dark-skinned characters was a remarkable novelty, with green occurring more often than brown. For example, his second juvenile, the 1948 *Space Cadet*, explicitly uses aliens as a metaphor for human racial minorities: "That's just race prejudice. A Venerian is easier to like than a man." "...that's not fair ... Matt hasn't got any race prejudice. .. Take Lieutenant Peters — did it make any difference to us that he's as black as the ace of spades?" In this example, as in books written throughout his career, Heinlein challenges his readers' possible racial stereotypes by introducing a strong, sympathetic character, only to reveal much later that he is of African descent. This also occurs in, e.g., *The Cat Who Walks Through Walls* and *Tunnel in the Sky*; in several cases, the covers of the books show characters as being light-skinned, when in fact the text states, or at least implies, that they are dark-skinned or of African descent.^[28] *The Moon Is a Harsh Mistress* and *Podkayne of Mars* both contain incidents of racial prejudice or injustice against their protagonists.^[29] Heinlein repeatedly denounced racism in his non-fiction works, including numerous examples in *Expanded Universe*.

Race was a central theme in some of Heinlein's fiction. The most prominent example is *Farnham's Freehold*, which casts a [white](#) family into a future in which white people are the slaves of black rulers. In the 1941^[30] novel *Sixth Column* (also known as *The Day After Tomorrow*), a resistance movement

defends itself against an invasion by an Asian fascist state (the "Pan-Asians") using a "super-science" technology that allows ray weapons to be tuned to specific races. The idea for the story was pushed on Heinlein by editor [John W. Campbell](#), and Heinlein wrote later that he had "had to reslant it to remove racist aspects of the original story line" and that he did not "consider it to be an artistic success";^[31] the reslanting may have been another instance of Heinlein's subtle inclusion of non-white sympathetic characters.^[32] *Sixth Column* concentrates more on the Japanese, and was first serialized in 1941, the year of the Pearl Harbor attack, although it was not published in book form until 1949, the year of the revolution in China. *Tunnel in the Sky* and *Farmer in the Sky* were both written after the revolution. The protagonist in *Starship Troopers* is Filipino, and "Tiger" Kondo in *The Cat Who Walks Through Walls* is a cameo appearance by [Yoji Kondo](#), a NASA scientist of Heinlein's acquaintance who also edited the tribute volume *Requiem*. The protagonist in *Between Planets* is assisted by a Chinese restaurant owner, a major character in the book. In *The Star Beast*, a harried African bureaucrat is sympathetically portrayed as the behind-the-scenes master of the world government's foreign policy, while several other (presumably white) officials are portrayed variously as misguided, foolish, or well-meaning but parochial and prejudiced.



[Methuselah's Children](#)

Some of the alien species in Heinlein's fiction can be interpreted in terms of an allegorical representation of human [ethnic groups](#). *Double Star*, *Red Planet*, and *Stranger in a Strange Land* all deal with tolerance and understanding between humans and Martians. Several of his stories, such as "[Jerry Was a Man](#)," *The Star Beast*, and *Red Planet*, involve the idea of non-humans who are incorrectly judged as being less than human. Although it has been suggested that the strongly hierarchical and anti-individualistic "bugs"

in *Starship Troopers* were meant to represent the Chinese or Japanese, Heinlein wrote the book in response to the unilateral ending of nuclear testing by the U.S., so it is more likely that they were intended to represent [communism](#). Indeed, Heinlein suggests in the book that the bugs are a good example of communism being something that humans cannot adhere successfully to, since humans are of individual minds, whereas the bugs, being a collective, can all contribute to the whole without consideration of individual desire. The slugs in *The Puppet Masters* are likewise explicitly and repeatedly identified as metaphors for communism. A problem with interpreting aliens as stand-ins for races of *Homo sapiens* is that Heinlein's aliens generally occupy an entirely different mental world than humans. For example, an alien race depicted in *Methuselah's Children*, the Jockaira, are sentient domesticated animals ruled by a second, godlike species. In his early juvenile fiction, the Martians and Venerians are usually depicted as ancient, wise races who seldom deign to interfere in human affairs.

[\[edit\]](#) Individualism and self-determination

Many of Heinlein's novels are stories of revolts against political oppression, for example:

- Residents of a lunar penal colony, aided by a self-aware computer, rebel against the Warden and Lunar Authority (and eventually Earth) in *The Moon Is a Harsh Mistress*.
- Colonists rebel against Earth in *Between Planets* and *Red Planet*, and in the back story to *Podkayne of Mars*
- A break—implicitly of a revolutionary nature—between Earth and colonial Ganymede is predicted in *Farmer in the Sky*. The visiting Earth official who makes the prediction announces that he will be staying with the colony.
- Secularists overthrow a religious dictatorship in "[If This Goes On—](#)".
- A group of soldiers take on the mantle of power after the governments of the world break down as part of the back story in *Starship Troopers*.

But in keeping with his belief in individualism, his work for adults — and sometimes even his work for juveniles — often portrays both the oppressors and the oppressed with considerable ambiguity. In titles such as *Double Star* and *Glory Road*, a [monarch](#) is depicted positively, and in *The Star Beast*, a publicity-shy bureaucrat is sympathetically portrayed as the behind-the-scenes controller of the planetary government's foreign relations — while his boss, a career politician, is portrayed as a fool. In *The Moon Is a Harsh Mistress*, prerevolutionary life under the Lunar Authority is portrayed as a kind of anarchist or libertarian [utopia](#); projections of economic disaster are the true (and secret) justification for the revolution, which brings with it the evils of [republican government](#). Novels such as *Stranger in a Strange Land* and *Friday* revolve around individual rebellions against oppression by society rather than by government. The common thread, then, is the struggle for [self-determination](#) of individuals, rather than of nations. However, many of Heinlein's stories revolve around the protagonist's duty (which may be to a nation or to a stray kitten), and a common theme is the character's free choice as to whether to make a self-sacrificing decision.

Heinlein believed that individualism did not go hand-in-hand with ignorance. He believed that an appropriate level of adult competence was achieved through a wide-ranging education, whether this occurred in a classroom or not (as in *Citizen of the Galaxy*). In his juvenile novels, more than once a character looks with disdain at a student's choice of classwork, saying "Why didn't you study something useful?" In *Time Enough For Love*, **Lazarus Long** gives a long [list of capabilities](#) that anyone should have, concluding, "Specialization is for insects."

The ability of the individual to create himself is explored deeply in stories such as *I Will Fear No Evil*, "[All You Zombies—](#)," and "[By His Bootstraps](#)." We are invited to wonder, what would humanity be if we shaped customs to benefit us, and not the other way around? In Heinlein's view, as outlined in *For Us, The Living*, humanity would not only be happier, but perceptually, behaviorally, and morally aligned with reality.

[[edit](#)] Sexual liberation

For Heinlein, personal liberation included [sexual liberation](#), and [free love](#) was a major subject of his writing starting from the 1939 *For Us, The Living*. *Beyond This Horizon* (1942) cleverly subverts traditional [gender roles](#) in a scene in which the protagonist demonstrates his archaic [gunpowder](#) gun for his friend and discusses how useful it would be in [dueling](#) — after which the discussion turns to the shade of his nail polish. "[All You Zombies—](#)" (1959) is the story of a person who undergoes a [sex change](#) operation, goes back in time, has sex with herself, and gives birth to herself.

Sexual freedom and the elimination of sexual jealousy are a major theme of *Stranger in a Strange Land* (1961), in which the progressive minded yet culturally canalized reporter, Ben Caxton, acts as a [dramatic foil](#) for the less parochial characters, [Jubal Harshaw](#) and Mike. Paralleling Ben's gradual philosophical awakening, the nurse Gillian Boardman learns to embrace her innate tendency toward [exhibitionism](#) and to be more accepting of other people's sexuality (e.g., Duke's fondness for [pornography](#)). *Stranger's* treatment of [homosexuality](#) is ambiguous. As discussed in more detail in the book's Wikipedia article, two negative references to homosexuality have been interpreted by some readers as being [homophobic](#), but both deal with *Jill's* hang-ups, and one is a discussion of Jill's thoughts. It is therefore unclear if they reflect Heinlein's *own* point of view. In *The Moon Is a Harsh Mistress*, homosexuality is ill-regarded, but accepted as necessary, in an overwhelmingly male society, by the book's point-of-view character. In contrast, homosexuality is regarded with approval — even gusto — in books such as 1970s *I Will Fear No Evil*, which posits the social recognition of six innate [genders](#), consisting of all possible combinations of male and female, with straight, gay, and [bisexual](#). In *The Number of the Beast*, a male character discusses unsuccessful homosexual [experimentation](#) as a teenager, eventually stating that, while his previous experimentation had failed, if his friend and son-in-law Zeb Carter was to display a sexual interest in him, he would do his best to enjoy the experience and make Zeb feel as if he had desired it all along.

In later books, Heinlein dealt with [incest](#) and the sexual nature of children. In *[Time Enough For Love](#)*, [Lazarus Long](#) uses [genetic](#) arguments to initially dissuade a brother and sister he has adopted from sexual experimentation with each other, but he later arranges for them to be married, having discovered that they (in an extremely rare but scientifically possible circumstance) are not brother and sister on a genetic level; he also consummates his strong [sexual attraction](#) to his own mother, whom he goes back in time to see again. In some of Heinlein's books, *[To Sail Beyond the Sunset](#)*, for instance, sexual urges between daughters and fathers are exemplified and briefly discussed on several occasions. Later in the same book, the protagonist/narrator (Maureen Johnson) discovers that her two youngest children are engaged in heterosexual incest. After failing to dissuade them from the relationship, she forcibly returns the two to their father, and never mentions them again. The protagonist of *[The Cat Who Walks Through Walls](#)* recalls a homosexual experience with a [Boy Scouts](#) leader, which he didn't find unpleasant. In Heinlein's treatment of the possibility of sex between adults and adolescents, some readers may feel that he dodges many of the valid reasons for the taboo by portraying the sexual attractions or actual sex as taking place only between [Nietzschean supermen](#), who are so enlightened that they can avoid all the ethical and emotional pitfalls.

Perhaps the greatest form of sexual liberation found in Heinlein's work, from first to last, was his treatment of females. Beginning with *[For Us, the Living](#)*, Heinlein's female characters of all ages were generally competent, intelligent, courageous, powerful, and in control of their lives and situations to the extent circumstances permitted. Those few of his female characters who are weak or helpless are held in contempt by other characters (including other females).

Nonetheless, Heinlein *did* occasionally incorporate elements of the mid-twentieth century female [stereotype](#) in certain characters. In *[Double Star](#)*, for example, the secretary, Penny, while smart and competent, allows her emotions to affect her work — and eventually fulfills the dream of many [Fifties](#) secretaries by marrying her boss. Elspeth, in *[Starman Jones](#)*, pretends to be less intelligent than she is and permits Max to "teach" her three-dimensional chess (of which she is a champion) in order to have a better chance to catch his romantic interest. A character in *[Citizen of the Galaxy](#)* similarly allows Thorby to "teach" her mathematics for a similar purpose. However, many of the juveniles feature intelligent young women who help save the day (from *[The Star Beast](#)* to *[Between Planets](#)*) — and are romantically inclined towards the protagonist, though not all such relationships end in marriage.

[\[edit\]](#) Philosophy

In *[To Sail Beyond the Sunset](#)*, Heinlein has the main character, Maureen, state that the purpose of [metaphysics](#) is to ask questions: Why are we here? Where are we going after we die? (and so on), and that "you are not allowed to answer the questions." Asking the questions is the point for metaphysics, but answering them is not, because once you answer them, you cross the line into [religion](#). Maureen does not state a reason for this; she simply remarks that such questions are "beautiful" but lack answers. Maureen's son/lover [Lazarus Long](#) makes a related remark in *[Time Enough For Love](#)*. In order for us to answer the "big questions" about the universe, Lazarus states at one point, it would be necessary to stand

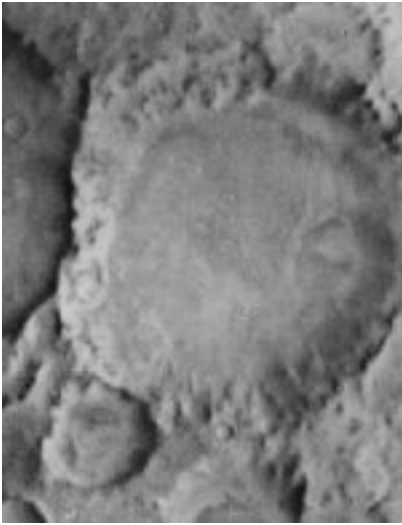
outside the universe.

During the 1930s and 1940s, Heinlein was deeply interested in [Alfred Korzybski's General Semantics](#) and attended a number of seminars on the subject. His views on [epistemology](#) seem to have flowed from that interest, and his fictional characters continue to express Korzybskian views to the very end of his writing career. Many of his stories, such as "[Gulf](#)," "[If This Goes On—](#)," and *[Stranger in a Strange Land](#)*, depend strongly on the premise, extrapolated from the [Sapir-Whorf hypothesis](#), that by using a correctly [designed language](#), one can liberate oneself mentally, or even become a superman. He was also strongly affected by the religious philosopher [P. D. Ouspensky](#).^[5] [Freudianism](#) and [psychoanalysis](#) were at the height of their influence during the peak of Heinlein's career, and stories such as *[Time for the Stars](#)* indulged in psychoanalysis. However, he was skeptical about Freudianism, especially after a struggle with an editor who insisted on reading Freudian sexual symbolism into his [juvenile novels](#). He was strongly committed to [cultural relativism](#), and the sociologist Margaret Mader in his novel *[Citizen of the Galaxy](#)* is clearly a reference to [Margaret Mead](#). In the [World War II](#) era, cultural relativism was the only intellectual framework that offered a clearly reasoned alternative to [racism](#), which Heinlein was ahead of his time in opposing. Many of these sociological and psychological theories have been criticized, debunked, or heavily modified in the last fifty years, and Heinlein's use of them may now appear credulous and dated to many readers. The critic Patterson says "Korzybski is now widely regarded as a crank,"^[33] although others disagree.

[edit] Influence

Heinlein is usually identified, along with [Isaac Asimov](#) and [Arthur C. Clarke](#), as one of the three masters of [science fiction](#) to arise in the so-called Golden Age of science fiction, associated with [John W. Campbell](#) and his magazine *[Astounding](#)*. However, in the 1950s he was a leader in bringing science fiction out of the low-paying and less prestigious [pulp](#) ghetto. Most of his works, including short stories, have been continuously in print in many languages since their initial appearance and are still available as new paperbacks years after his death.

Robert Heinlein was also influenced by the American writer, philosopher and humorist [Charles Fort](#) who is credited as a major influence on most of the leading science-fiction writers of the 20th-century. Heinlein was a long-time member of the [International Fortean Organisation](#), the successor to the original [Fortean Society](#) until his death.



Heinlein crater on Mars.

He was at the top of his form during, and himself helped to initiate, the trend toward [social science fiction](#), which went along with a general maturing of the genre away from [space opera](#) to a more literary approach touching on such adult issues as politics and [human sexuality](#). In reaction to this trend, [hard science fiction](#) began to be distinguished as a separate subgenre, but paradoxically Heinlein is also considered a seminal figure in hard science fiction, due to his extensive knowledge of engineering, and the careful scientific research demonstrated in his stories. Heinlein himself stated — with obvious pride — that in the days before pocket calculators, he once worked for several days on a mathematical equation describing an Earth-Mars rocket orbit, which was then subsumed in a single sentence of one of his short stories.

Heinlein has had a nearly ubiquitous influence on other science fiction writers. In a 1953 poll of leading science fiction authors, he was cited more frequently as an influence than any other modern writer.^[34] In 1974, he won the first [Grand Master Award](#) given by the [Science Fiction Writers of America](#) for lifetime achievement. Critic James Gifford writes that "Although many other writers have exceeded Heinlein's output, few can claim to match his broad and seminal influence. Scores of science fiction writers from the prewar Golden Age through the present day loudly and enthusiastically credit Heinlein for blazing the trails of their own careers, and shaping their styles and stories."^[35]

Outside the science fiction community, several words and phrases coined or adopted by Heinlein have passed into common English usage: [waldo](#), [TANSTAAFL](#), [moonbat](#),^[36] and [grok](#).

He was influential in making [space exploration](#) seem to the public more like a practical possibility. His stories in publications such as *[The Saturday Evening Post](#)* took a matter-of-fact approach to their outer-space setting, rather than the "gee whiz" tone that had previously been common. The documentary-like film *[Destination Moon](#)* advocated a [Space Race](#) with the [Soviet Union](#) almost a decade before such an idea became commonplace, and was promoted by an unprecedented publicity campaign in print publications. Many of the astronauts and others working in the U.S. space program grew up on a diet of

the Heinlein [juveniles](#), best evidenced by the naming of a crater on Mars after him, and a tribute interspersed by the [Apollo 15](#) astronauts into their radio conversations while on the moon.^[37]

Heinlein was also a guest commentator for [Walter Cronkite](#) during [Neil Armstrong's Apollo 11](#) moon landing.

There is an active campaign to persuade the [Secretary of the Navy](#) to name the new [Zumwalt class destroyer](#) DDG-1001 the USS *Robert A. Heinlein*. [7]

[[edit](#)] Bibliography

Main article is the [Robert A. Heinlein bibliography](#).

Heinlein published 32 novels, 59 short stories and 16 collections during his life. Four films, two TV series, several episodes of a radio series, and a board game derived more or less directly from his work. He wrote a screenplay for one of the films. Heinlein edited an anthology of other writers' SF short stories.

Three non-fiction books and two poems have been published posthumously. [One novel](#) has been published posthumously and [another](#), based on a sketchy outline by Heinlein, was published in September 2006. Four collections have been published posthumously.

See also: [List of Robert A. Heinlein characters](#)

[[edit](#)] External links

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Bibliography links are in the [Robert A. Heinlein bibliography](#) article.

- [The Heinlein Society](#) and their [FAQ](#).
- [Damon Knight Memorial Grand Master Award](#) Also see Damon Knight's biography of [Charles Fort](#).
- [Robert & Virginia Heinlein Prize](#)
- [Robert A. Heinlein, Grandmaster of Science Fiction](#)
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- [Illustrated List of Heinlein Fiction](#)
- [Robert A. Heinlein's online fiction](#) at *Free Speculative Fiction Online*; including article "The Last Days of the United States"
- [Robert Heinlein at 100](#)
- [3 Part Special on Life and Times of Robert A Heinlein from StarShipSofa Podcast](#)
- [Heinlein Archives](#)
- [<http://www.forteans.com>]

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- [^] "Social Affairs Of The Army And Navy," *Los Angeles Times*; Sep 1, 1929; p. B8.
- [^] Isaac Asimov, *I, Asimov*
- [^] Afterword to *For Us, the Living*, 2004 edition, p. 245.
- [^] Heinlein was running as a left-wing Democrat in a conservative district, and never made it past the Democratic primary because of trickery by his Republican opponent (afterword to *For Us, the Living*, 2004 edition, p. 247, and the story "[A Bathroom of Her Own](#)"). Also, an unfortunate juxtaposition of events had [Konrad Henlein](#) making headlines in the [Sudetenlands](#).
- [^] [Tramp Royale](#), 1992, uncorrected proof, [ISBN 0-441-82184-7](#), p. 62
- [^] *Robert A. Heinlein: A Reader's Companion*, James Gifford, p. 47.
- [^] [The Passing of Ginny Heinlein](#). January 18, 2003.
- [^] Virginia Heinlein to Michael A. Banks, 1988
- [^] On Paul Dirac and antimatter, and on blood chemistry. A version of the former, titled "Paul Dirac, Antimatter, and You," was published in the anthology [Expanded Universe](#), and demonstrates both Heinlein's skill as a popularizer and his lack of depth in physics; an afterword

- gives a normalization equation and presents it, incorrectly, as being the [Dirac equation](#).
15. [^] [Photograph](#), probably from 1967, pg. 127 of [Grumbles from the Grave](#).
 16. [^] Based on an outline and notes created by Heinlein in 1955, [Spider Robinson](#) has written the novel [Variable Star](#). Heinlein's posthumously published nonfiction includes a selection of letters edited by his wife, Virginia, his book on practical politics written in 1946, a travelogue of their first around-the-world tour in 1954. [Podkayne of Mars](#) and [Red Planet](#), which were edited against his wishes in their original release, have been reissued in restored editions. *Stranger In a Strange Land* was originally published in a shorter form, but both the long and short versions are now simultaneously available in print.
 17. [^] Robert A. Heinlein, *Expanded Universe*, foreword to "Free Men," p. 207 of Ace paperback edition.
 18. [^] [Heinlein in Dimension, Chapter 3, Part 1](#)
 19. [^] Many of these were first published in serial form under other titles, e.g., [Farmer in the Sky](#) was published as "Satellite Scout" in the [Boy Scout](#) magazine [Boys' Life](#).
 20. [^] The importance Heinlein attached to privacy was made clear in his fiction (e.g., *For Us, the Living*), but also in several well known examples from his life. He had a falling out with [Alexei Panshin](#), who wrote an important book analyzing Heinlein's fiction; Heinlein stopped cooperating with Panshin because he accused Panshin of "[attempting to] pry into his affairs and to violate his privacy." Heinlein wrote to Panshin's publisher threatening to sue, and stating, "You are warned that only the barest facts of my private life are public knowledge..." [\[1\]](#). In his 1961 speech at WorldCon, where he was guest of honor, he advocated building bomb shelters and caching away unregistered weapons,[\[2\]](#) and his own house in Colorado Springs included a bomb shelter.<ref></ref> Heinlein was a nudist, and built a fence around his house in Santa Cruz to keep out the counterculture types who had learned of his ideas through [Stranger in a Strange Land](#).<ref></ref> In his later life, Heinlein studiously avoided revealing his early involvement in left-wing politics,[\[3\]](#), and made strenuous efforts to block publication of information he had revealed to prospective biographer Sam Moskowitz.[\[4\]](#)
 21. [^] [James Blish](#), *The Issues at Hand*, page 52.
 22. [^] [Centenary a modern sci-fi giant](#)
 23. [^] The story that *Stranger in a Strange Land* was used as inspiration by [Charles Manson](#) appears to be an urban folk tale; although some of Manson's followers had read the book, Manson himself later said that he had not; however, at one point the Heinleins took the idea seriously enough that they took special precautions against possible targeting by the Manson family, as mentioned in a letter from Virginia Heinlein reprinted in [Grumbles from the Grave](#).[\[5\]](#) // It is true that other individuals formed a religious organization called the [Church of All Worlds](#), after the religion founded by the primary characters in *Stranger*, but Heinlein played no part in this except for some private correspondence with [Oberon Zell-Ravenheart](#) and Heinlein's insistence on paying for his subscription to [Green Egg Magazine](#), refusing a complimentary subscription. (see <http://www.heinleinsociety.org/rah/faqworks.html>)
 24. [^] Patterson and Thornton, 2001.

25. [^] [Robert A. Heinlein: A Reader's Companion](#), James Gifford, Nitrosyncretic Press, Sacramento, California, 2000, p. 102.
26. [^] See, e.g., [Review of Vulgarly and Nullity](#) by Dave Langford]. Retrieved [July 6, 2007](#).
27. [^] William H. Patterson, Jr., and Andrew Thornton, *The Martian Named Smith: Critical Perspectives on Robert A. Heinlein's Stranger in a Strange Land*, p. 128: "His books written after about 1980 ... belong to a series called by one of the central characters 'World as Myth.'" The term Multiverse also occurs in the print literature, e.g., *Robert A. Heinlein: A Reader's Companion*, James Gifford, Nitrosyncretic Press, Sacramento, California, 2000. The term World as Myth occurs for the first time in Heinlein's novel [The Cat Who Walks Through Walls](#).
28. [^] The reference in *Tunnel in the Sky* is subtle and ambiguous, but at least one college instructor who teaches the book reports that some students always ask, "Is he [black](#)?" (see [\[6\]](#)). Critic and Heinlein scholar James Gifford (see bibliography) states: "A very subtle point in the book, one found only by the most careful reading and confirmed by Virginia Heinlein, is that Rod Walker is black. The most telling clues are Rod's comments about Caroline Mshiyeni being similar to his sister, and the "obvious" (to all of the other characters) pairing of Rod and Caroline." *The Cat Who Walks Through Walls* was published with a dust jacket painting showing the protagonist as pale-skinned, although the book clearly states that he is dark-skinned (see Gifford, p. 68). This was also true of the paperback release of [Friday](#), in which the title character is revealed early on to be fairly dark-skinned (she describes herself as having a "permanent tan"). However, she conceals her skin pigment many times in the course of the novel, and she does indeed take on the identity of a white female at one point.
29. [^] *The Moon Is a Harsh Mistress* includes an incident in which the protagonist visits the [Southern U.S.](#), and is briefly jailed for [polygamy](#), later learning that the "...range of color in Davis family was what got judge angry enough..." to have him arrested. [Podkayne of Mars](#) deals briefly with racial prejudice against the protagonist due to her mixed-race ancestry.
30. [^] The novel was published as a serial in 1941, the year of the Japanese attack on Pearl Harbor. It was published in book form in 1949.
31. [^] Robert A. Heinlein, *Expanded Universe*, foreword to "Solution Unsatisfactory," p. 93 of Ace paperback edition.
32. [^] Citations at [Sixth Column](#).
33. [^] Patterson and Thornton, 2001, p. 120
34. [^] Panshin, p. 3, describing de Camp's *Science Fiction Handbook*
35. [^] *Robert A. Heinlein: A Reader's Companion*, p. xiii
36. [^] [The New York Times Magazine](#), *On Language*, by [William Safire](#), 3 September 2006
37. [^] [The Hammer and the Feather](#). Corrected Transcript and Commentary.

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Robert A. Heinlein's *[Future History](#)*

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Collections

[The Past Through Tomorrow](#), *[The Man Who Sold the Moon](#)*, *[The Green Hills of Earth](#)*, *[Orphans of the Sky](#)*, *[Revolt in 2100](#)*, *[The Worlds of Robert A. Heinlein](#)*, *[Expanded Universe](#)*

Short Stories

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Persondata

| | |
|-------------------|--|
| NAME | Robert A. Heinlein |
| ALTERNATIVE NAMES | Robert Anson Heinlein, Anson McDonald, Lyle Monroe, John Riverside, Caleb Saunders, Simon York |
| SHORT DESCRIPTION | Science fiction writer |
| DATE OF BIRTH | July 7, 1907 |
| PLACE OF BIRTH | Butler, Missouri |
| DATE OF DEATH | May 8, 1988 |
| PLACE OF DEATH | Carmel, California |

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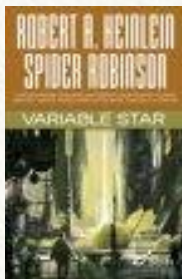


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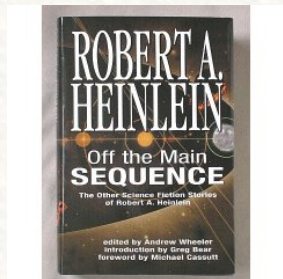
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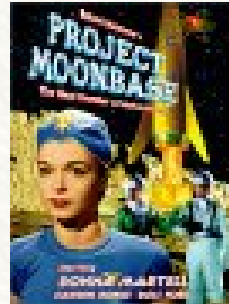
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the classic science
fiction movie based on
the Robert Heinlein
novel "Rocket Ship
Galileo"



science fiction television show from the early 1950's, from scripts written
by Robert Heinlein. One might dare call it "sci-fi," but the science in the
science fiction is sound and the flavor is often very Heinlein-ish

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FAQ: Frequently Asked Questions about Robert A. Heinlein, his works

by D. A. Houdek

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See: [The Heinlein Prize](#)

Under what pseudonyms did Heinlein's sf/f stories appear?

Anson MacDonald (Anson is Heinlein's middle name and MacDonald was wife Leslyn's maiden name)

Lyle Monroe (Lyle was his mother's maiden name)

John Riverside (probably from Riverside, California)

Caleb Saunders

Are there any unpublished Heinlein novels?

Yes, he wrote an early novel called "For Us the Living" that was never published. The Heinleins destroyed all copies... or so they thought, an

original copy of the manuscript was hunted down by Heinlein Society member, and Heinlein scholar, Robert James. "For Us, the Living" will be published late in 2003.

See: [The Finding and Publishing of "For Us, the Living"](#)

[For Us, The Living : A Comedy of Customs](#)

by Robert A. Heinlein
Now available from Amazon.com



Did Charles Manson use "Stranger in a Strange Land" as his 'bible', and did the book connect to the Manson family murders?

No. This story apparently got started because of an anonymously published article. When asked, Charles Manson had never heard of the book. Some of the Manson girls had apparently read it but it had no connection to the murders.

How many Hugo awards does Heinlein have?

4 original Hugos and 3 Retro Hugos

The original Hugos were for:

- 1956 Novel: **Double Star** by Robert A. Heinlein
- 1960 Novel: **Starship Troopers** by Robert A. Heinlein
- 1962 Novel: **Stranger in a Strange Land** by Robert A. Heinlein
- 1967 Novel: **The Moon is a Harsh Mistress** by Robert A. Heinlein

The Retro Hugos were started to cover works during the years before the Hugo awards were established. The 1951 Retro Hugos were awarded at the 2001 World Con in Philadelphia (Millennium Philcon).

1951 Retro Hugo Awards Heinlein won were:

- Best Novel--**Farmer in the Sky** by Robert A. Heinlein
- Best Novella--"**The Man Who Sold the Moon**" by Robert A. Heinlein (from The Man Who Sold the Moon)
- Best Dramatic Presentation--"**Destination Moon**" movie with script by Robert A. Heinlein

How many Nebula awards?

Heinlein received the first Grand Master Nebula award in 1974.

Was Heinlein a racist?

Based on both his fiction and non-fiction writings, and on conversations with people who knew him, my opinion is a firm, no, he was not a racist.

What race is Eunice in "I Will Fear No Evil"?

Reader's choice--Heinlein apparently wrote the novel with pictures of two attractive women above his computer for inspiration, one white, one black.

What race or ethnicity is Juan Rico in "Starship Troopers"?

Filipino.

What race is Rod Walker in "Tunnel in the Sky"?

Black. The clues are in the novel but Heinlein didn't treat race in this novel as an "issue" and so writes all characters regardless of their sex or race as *characters*, on equal footing.

Heinlein Society member & Heinlein scholar/researcher, Robert James, PH.D. explains further: *The evidence is slim but definite. First and foremost, outside of the text, there is a letter in which RAH firmly states that Rod is black, and that Johnny Rico is Filipino. As to the text itself, it is implied rather than overt. RAH often played games with the skin color of his characters, in what I see as a disarming tactic against racists who may come to identify with the hero, then realize later on that they have identified with somebody they supposedly hate. He does this in a number of different places. Part of this may also have to do with the publishing mores of the time, which probably would not have let him get away with making his main character black in a juvenile novel. The most telling evidence is that everybody in "Tunnel" expects Rod to end up with Caroline, who is*

explicitly described as black. While that expectation may seem somewhat racist to us today, it would be a firm hint to the mindset of the fifties, which would have been opposed to interracial marriages. I think RAH himself would have been infuriated by the suggestion that this was racist; indeed, I think it more likely that this was simply the easiest way to signal a reader from the fifties that he's been slipped a wonderful protagonist who is not white. I have taught this novel many times, and at least twice, a teenage student has asked me if Rod was black without me prompting the possibility whatsoever.

Was Heinlein a sexist?

As a female who grew up reading Heinlein, my opinion is, yes, but in a good way. He believed in the strength, competence, and abilities of women to do or be whatever they chose, and his major female characters are usually portrayed as stronger and smarter than their male counterparts. He did seem to believe that women could still be powerful, in-control career women yet still be *female*, feminine, and could be--and want to be--mothers and wives.

From reading Heinlein's books I've come to the conclusion he was a devote Christian/absolute atheist. Was he? What were Heinlein's religious beliefs? Did he believe in an afterlife?

His religious beliefs were his own, personal and private and only subject to guesswork and opinion at this point. He was raised a Methodist and in the non-fiction "Tramp Royale" claims Methodist as his religion as of that writing in 1953-54. One of his last novels, "Job: A Comedy of Justice" shows a deep and thorough knowledge of, and study of, the Christian Bible and beliefs, though this is coupled with a strongly satirical treatment of those beliefs. Then there's "Stranger in a Strange Land" with a tale of a messiah and the foundation of a new religion. The LDS religion often appears in his books (i.e. in "The Sixth Column") and is generally portrayed positively.

The closest Heinlein came to revealing his own, personal opinion on religion and the afterlife comes from the introduction to Theodore Sturgeon's "Godbody".

From reading Heinlein's books I've come to the conclusion he was a Fascist/Libertarian/liberal/conservative. Was he?

People with particular slants seem to latch onto one work or another that suits their opinions or biases and take it as being representative of all of Heinlein. "Starship Troopers" is regarded by some as 'fascist' (particularly after the hideous distortion presented in the movie version), it isn't. "Stranger in a Strange Land" became a banner book for liberals--yet it was written at the same time as "Starship Troopers" so couple the contradictions together on that account. Libertarians adore "The Moon is a Harsh Mistress" with the anarchistic type of society that works so well, yet Heinlein came along with "The Cat Who Walks Through Walls" and smashed that same perfect setup to bits, showing the potential unpleasant outcome. For every political or social stance you care to choose to assign to Heinlein you can probably find something in his writing to support that opinion... and something else to contradict it.

Which version of "Stranger in a Strange Land" is better, the 'as originally published' or the later 'uncut' version, and why are there two versions?

See: [Stranger VS Stranger](#) by G. E. Rule

Is there a real Church of All Worlds ala "Stranger in a Strange Land"?

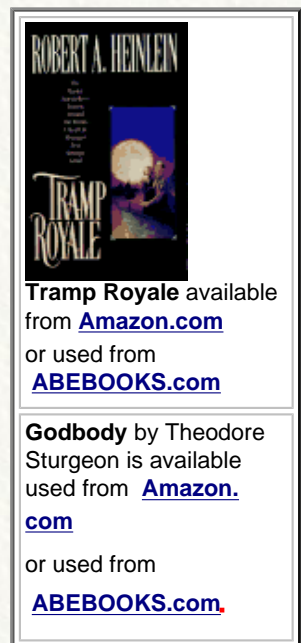
Yes, but Heinlein, himself, had nothing to do with it or its founding.

Did Poddy die at the end of "Podkayne of Mars"?

In Heinlein's original writing, yes, she did, but the publisher objected so in was rewritten and published with Poddy surviving. Recently a new edition has been released with both endings.

Did Lazarus Long die at the end of "Time Enough For Love"?

Somewhat speculatively, yes he did, in the book's original intent... until "Number of the Beast" was



Tramp Royale available from [Amazon.com](#)

or used from [ABEBOOKS.com](#)

Godbody by Theodore Sturgeon is available used from [Amazon.com](#)

or used from [ABEBOOKS.com](#)

written and Lazarus appears therein, alive and well. So ultimately, the answer is "no," Lazarus did not die.

Is Lazarus Long his own ancestor?

No. He does go back in time, meets and has intimate relations with his mother, but himself as a child is present as well in the story.

From "Time Enough For Love," what does "E.F. or F.F" mean?

Eat First or F--k first. With the answer "both" making perfect sense.

What's the best book to recommend to introduce someone to Heinlein?

The juveniles are usually safe bets. They're good science fiction and good adventure without some of the more shocking and/or controversial elements of later novels. However, it's an individual thing-- I've met people who started with later novels like "Cat Who Walks Through Walls" and become enamored.

What are the "Lost Three" stories?

These are three short stories published in the early 1940s that are rather hard to find. Heinlein called them "stinkeroos". The stories are:

- *Beyond Doubt*, (co-author Elma Wentz), *Astonishing Stories*, April 1941, Republished in *Beyond the End of Time* (ed Fred Pohl, 1952), *Political Science Fiction* (ed Martin H. Greenberg and Patricia S. Warrick, 1974), *Election Day 2084* (ed Isaac Asimov and Martin H. Greenberg, 1984).
- *My Object All Sublime*, *Future*, February 1942
- *Pied Piper*, *Astonishing*, March 1942 (never republished)

Which Star Trek episode was Heinlein involved with, and why?

"The Trouble With Tribbles"--the producers noticed that the Tribbles bore a decided similarity to Heinlein's Martian flatcats in "The Rolling Stones" and so asked Heinlein's permission for the concept (according to "The Trouble With Tribbles" author David Gerrold). Heinlein asked only for an autographed copy of the script.

From "Starship Troopers," what is the origin and meaning of "Shines the name, shines the name of Roger Young"?

It's from a ballad chronicling the real actions of an infantry private in World War II. Private Roger W. Young, 148th Regt. 37th Infantry Division, 25 years old, 5'2" tall, with bad eyesight and nearly deaf, single-handedly attacked a Japanese machine gun nest that had his unit pinned down. Pvt. Young was killed. He was posthumously awarded the Congressional Medal of Honor.

Link: [The Story of Roger Young](#)

The Ballad of Rodger Young

by

PFC Frank Loesser

No, they've got no time for glory in the Infantry.
No, they've got no use for praises loudly sung,
But in every soldier's heart in all the Infantry
Shines the name, shines the name of Rodger Young.
Shines the name--Rodger Young!
Fought and died for the men he marched among.
To the everlasting glory of the Infantry
Lives the story of Private Rodger Young.

Caught in ambush lay a company of riflemen--
Just grenades against machine guns in the gloom--
Caught in ambush till this one of twenty riflemen
Volunteered, volunteered to meet his doom.
Volunteered, Rodger Young!
Fought and died for the men he marched among.
In the everlasting annals of the Infantry
Glow the last deed of Private Rodger Young.

It was he who drew the fire of the enemy
That a company of men might live to fight;
And before the deadly fire of the enemy
Stood the man, stood the man we hail tonight.

On the island of New Georgia in the Solomons,
Stands a simple wooden cross alone to tell
That beneath the silent coral of the Solomons,
Sleeps a man, sleeps a man remembered well.
Sleeps a man, Rodger Young,
Fought and died for the men he marched among.
In the everlasting spirit of the Infantry
Breathes the spirit of Private Rodger Young.

No, they've got no time for glory in the Infantry,
No, they've got no use for praises loudly sung,
But in every soldier's heart in all the Infantry
Shines the name, shines the name of Rodger Young.
Shines the name--Rodger Young!
Fought and died for the men he marched among.
To the everlasting glory of the Infantry
Lives the story of Private Rodger Young.

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Damon Knight, Founder, 1922-2002



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Arthur C. Clarke (1986)

Isaac Asimov (1987)

Alfred Bester (1988)

Ray Bradbury (1989)

Lester Del Rey (1991)

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Damon Knight (1995)

A. E. Van Vogt (1996)

Jack Vance (1997)

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The Robert A. and Virginia Heinlein

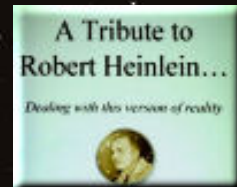
Archives

The Heinlein Prize Trust, in conjunction with the University of California at Santa Cruz, is pleased to announce the Robert A. and Virginia Heinlein Archives, a ground-breaking new online resource, at:

www.heinleinarchives.net

The Heinlein Archives launched to the public July 7, 2007 at the Heinlein Centennial in

July 7, 2007



The Heinlein Prize Trust joins the celebration of Heinlein's Centennial

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Kansas City, Missouri. The online Heinlein Archives brings the entire Archives collection of noted American author, Robert A. Heinlein, to the Internet. With over 106,000 pages of documents online for its initial launch, the entire collection-available online to all users-will include over 200,000 pages of documents and information.

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July 7, 2007



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ROBERT HEINLEIN

THE VIRGINIA EDITION
A DEFINITIVE COLLECTION IN LIMITED EDITION

The Robert A. and Virginia Heinlein Prize Trust and the Butler Library Foundation are pleased to announce they have chosen Meisha Merlin Publishing, Inc. to publish *The Virginia Edition: The Definitive Collection of Robert A. Heinlein*.

[Virginia Edition Blog & publication updates](#)

July 7, 2006



The Heinlein Prize Trust Awarded Dr. Peter H. Diamandis the first Heinlein Prize at a ceremony in Houston, Texas, July 7, 2006

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The *new* Heinlein novel...

Variable Star

by Robert A. Heinlein

and Spider Robinson



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Robert & Virginia Heinlein's Colorado Springs House

In 1950-51, the Heinleins built a new house in the Broadmoor district of Colorado Springs. Being a newly developed area, they were allowed to choose their own house number. It will surprise few that they chose 1776.

This article was written shortly after the completion of the house, and shows off Heinlein's innately clever design abilities. Many of the features are now common in more recent houses. Although his direct influence is probably nil, his ability to see future developments is again impressive.

The house was sold when the Heinlein's moved to Santa Cruz in the mid-1960s, and its third owner bought it around 1995. These owners substantially rebuilt the house, making it much larger, and reports are that little of Heinlein's original work survives.

One thing that does survive is the bomb shelter, built in early 1963 (after Heinlein announced they had no shelter at SeaCon, Labor Day 1962). The house, city, and bomb shelter are featured prominently in the novel *Farnham's Freehold*.

Mystery/thriller writer Robert Crais, a Heinlein fan (who puts at least one Heinlein reference in each of his bestselling novels), visited the house in about 1998 and was allowed to visit the bomb shelter and take pictures. You'll find his photo essay [here](#). The door and stairway shown are just off the original kitchen.

A
HOUSE
TO
MAKE
LIFE
EASY

POPULAR MECHANICS
JUNE 1952

WRITTEN SO YOU CAN UNDERSTAND IT
VOL. 97 NO. 6



House of the future? Home was designed by a writer of stories about a future world

By Thomas E. Stimson, Jr.

IN WHAT KIND of house will the captain of a space ship live during his stopovers on earth?

It's too early to say yet, though probably it will contain some of the features of a residence just built by Robert A. Heinlein in Colorado Springs, Colo.

Heinlein is author of the movie *Destination Moon* and creator of the *Tom Cor-*

bett, Space Cadet program on television. As a writer of science fiction his books *The Green Hills of Earth, The Puppet Masters* and others are on current book lists.

The engineering training that gives him a solid background for writing about the mechanics of space travel also has helped him in designing a house that's called extreme today but may become conventional

Author Heinlein relaxes on built-in divan beside raised fireplace. Note convenient cupboard at end of divan





There's everything to please a housewife in the kitchen, including an "office" with phone and typewriter. Below, "commuting" table is set with china in kitchen, then rolled through a wall to the dining area.





Skylight panels have mirrors which reflect sunlight into house. Behind panels are tubes for night lighting

before the 20th century has run its course.

Heinlein's house runs itself with a minimum of maintenance and housework. It has an indoor climate that's unrelated to varying outdoor temperatures. Within reason it is fireproof, termiteproof and earthquakeproof. The house is expensive compared to minimum standards and yet the owner saved money when he moved in.

What Mr. and Mrs. Heinlein wanted was a comfortable, pleasing residence that would just about take care of itself. The result is a single-story flat-roofed house containing entry hall, combination living-dining room, kitchen, bedroom and nursery with a sliding wall between, study, two baths and attached garage with space for a home workshop.

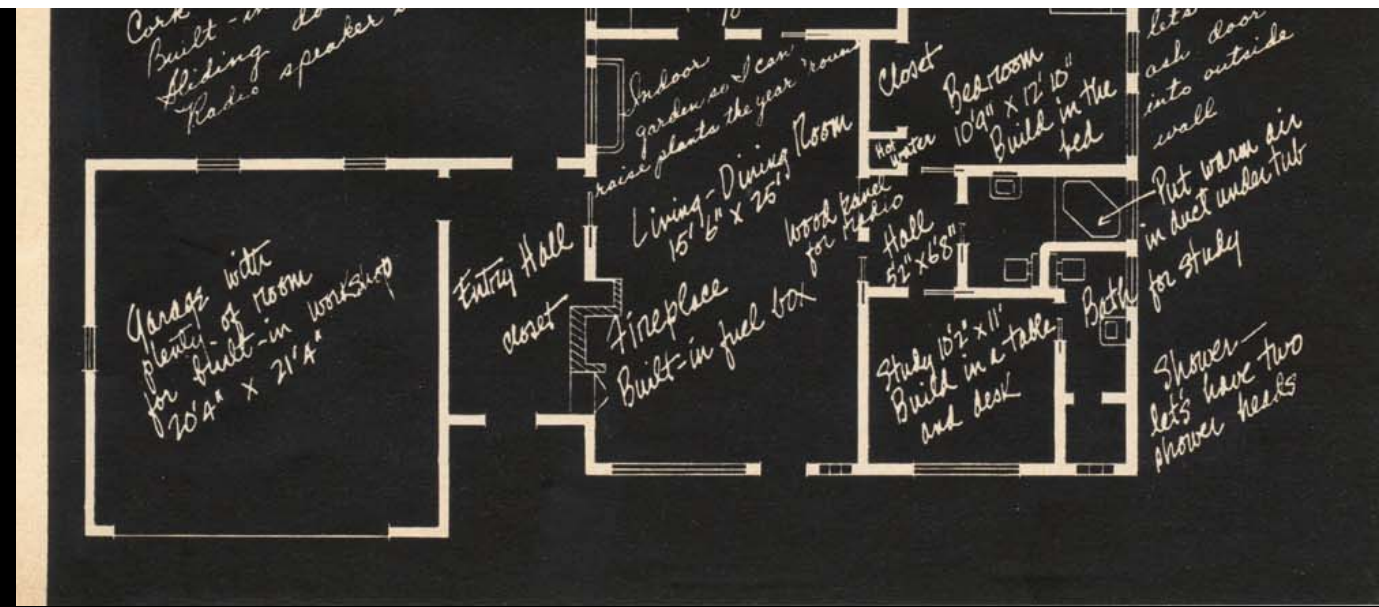
It's a small house, 1150 square feet of floor space in the living area, designed for two adults and a child, yet by means of built-in furniture it could sleep seven without crowding. Built-ins are a major feature. Aside from a few chairs, a piano, and a dining-room table that commutes on wheels, there is no movable furniture in the house.

"The built-in bed with storage drawers beneath it, the built-in divans that can be converted to extra beds and all the other furniture are built right down to the floors," Heinlein says. "There is nothing to clean under.

"There are no rugs or any need for them. All floors are surfaced with cork tile that provides a warm, comfortable and clean footing. Nor are there any floor lamps or table lamps. The illumination is built into the house. General lighting for the living room comes from cold-cathode tubes concealed behind a box molding. These illuminate the ceiling. Adjustable wall spotlights are located at all work and relaxation areas in the house. All electric convenience outlets are at comfortable hip height. I'm through stooping over to the baseboard

The Heinleins, after careful study, made personal recommendations for every built-in item in their home





Divans in home can be converted into double beds simply by swinging top half out onto floor and covering with pads



whenever I want to plug in an appliance." With no rugs or movable lamps or furniture, the whole house can be given a general cleaning in about an hour. The house is built of steel-reinforced concrete blocks and masonry and is painted dark green on the exterior, offset by broad panels of gleaming aluminum roof trim. Interiors of the concrete-block walls are

strength permits it to be decked over and used as a porch for sun bathing. The roof surface consists of several layers of hot-mopped roofing paper topped by a layer of gravel and sprayed with aluminum paint to reflect solar heat. The roof projects far enough beyond the south side of the house to shade the south windows from the summer sun, yet it admits light to the windows

exposed and painted light green. Interior partitions are of bleached mahogany backed with rock wool. The same wood is used for all cabinetry and built-in furniture. All interior doors are sliding doors. Walls of the study and the water-heater compartment are soundproofed. The roof is insulated.

A flat roof is no disadvantage in snow country, Heinlein finds, if it is properly reinforced against heavy loads. The extra

in winter when the sun is lower in the sky.

Two small skylights that work night and day help illuminate the study and a small center hall. Each skylight contains a pair of fluorescent tubes that provide indirect lighting in the evening for the area below. Top and bottom of each skylight are translucent glass, with the bottom frame hinged for access to the lighting tubes. The skylight interiors are painted aluminum for

Oversize bed (seven by six feet) has storage drawers on each side, a table on both sides of the headboard





Trash goes through a hinged partition in kitchen wall, falls into a storage bin outside the house



Music center in hall off the study contains radio and record player wired to speakers in each room

greater efficiency and contain mirror panels slanted to reflect sunlight below even when the sun is not at its zenith.

Most houses are too hot or too cold at times, or too drafty or dusty. Heinlein gets just the indoor climate he wants by an ingenious arrangement of air conditioning and ducts. First of all, the house is sealed. None of the windows can be opened. They are double-glazed, in fact, with 1/4-inch air space between the panes.

The air-conditioning unit, off the kitchen, consists of a gas-fired furnace and electric blower equipped with dust filter, humidifier and glycolator air purifier. Tempera-

Heated air enters the bathroom through a duct beneath the tub, warming the bathtub and the floor



ture is controlled by a thermostat in the living room. The blower operates at all times. The furnace draws 20 percent of its air from outside the house, creating a positive pressure indoors that is exhausted through concealed vents in the kitchen and each bath. Heinlein estimates that the blower uses no more power in constant operation than it would in intermittent use. He plans to add an electrostatic precipitator to the system to augment the present dust filter.

Air from the conditioner is ducted at floor height along the exterior walls of the house to the room outlet grilles. This perimeter ducting creates a band of warmth that insures comfortable floors even in freezing weather. In one bath the warm air is ducted under the bathtub, in the other the warm-air supply flows under the floor of the shower. Thus the tub and shower floor are pleasantly warm at all times.

The shower, incidentally, has an extra shower head on the wall opposite the standard fixture. It's operated by an overhead valve and a bather may be sprayed from two sides if he desires. A shampoo dispenser is attached to the shower wall just below the soap dish.

The built-in furniture includes a seven by six-foot bed with drawers beneath, a storage-wall-type wardrobe closet containing a set of drawers, a combination worktable and typewriter desk for Heinlein in his study, and its counterpart, an "office" in a corner of the kitchen for his wife. Here she has a desk with drawers, bookshelves and a flat top that folds back to reveal a typewriter and paper compartments.

In a compact line around the kitchen

(Continued to page 228)

A House to Make Life Easy

(Continued from page 69)

walls are the stove, sink and electric-dishwasher combination, automatic clothes washer, drier and refrigerator. Storage walls are used in place of closets for canned goods and other supplies. Such a storage wall contains sets of shallow shelves recessed into the wall. The cans stand in single rows, take up no space and every item is in sight for instant selection.

A time-consuming domestic chore is that of carrying dishes to the dining table before a meal and then carrying them back to the kitchen after a meal is finished. In the Heinlein house the dining table rolls right into the kitchen where all silver, china and food dishes are laid out. Then the table is pushed through the wall into the dining area. It goes back into the kitchen again after a meal and Mrs. Heinlein transfers the dishes directly to the dishwasher.

The table travels through an opening in the wall and normally stands with one end in the dining area and the other end in the kitchen. A sliding partition above the table top may be raised to provide clearance for articles on the table, and a door below may be swung out of the way when the entire table is to be moved into the dining area.

Other features of the house include a radio and phonograph-control center in the hall wired to speakers in each room. The speakers may be controlled at convenient locations.

There is an indoor-garden area in the living room with soil going right down to natural earth. The perimeter heating system keeps the soil warm all through the winter, so delicate plants can be transferred to the indoor garden for the cold season.

Translucent blocks are used to outline the front-entrance door. One block at eye level is of clear glass and has a mirror attached diagonally to its exterior so that Mrs. Heinlein can inspect a caller before she opens the door.

A writer is apt to work late into the night and then sleep late the next morning, so

Shadow trellises at each side screen the view from the street.

The house cost a little more than \$20 per square foot. That sounds expensive but it really isn't. For one thing, cost per square foot would have been less had Heinlein built a larger house; he packed all the expensive kitchen and bathroom fixtures into a small residence. For another thing, much of the house was custom-built on the site because some materials weren't available in the shapes and sizes he required. Most important of all, he had no furnishings to buy when he moved in.

Instead of hiring a moving van, he simply made a couple of trips with his automobile to transfer clothes, food, utensils, linens and personal belongings to his new house. When these items had been put in place, moving day was over. ★ ★ ★

the blinds of the Heinlein bedroom are of lightproof material. Their sides are fitted into sheet-metal slots as a double precaution for keeping out sunlight.

There are wastebaskets in every room but not one of them is visible. They are built in with other furniture and all you see is a spring-hinged trap door.

Heinlein's house has lots of windows, yet a stranger approaching the house can see only the outer garden and the entrance.

(Continued to page 230)

POPULAR MECHANICS

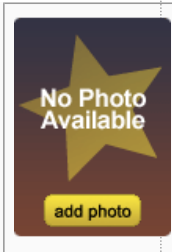


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Overview

Date of Birth: [1907](#), [Butler, Missouri, USA](#) [more](#)**Birth:****Date of Death:** [1988](#), [Carmel, California, USA](#). (emphysema and congestive heart failure) [more](#)**Death:****Mini Biography:** [At the age of 17, Heinlein graduated from Central High School in Kansas City... more](#)**Biography:****Biography in:** "The Scribner Encyclopedia of American Lives". Volume Two... [more](#)**Alternate Names:** [Robert Heinlein / Robert Heinlein](#)**Names:**

Filmography

Jump to filmography as: [Writer](#), [Miscellaneous Crew](#), [Thanks](#)

Writer:

- [2000s](#)
 - [1990s](#)
 - [1980s](#)
 - [1950s](#)
1. ["Masters of Science Fiction"](#) (1 episode, 2007)
 - [Jerry Was a Man](#) (2007) TV Episode (short story)
 2. [Starship Troopers: Terran Ascendancy](#) (2000) (VG) (novel)
 - ... aka [Starship Troopers: The Game](#) (USA: promotional title)
 3. ["Roughnecks: The Starship Troopers Chronicles"](#) (1999) TV Series (unknown episodes)
 - ... aka [Starship Troopers: The Series](#) (UK)
 4. [Starship Troopers](#) (1997) (book)
 5. [The Puppet Masters](#) (1994) (novel)
 - ... aka [Robert A. Heinlein's The Puppet Masters](#) (USA: complete title)
 6. ["Red Planet"](#) (1994) (mini) TV Series (novel)
 7. [Uchû no senshi](#) (1989) (V) (novel)
 - ... aka [Starship Troopers](#)
 8. [The Brain Eaters](#) (1958) (novel "The Puppet Masters") (uncredited)
 - ... aka [Keepers of the Earth](#)
 - ... aka [The Brain Snatchers](#)
 - ... aka [The Keepers](#)
 9. [Project Moon Base](#) (1953) (screenplay) (as [Robert Heinlein](#)) (story) (as [Robert Heinlein](#))

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10. ["Out There"](#) (3 episodes, 1951)
 - [The Green Hills of Earth](#) (1951) TV Episode (story)
 - [Misfit](#) (1951) TV Episode (story)
 - [Ordeal in Space](#) (1951) TV Episode (story)
11. ["Tom Corbett, Space Cadet"](#) (1950) TV Series (unknown episodes)
12. [Destination Moon](#) (1950) (novel "Rocketship Galileo") (as R.A. Heinlein) (screenplay) (as R.A. Heinlein)

Miscellaneous Crew:

1. [Destination Moon](#) (1950) (technical advisor) (as R.A. Heinlein)

Thanks:

1. [StarCraft](#) (1998) (VG) (thanks)

Additional Details

Other: "Double Star" First published in the UK by Michael Joseph Limited 1958. [more](#)**Works:****Publicity** [more](#)**Listings:****Genres:** [Action](#) / [Adventure](#) / [Animation](#) [more](#)**Plot On Novel / Alien / Military / Space** [more](#)**Keywords:****STARmeter** last week [why?](#)

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| THEY | tcsrkl84 |
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Robert A. Heinlein &

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The Fiction of Robert A.

Heinlein

Midshipman Heinlein

From the [1929 Naval Academy annual](#)

This is an illustrated list of Robert A. Heinlein's fiction published in English. The list is sorted by publication date. Click on any of the PIC icons to see

The version numbers [G.nnnx] are from James Gifford's [New Heinlein Opus List](#) (© 2000

James Gifford, used with permission). Publisher listings are often confusing, so I have put together some information to

The Complete Heinlein

Here's what you'll need to read all of Heinlein's short fiction:

- *The Past Through Tomorrow* (1967)
- *The Fantasies of Robert A. Heinlein* (1999)
- [Off the Main Sequence](#) (2005)
- *Expanded Universe* (1980)
(for a few non-sf stories)
- *Requiem and Tributes to the Grand Master* (1992)
(for a few non-sf stories)

And the novels:

- *--For Us, the Living--* (1937)
(posthumous publication in 2003)
- *Sixth Column*(1941)
(aka *The Day after Tomorrow*)

clarify my [publisher name usage](#). I gratefully acknowledge [many other people who have helped with the page](#). This is just a hobby, so I can't guarantee the accuracy of any particular citation. I am always happy to receive corrections and new information.

Michael Main
main@colorado.edu

1939

"Life-Line"

Doctor Hugo Pinero, bio-consultant, can determine the length of your life with extreme accuracy, resulting in consternation from insurance companies and scientists. If Heinlein were writing today, he would write this one for Mulder and Scully.

OPUS NUMBERS:

[G.005a] Heinlein's original story, set in 1939.

- *Beyond This Horizon* (1942)
- *Rocket Ship Galileo* (1947)
- *Space Cadet* (1948)
- *Red Planet* (1949)
- *Farmer in the Sky* (1950)
- *Between Planets* (1951)
- *The Puppet Masters* (1951)
- *The Rolling Stones* (1952)
 (aka *Tramp Space Ship*)
 (aka *Space Family Stone*)
- *Starman Jones* (1953)
- *The Star Beast* (1954)
 (aka *Star LummoX*)
- *Tunnel in the Sky* (1955)
- *Variable Star* (1955)
 (by Spider Robinson in 2006 from Heinlein's outline)
- *Double Star* (1956)
- *Time for the Stars* (1956)
- *The Door into Summer* (1956)
- *Citizen of the Galaxy* (1957)
- *Have Space Suit, Will Travel* (1958)
- *Starship Troopers* (1959)
 (aka *Starship Soldier*)
- *Stranger in a Strange Land* (1961)
- *Podkayne of Mars* (1962)
- *Glory Road* (1963)
- *Farnham's Freehold* (1964)
- *The Moon Is a Harsh Mistress* (1965)
- *I Will Fear No Evil* (1970)
- *Time Enough for Love* (1973)
- *The Number of the Beast* (1979)
- *Friday* (1982)
- *Job: A Comedy of Justice* (1984)
- *The Cat Who Walks Through Walls* (1985)
- *To Sail Beyond the Sunset* (1987)

[G.005b] *Astounding*
 publication,
 with slight
 censorship
 when Pinero
 examines
 young Betty
 Hartley.

[G.005c] The story was
 brought to
 1951 and
 Heinlein's
 uncensored
 manuscript
 was restored.

[G.114] Unfilmed
 teleplay
 adaptation of
 the story
 written circa
 1953.

PUBLICATION:

PIC First publication: *Astounding Science Fiction* (August 1939) [G.005b]

PIC *The Man Who Sold the Moon*(1950) [G.005c] (not in all editions of the collection)

PIC In one of the six unnumbered and undated issues of the Australian *Fantasy Fiction* along with Stanley G. Weinbaum's "Paradise Planet" (which was on the cover). This unauthorized reprint was published by The Whitman Press Pty., Ltd., of Sydney Australia, probably in 1950 (but possibly '49 or '51). 48 pp, approximately 5" x 7". See efanzines.com for more details.

----- *First Flight*, ed. Damon Knight, Lancer (1963)


----- *Tales of Science Fiction*, ed. Brian N. Ball, Hamilton (1964)


PIC *The Worlds of Robert A. Heinlein* (1966) [G.005b]

PIC *The Past Through Tomorrow* (1967) [G.005c]

----- *Futures Conditional*, ed. Robert Theobald, Bobbs-Merrill (1972)

PIC *The Best of Robert Heinlein* (1973)

 *The Great SF Stories 1 from 1939*, ed. Isaac Asimov & Martin H. Greenberg, DAW (1979)


 *Life Line* (1980) [G.005c]

 *Expanded Universe* (1980) [G.005b]

 *First Voyages*, ed. Damon Knight, Martin H. Greenberg & Joseph D. Olander, Avon (1981)

 *Isaac Asimov Presents the Golden Years of Science Fiction*, ed. Isaac Asimov & Martin H. Greenberg, Bonanza/Crown (1983)

OTHER MEDIA:

 Read "Life-Line" online at [The Expanded Universe](#) (July 4, 2006)

"Misfit"

A.J. Libby has an uncanny mathematical ability that comes to the rescue more than once during the transformation of asteroid HS-5388 into Space Station E-M3.

OPUS NUMBERS:

[G.006a] Heinlein's original story.

[G.006b] *Astounding* publication (changes suggested by Campbell).

[G.006c] Slight revision of G.006b for *Revolt in 2100*.

[G.118] Unfilmed teleplay adaptation of the story written circa 1953.

NOTES:

- The Libby space drive later allows mankind to populate the stars. A hint of this space drive is given at the end of "Misfit," providing a nice twist to a story that has already reached its climax.

PUBLICATION:

 First publication: *Astounding Science Fiction* (November 1939) [G.006b]

 *Revolt in 2100* (1953) [G.006c]

----- *Giants Unleashed*, ed. Groff Conklin, Grosset & Dunlap (1965)

----- *Giants Unleashed*, ed. Groff Conklin, Tempo Books (1966 PB)

PIC *The Past Through Tomorrow* (1967)

----- *Masterpieces of Science Fiction*, ed. Thomas Durwood & Armand Eisen, Ariel (1978)

PIC *The Great SF Stories 1 from 1939*, ed. Isaac Asimov & Martin H. Greenberg, DAW (1979)

PIC *Isaac Asimov Presents the Golden Years of Science Fiction*, ed. Isaac Asimov & Martin H. Greenberg, Bonanza/Crown (1983)

PIC *Misfit* (1989)

PIC *Decades of Science Fiction*, ed. Applewhite Minyard, NTC Publishing (1997)

OTHER MEDIA ----- TV play adapted by Joseph A. Kramm for *Out There*, Season 1, Episode 4 (November 18, 1951)

1940

"Requiem"

During D.D. Harriman's life, space travel has gone from fanciful fiction to everyday reality with his own company being the major spacefarer--but he's never been to the moon, an oversight that he intends to correct in spite of his failing health.

OPUS NUMBERS:

[G.012a] Heinlein's original story.

[G.012b] *Astounding* publication with the 25¢ tickets to enter the rocket and \$25.00 for a ride. Campbell added one paragraph to the end of the story.

[G.012c] Campbell's addition is cut, and the prices are doubled.

[G.115] Unfilmed teleplay adaptation of the story written circa 1953.

NOTES:

- Some publications of [G.012c] have an editorial mistake, listing the price of a ride as \$.50 (rather than \$50.00). The two places that I know this occurs are the first edition of the British hardcover *The Man Who Sold the Moon* and the first hardcover edition of *Requiem and Tributes to the Grand Master*.
- Harriman's earlier life yis told in "The Man Who Sold the Moon".

PUBLICATION:

PIC First publication: *Astounding Science Fiction* (January 1940) [G.012b]

PIC *Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Random House (1946)

PIC *The Man Who Sold the Moon* (1950) [G.012c]

----- *Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Random House (1953)

----- *Adventures in Time and Space [Selections]*, ed. Raymond J. Healy & Francis McComas, Pennant Books (1954)

PIC *Famous Science Fiction Stories: Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Modern Library (1957)

----- [*The Robert Heinlein Omnibus*](#) (1958)

----- *A Robert Heinlein Omnibus* (1985)

PIC *Masters' Choice*, ed. Laurence M. Janifer, Simon & Schuster (1966)

----- *Science Fiction*, ed. S.H. Burton, Longman (1967)

PIC *The Past Through Tomorrow* (1967) [G.012c]

PIC *Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Del Rey (1974)

PIC *The Road to Science Fiction #2*, ed. James E. Gunn, Mentor (1979)

PIC *Life Line* (1980) [G.012c]

----- *Analog Anthology #2*, ed. Stanley Schmidt, Davis (1982)

PIC *Requiem and Tributes to the Grand Master*, ed. Yoji Kondo (1992) [G.012c]

----- *The Road to Science Fiction, Volume 2*, ed. James E. Gunn, White Wolf Inc (June 1996)

OTHER MEDIA:

----- Old-Time Radio broadcast on *From Beyond Tomorrow* (November 5, 1950)

----- Old-Time Radio broadcast on *Dimension X* (September 22, 1951)

OTR Old-Time Radio broadcast on *X-Minus-1* (October 27, 1955)

"If This Goes On--"

In a future ruled by a religious dictatorship, devout young Johnnie Lyle transforms from a guard

of the Prophet to a soldier of the revolution and beyond.

OPUS NUMBERS:

[G.011a] Heinlein's original story.

[G.011b] *Astounding* publication (changes suggested by Campbell).

[G.011c] Revision of G.011b for *Revolt in 2100*.

NOTES:

- Heinlein's first published work with a first person narrator (Johnnie Lyle).
- The story occurs shortly before "Coventry."

SERIALIZATION [G.011b] first publication in *Astounding Science Fiction*:

PIC Part I (February 1940)

PIC Part II (March 1940)

PIC Part III (April 1940)

PUBLICATION

----- *Great Short Stories of Science Fiction*, ed. Groff Conklin, Dell (195x)

PIC *Revolt in 2100* (1953) [G.011c]

PIC *The Past Through Tomorrow* (1967) [G.011c]

PIC *Ordeal in Space* (1989)

PIC *Misfit* (1989)

PIC *Revolt in 2100* (1999)

"Let There Be Light"

Doctor Archibald Douglas works with Doctor M.L. Martin to invent a cheap, endless source of power for the whole world,...but will the whole world want it?

OPUS NUMBERS:

[G.007a] *Super Science Stories* where Mary Lou "should look so much like Sally Rand" (an actress and exotic dancer from the 1920s/30s).

[G.007b] Sally Rand is changed to Betty Grable.

[G.007c] Betty Grable is changed to Marilyn Monroe and some risqué lines are toned down. For example, the second of these sentences is deleted in ¶53: "She chucked aside the apron, sat down and crossed her legs. He automatically took in the display."

NOTES:

- The version [G.007b] appears in first edition of [The Man Who Sold the Moon](#). By the 1959 paperback collection, the actress is Marilyn Monroe (version [G.007c]). Some later Signet editions restore the [G.007b] version.

PUBLICATION

----- First publication (pseudonym Lyle Monroe): *Super Science Stories* (May 1940)
[G.007a]

 [The Man Who Sold the Moon](#) (1950) [G.007b] or [G.007c]

----- [The Robert Heinlein Omnibus](#) (1958)

----- [A Robert Heinlein Omnibus](#) (1966)

----- *Yesterday's Tomorrows*, ed. Frederick Pohl, Berkley (1982)

 [Off the Main Sequence](#) (2005)

"Heil!" (aka "Successful Operation")

Doctor Lans is a member of the race that's persecuted by The Leader, and he's the only surgeon capable of an experimental procedure to save The Leader's life--but experiments sometimes go wrong.

OPUS NUMBER:

[G.019]

NOTES:

- Written for a fanzine because Heinlein couldn't say "no".
- *Title*: The original title was changed to "Successful Operation" for all subsequent publications.

PUBLICATION

----- First publication (pseudonym Lyle Monroe): *Futura Fantasia* #4 (Summer 1940)

 [Futures to Infinity](#), ed. Sam Moskowitz, Pyramid (1970)

 [Expanded Universe](#) (1980)

 [Off the Main Sequence](#) (2005)

OTHER MEDIA:

 Read "Successful Operation" online at [The Expanded Universe](#) (July 4, 2006)

"The Roads Must Roll"

Entire cities are build on massive rolling roads--or at least they're rolling until the road engineers go on strike. It's up to Larry Gaines to get them rolling again.

OPUS NUMBER:

[G.015]

PUBLICATION

 First publication: *Astounding Science Fiction* (June 1940)


----- *Astounding Science Fiction* United Kingdom (June 1940)

 *Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Random House (1946)

 *The Man Who Sold the Moon* (1950)

----- *Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Grayson (1952)

----- *Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Random House (1953)

 *More Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Bantam (1955)

----- *Famous Science Fiction Stories: Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Modern Library (1957)

----- [The Robert Heinlein Omnibus](#) (1958)

----- *Journeys in Science Fiction*, ed. Richard L. Loughlin & Lilian M. Popp, Globe (1961)

----- *Tomorrow X 4*, ed. Damon Knight, Gold Medal (1964)

 *Great Science Fiction Stories*, ed. Cordelia Titcomb Smith, Dell 3160 (1964)

----- [A Robert Heinlein Omnibus](#) (1966)

PIC *The Past Through Tomorrow* (1967)

PIC *Science Fiction Hall of Fame Volume 1*, ed. Robert Silverberg, Doubleday (1970). Also SFBC.

PIC *The Best of Robert Heinlein* (1973)

PIC *Adventures in Time and Space*, ed. Raymond J. Healy & Francis McComas, Del Rey (1974)

PIC *Neutron Stars*, ed. Gregory Fitzgerald, Fawcett (1977)

PIC *Life Line* (1980)

----- *Astounding Stories: The 60th Anniversary Collection, Volume 1*, ed. James Gunn, Easton Press (1990)

PIC *The SFWA Grand Masters Volume 1*, ed. Frederik Pohl (2000)

OTHER MEDIA **OTR** Old-Time Radio broadcast on *Dimension X* (September 1, 1950) **OTR**
 Old-Time Radio broadcast on *X Minus One* (January 4, 1956) **PIC** *Dimension X Audio Book*
 (19xx) **PIC** *X-Minus-One Adventures in Cassettes, Volume 2* (19xx)

"Coventry"

After the successful revolution in "'If This Goes On'", the United States is a peaceful place to live. People with violent tendencies, such as Dave MacKinnon, are given the choice of psychological adjustment or exile to a lawless land called Coventry. Dave chooses exile, where he finds an old man named Fader, a wise girl named Persephone, and an unexpected adjustment of his own.

OPUS NUMBERS:

[G.016a] *Astounding* version.

[G.016b] Slight revisions for *Revolt in 2100*.

PUBLICATION:

PIC First publication: *Astounding Science Fiction* (July 1940) [G.016a]

Astounding Science Fiction United Kingdom (July 1940) [G.016a]

PIC *Revolt in 2100* (1953) [G.016b]

PIC *6 Great Short Novels of Science Fiction*, ed. Groff Conklin, Dell (1954)

----- *Beyond Tomorrow*, ed. Damon Knight, Harper & Row (1965)

PIC *The Past Through Tomorrow* (1967) [G.016b]

PIC *Misfit* (1989) [G.016b]

PIC *2xH* (1999) [G.016b]

"Blowups Happen" (aka "An Old Story, Not True")

Superintendent King is one of the atomic power plant men with the heavy responsibility of preventing a blowup that mathematical physicists say could end mankind.

OPUS NUMBERS:

[G.017a] *Astounding* version.

[G.017b] Heinlein tried to update the fission after WW II.

NOTES:

- The 1946 publication is Heinlein's first appearance in a hardcover book.

PUBLICATION:

PIC First publication: *Astounding Science Fiction* (September 1940) [G.017a]

----- *Best of Science Fiction*, ed. Groff Conklin, Crown (1946) [G.017b]

PIC *The Man Who Sold the Moon* (1950) [G.017b]. Not in all editions of the collection.

PIC *The Astounding Science Fiction Anthology*, ed. John W. Campbell, Jr., Simon & Schuster (1952)

----- *The First Astounding Science Fiction Anthology*, ed. John W. Campbell, Jr., Grayson (1954)


PIC *Best SF 2*, ed. Edmund Crispin, Faber & Faber (1956)

----- *The First Astounding Science Fiction Anthology*, ed. John W. Campbell, Jr., Four Square Books (1964)


----- [*A Robert Heinlein Omnibus*](#) (1966)

 *The Worlds of Robert A. Heinlein* (1966) [G.017b]

 *The Past Through Tomorrow* (1967) [G.017b]

 *Life Line* (1980) [G.017b]


 *Expanded Universe* (1980) [G.017a]

 *The Golden Age of Science Fiction* (reprint of *Best of Science Fiction*), ed. Groff Conklin, Bonanza, ISBN 0-51733486-0 (1980). [G.017b]

EXCERPTS:

----- Excerpt titled "An Old Story, Not True" in: *Worlds in Small*, ed. John Robert Colombo, Cacanadadada Press (1992)

OTHER MEDIA:

 Read "Blowups Happen" online at [The Expanded Universe](#) (July 4, 2006)

"The Devil Makes the Law" (aka "Magic, Inc.")

Archie Fraser just wants to run his construction business without interference from demonic magicians. He starts by confronting the demons head-on and then trying to block them in the state legislature, but when both those approaches fail, there is only one option left.

OPUS NUMBER:

[G.018]

NOTES:

- The original title was changed to "Magic, Inc." for all subsequent publications.
- First person narrator: Archie Fraser.

PUBLICATION:

 First publication (pseudonym Anson MacDonald): *Unknown* (September 1940)

 *Waldo and Magic, Inc.* (1950)

 *Three by Heinlein* (1965)

 *The Golden Road*, ed. Damon Knight, Simon & Schuster (1973)

FIC *The Golden Road*, ed. Damon Knight, Gollncz (1974 UK)

FIC *The Fantasies of Robert A. Heinlein (1999)*

1941

Sixth Column (aka *The Day after Tomorrow*)

After a devastating attack by the PanAsians, Major 'Whitey' Ardmore and a small band of scientists are all that's left of the US military. A direct revolution against the occupying forces is out of the question, but--by the Lord Mota--an indirect approach shalt come forth.<

OPUS NUMBERS:

[G.022a] *Astounding* version (45,000 words).

[G.022b] Expanded for book publication (55,000 words).

NOTES:

- This is Heinlein's first novel.
- In *Expanded Universe*, he said that this is his only story with a plotline and major influence from John W. Campbell, Jr. In a copy that he gave to Campbell on Jan 1, 1950, Heinlein wrote: "To John Campbell (Who was somewhat more than a godfather to this yarn!)" Campbell's own version of the story was later published in *The Space Beyond* (Pyramid, 1976)
- The title was changed to *The Day after Tomorrow* for the first Signet paperback.

SERIALIZATION [G.011b] first publication in *Astounding Science Fiction* (pseudonym Anson MacDonald):

FIC Part I (January 1941)

FIC Part II (February 1941)

FIC Part III (March 1941)

BOOK PUBLICATION

FIC Gnome Press (1949) First edition.

FIC Signet 882 (1951 PB). First paperback, titled *The Day after Tomorrow*.

- PIC** Signet S1577 (1958 PB). Titled *The Day after Tomorrow*.
- PIC** Mayflower (1962 UK PB). Titled *The Day after Tomorrow*.
- PIC** Signet D2649 (Undated circa 1965 PB).
- PIC** Signet T4227 (Circa 1970 PB). Titled *The Day after Tomorrow*. Gene Szafan cover with Signet symbol top left.
- Signet Q5912 (Circa 1970 PB). Titled *The Day after Tomorrow*. Gene Szafan cover with Signet symbol top left.
- NEL (1972 UK PB). Titled *The Day after Tomorrow*.
- PIC** Signet Y6855 (Undated 1970s PB). Titled *The Day after Tomorrow*. Gene Szafan cover with Signet symbol on top right.
- PIC** Signet W7766 (Undated 1970s PB). Titled *The Day after Tomorrow*. Gene Szafan cover with Signet symbol on top right.
- PIC** NEL, ISBN 0-450-01085-6 (1974 UK PB). Titled *The Day after Tomorrow*.
- NEL, ISBN 0-450-04732-6 (1980 UK PB). Titled *The Day after Tomorrow*.
- PIC** Signet AJ2139, ISBN 0-451-12139-2 (1983 PB). Titled *The Day after Tomorrow*. Gene Szafan cover with Signet symbol on top right.
- PIC** NEL (1985 UK PB). Titled *The Day after Tomorrow*.
- PIC** Baen, ISBN 0-671-65374-1 (1988 PB)
- PIC** Baen, ISBN 0-671-72026-0 (1990 PB)
- PIC** Baen, ISBN 0-671-57826-X (1999 PB)
- Yestermorrow, ISBN 0-56723-158-6 (1999). No dust jacket. ISBN might not be printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)). Titled *The Day after Tomorrow*.
- PIC** Amereon, ISBN 0-84881-982-9 (2000). No dust jacket. ISBN might not be printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).
- PIC** Robert Hale (0-7090-7140-X, 2003 UK). Titled *The Day after Tomorrow*.

""--And He Built a Crooked House--""

Architect Quintus Teal builds a four-dimensional house in a three-dimensional world--a mere curiosity until a southern California earthquake shakes the house to its very foundation.

OPUS NUMBERS:

[G.023] Short story.

[G.116] Unfilmed teleplay adaptation of the story written circa 1953.

PUBLICATION

PIC

First publication: *Astounding Science Fiction* (February 1941)

PIC

The Pocket Book of Science-Fiction, ed. Donald A. Wollheim, Pocket (1943)

PIC

The Pocket Book of Science-Fiction, ed. Donald A. Wollheim, Pocket (1943)

PIC

Famous Fantastic Mysteries (December 1951)

Fantasia Mathematica, ed. Clifton Fadiman, Simon & Schuster (1958)

PIC

The Unpleasant Profession of Jonathan Hoag (1959)

PIC

Time Probe: The Sciences in SF, ed. Arthur C. Clarke, Delacorte (1966)

PIC

The Other Side of the Clock, ed. Philip Van Doren Stern, Van Nostrand Rinehold (1969 PB)

PIC

Where Do We Go from Here?, ed. Isaac Asimov, Doubleday (1971). Also SFBC.

PIC

Where Do We Go from Here?, ed. Isaac Asimov, Fawcett (1971 PB)

Other Dimensions, ed. Robert Silverberg, Hawthorne (1973)

Science Fiction, ed. Sylvia Z. Brodtkin & Elizabeth J. Pearson, McDougal, Littell & Co. (1973)

PIC

The Best of Robert Heinlein (1973)

As Tomorrow Becomes Today, ed. Charles W. Sullivan, Prentice-Hall (1974)


Introductory Psychology Through Science Fiction, ed. Harvey A. Katx, Martin H. Greenberg & Patricia S. Warrick, Rand McNally (1977)

Classic Science Fiction, ed. Terry Carr, Harper & Row (1978)

Science Fiction, ed. Sylvia Z. Brodtkin & Elizabeth J. Pearson, McDougal, Littell & Co. (1979)



The Analog Anthology #1, ed. Stanley Schmidt, Davis (1980 PB)

 Fifty Years of the Best Science Fiction from Analog, ed. Stanley Schmidt, Davis (1980)



Space Odyssey, Octopus Press (1983)

The SF Collection, ed. Edel Brosnam, Chancellor Press (1994)



The Fantasies of Robert A. Heinlein (1999)



[Off the Main Sequence](#) (2005)

OTHER MEDIA:



Read "'--And He Built a Crooked House--'" online at [SciFi.com](#)

"Logic of Empire"

From a distance, lawyer Hump Wingate sees the Venus contract labor as a necessity that benefits all, including the laborers who would be lost without the beneficence of their patrons. The view is somewhat different as merchandise on a Venerian auction block.

OPUS NUMBER:

[G.024]

PUBLICATION



First publication: *Astounding Science Fiction* (March 1941)



The Green Hills of Earth (1951)

[The Robert Heinlein Omnibus](#) (1958)

[A Robert Heinlein Omnibus](#) (1966)



The Past Through Tomorrow (1967)



Ordeal in Space (1989)

"Beyond Doubt" (with Elma Wentz)

In the ancient time of Atlantis: Robar, Dolph and Clevum learn that the rules of campaigning for high office aren't necessarily written in stone. OPUS NUMBER: [G.014]

NOTES:

- Lyle Monroe was used several times as an RAH pseudonym. James Gifford's book contains some speculation on the identity of Elma Wentz.

PUBLICATION

----- First publication (pseudonym Lyle Monroe and Elma Wentz): *Astonishing Stories* (April 1941)

 *Beyond the End of Time*, ed. Frederick Pohl, Permabooks (1952 PB)

----- *Political Science Fiction*, ed. Martin H. Greenberg & Patricia S. Warrick, Prentice-Hall (1974)

 *Election Day 2084*, ed. Isaac Asimov & Martin H. Greenberg, Prometheus (1984)

 [*Off the Main Sequence*](#) (2005)

"They"


A nameless man in an asylum comes to some fanciful--but logical!--conclusions about Glaroon and his other keepers. different as merchandise on a Venerian auction block. OPUS NUMBER: [G.021]

PUBLICATION

 First publication: *Unknown* (April 1941)

----- *Unknown* United Kingdom (Winter 1949)

 *World of Wonder*, ed. Fletcher Pratt, Twayne (1951)

 *Science Fiction Terror Tales*, ed. Groff Conklin, Gnome (1955 PB)

----- *Terror in the Modern Vein*, ed. Donald A. Wollheim, Hanover House (1955)

 *The Unpleasant Profession of Jonathan Hoag* (aka *6xH*) (1959)

----- *Terror in the Modern Vein*, ed. Donald A. Wollheim, Digit Press (1961)

 *The Dark Side*, ed. Damon Knight, Doubleday (1965)

 *Science Fiction Terror Tales*, ed. Groff Conklin, Reprint by Pocket Books (1969 PB)

 *The Others*, ed. Terry Carr, Fawcett Gold Medal (1969)

----- *Science Fiction: The Future*, ed. Dick Allen, HBJ (1971)

----- *Above the Human Landscape*, ed. Willis E. McNelly & Leon E. Stover, Goodyear Publishing (1972)

----- *Rod Serling's Other Worlds*, ed. Rod Serling, Bantam (1978)

----- *Philosophy and Science Fiction*, ed. Michael Philips, Prometheus (1984)

----- *PsiFi: Psychological Theories and Science Fiction*, ed. Jim Ridgway & Michele Benjamin, The British Psychological Society (1987)

----- *Unknown Worlds*, ed. Stanley Schmidt & Martin H. Greenberg, Galahad Books (1988)

 *Foundations of Fear*, ed. David G. Hartwell, Tor (1992)

----- *Shadows of Fear (Foundations of Fear, Volume 1)*, ed. David G. Hartwell, Tor (1994)

 *Between Time and Terror*, ed. Robert Weinberg, Stefan Dziemianowicz & Martin H. Greenberg, Penguin/Roc (1995)

 *The Fantasies of Robert A. Heinlein* (1999)

 [*Off the Main Sequence*](#) (2005)

"Universe"

Hugh Hoyand's universe is a multi-generation spaceship. Most of the population has long since forgotten about anything outside the ship, but Hugh is captured by the mutie Joe-Jim, who remembers the way to the larger universe.

OPUS NUMBERS:

[G.025a] *Astounding* version.

[G.025b] Slight revision for *Orphans of the Sky*.

NOTES:

- The second part of the story was later written and published ("Common Sense"), and the two parts together form *Orphans of the Sky*.

- The future history chart shows the ship launched shortly after 2100, and the *Vanguard's* log shows that the original mutiny was in 2172. In *The Past Through Tomorrow*, the chart makes it look as if *Universe* and *Common Sense* were also in the 2100s, but the complete chart (for example, in *The Man Who Sold the Moon*) shows the time of these stories clearly around 2600.
- The story has the first mention of Rhysling, "the blind singer of the spaceways" from the distant past (early 21st century). Heinlein later writes of Rhysling in *The Green Hills of Earth*.

PUBLICATION:

- PIC** First publication: *Astounding Science Fiction* (May 1941)
- PIC** *Best of Science Fiction*, ed. Groff Conklin, Crown (1946). The 1946 edition has red cloth under the dust jacket.
- PIC** Reprinted as: 64 page Dell 10¢ book series (Number 36, 1951)
- PIC** *Best of Science Fiction*, ed. Groff Conklin, Bonanza (1963 TPB)
- PIC** [*Orphans of the Sky*](#) (1963)
- PIC** *The Science Fiction Hall of Fame Volume 2A*, ed. Ben Bova, Doubleday (1973)
- PIC** *The Science Fiction Hall of Fame Volume 2A*, ed. Ben Bova, Doubleday (1973). SFBC edition has untrimmed edges and the words "Book Club Edition" on the inside front dust jacket.
- *The Science Fiction Hall of Fame Volume 3*, ed. Ben Bova, Gollancz, ISBN 0-575-01738-4 (1974 UK). I think this is the second part of Volume 2A in the US, as with *The Novellas: Book 2*.
- PIC** *The Science Fiction Hall of Fame Volume 2A*, ed. Ben Bova, Avon ISBN 0-380-00038-5 (1974 PB)
- PIC** *Science Fiction Hall of Fame: The Novellas Book 2*, ed. Ben Bova, Sphere, ISBN 0-7221-1802-3 (1975 UK PB). Contains second part of Volume 2A.
- PIC** *The Golden Age of Science Fiction* (reprint of *Best of Science Fiction*), ed. Groff Conklin, Bonanza, ISBN 0-517-33486-0 (1980)
- PIC** *Silent Thunder/Universe*, Tor Science Fiction Double #35, ISBN 0-812-50265-5 (1991 PB)
- *The Science Fiction Hall of Fame Volume 2A*, ed. Ben Bova, Easton Press (2001)
- PIC** *The Science Fiction Hall of Fame Volume 2A*, ed. Ben Bova, Tor, ISBN 0-7653-0534-8 (2004)

 [Off the Main Sequence](#) (2005)

OTHER MEDIA:

 Old-Time Radio broadcast on *Dimension X* (November 26, 1950 and August 2, 1951)

 Old-Time Radio broadcast on *X-Minus-1* (May 15, 1955)

"Solution Unsatisfactory"

John DeFries starts as a civilian campaign manager, but he ends up as Captain John DeFries, observer and then participant in solving the problem of radioactive warfare. OPUS NUMBER: [G.026]

PUBLICATION

 First publication (pseudonym Anson MacDonald): *Astounding Science Fiction* (May 1941)

 *The Worlds of Robert A. Heinlein* (1966)

 *Future Tense*, ed. Richard Curtis, Dell (1968 PB)

 *Expanded Universe* (1980)

 [Off the Main Sequence](#) (2005)

OTHER MEDIA:

 *Solution Unsatisfactory*, Atlanta Radio Theater Company (2003). Adaptation.

 Read "Solution Unsatisfactory" online at [The Expanded Universe](#) (July 4, 2006)

"--We Also Walk Dogs"

Do you want somebody murdered? (Then don't call Grace Cornet at General Services) But for any other job dial HURRY-UP--*It pays!* P.S. We also defy gravity.

OPUS NUMBERS:

[G.027] Short story.

[G.117] Unfilmed teleplay adaptation of the story written circa 1953.

PUBLICATION:

PIC First publication (pseudonym Anson MacDonald): *Astounding Science Fiction* (July 1941)

PIC *The Green Hills of Earth* (1951)

----- [*The Robert Heinlein Omnibus*](#) (1958)

PIC *Modern Masterpieces of Science Fiction*, ed. Sam Moskowitz, World (1965)

----- *The Vortex Blasters*, ed. Sam Moskowitz, MacFadden-Bartell (1965)

----- [*A Robert Heinlein Omnibus*](#) (1966)

PIC *The Past Through Tomorrow* (1967)

PIC *Ordeal in Space* (1989)

Methuselah's Children

Lazurus Long leads his long-lived kin away from persecution.

OPUS NUMBERS:

[G.028a] *Astounding* version.

[G.028b] Significant revision for book publication.

NOTES:

- Original working title: "While the Evil Days Come Not".

SERIALIZATION [G.028a] first publication in *Astounding Science Fiction*:

PIC Part I (July 1941)

PIC Part II (August 1941)

PIC Part III (September 1941)

BOOK PUBLICATION

PIC Gnome Press (1958). First edition.

PIC Signet S1752 (1960 PB). First paperback edition.

PIC Signet D2191 (1962 PB).

----- Readers Union (1964 UK). UK SFBC #89.

PIC Signet D2621 (1965 PB). Titled *The Day after Tomorrow*. This is the third US printing, but probably the first Canadian printing at the same time with the same Signet number.

PIC Pan (1966)

PIC In *The Past Through Tomorrow* (1967)

PIC Signet T4226 (Circa 1970 PB). Gene Szafan cover with Signet symbol top left. Undated early 1970s edition with Signet symbol on top left.

PIC NEL, ISBN 0-450-00914-9 (1971 UK PB). I'm uncertain whether this is the 1971 cover.

----- Gollancz, ISBN 0-575-01946-8 (1975 UK)

----- Signet W7591 (Undated 1970s PB). Gene Szafan cover with Signet symbol on top right.

PIC Signet Y6382 (Undated 1970s PB). Gene Szafan cover with Signet symbol on top right.

PIC Signet, ISBN 0-451-09083-7 (1980 PB).

PIC Signet E9875, ISBN 0-451-09875-7 (Circa 1980 PB).

PIC Amereon, ISBN 0-88411-883-5 (1985). No dust cover. ISBN might not be printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

PIC Baen, ISBN 0-671-65597-3 (1986 PB)

PIC NEL, ISBN 0-45000914-9 (1986 UK PB)

PIC Baen (1991). I think this is SFBC edition only, with the SFBC number on the back dust jacket.

PIC Baen, ISBN 0-671-57780-8 (1998 PB). Double book with *Revolt In 2011*.

----- Baen, ISBN 0-671-71806-1 (1999). This ISBN is sometimes listed as a 1999 Baen edition, but I think it was an ISBN used by the publisher for a package or rebound hardcover that included the 1998 Baen edition and a book *Kissing Through a Pane of Glass* by Peter Michael Rosenberg.

 BT Bound, ISBN 0-613-17476-3 (1999). Double book with *Revolt In 2011*. The paperback rebound in hardcover for libraries.

 Robert Hale, ISBN 0-7090-6799-2 (2002 UK)

OTHER MEDIA:

----- BBC Radio 7 Broadcast abridged by Bert Coules and read by Paul Birchard (July 9-16, 2007)

"Elsewhere" (aka "Elsewhen")

Professor Arthur Frost has a small but willing class of students who explore elsewhere and elsewhen.

OPUS NUMBERS:

[G.008a] Heinlein's original story, including Martha Ross.

[G.008b] *Astounding* publication of "Elsewhere" (Martha Ross deleted).

[G.008c] Martha restored and slight editing for "Elsewhen" in *Assignment in Eternity*.

PUBLICATION:

 First publication (pseudonym Caleb Saunders): *Astounding Science Fiction* (September 1941) [G.008b]

 *Assignment in Eternity* (1953) [G.008c]

 [*Off the Main Sequence*](#) (2005)

"By His Bootstraps" (aka "The Time Gate")

Bob Wilson, Ph.D. student, throws himself 30,000 years into the future, where he tries to figure out what began this whole adventure. OPUS NUMBER: [G.026]

PUBLICATION

 First publication (pseudonym Anson MacDonald): *Astounding Science Fiction* (October 1941)

- PIC** *Adventures in Time and Space* (pseudonym Anson MacDonald), ed. Raymond J. Healy & Francis McComas, Random House (1946)
- *Giant Anthology of Science Fiction*, ed. Leo Margulies & Oscar J. Friend, Merlin Press (1954)
- *Race to the Stars*, ed. Leo Margulies & Oscar J. Friend, Crest (1958). Titled "The Time Gate".
- PIC** *The Menace from Earth* (1959)
- *Spectrum*, ed. Kingsley Amis & Robert Conquest, Harcourt, Brace & World (1962)
- *Spectrum*, ed. Kingsley Amis & Robert Conquest, Berkley (1963 PB)
- *Classic Science Fiction*, ed. Terry Carr, Harper & Row (1978)
- *The Arbor House Treasury of Great Science Fiction Short Novels*, ed. Robert Silverberg & Martin H. Greenberg, Arbor House (1980)
- PIC** *Worlds Imagined*, ed. Robert Silverberg & Martin H. Greenberg, Avenel (1989)
- PIC** *Off the Main Sequence* (2005)

OTHER MEDIA

- Old-Time Radio broadcast on *National Theatre* (1984)

"Common Sense"

Common sense says that The Ship is the entire universe, complete and immovable for all time and space. Hugh Hoyland and Joe-Jim show otherwise, but The Crew won't listen, leaving only one improbable route to the truth.

OPUS NUMBERS:

- [G.030a] *Astounding* version.
- [G.030b] Slight revision for *Orphans of the Sky*.

NOTES:

- In *Grumbles from the Grave*, Virginia Heinlein lists the title as a single word, "Commonsense," but I'm unsure whether that version of the title was ever used. The two-word title is more likely as a nod to Thomas Paine.
- This is Part II of the story that began in "Universe."

PUBLICATION:

PIC First publication: *Astounding Science Fiction* (October 1941)

PIC *Orphans of the Sky* (1963)

PIC [Off the Main Sequence](#) (2005)

"Lost Legion" (aka "Lost Legacy")

Phil Huxley, Pete Coburn and Joan Freeman discover human powers that have been lost since the time of Mu and Atlantis, but they meet unexpected resistance when they try to reveal the discovery to all humanity.

OPUS NUMBERS:

[G.013a] Heinlein's original manuscript.

[G.013b] Editor changed Ambrose Bierce to Ambrose James.

NOTES:

- ° Heinlein's original title, "Lost Legacy", was changed to "Lost Legion" for only the *Super Science* publication.

PUBLICATION:

----- First publication (pseudonym Lyle Monroe): *Super Science Stories* (November 1941)

----- *Astonishing Stories* Canada (March 1942)

PIC In some editions of *Assignment in Eternity* (1953)

PIC [Off the Main Sequence](#) (2005)

1942

"My Object All Sublime"

Cleve Carter stumbles upon an invisible man with his own aromatic brand of road rage; later it becomes clear that invisibility has other adventuresome uses, too.

OPUS NUMBERS:


[G.009a] Heinlein's original manuscript.

[G.009b] Shortened for *Future*.

NOTES:

- An amusing biographical note from the back of the 2/42 *Future*: Lyle Monroe is a newish sf writer, whom we've had the good fortune to meet. Or perhaps we should say: the Lyle Monroes. Seeing Lyle without his lady is virtually unthinkable, and the Monroes maintain that they are perfect schizophreniacs, the one being entirely capable of thinking, acting, and speaking for the other without any disharmony then or thereafter resulting. To get down to the point, Monroe's appeared a number of times in our contemporaries, and we felt 'twas time we had one of his tales. So, here's hoping you like "My Object All Sublime." And Damon Knight has done an adequate drawing for the tale, we think.

PUBLICATION

 First publication: *Future* (February 1942)

 [*Off the Main Sequence*](#) (2005)

"Goldfish Bowl"

Dr. Jacobson Graves has a theory about the recent unusual phenomena, such as the up-and-down water spouts near Hawaii. His colleague, Bill Eisenberg, is dubious, but both of them will soon be sucked into the truth.

OPUS NUMBERS:

[G.032a] Heinlein's original manuscript.


[G.032b] Rewritten for publication at Campbell's request.

PUBLICATION

:

PUBLICATION:

 First publication [G.032a] (pseudonym Anson MacDonald): *Astounding Science Fiction* (March 1942)

 *The Menace from Earth* (1959)

----- *Apeman, Spaceman*, ed. Leon E. Stover & Harry Harrison, Doubleday (1968)

 *First Contact*, ed. Damon Knight, Pinnacle (1971 PB)

PIC *Tomorrow, and Tomorrow, and Tomorrow...*, ed. Bonnie L. Heintz, Frank Herbert, Donald A. Joos & Jane Agorn, Holt Rinehart & Winston (1974)

PIC [*Off the Main Sequence*](#) (2005)

"Pied Piper"

The political and military leaders of Dr. Groot's country have beseeched him to turn his brilliance to the war effort. He agrees, but only with a condition that will bring a permanent end to the war, neither side victorious.

OPUS NUMBER:

[G.010]

PUBLICATION

----- First publication (pseudonym Lyle Monroe): *Astonishing Stories* (March 1942)

----- *Astonishing Stories* Canada (May 1942)

PIC [*Off the Main Sequence*](#) (2005)

Beyond This Horizon

Felix Hamilton (or, Hamilton Felix, as he would say) lives in a future utopia where he wonders whether the universe has any meaning beyond his day-to-day life where might makes right.

OPUS NUMBERS:

OPUS NUMBERS:

[G.033a] Heinlein's original manuscript.

[G.033b] Edited for publication by
Campbell.

SERIALIZATION [G.033b] first publication in *Astounding Science Fiction* (pseudonym Anson MacDonald):

PIC Part I (April 1942)

PIC Part II (May 1942)

BOOK PUBLICATION [G.033a]

PIC Fantasy Press (1948). First edition.



Grosset & Dunlap (1948). First UK edition.



Appeared as one of two novels in: *Two Complete Science-Adventure Books*, Number 7, Wings Publishing (Winter 1952). The other novel in this pulp is *The Magellanics* by Alfred Coppel.



Signet S1891 (1960 PB). First paperback edition.



Signet D2539 (1964 PB)

In [*A Robert Heinlein Omnibus*](#) (1966)



Panther Science Fiction (1967 UK PB)

Signet P3907 (Circa 1970 PB). Gene Szafan cover with Signet symbol on top left.



Signet T4??? (Circa 1970 PB). Gene Szafan cover with Signet symbol on top left.



Signet Q5695 (Undated 1970s PB). Gene Szafan cover with Signet symbol on top right.

Signet P6392 (Undated 1970s PB). Gene Szafan cover with Signet symbol on top left.



Signet W7599 (Undated 1970s PB). Gene Szafan cover with Signet symbol on top right.



Signet (1975 PB)



Panther Science Fiction, ISBN 0-586-02348-8 (1975 UK PB)



Signet E8966, ISBN 0-451-08966-9 (1979 PB)

----- SRC="pic.
gif">

Signet E9833, ISBN 0-451-09833-1 (198x PB)

The Ultramarine Publishing Company, ISBN 0-89366-282-8 (1981)



The Gregg Press Science Fiction Series, ISBN 0-8398-2672-9 (1981)

Hodder & Stoughton, ISBN 0-450-06022-5 (1983 UK)



NEL, ISBN 0-450-03289-2 (1985 UK PB)

Signet, ISBN 0-451-15616-1 (1989 PB)



RoC, ISBN 0-451-16676-0 (1997 PB)



First Edition Library. Published as an exact duplicate of the 1948 Fantasy Press edition. (199x)



Baen, ISBN 0-671-31836-5 (2001)



Baen, ISBN 0-7434-3561-3 (2002 PB)

"Waldo"

Gramps Schneider seems to be Heinlein's first Jedi master. "There--that betters you? Now you rest while I some coffee make," he says to Waldo Forthingwaite-Jones. Waldo may be a genius who lives a hermit's life in orbit, but it will take Schneider's philosophy to solve several of his problems. "Reach out for the power, my son. Feel it in your fingers."

OPUS NUMBERS:

[G.035a] As published in *Astounding*.

[G.035b] Slight revisions for postwar collections, including the new mention of Uranium 235.

PUBLICATION:

 First publication (pseudonym Anson MacDonald): *Astounding Science Fiction*, August 1942 [G.035a]

 *Waldo and Magic, Inc.* (1950) [G.035b]

----- *A Treasury of Great Science Fiction Volume 1*, ed. Anthony Boucher, Doubleday (1959)

 *Three by Heinlein* (1965)

 *The Fantasies of Robert A. Heinlein* (1999)

"The Unpleasant Profession of Jonathan Hoag"

Teddy and Cynthia Randall are husband and wife, best friends, and partners in the investigation of what Jonathan Hoag does during the daytime. OPUS NUMBER: [G.036]

PUBLICATION

----- First publication (pseudonym John Riverside): *Unknown Worlds* (October 1942)

 *Unknown Worlds* UK Edition (pseudonym John Riverside) (Summer 1946)

 *The Unpleasant Profession of Jonathan Hoag* (1959)














 *The Best of Robert Heinlein* (1973)

 *The Fantasies of Robert A. Heinlein* (1999)

"The Green Hills of Earth"

Since the accident that blinded him, "Noisy" Rhysling is a bard who sings his way from port to port throughout the solar system. But he hasn't forgotten the skills of controlling a runaway radioactive pile. OPUS NUMBER: [G.056]

PUBLICATION

-   First publication: *Saturday Evening Post* (February 8, 1947)
-  *Post Stories 1947*, Random House (1947)
-  *Strange Ports of Call*, ed. August Derleth, Pellegrini Cudahy (1948)
-  *Invasion from Mars*, ed. Orson Welles, Dell 'Mapback' #305 (1949 PB)
-  *My Best Science Fiction Story*, ed. Leo Margulies & Oscar J. Friend, Merlin Press (1949)
-  *The Green Hills of Earth* (1951)
-  *New Horizons Through Reading and Literature Book 2*, Laidlaw Bros. (1958)
- *The Robert Heinlein Omnibus* (1958)
-  *The Saturday Evening Post Reader of Fantasy and Science Fiction*, Doubleday (1963 PB)
- [*A Robert Heinlein Omnibus*](#) (1966)
-  *The Past Through Tomorrow* (1967)
- *Science Fiction: The Future*, ed. Dick Allen, HBJ (1971)
- *Speculations*, ed. Thomas E. Sanders, Glencoe Press (1973)
-  *The Best of Robert Heinlein* (1973)
- *Looking Back on Tomorrow*, ed. John Osborne & David Paskow, Addison-Wesley (1974)
- *In Dreams Awake*, ed. Leslie A. Fiedler, Dell (1975)
-  *Fantasy Voyages, Great Science Fiction from the Saturday Evening Post*, Curtis Publishing Co. (1979)
-  *The World Treasury of Science Fiction*, ed. David G. Hartwell, Little Brown (1989). Also SFBC.

OTHER MEDIA

- TV play adapted by Raphael Hayes for *Out There*, Season 1, Episode 6 (December 2, 1951)
- OTR** Old-Time Radio broadcast on *Dimension X* (June 10, 1950)
- OTR** Old-Time Radio broadcast on *X Minus One* (July 7, 1955)
- Old-Time Radio broadcast on *CBS Radio Workshop* (July 21, 1957)
- OTR** **PIC** *The Green Hills of Earth and Space Jockey*, one cassette or one LP, Caedmon (1977 LP) and (1979 Cassette)
- *The Green Hills of Earth and Space Jockey*, Random House Audio, ISBN 0871881160 (1985). Read by Colin Fox.
- *The Green Hills of Earth and Space Jockey*, Random House Audio, ISBN 0394299906 (1987)
- PIC** *The Green Hills of Earth and Space Jockey*, Waldentapes (19xx)
- PIC** William Shatner and Leonard Nimoy read Four Science Fiction Classics, Caedmon Audio Books (1994)
- Read by Kathleen Chalfant on NPR's *Selected Shorts* (November 27 to December 3, 1999). Repeated on June 2-8, 2001.
- Galaxyonline.com (www.galaxymagazine.com/Heinlein_Robert/index.html) (2001)
- BBC Radio 7 Broadcast read by Adam Sims (July 7, 2007)

"Space Jockey"

Jake Pemberton is a pilot on the route from circum terra to lunar orbit, usually a calm job until a bigwig's young brat gets loose in the control room.

OPUS NUMBERS:

[G.057] Short story.

[G.108] Unfilmed teleplay adaptation of the story written circa 1953.

PUBLICATION:

----- First publication: *Saturday Evening Post* (April 26, 1947)

PIC *The Green Hills of Earth* (1951)

PIC *The Past Through Tomorrow* (1967)

PIC *Life Line* (1980)

OTHER MEDIA:

----- *The Green Hills of Earth and Space Jockey*, Random House Audio, ISBN 0871881160 (1985)

----- *The Green Hills of Earth and Space Jockey*, Random House Audio, ISBN 0394299906 (1987)

PIC *The Green Hills of Earth and Space Jockey*, Waldentapes (19xx)

"Columbus Was a Dope"

Professor Appleby is the Chief Engineer of the first starship *Pegasus*, but his bar-drinking buddies can't understand why anyone would actually *want* to go to the stars. OPUS NUMBER: [G.053]

PUBLICATION

PIC First publication (pseudonym Lyle Monroe): *Startling Stories* (May 1947)

PIC *The Menace from Earth* (1959)

----- *Fifty Short Science Fiction Tales*, ed. Isaac Asimov & Groff Conklin, Collier Books (1963)

----- *The Future Makers*, ed. Peter Haining, Sidgwick & Jackson (1968)

PIC *The Future Makers*, ed. Peter Haining, NEL (1969 PB)

----- *Science Fiction Special 5*, Sidgwick & Jackson (1971)

PIC *The Future Makers*, ed. Peter Haining, Belmont Tower (1974 PB)

PIC *Science Fiction: The Great Years, Volume II*, ed. Carol Pohl & Frederick Pohl, Ace (1976)

----- *Science Fiction*, ed. Herbert Kaußen & Rudi Renné

PIC *Off the Main Sequence* (2005)

"They Do It with Mirrors"

Edison Hill comes upon a murder in an artistic bar, but it appears that none of the suspects could

have done the foul deed.

OPUS NUMBERS:

[G.042a] Heinlein's original story.

[G.042b] *Popular Detective* publication, with censorship of Hazel running around nude in her apartment.

PUBLICATION:

----- First publication (pseudonym Simon York): *Popular Detective* (May 1947)
[G.042b]

 *Expanded Universe* (1980) [G.042a]

"It's Great to Be Back!"

Allan and Jo MacRae can't wait to get back to home on Earth.

OPUS NUMBERS:

[G.058] Short story.


[G.107] Unfilmed teleplay adaptation of the story written circa 1953.

PUBLICATION:


----- First publication: *Saturday Evening Post* (July 26, 1947)

----- *A Treasury of Science Fiction*, ed. Groff Conklin, Crown (1948)

 *The Green Hills of Earth* (1951)


 *A Treasury of Science Fiction*, ed. Groff Conklin, Berkley (1957)

----- [*The Robert Heinlein Omnibus*](#) (1958)

 *A Treasury of Science Fiction*, ed. Groff Conklin, Berkley (1965)


----- [*A Robert Heinlein Omnibus*](#) (1966)

----- *Cities of Wonder*, ed. Damon Knight, Doubleday (1966)

 *The Past Through Tomorrow* (1967)

 *Cities of Wonder*, ed. Damon Knight, Macfadden-Bartell (1971)

----- *Science Fiction of the 40's*, ed. Frederick Pohl, Martin H. Greenberg & Joseph D. Olander, Avon (1978)

 *Ordeal in Space* (1989)

 *The Ascent of Wonder*, ed. David G. Hartwell & Kathryn Cramer, Tor (1994)

"Jerry Is a Man" (aka "Jerry Was a Man")

Jerry (a genetically altered anthropoid) and Napoleon (a miniature writing elephant with definite musical tastes) come to live with Mrs. Martha van Vogel.


OPUS NUMBER:

[G.054]

NOTES:

- The *Wonder Stories* title, "Jerry Is a Man", was changed to "Jerry Was a Man" for subsequent publication. Both phrases appear in the story.
- I'm amazed that this story isn't more widely published.

PUBLICATION:

 First publication: *Thrilling Wonder Stories* (October 1947)

 *Wonder Story Annual* (1953)

 In some editions of *Assignment in Eternity* (1953)

----- *Lost Legacy* (1960)

 *The SFWA Grand Masters Volume 1*, ed. Frederik Pohl
(2000)

 *Off the Main Sequence* (2005)

OTHER MEDIA TV play adapted by Michael Tolkin for ABC TV's *Masters of Science Fiction*, Season 1, Episode 3 (August 18, 2007)

"Water Is for Washing"

Eight-year-old Laura and her classmate Tommy put their trust in a nameless driver and a wandering tramp during an earthquake and subsequent problems.

OPUS NUMBERS:

[G.059a] Heinlein's original story.

[G.059b] *Argosy* publication, with Heinlein's concluding paragraphs removed.

PUBLICATION:

----- First publication: *Argosy* (November 1947)
[G.059b]

FIC *The Menace from Earth* (1950) [G.059b]

FIC *Off the Main Sequence* (2005)

Rocket Ship Galileo

Art Mueller's uncle, Don Cargraves, has a wild idea to take 18-year-old Art to the moon along with Art's rocket buddies, Ross Jenkins and Maurice Abrams. Gee whillickers!

OPUS NUMBERS:

[G.048a] Heinlein's original story.

[G.048b] Edited by the publisher.

NOTES:

- This novel formed the basis of the 1950 movie, "Destination Moon". The novella "Destination Moon" was written later at the request of an editor to match the movie.

BOOK PUBLICATION

FIC **FIC** Scribner's (1947). First edition.

FIC Ace (1971 PB). I'm uncertain whether there was an earlier 1963 paperback.

FIC NEL, ISBN 0-450-00695-6 (1971 UK PB). Titled *Rocketship Galileo*.

FIC Hudson River (1976). Scribner's Hudson River reprint series.

FIC Del Rey #26068 (1977 PB)

FIC A paperback (the 1977?) is part of the Ballantine boxed set *The Future World of Robert A. Heinlein*, ISBN 0-345-27920-4.

FIC NEL, ISBN 0-450-00695-6 (1987 UK PB)

FIC In *Four Frontiers*, SFBC (2005)

EXCERPTS

- Excerpt titled "Destination Moon" in: *Space Movies*, ed. Peter Haining, Severn House (1995). The [Locus Index](#) indicates that this excerpt differs from the "Destination Moon" novella.
- The above excerpt also appeared in: *Vintage Science Fiction*, ed. Peter Haining, Carroll & Graf (1999)

1948

"The Black Pits of Luna"

Dick Logan is on a family vacation on the moon, a vacation that would be more pleasant without that runt of a little brother.




OPUS NUMBERS:

- [G.061a] Published short story.
- [G.061b] Version created for a juvenile anthology (1961), but so heavily edited that Heinlein refused to allow its publication.
- [G.109] Unfilmed teleplay adaptation of the story written circa 1953.

NOTES:

- First person narrator: Dick Logan.
- "I liked our guide. He looked like Tom Jeremy in *The Space Troopers*."

PUBLICATION:

-  First publication: *Saturday Evening Post* (January 10, 1948) [G.0611]
- *Possible Worlds of Science Fiction*, ed. Groff Conklin, Vanguard (1951) [G.061a]
-  *The Green Hills of Earth* (1951) [G.061a]
- *Science Fiction and Reader's Guide*, ed. Marjorie Barrows, Spencer (1954). Number 16 in the Children's Hour reader series. [G.061a]
- *Stories of Scientific Imagination*, ed. Joseph Gallant, Oxford Book Co. (1954) [G.061a]
- *The Robert Heinlein Omnibus* (1958) [G.061a]
- *A Robert Heinlein Omnibus* (1966) [G.061a]
-  *The Past Through Tomorrow* (1967) [G.061a]

FIC *Tomorrow's Worlds*, ed. Robert Silverberg, Meredith (1969 PB) [G.061a]

FIC *Ordeal in Space* (1989)

"Gentlemen, Be Seated"

Reporter Jack Arnold has to use his head, and other body parts, in pursuit of an interesting story on the moon. OPUS NUMBER: [G.065]

PUBLICATION

FIC First publication: *Argosy* (May 1948)

FIC *Shot in the Dark*, ed. Judith Merril, Bantam (1950 PB)

FIC *The Green Hills of Earth* (1951)

FIC *Famous Fantastic Mysteries* (June 1952)

----- *The Robert Heinlein Omnibus* (1958)

----- *A Robert Heinlein Omnibus* (1966)

FIC *The Past Through Tomorrow* (1967)

FIC *Argosy Special Bicentennial Edition: The Best of Argosy's 94 Years Popular Publications* (1976)

FIC *Life Line* (1980)

FIC *First Step Outward*, ed. Robert Hoskins, Dell (1981 PB)

OTHER MEDIA:

FIC **FIC** *The Green Hills of Earth and Space Jockey*, one cassette or one LP, Caedmon (1977 LP) and (1979 Cassette)

"Ordeal in Space"

After an ordeal in space, Will "Saunders" Cole has an understandable fear of falling, but now he has some motivation to overcome that fear.

OPUS NUMBERS:

[G.069] Short story.

[G.111] Unfilmed teleplay adaptation of the story written circa 1953.

NOTES:

- Heinlein's original title was "Broken Wings," a version that was rejected by *Saturday Evening Post*.

PUBLICATION:

----- First publication: *Town and Country* (May 1948)

PIC *The Green Hills of Earth* (1951)

----- *The Robert Heinlein Omnibus* (1958)

----- *A Robert Heinlein Omnibus* (1966)

PIC *The Past Through Tomorrow* (1967)

PIC *Worlds to Come*, ed. Damon Knight, Harper & Row (1967)

PIC *Out of This World 7*, ed. Amabel Williams-Ellis & Mably Owen, Blackie (1968)

PIC *Ordeal in Space* (1989)

PIC *Cats in Space*, ed. Bill Fawcett, Baen (1992 PB)

OTHER MEDIA:

----- Television adaptation by [Theodore Sturgeon](#) for CBS Stage 14 (1951)

OTHER MEDIA ----- TV play adapted by Theodore Sturgeon for *Out There*, Season 1, Episode 2 (November 4, 1951) ----- BBC Radio 7 Broadcast read by Adam Sims (July 13, 2007)

Space Cadet

Matt Dodson goes from first-year candidate at the space academy to a cadet trainee with responsibility for the lives of those around him.

OPUS NUMBER:

[G.070]

NOTES:

- According to the Encyclopedia of Science Fiction, this book formed a loose basis for the tv series *Tom Corbett: Space Cadet* (1950-55). The first episode "The Mercurian Invasion" **FIC** is available on video. Gifford indicates that Heinlein leased the rights, but did not have any other input to the series. The series also expanded to radio, a comic strip, eight novels, and many comic books.
- Early editions of the book have the *Kilroy Was Here* as an Earth-Moon ship; later it is an Earth-Mars ship.

BOOK PUBLICATION

- FIC** Scribner's (1948). First edition.
- FIC** NEL, ISBN 0-450-00737-5 (1971 UK PB)
- FIC** Scribner's (197x)
- FIC** Ace (197x PB)
- FIC** Del Rey, ISBN 0-345-35311-0 (1987 PB)
- NEL (1993 UK PB)
- FIC** In *Four Frontiers*, SFBC (2005)

1949

"Our Fair City"

Reporter Pete Perkins has a pal, Pappy, who runs a parking lot. Pappy's friend, Kitten, is a real dust devil.

OPUS NUMBER:
[G.070]

PUBLICATION

- FIC** First publication: *Weird Tales* (January 1949)
- *Beyond Human Ken*, ed. Judith Merrill, Random House (1952)
- *Beyond Human Ken*, ed. Judith Merrill, Grayson (1953)

PIC *Selections from Beyond Human Ken*, ed. Judith Merrill, Pennant (1954 PB)

PIC *The Unpleasant Profession of Jonathan Hoag* (1959)

PIC *The Man from U.N.C.L.E. Magazine* (January 1967)

PIC *A Treasury of Modern Fantasy*, ed. Terry Carr & Martin H. Greenberg, Avon (1981 PB)

PIC *Masterpieces of Fantasy and Enchantment*, ed. David G. Hartwell (1988). Also SFBC.

----- *Masters of Fantasy*, ed. Terry Carr & Martin H. Greenberg, Galahad (1992)

PIC *The Fantasy Hall of Fame*, ed. Robert Silverberg, Harper Collins (1998)



Circa 1949
from *The Fanscient*

"Nothing Ever Happens on the Moon"

Eagle scout Bruce Hollifield is on his way from Earth to Venus with a three-week stopover on the moon where he hopes to complete the requirements for Lunar Eagle.

OPUS NUMBER:

[G.074]

SERIALIZATION first publication in *Boys' Life*:

PIC Part I (April 1949)

----- Part II (May 1949)

PUBLICATION

PIC *Expanded Universe* (1980)

PIC *Off the Main Sequence* (2005)

"Poor Daddy"

To save his valor, Puddin's Daddy must learn to skate in a suave and secretive manner.

OPUS NUMBER:

[G.067]

NOTES:

- The first of three stories about 18-year-old Puddin' around 1950, in which she meets her boyfriend Cliff.
- Puddin's real name is Maureen, the same as Lazarus Long's mother.

PUBLICATION

----- First publication: *Calling All Girls* (August 1949)

FIC *Requiem and Tributes to the Grand Master*, ed. Yoji Kondo (1992)

"Gulf"

Joe Greene (or is it Gilead,... or Briggs, ... he's not quite sure) is a spy who loses an important microfilm on the way from the moon to Chicago, but he may have found something more important.

OPUS NUMBER:

[G.081]

NOTES:

- A letter from Richard A. Hoen in the November 1948 *Astounding* pretended to review the November 1949 issue of the magazine, including a review of *Gulf*. Campbell and Heinlein then plotted to make the review come true.

SERIALIZATION first publication in *Astounding Science Fiction*:

FIC Part I (November 1949)

FIC Part II (December 1949)

PUBLICATION

FIC *Assignment in Eternity* (1953)

----- *A Century of Great Short Science Fiction Novels*, ed. Damon Knight, Delacorte (1964)

FIC *A Century of Great Short Science Fiction Novels*, ed. Damon Knight, Dell 1158 (1965 PB)

----- *A Century of Great Short Science Fiction Novels*, ed. Damon Knight, Mayflower (1968 PB)

----- *Analog: Writers' Choice, Volume II*, ed. Stanley Schmidt, Davis (1984)

FIC *Off the Main Sequence* (2005)

"Delilah and the Space Rigger"

"Tiny" Larsen has a construction schedule to keep for Space Station One. How can he manage that when those goundhog boneheads have sent a *woman* radio operator?

OPUS NUMBERS:

[G.075] Short story.

[G.112] Unfilmed teleplay adaptation of the story written circa 1953.

NOTES: ° First person narrator: "Dad" Witherspoon.

PUBLICATION

FIC First publication: *Blue Book* (December 1949)

FIC *The Green Hills of Earth* (1951)

----- *The Robert Heinlein Omnibus* (1958)

----- *A Robert Heinlein Omnibus* (1966)

FIC *The Past Through Tomorrow* (1967)

----- *Wide-Angle Lens*, ed. Phyllis R. Fenner, William Morrow (1980)

FIC *Life Line* (1980)

"The Long Watch" (aka "Rebellion on the Moon")

To foil a military coup, Johnny Ezra Dahlquist must ensure that none of the atom bombs on the moon are in working order.

OPUS NUMBERS:

[G.076a] Heinlein's original story.

[G.076b] "Rebellion on the Moon" -- Heavily edited for *American Legion Magazine*. According to Gifford, never republished in the US.

[G.110] Unfilmed teleplay adaptation of the story written circa 1953.

PUBLICATION:

- PIC** First publication: *American Legion Magazine* (December 1949) [G.076b]
- *Beyond Time and Space*, ed. August Derleth, Pellegrini Cudahy (1950)
- PIC** *The Green Hills of Earth* (1951) [G.076a]
- PIC** *Nebula Science Fiction* (Number 12, Summer 1955). Title is "Rebellion on the Moon". [G.076b]
- PIC** *Beyond Time and Space*, ed. August Derleth, Berkley (1958 PB)
- *The Robert Heinlein Omnibus* (1958) [G.076a]
- *A Robert Heinlein Omnibus* (1966) [G.076a]
- PIC** *The Past Through Tomorrow* (1967) [G.076a]
- PIC** *The Best of Robert Heinlein* (1973) [G.076a]
- PIC** *The Science Fiction Roll of Honor*, ed. Frederick Pohl, Random House (1975). Also SFBC.
- *The Future at War Volume 1: Thor's Hammer*, ed. Reginald Bretnor, Ace (1979)
- PIC** *Life Line* (1980)
- *Battlefields Beyond Tomorrow*, ed. Charles G. Waugh & Martin H. Greenberg, Crown/Bonanza (1987)
- PIC** *New Destinies*, Volume VI, ed. Jim Baen (1988)
- *A Separate Star: A Science Fiction Tribute to Rudyard Kipling*, ed. David Drake & Sandra Miesel, Bae (1989)
- PIC** *Grand Master's Choice*, ed. Andre Norton & Ingrid Zierhut, NESFA Press (1989)
- *Cities in Space*, ed. Jerry Pournelle & John F. Carr, Ace (1991)
- PIC** *The SFWA Grand Masters Volume 1*, ed. Frederik Pohl (2000)
- *The Prentice Hall Anthology of Science Fiction and Fantasy*, ed. Garyn G. Roberts (2001)

Red Planet

Young Martian colonist Jim Marlow and his Martian pet Willis head to an oppressive boarding

school on Mars.

OPUS NUMBERS:

[G.077a] Heinlein's original
novel.

[G.077b] Edited by Schribner's.

NOTES:

- ° Portions cut by the editor were republished in *Grumbles from the Grave* (1989) and in the 1991 reissue.

BOOK PUBLICATION:

PIC Scribner's (1949). First edition. There may have been a similar library binding produced at the same time. [G.077b]

PIC In a later year, Scribner's published a \$1.25 paperback edition with art printed on the cover. I have seen one hardback version of this (about 8 1/8" by 5 3/8"), but I would guess that it is actually a paperback that was stripped and bound by a library, with the original paperback cover pasted to the bound book.

PIC Pan Books #X712 (1967 UK PB)

PIC Ace (197x PB)

PIC Del Rey (197x PB)

PIC Del Rey (1987 PB) [G.077a]. Also part of the boxed set **PIC** *Adventures in Tomorrow*.

PIC Del Rey (199x)

----- Robert Hale (2000 UK)

PIC In *Four Frontiers*, SFBC (2005)

EXCERPTS:

PIC Cut portions from Heinlein's original are published in *Grumbles from the Grave* (1989)

OTHER MEDIA:

----- Animated mini-series loosely based on the novel (1994)

"Cliff and the Calories"

Plump Puddin' certainly lives up to her nickname, until the day she starts a diet. The diet fails, but what effect will that have for boyfriend Cliff?

OPUS NUMBER:

[G.088]

NOTES:

- "Poor Daddy" and "The Bulletin Board" are the other two Puddin' stories. "Mother and the Animal Kingdom" was proposed but not written.

PUBLICATION

----- First publication: *Senior Prom (Issue #100 of Calling All Girls)* (August 1950)

 *Expanded Universe* (1980)


Farmer in the Sky (aka *Satellite Scout*)

After his mother dies, Bill Lermer agrees to trying a new life on Ganymede with his father and a new step-family.

NOTES:

- Retro Hugo Award: Best 1951 Novel (awarded 2001).
- First person narrator: Bill Lermer.

SERIALIZATION [G.083b] first publication in *Boys' Life* with title *Satellite Scout*:

 Part I (August 1950)

----- Part II (September 1950)

----- Part III (October 1950)

----- Part IV (November 1950)

BOOK PUBLICATION [G.083a]:

 Scribner's (1950). First edition.

 Pan Books #X713, ISBN 0-330-10713-5 (1967 UK PB)

PIC Dell Books (1968 PB)

PIC Del Rey (1976 PB)

PIC Del Rey (1985 PB). Also part of the boxed set **PIC** *Adventures in Tomorrow*.

PIC Gollancz, ISBN 0-575-04783-6 (1990 UK PB).

PIC Del Rey (199x). The paperback rebound in hardcover for libraries.

PIC In *Four Frontiers*, SFBC (2005)

OTHER MEDIA

PIC Blackstone Audio Books, ISBN 141591215-7 (2001). Five cassettes read by Scott Brick.

"The Man Who Sold the Moon"

Delos David Harriman ("D.D." from "Requiem") has the ambition and drive to be the first man on the Moon, but will he have the technology and financing?

OPUS NUMBER:
[G.079]

NOTES:

- Retro Hugo Award: Best 1951 Novella (awarded 2001).
- The story is retold from a different viewpoint in *To Sail Beyond the Sunset*.

PUBLICATION

PIC First publication in: *The Man Who Sold the Moon* (1950)

PIC *American Science Fiction* (1952). This is an Australian pocketbook/magazine from Malian Press (Sydney). There were several dozen 32-page issues in the first half of the 1950s, but they were undated and unnumbered. This Heinlein might have been 1952 according to [The Fine Books Company](#). Tim Gadd told me some details about his copy: The format is 32 pp of dense, double-columned print. No advertisements; no publisher details; literally nothing but the story itself.

----- [The Robert Heinlein Omnibus](#) (1958)

----- *A Treasury of Great Science Fiction, Volume 2*, ed. Anthony Boucher, Doubleday (1959). Also SFBC.

----- [*A Robert Heinlein Omnibus*](#) (1966)

PIC *The Past Through Tomorrow* (1967)

PIC *Dimension X*, ed. Damon Knight, Simon & Schuster (1970). Also SFBC.

PIC *The Best of Robert Heinlein* (1973)

PIC *Life Line* (1980)

"Destination Moon"

Radio engineer Mannie Traub is a last minute crew addition for the first trip to the moon, and hopefully back.

OPUS NUMBERS:

[G.073] Screen play, coauthored by Rip Van Ronkel. Loosely based on *Rocket Ship Galileo*.

[G.086] Novella.

NOTES:

- The novella in *Short Stories Magazine* was written at the request of an editor to match the movie.
- Heinlein's thoughts on the making of the movie are in a short article "The Shooting of Destination Moon", which appeared in *Astounding Science Fiction* (July 1950) **PIC**. Reprinted in the *British Astounding Science Fiction* (December 1950) and in *Requiem and Tributes to the Grand Master*. There is also an interview with



On the 1950 set of *Destination Moon* with Ginny (from The Heinlein Society)

Heinlein about Destination
Moon in *Starlog* (June 1977)

[PIC](#).

- The May 1950 issue of *Popular Mechanics* [PIC](#) includes a cover article about the filming of the movie and the prospects for a real life journey to the moon.
- The premiere issue of DC Comics *Strange Adventures* (August-September 1950) [PIC](#) includes "A thrilling preview of Hollywood's smash interplanetary epic-- Destination Moon."
- Around the time of shooting the movie, Heinlein also wrote a three-page treatment, *Abbott and Costello Move to the Moon*, a parody of the making of *Destination Moon* in which the comedy duo actually end up on the moon.
- The [Locus Index](#) indicates that the story "Destination Moon" in *Space Movies* (ed. Peter Haining, Severn House (1995)) is an excerpt from *Rocket Ship Galileo*, different from the "Destination Moon" novella.

PUBLICATION:

[PIC](#) First publication of novella: *Short Stories Magazine* (September 1950) [G.073b]

[PIC](#) *Three Times Infinity*, ed. Leo Margulies, Gold Medal (1958 PB) [G.073b]

----- *Destination Moon*, ed. G. Hartwell, Gregg Press (1979) [G.073b]. Includes the novella and related material (Shooting Destination Moon, reprint of the movie book, newspaper reviews).

PIC *Requiem and Tributes to the Grand Master*, ed. Yoji Kondo (1992) [G.073b]

PIC [*Off the Main Sequence*](#) (2005)

OTHER MEDIA:

PIC **PIC** **PIC** Movie (1950) directed by Irving Pichel, winner of the 1951 Retro Hugo for 1951 (awarded in 2001), now available as a video **PIC** or dvd **PIC** [G.073a]

OTR Old-Time Radio broadcast on *Dimension X* (June 24, 1950), co-author credit given to movie producer George Pal.

PIC Fawcett Movie Comic Book (1950)

PIC LP Motion Picture Score (1980)

1951

Between Planets (aka *Planets in Combat*)

With imminent interplanetary war, Don Harvey's parents send a message for him to quickly leave boarding school on Earth, but the only berth he can get takes him to Venus with no money and no acquaintances except the Venus dragon "Sir Isaac Newton."

OPUS NUMBERS:

[G.095a] Heinlein's original novel.

[G.095b] "Planets in Combat" -- Edited and abridged for serialization.

SERIALIZATION [G.095b] first publication in *Blue Book* with title *Planets in Combat*:

PIC Part I (September 1951)

PIC Part II (October 1951)

PUBLICATION

PIC Scribner's (1951). First edition.

----- Ace #05501 (1951 PB). First paperback edition. (Doubtful!)

PIC Scribner's (19xx PB). In a later year, Scribner's published a \$1.45 paperback edition with art printed on the cover. I have seen one hardback version of the similar Schribner's *Red Planet* (about 8 1/8" by 5 3/8"), but I would guess that it is actually a paperback that was stripped and bound by a library, with the original paperback cover pasted to the bound book.

PIC Victor Gollancz, ISBN 0-57500123-2 (1968).

PIC Scribner's (197x)

PIC Ace #05500 (197x PB)

PIC Del Rey (1978 PB)

PIC NEL, ISBN 0-450-03584-0 (1987 UK PB).

PIC Del Rey (1988 PB). Also part of the boxed set **PIC** *Adventures in Tomorrow*.

----- Econo-Clad Books (1999). The paperback rebound in hardcover for libraries.

----- Robert Hale (0-7090-7138-8, 2002 UK)

PIC In *To the Stars*, SFBC (2004)

EXCERPTS:

----- Sixteen page excerpt "Circum-Terra" in *Call of Adventure* (Collier's Junior Classics Book #9) (1962). The excerpt begins: *In the far future, when most nations of the universe are members of an Interplanetary Federation, 19-year-old Don finds himself caught in a revolution started by Venus. He makes friends with a scientist-dragon from that planet, a weird creature affectionately called "Sir Isaac Newton."*

OTHER MEDIA:

----- Blackstone Audio Books 2549 (2000). Unabridged audio cassette, read by Lloyd James.

The Puppet Masters

Agent "Sam Cavanaugh" and his "sister Mary" are in the field against a menace from space that can invade anyone's body.

OPUS NUMBERS:

[G.091a] Heinlein's original novel.

[G.091b] Cut by Heinlein for publication.

[G.091c] Edited for serialization.

NOTES:

- Portions cut by Heinlein were restored in a 1990 reissue.

SERIALIZATION [G.091c] first publication in *Galaxy Science Fiction*:

PIC Part I (September 1951)

PIC Part II (October 1951)

PIC Part III (November 1951)

PUBLICATION

PIC Doubleday (1951) [G.091b]. First edition.

PIC Signet 980 (1952 PB) [G.091b]. First paperback edition.

----- Science Fiction Club Museum Press (1953 UK). First UK edition.

----- Signet S1544 (1958 PB) [G.091b]

PIC Signet P2863 (1965 PB) [G.091b]

PIC In *Three by Heinlein* (1965) [G.091b]

PIC Signet E8538 (1970 PB) [G.091b]

PIC Pan Books, ISBN 0-330-02235-0 (1974 UK PB)

PIC Signet W6612 (197R PB). Undated later 1970s edition with Signet symbol on top right.

----- Signet W7339 (1970s PB). Undated mid 1970s edition with Signet symbol on top right.

----- The Gregg Press Science Fiction Series, ISBN 0-8398-2508-0 (1979)

PIC In *A Heinlein Trio* (1980) [G.091b]

PIC Del Rey, 0-345-33014-5 (1986 PB) [G.091a]

PIC NEL, ISBN 0-450-40578-8 (1993 UK PB) [G.091a]

PIC Del Rey (199x PB) [G.091a]

PIC Del Rey (199y PB) [G.091a]

----- Yestermorrow Books (1999). No dust jacket. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

OTHER MEDIA

Has been noted as the uncredited basis of the movie "The Brain Eaters" (1958

PIC

The novel is the basis of the film *The Puppet Masters* with Donald Sutherland, Eric Thal, Julie Warner. Written by Terry Rossio and directed by Stuart Orme (1994).

PIC

Blackstone Audio Books 2226 (1998). Unabridged, nine cassettes, nine CDs or one MP3CD read by Lloyd James.

1952

"The Year of the Jackpot"

When Meade Barstow unexpectedly undresses in public, Potiphar Breen sees more than an isolated incidence of craziness.

OPUS NUMBERS:

[G.097a] Magazine publication has specific dates in the story.

[G.097b] Subsequent publication with dates omitted.

PUBLICATION:

PIC First publication: *Galaxy Science Fiction* (March 1952)

PIC *Shadow of Tomorrow*, ed. Frederick Pohl, Permabooks (1953)

----- *Second Galaxy Reader of Science Fiction*, ed. Horace L. Gold, Crown (1954)

PIC *The End of the World*, ed. Donald A. Wollheim, Ace (1956)

 *The Menace from Earth* (1959)


----- *Science Fiction for People Who Hate Science Fiction*, ed. Terry Carr, Doubleday (1966)

 *Nightmare Age*, ed. Frederick Pohl, Ballentine (1970)

----- *Windows into Tomorrow*, ed. Robert Silverberg, Hawthorne (1974)

 *A Shocking Thing*, ed. Damon Knight, Pocket (1974)

----- *Looking Ahead*, ed. Dick Allen & Lori Allen, HBJ (1975)

 *Bangs and Whimpers: Stories about the End of the World*, ed. James Frenkel, McGraw Hill (1999)

 *The SFWA Grand Masters Volume 1*, ed. Frederik Pohl (2000)

 [*Off the Main Sequence*](#) (2005)

The Rolling Stones (aka *Tramp Space Ship*, aka *Space Family Stone*)

Castor and Pollux Stone--"The Unheavenly Twins"--hope to convince Mom, Dad, Granny Hazel, sister, and the brat to take off for points beyond.

OPUS NUMBERS:

[G.099a] Heinlein's original novel.

[G.099b] *Tramp Space Ship* -- Edited and abridged for serialization.

NOTES:

- UK edition has the title *Space Family Stone*.
- The original title for the serial was *The Unheavenly Twins*.

SERIALIZATION [G.011b] first publication in *Boys' Life* with title *Tramp Space Ship*:

----- Part I (September 1952)

----- Part II (October 1952)

 Part III (November 1952)

----- Part IV (December 1952)

BOOK PUBLICATION

PIC Scribner's (1952). First edition.

PIC Ace (197x PB)

PIC Scribner's (197x)

PIC Del Rey (SF from Ballantine) ISBN 0-34532451-X (1977 PB)

PIC Gollancz (1978 UK)

PIC Del Rey, ISBN 0-345-32451-X (1985 PB)

PIC A paperback (the 1985?) is part of the Ballantine boxed set *The Future World of Robert A. Heinlein*, ISBN 0-345-27920-4.

PIC NEL (1988 UK PB)

PIC *In To the Stars*, SFBC (2004)

OTHER MEDIA

PIC Full Cast Audio (2005). Eight CDs performed by A Full Cast.

1953

Project Moonbase (aka *Ring Around the Moon*)

Three astronauts travel to the moon, or to be more accurate: two astronauts and a spy.

OPUS NUMBERS:

[G.106a] "Ring Around the Moon" -- Heinlein's original teleplay, co-authored by Jack Seaman.

[G.106b] "Project Moonbase" -- Material added by Seaman without consulting Heinlein, and released in the movie theaters.

OTHER MEDIA:

PIC "Project Moonbase" [G.106b] Released in the movie theaters in 1953, now available as a 63-minute video (VHS or DVD format).

"Project Nightmare"

Grandma Anna Wilkins and two beautiful redheaded twins (Jean and Joan Brown) are three of the Americans with extra-sensory powers that Dr. Reynolds claims can help the military.

OPUS NUMBERS:

[G.098] Short story.

[G.118] Unfilmed teleplay adaptation of the story written circa 1953.

PUBLICATION:

 First publication: *Amazing Stories* (April/May 1953)

 *The Menace from Earth* (1959)

 *Amazing Stories* (June 1967)

 *14 Great Tales of ESP*, ed. Idella Purnell Stone, Fawcett Gold Medal (1969)

 [Off the Main Sequence](#) (2005)

"Sky Lift"


Joe Appleby must pilot a high acceleration torch ship to Pluto to stop an epidemic.


OPUS NUMBER:

[G.103]

PUBLICATION

 First publication: *Imagination* (November 1953)

 *The Menace from Earth* (1959)

 *Rogue* (August 1958)

 *A Century of Science Fiction*, ed. Damon Knight, Simon and Schuster (1962).
Also SFBC.

 [Off the Main Sequence](#) (2005)

Starman Jones

Young Max Jones can no longer live at home, but where will his uncanny mathematical ability get him as a novice crewman on a space ship?


OPUS NUMBERS:


[G.122a] Heinlein's original novel.

[G.122b] Edited by Schribner's.


BOOK PUBLICATION:



 Scribner's (1953). First edition.

 Sedgewick & Jackson (1954 UK). First UK edition.

 Dell Books (1969 PB)

 Del Rey #24354 (SF from Ballantine) (1975 PB)

 NEL, ISBN 0-450-03040-7 (1985 UK PB)

 Del Rey #32811 (SF from Ballantine) (1991 PB). Also part of the boxed set  *Adventures in Tomorrow*.

 Del Rey (199x). The paperback rebound in hardcover for libraries.

----- Yestermorrow Books (1999) No dust jacket. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

 In *To the Stars*, SFBC (2004)

1954

The Star Beast (aka *Star LummoX*)

John Thomas Stuart XI has a pet, LummoX, who has grown to large proportions by snacking on a few too many cars and other steel tidbits.

OPUS NUMBERS:

[G.124a] Heinlein's original novel.

[G.124b] "Star Lummux" -- Edited and abridged for serialization.

SERIALIZATION [G.124b] first publication in *The Magazine of Fantasy and Science Fiction* with title *Star Lummox*:

PIC Part I (May 1954)

PIC Part II (June 1954)

PIC Part III (July 1954)

BOOK PUBLICATION

PIC Scribner's (1954). First edition.

PIC Ace (197x PB)

PIC NEL, ISBN 0-450-00829-0 (1973 UK PB)

PIC Del Rey (1977 PB)

PIC A paperback (the 1977?) is part of the Ballantine boxed set *The Future World of Robert A. Heinlein*, ISBN 0-345-27920-4.

PIC NEL, ISBN 0-450-03856-4 (1978 UK PB)

PIC Del Rey, ISBN 0-345-35059-6 (2003 PB)

PIC In *To the Stars*, SFBC (2004)

1955

Tunnel in the Sky

When Rod Walker's final exam in Advanced Survival goes awry, he and his classmates are stranded on a faraway planet.

OPUS NUMBER:

[G.126]

BOOK PUBLICATION

PIC Scribner's (1955). First edition.

PIC Ace (197x PB)

----- Scribner's (19xx). Later edition.

PIC Pan Books, ISBN 0-330-02029-3, (1968 UK PB)

PIC Pan Books, ISBN 0-330-02029-3, (1973 UK PB). Same ISBN, but different cover.

PIC Avon (197x PB)

PIC Del Rey, 0-345-35373-0 (1991 PB)

PIC Del Rey (1995 PB)

PIC A paperback (the 1995?) is part of the Ballantine boxed set *The Future World of Robert A. Heinlein*, 0-345-27920-4.

----- Robert Hale (2001 UK PB)

PIC In *Infinite Possibilities*, SFBC (2003)

PIC Pocket Books (2005 TPB).

----- Ballantine Del Rey (0-345-46623-3, 2005 TPB)

1956

Double Star

Lorenzo Smythe--"The Great Lorenzo"--is a good actor in a tight financial spot, forcing him to take a temporary job as a double for an injured politician.

OPUS NUMBER:

[G.128]

NOTES:

- Hugo Award 1956.
- >First person narrator: Lorenzo Smythe.

SERIALIZATION [G.011b] first publication in *Astounding Science Fiction*:

PIC Part I (February 1956)

PIC Part II (March 1956)

PIC Part III (April 1956)

----- Readers Union (1959 UK). UK SFBC #41.

BOOK PUBLICATION

PIC Doubleday (1956). First edition. Same cover used for the SFBC edition which has the words "Book Club Edition" on the inside front dust cover.

----- Serialized in UK *Astounding* (July, August, September 1956)

PIC Signet S1444 (1957 PB)

PIC Michael Joseph (1958). First UK edition.

PIC Panther (1960 UK PB)

PIC Panther (1963 UK PB)

PIC Signet (1963 PB)

PIC Signet D2419 (1964 PB)

PIC Signet P3669 (1966 PB).

PIC In *A Heinlein Trio* (1965)

PIC Panther Books (1968 UK PB)

PIC Signet P3669 (1970s PB). Undated early 1970s edition with Signet symbol on top left. Reissue kept earlier P3669 number.

PIC Signet (1970s PB). Undated mid 1970s edition with Signet symbol on top right.

PIC Signet (197y PB)

----- Signet E8905 (19xx PB). Eighteenth printing.

----- The Gregg Press Science Fiction Series (1978)

PIC Del Rey (SF from Ballantine), ISBN 0-345-33013-7 (1986 PB)

EXCERPTS:

----- Excerpt in: *Mars, We Love You*, ed. Jane Hipolito & Willis E. McNelly, Doubleday (1971)

PIC Excerpt in: *Mars, We Love You*, ed. Jane Hipolito & Willis E. McNelly, Pyramid (1973)

OTHER MEDIA:

PIC Blackstone Audio Books 2549, ISBN 0-7861-1745-1 (2000). Five cassettes read by Lloyd James.

----- Blackstone Audio Books, ISBN 0-7861-9902-4 (2000). Six CDs read by Lloyd James.

----- Blackstone Audio Books, ISBN 0-7861-9503-7 (2001). MP3 CD read by Lloyd James.

Time for the Stars

Because of their telepathic link, Tom and Pat Bartlett are selected to have one of them go on a torchship to the stars while the other stays as the Earthside link. In the normal run of affairs, Pat would be the one to travel to the stars (he always gets his own way), but perhaps things will be different for Tom this time.

OPUS NUMBER:

[G.129]

NOTES:

- First person narrator: Tom Bartlett.

BOOK PUBLICATION

PIC **PIC** Scribner's (August 1956). First edition. Same cover used for the early SFBC edition which has the words "Book Club Edition" on the inside front dust cover.

PIC Ace (19xx PB)

PIC Pan Books, ISBN 0-330-02028-5 (1968 UK PB)

PIC Hudson River (1976). Scribner's Hudson River reprint series.

PIC Del Rey (1987 PB)

----- Ballantine (1999)

PIC In *Infinite Possibilities*, SFBC (2003)

The Door into Summer

Inventor Dan Davis falls into bad company and wakes up 30 years later, but he gets an idea of how to put things right even at this late point.

OPUS NUMBER:

[G.131]

NOTES:

- First person narrator: Dan Davis.

SERIALIZATION first publication in *The Magazine of Fantasy and Science Fiction*:

PIC Part I (October 1956)

PIC Part II (November 1956)

PIC Part III (December 1956)

BOOK PUBLICATION

PIC Doubleday (1957). First edition. Same cover used for the SFBC edition which has the words "Book Club Edition" on the inside front dust cover.

PIC Signet S1639 (1959 PB). First paperback edition.

PIC Signet T3750 (196x PB)

PIC Signet (1970s PB). Undated mid 1970s edition with Signet symbol on top right.


----- The Gregg Press Science Fiction Series, ISBN 0-8398-2446-7 (1979)


PIC In *A Heinlein Trio* (1965)

PIC Gollancz, ISBN 0-575-03850-0 (1986 UK PB)

PIC Del Rey (SF from Ballantine), ISBN 0-345-33012-9 (1993 PB)

 Del Rey (1994 PB)

 Del Rey (SF from Ballantine), ISBN 0-345-41399-7 (1997 TPB)

 Orion/Gollancz (0-575-07054-4, 2000 UK TPB)

----- SFBC #55803, 0-7394-3129-3 (2003)

OTHER MEDIA:

----- Blackstone Audio, ISBN 0-7861-3678-2 (2006). Cassettes read by Patrick Lawlor.

----- Blackstone Audio, ISBN 0-7861-7692-X (2006). CDs read by Patrick Lawlor.

----- Blackstone Audio, ISBN 0-7861-7954-6 (2006). MP3 CD read by Patrick Lawlor.

1957

"The Menace from Earth"

The heroine of the story is Holly Jones: "I'm very intelligent, but it doesn't show, because I look like an underdone angel. Insipid." She lives on the moon, where she spends her free time designing spaceships and flying with Jeff...until an interloper from Earth appears.


OPUS NUMBER:

[G.132]

PUBLICATION

 First publication: *The Magazine of Fantasy and Science Fiction* (August 1957)

 *New Worlds Science Fiction* (October 1957)

 *The Menace from Earth* (1959)

----- *Tomorrow's Children*, ed. Isaac Asimov, Doubleday (1966)

 *The Past Through Tomorrow* (1967)

----- *Hot and Cold Running Water*, ed. Georgess McHargue, Holt Rinehart & Winston (1974)

----- *The World Turned Upside Down*, ed. David Drake, Eric Flynt & Jim Baen, Baen (2005)

OTHER MEDIA:

----- *The Menace from Earth*, Atlanta Radio Theater Company (200x). Adaptation.



Read "The Menace from Earth" online at [The World Turned Upside Down](#) (July 4, 2006)

Citizen of the Galaxy

Young Thorby is nothing but a mistreated slave, until he is sold to a beggar named Baslim on a far-away planet.


OPUS NUMBER:


[G.134]

SERIALIZATION [G.028a] first publication in *Astounding Science Fiction*:

 Part I (September 1957)

 Part II (October 1957)

 Part III (November 1957)


 Part III (December 1957)


BOOK PUBLICATION


 Scribner's (1957). First edition.

----- Ace (1957 PB). First paperback edition.

----- Serialized in UK *Astounding* (January, February, March, April 1958)


 Ace (196x PB)

 Penguin Books, ISBN 0-14-047071-9 (1972 UK PB)

 Hudson River (1976). Scribner's Hudson River reprint series.


 Scribner's (1985)

 Del Rey (1987 PB)

 Penguin, ISBN 0-14-005749-8 (1994 UK PB)

 Del Rey (1999). The paperback rebound in hardcover for libraries.

----- Robert Hale (2001 UK)

 In *Infinite Possibilities*, SFBC (2003)


 Pocket Books, ISBN 1-4165-0552-0 (2005 TPB)

EXCERPTS

 Excerpt called "Baptism of Fire" published in *Beyond the Stars*, Octopus Press (1983)

OTHER MEDIA

----- Blackstone Audio, ISBN 0-7861-2744-9 (2004). Seven cassettes read by Lloyd James. Smaller packaging (6.3 x 4.1 x 2.8 inches).

 Blackstone Audio, ISBN 0-7861-2832-1 (2004). Seven cassettes read by Lloyd James. Larger packaging (9.1 x 6.4 x 1.3 inches).

----- Blackstone Audio, ISBN 0-7861-8381-0 (2004). Eight CDs read by Lloyd James. Larger packaging (6.9 x 6.5 x 1.2 inches).

----- Blackstone Audio, ISBN 0-7861-8479-5 (2004). Eight CDs read by Lloyd James. Smaller packaging (5.7 x 5 x 1.8 inches).

----- Blackstone Audio, ISBN 0-7861-8463-9 (2004). MP3 CD read by Lloyd James.

"The Elephant Circuit" (aka "The Man Who Traveled in Elephants")

John Watts spent many happy years traveling the country with his wife Martha and their dog Bindlestiff. Now Martha and Bindlestiff are gone, but Johnny continues to travel on his own.

OPUS NUMBER: [G.072]

NOTES:

- ° Only the first publication was titled "The Elephant Circuit".

PUBLICATION:

 First publication: *Saturn* (October 1957)

 *The Unpleasant Profession of Jonathan Hoag* (1959)

----- *The Best of All Possible Worlds*, ed. Spider Robinson, Ace
(1980)

PIC *New Destinies*, Volume VI, ed. Jim Baen (1988)

PIC *The Fantasies of Robert A. Heinlein* (1999)

----- Galaxyonline.com (2001)

OTHER MEDIA:

PIC *The Man Who Traveled in Elephants*, Atlanta Radio Theater Company (2001).
Adaptation.

1958

"Tenderfoot in Space" (aka "Tenderfoot on Venus")

Charles and his loyal pup Nixie immigrate to Venus. Charles finds that most of his boy scout survival skills are no longer useful, but Nixie is definitely still a scout.

OPUS NUMBERS:

[G.133a] "Tenderfoot on Venus" -- Heinlein's original
novella.

[G.133b] Strongly edited and abridged for serialization.

SERIALIZATION [G.133b] first publication in *Boys' Life* with title "Tenderfoot in
Space":

----- Part I (May 1958)

----- Part II (June
1958)

----- Part III (July
1958)

PUBLICATION

PIC *Requiem and Tributes to the Grand Master*, ed. Yoji Kondo (1992) [G.133a] in
most versions, but [G.133b] in the mass-market paperback.

PIC [*Off the Main Sequence*](#) (2005)

Have Space Suit--Will Travel

Kip Russell isn't satisfied with winning a spacesuit in a soap contest. He has to get it into working order, and into outer space.

OPUS NUMBER:

[G.136]

NOTES:

- First person narrator: Kip Russell.

SERIALIZATION first publication in *The Magazine of Fantasy and Science Fiction*:

PIC Part I (August 1958)

PIC Part II (September 1958)

PIC Part III (October 1958)

BOOK PUBLICATION

PIC Scribner's (1958). First edition.

----- Gollancz (1963 UK). First UK edition.

PIC Ace (196x)

PIC NEL, ISBN 0-450-02321-4 (1975 UK PB)

PIC Hudson River (1976). Scribner's Hudson River reprint series.

PIC NEL, ISBN 0-450-00729-4 (1987 UK PB)

PIC Atheneum (1990). I think this is SFBC edition only, with the SFBC number 06425 on the back dust jacket.

----- Buccaneer Books (1994 UK)

PIC Del Rey (1995). The paperback rebound in hardcover for libraries.

PIC Del Rey (1995 PB). Also part of the boxed set **PIC** *Adventures in Tomorrow*.

----- Ballentine Del Rey (0-345-46107-X, 2003 TPB)

PIC In *Outward Bound*, SFBC (2006)

OTHER MEDIA

PIC Full Cast Audio (2003). Eight CDs performed by A Full Cast.

1959

"All You Zombies--"

A 25-year-old man, originally born as an orphan girl named Jane, tells his story to a 55-year-old bartender.

OPUS NUMBER:
[G.139]

NOTES:

- The bartender is the first person narrator.

PUBLICATION

PIC First publication: *The Magazine of Fantasy and Science Fiction*, Mar 1959

PIC *The Unpleasant Profession of Jonathan Hoag* (1959)

PIC *The Best from Fantasy and Science Fiction, Ninth Series*, ed. Robert P. Mills, Doubleday (1959)

PIC *The Worlds of Science Fiction*, ed. Robert P. Mills, Paperback Library (1963)

PIC *The Mirror of Infinity*, ed. Robert Silverberg, Harper & Row (1970)

----- *Survival Printout*, Vintage (1973)

PIC *The Best of Robert Heinlein* (1973)

----- *As Tomorrow Becomes Today*, ed. Charles W. Sullivan, Prentice-Hall (1974)

----- *Approaches to Science Fiction*, ed. Donald L. Lawler, Houghton Mifflin (1978)

PIC *Knave* (June 1978)

----- *Against Tomorrow*, ed. Robert Hoskins, Fawcett (1979)

PIC *The Magazine of Fantasy and Science Fiction* (October 1979). This is the 30th anniversary issue, also in hardcover as *The Magazine of Fantasy and Science fiction: A 30 Year Retrospective*, ed. Edward L. Ferman, Doubleday (1980).

- PIC** *The Road to Science Fiction #3*, ed. James E. Gunn, Mentor (1979)
- PIC** *The Arbor House Treasury of Modern Science Fiction*, ed. Robert Silverberg & Martin H. Greenberg, Arbor House (1980). Also SFBC.
- PIC** *Science Fiction: A Historical Anthology*, ed. Eric S. Rabkin, Oxford University Press (1983)
- *Philosophy and Science Fiction*, ed. Michael Philips, Prometheus (1984)
- PIC** *Great Science Fiction of the 20th Century*, ed. Robert Silverberg & Martin H. Greenberg, Crown/Avenel (1987)
- *Thought Probes: Philosophy Through Science Fiction Literature, 2nd Edition*, ed. Fred D. Miller, Jr. & Nicholas D. Smith, Prentice-Hall (1988)
- PIC** *Another Round at the Spaceport Bar*, ed. George H. Scithers & Darrell Schweitzer, Avon (1989)
- *The Road to Science Fiction, Volume 3*, ed. James E. Gunn, White Wolf Inc (June 1996)
- *Timescapes*, ed. Peter Haining, Souvenir Press (1997)
- PIC** *The Fantasies of Robert A. Heinlein* (1999)
- *Masterpieces: The Best Science Fiction of the Century*, ed. Orson Scott Card, Ace (2001)
- PIC** [Off the Main Sequence](#) (2005)

Starship Troopers (aka *Starship Soldier*)

Upon graduation from high school, Johnnie Rico makes his first independent decision--to join the military and become a starship trooper.

OPUS NUMBERS:

[G.140a] Heinlein's original novel.

[G.140b] Edited and abridged for serialization.

NOTES:

- ° Hugo Award
1960

SERIALIZATION [G.140b] first publication in *The Magazine of Fantasy and Science Fiction* with title *Starship Soldier*:

PIC Part I (October 1959)

PIC Part II (November 1959)

BOOK PUBLICATION

PIC Putnam (1959). First edition.

PIC Signet D1987 (1961 PB)

PIC Signet D2381 (1963 PB)

PIC Berkley Books (1968 PB)

PIC Berkley Books (1979 PB)

PIC NEL, ISBN 0-450-00573-9 (1982 UK PB)

PIC Ace (1987 PB)

----- In *Book of the Month Club Heinlein Collection* (1991)

PIC Ace (199x)

PIC Ace (199x). I think this hardback was published only as a SFBC edition with the SFBC number 17283 on the back dust jacket.

----- NEL (1993 UK PB)

PIC Amereon, ISBN 0-84881-045-7 (1994). No dust cover. ISBN might not be printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

----- Buccaneer Books (1995 UK)

PIC Ace (1997 PB)

PIC Ace (1998 PB). Large Print.

PIC Ace (1999). The paperback rebound in hardcover for libraries.

PIC In *Outward Bound*, SFBC (2006)

OTHER MEDIA:

- PIC Basis for a 1976 Avalon Hill game.
- PIC Japanese Anime series ("Uchû No Senshi") loosely follows the novel (1988)
- PIC *Combat Command in the World of Robert A. Heinlein's Starship Troopers: Shines the Name* by Mark Acres (a choose your own adventure book)
- PIC "Starship Troopers" movie released in May 1998 with Casper Van Dien, Dina Meyer, Denise Richards, Jake Busey
- PIC Comic Book by Dark Horse Comics (1998)
- PIC Recorded Books(19xx). Unabridged, seven audio cassettes read by George Wilson.
- Basis for a TV series on the USA Channel: *Roughnecks: The Starship Trooper Chronicles* (1999-2002). Known as *Starship Troopers: The Series* in the UK.
- PIC Blackstone Audio CD (2000). Unabridged seven cassettes, nine CDs or one MP3CD read by Lloyd James.
- PIC Basis for a 2000 Hasbro computer game: *Starship Troopers: Terran Ascendancy*

1961

Stranger in a Strange Land

Valentine Michael Smith is "The Man from Mars," raised by ancient Martians after a crash left infant Michael as the only survivor of an ill-fated voyage.

OPUS NUMBERS:

[G.127a] Heinlein's original novel, not published until 1990.

[G.127b] Edited by Heinlein (60,000 words cut).

NOTES:

- Hugo Award 1962.
- San Marino issued a sheet of sixteen SF stamps in 1998, including one for *Stranger* PIC.
- Listed in Paul Williams' *The 20th Century's Greatest Hits*
- A web page of [Stranger cover art](#) provided some of the pictures used here.

BOOK PUBLICATION:

- PIC** Putnam, ISBN 0-399-10772-X (1961) [G127b]. First edition. The ISBN won't be present in printings before 1966. I'm uncertain of the first printing that included the ISBN. There is a Taiwan edition with this same cover--bootleg-- and Heinlein never received royalties for it.
- PIC** Putnam SFBC, No ISBN (1960s and 70s) [G127b]. SFBC Edition has the words "Book Club Edition" on the front inside dust cover.
- PIC** Avon Books #V2056, No ISBN (1962 PB). First paperback edition. [G.127b]
- PIC** Avon Books #V2191, No ISBN (1967 PB) [G.127b]. I'm uncertain whether this cover appeared any earlier than 1967.
- PIC** Berkley ISBN 0-425-02202-1 (1968 PB) [G.127b]. I am uncertain whether the 1968 edition actually included the ISBN (with or without the leading zero). This ISBN seems to be used through at least March 1972, possibly with different covers.
- PIC** Capricorn Books, ISBN 0-399-50268-8 (1972 TPB)
- Berkley, ISBN 0-425-01756-7 (1972 PB) [G.127b]. Sometime in 1972, the Berkley paperback got this new ISBN, which may have persisted until October 1975. This was followed by several more ISBN changes that are noted below. I do have several cover scans from this time period (70s), but I don't know the years or ISBNs to match them:
- **PIC** Before 27th printing, \$1.25
 - **PIC** 27th printing, \$1.50
 - **PIC** 45th printing
- Berkley, ISBN 0-425 03067-9 (October 1975 PB) [G.127b]
- PIC** NEL, ISBN 0-450-04432-7 (1977 UK) [G.127b]
- PIC** Berkley, ISBN 0-425-03782-7 (November 1977 PB) [G.127b]. The scan is from the 48th printing.
- PIC** Berkley, ISBN 0-425-04377-0 (July 1979 PB) [G.127b]
- PIC** NEL, ISBN 0-450-04218-9 (1980 UK PB) [G.127b]
- Berkley, ISBN 0-425-04688-5 (November 1980 PB) [G.127b]
- Berkley, ISBN 0-425-05833-6 (July 1982 PB) [G.127b]
- Berkley, ISBN 0-425-06490-5 (July 1983 PB) [G.127b]. The ISFDB has this ISBN in use in 1982.
- Berkley, ISBN 0-425-07142-1 (January 1984 PB) [G.127b]
- Berkley, ISBN 0-425-05216-8 (May 1984 PB) [G.127b]

- PIC** Berkley, ISBN 0-425-08094-3 (December 1984 PB) [G.127b]
- PIC** NEL, ISBN 0-450-00403-1 (1985 UK PB) [G.127b]
- Berkley, ISBN 0-425-10147-9 (November 1986 PB) [G.127b]
- PIC** Ace, ISBN 0-441-79034-8 (1987 PB) [G.127b]
- NEL, ISBN 0-450-00403-1 (1987 UK PB) [G.127b]
- PIC** Easton Press, No ISBN (1989). Collector's edition.
- PIC** Ace/Putnam, ISBN 0-399-13586-3 (1991) [G.127a]. First uncut edition.
- PIC** Ace/Putnam SFBC #17697, No ISBN (1991) [G.127a]. Same front cover **PIC** as the 1991 hardback, but but has the SFBC number on the back.
- NEL, ISBN 0-450-54267-X (1991 UK) [G.127a]. First UK uncut edition.
- Amereon, 0-84880-522-4 (1991). No dust jacket. ISBN might not be printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)). I don't know which version of the story it has.
- PIC** Ace, ISBN 0-441-78838-6 (1991 TPB) [G.127a]. First uncut large paperback.
- NEL, ISBN 0-450-54742-6 (1992 PB) [G.127a]. First uncut UK paperback.
- PIC** Ace, ISBN 0-441-79034-8 (1995 PB) [G.127a]
- NEL (1995 UK PB)
- PIC** NEL, ISBN 0-450-54742-6 (1997 UK PB) [G.127a]
- Econo-Clad Books (1999). The paperback rebound in hardcover for libraries.
- Sagebrush, ISBN 0-8085-2087-3 (1999). The paperback rebound in hardcover for libraries. I think this edition reverts to the edited novel [G.127b].
- Turtleback Books, ISBN 0-60625126-X (2003). The paperback rebound in hardcover for libraries.
- PIC** Hodder & Stoughton, ISBN 0-340-83795-0 (2005 UK PB)
- PIC** Hodder Paperback, ISBN 0-340-93834-X (2007 UK TPB)

OTHER MEDIA:

- PIC** Blackstone Audio Books, ISBN 0-7861-0952-1 (1996) [G.127a]. Twelve cassettes read by Christopher Hurt.

- PIC** Books on Tape, ISBN 0-7366-3702-8 (1997). Part One read by Larry McKeever.
- Books on Tape, ISBN 0-7366-3703-6 (1997). Part Two read by Larry McKeever.
- PIC** Blackstone Audio Books, ISBN 0-7861-2229-3 (2002) [G.127a]. Thirteen CDs read by Christopher Hurt.
- PIC** Blackstone Audio Books, ISBN 0-7861-8848-0 (2003) [G.127a]. Thirteen CDs read by Christopher Hurt.
- PIC** Blackstone Audio Books, ISBN 0-7861-8594-5 (2005) [G.127a]. Thirteen CDs read by Christopher Hurt.
- PIC** Blackstone Audio Books, ISBN 0-7861-4406-8 (2006) [G.127a]. Twelve cassettes read by Christopher Hurt.
- PIC** Blackstone Audio Books, ISBN 0-7861-7430-7 (2006) [G.127a]. Thirteen CDs read by Christopher Hurt.
- PIC** Blackstone Audio Books, ISBN 0-7861-9356-5 (2006) [G.127a]. MP3 CD read by Christopher Hurt.

1962

"Searchlight"

Betsy Barnes is in radio contact, but lost on the moon.

OPUS NUMBER:

[G.149]

PUBLICATION

----- First publication (advertisement): *Scientific American* (August 1962)

----- *Fortune* (September 1962)

PIC *The Worlds of Robert A. Heinlein* (1966)

PIC *The Past Through Tomorrow* (1967)

PIC *Expanded Universe* (1980)

PIC *Ordeal in Space* (1989)

Podkayne of Mars

Martian colonist Poddie Fries is going to Venus along with her parents and bratty brother.

OPUS NUMBERS:

[G.147a] Heinlein's original novel, not completely published until 1993.

[G.147b] Changes suggested by Pohl, for serialization.

[G.147c] Original book publication.

SERIALIZATION first publication in *Worlds of If*:

PIC Part I (November 1962)

PIC Part II (January 1963)

PIC Part III (March 1963)

BOOK PUBLICATION

PIC Putnam (1963). First edition [G.147c]

PIC Avon Books (1966 PB). First paperback edition.

PIC Avon Books (1968 PB)

PIC Berkley(1970 PB)

PIC Berkley (1971 PB)

----- NEL (1974 PB)

PIC NEL, ISBN 0-450-04076-3 (1978 UK PB)

PIC Ace (1987 PB)

PIC Baen (HC 199x). Same cover used for SFBC edition with the number 02438 on back dust cover. Includes both endings [G.147a] and [G.147b].

PIC Baen (1993 TPB). Includes both endings.

PIC Baen (1995 PB). Includes both endings.

----- Econo-Clad Books (1999). The paperback rebound in hardcover for libraries.

PIC In *Outward Bound*, SFBC (2006). Includes both endings [G.147a] and [G.147b]

----- Robert Hale (0-7090-7139-6, 2003)

EXCERPTS:

PIC Heinlein's original ending is published in *Grumbles from the Grave* (1989)

1963

Glory Road

Oscar Gordon is unsure where his military experience can take him in peacetime, until he meets Ishtar, Queen of the Twenty Universes.

OPUS NUMBERS:

[G.148a] Heinlein's original novel.

[G.148b] Slight changes for serialization.

NOTES:

- First person narrator: Oscar Gordon.
- The Glory Road universe was the basis of Matt Costello's choose your own adventure book, *Fate's Trick* in the Crossroads Adventure Series (1988) **PIC**

SERIALIZATION [G.148b] first publication in *The Magazine of Fantasy and Science Fiction*

PIC Part I (July 1963)

PIC Part II (August 1963)

PIC Part III (September 1963)

BOOK PUBLICATION [G.083a]:

PIC Putnam (1963). First edition. Same cover used for SFBC edition which has the words "Book Club Edition" on the inside front dust jacket.

PIC Avon Books (196x PB)

PIC Avon Books (196y PB)

PIC Berkley (1970 PB)

----- The Gregg Press Science Fiction Series (1979)

PIC NEL, ISBN 0-450-05030-0 (1980 UK PB)

PIC Berkley (198x PB)

PIC NEL, ISBN 0-450-00151-2 (1986 UK PB)

PIC Ace (1987 PB)

PIC Baen (1993 TPB)

PIC Baen (1996 PB)

----- Econo-Clad Books (1999). The paperback rebound in hardcover for libraries.

----- Tor (2004)

EXCERPTS:

PIC The 20th Anniversary issue of *Fantasy and Science Fiction* (October 1969) contained *Glory Road*, but I am uncertain how much of the original serialization this included.

1964

Farnham's Freehold

Hugh Farnam meets the atomic holocaust with good preparations for the survival of his family.

OPUS NUMBER:

[G.103]

SERIALIZATION first publication in *Worlds of If*:

PIC Part I (July 1964)

PIC Part II (October 1964)

BOOK PUBLICATION

- PIC** Putnam (1964). First edition. Same cover used for SFBC edition which has the words "Book Club Edition" on the inside front dust cover.
- PIC** Signet T2704 (1965 PB). First paperback edition.
- PIC** Berkley (197x PB)
- PIC** Berkley, ISBN 0-425-02905-0 (1979 PB)
- PIC** Corgi, ISBN 0-55210067-6 (1983 UK PB)
- PIC** Ace (198x PB)
- PIC** Orbit Books, ISBN 1-85723000-0 (1991 UK PB)
- PIC** Baen (Distributed by Pocket Books), ISBN 0-671-72206-9 (1994 PB)
- Baen (Distributed by Pocket Books), ISBN 1-4165-2093-7 (2006 TPB)

1965

The Moon Is a Harsh Mistress

Mannie O'Kelly-Davis and newly sentient Mike free luna from tyrannical Earth rule by throwing rocks (among other things).

OPUS NUMBERS:

[G.159a] Heinlein's original
novel.

[G.159b] Edited for serialization.

NOTES:

- Hugo Award 1967.
- The little girl, Hazel, later grows to Grandma Stone in *The Rolling Stones*.
- First person narrator: Mannie Smith.

SERIALIZATION [G.159b] first publication in *Worlds of If*:

PIC Part I (December 1965)

PIC Part II (January 1966)

PIC Part III (February 1966)

----- Part IV (March 1966)

----- Part V (April 1966)

BOOK PUBLICATION [G159a]

PIC Putnam (1966). First edition.

PIC Berkley (1969 PB)

PIC Berkley (1981 PB)

PIC Ace (198x PB)

PIC NEL, ISBN 0-450-00231-4 (1987 UK PB)

----- In *Book of the Month Club Heinlein Collection* (1991)

PIC Tor (199x). Same cover used for SFBC edition with the SFBC number 14797 on the back dust cover.

PIC Tor(1996 TPB)

PIC St Martin's Press (1997 PB).

PIC NEL, ISBN 0-450-00231-4 (1998 UK PB)

PIC Tor (2000). SFBC special collectors edition.

----- Orion/Gollanz (0-575-07336-5, 2001 HB UK). Volume VII in the SF Masterworks series.

EXCERPTS:

----- Excerpt in: *Inside Information*, ed. Abbe Mowshowitz, Addison-Wesley (1977)

PIC Excerpt "That Dinkum Thinkum" in *Computers, Computers, Computers: In Fiction and Verse*, ed. D. van Tassel Thomas Nelson, Inc. (1977)

OTHER MEDIA:

PIC Recorded Bools (19xx). Unabridged audio cassette, eleven cassettes read by George Wilson.

----- Blackstone Audio Books 2566 (2000). Unabridged audio cassette, read by Lloyd James.

1966

"Free Men"

After a nuclear invasion, Ed Morgan and his band of underground renegades learn whether it's possible to enslave a free man.

OPUS NUMBER:
[G.050]

NOTES:

- According to Gifford: written around 1946

PUBLICATION

 First publication: *The Worlds of Robert A. Heinlein* (1966)

 *Expanded Universe* (1980) [G.005b]

 [Off the Main Sequence](#) (2005)

1970

I Will Fear No Evil

Johann Sebastian Bach Smith has enough money for this life, and more. When he dies, his mind is transferred to his young female secretary who had died a violent death.

OPUS NUMBER:
[G.166]

SERIALIZATION [G.166] first publication in *Galaxy*:

 Part I (July 1970)

 Part II (August 1970)

PfC Part III (October 1970)

PfC Part III (December 1970)

BOOK PUBLICATION

PfC Putnam (1970). First edition.

PfC Berkley (1971 PB). First paperback edition.

PfC NEL, ISBN 0-450-01153-4 (1972 UK PB)

----- The Gregg Press Science Fiction Series, ISBN 0-8398-2449-1 (1978)

PfC (1980 UK)

PfC Berkley (1981 PB)

PfC NEL, ISBN 0-450-05162-5 (1981 UK PB)

PfC NEL (1986 UK PB)

PfC Ace (1987 PB)

PfC Ace (1990 PB)

1973

"No Bands Playing, No Flags Flying"

A nameless senior officer tells a story about four tuberculosis patients to show the difference between fortitude and bravery.

OPUS NUMBER:

[G.064]

NOTES:

- According to Gifford: written around 1947 but updated before publication.
- The first person narrator remains unnamed.

PUBLICATION

PIC First publication: *Vertex: The Magazine of Science Fiction* (December 1973)

PIC *Expanded Universe* (1980)

Time Enough for Love: The Lives of Lazarus Long

During his 2000 years of misadventures, Lazarus Long has loved and lost and loved again. Now he's ready to die, unless Minerva can think of an exciting adventure and send him *Back to the Future*.

OPUS NUMBER:
[G.171]

BOOK PUBLICATION

PIC Putnam (1973). First edition.

PIC NEL (1974 UK). First UK edition.

PIC Berkley (1974 PB). First paperback edition.

PIC Ace (1987 PB)

PIC NEL, ISBN 0-450-05437-3 (1982 UK PB)

----- *Book of the Month Club Heinlein Collection* (1991)

PIC Ace (1994 PB)

----- SFBC Special Edition (2001). Published only as SFBC edition with the number 39423 on back dust jacket.

EXCERPTS

PIC Excerpts of the two chapters of sayings published as "The Notebooks of Lazarus Long" in *Analog Science Fiction* (June 1973)

PIC Separate publication of *The Notebooks of Lazarus Long*, Pomegranate Books (1978 PB)

PIC Sayings also excerpted in *Omni* (August 1979)

PIC Sayings also excerpted in *New Destinies*, Volume VI, ed. Jim Baen (1988)

PIC Separate publication of *The Notebooks of Lazarus Long*, Bean (2004 PB)

OTHER MEDIA:

PIC Blackstone Audio Books (19xx). Unabridged, nineteen cassettes in two parts read by Lloyd James.

1979

The Number of the Beast

Semi-mad scientist Jake Burroughs, his beautiful daughter Deety, her strong love interest Zeb Carter, and Hilda Corners ("Aunt Hilda" if you prefer) travel around the many universes in *Gay Deceiver*, soon realizing the true nature of the world as multiperson pantheistic solipsism.

OPUS NUMBERS:

[G.189a] Complete novel.

[G.189b] Abridged version for
Omni.

NOTES:

- Each of the four characters takes a shot at first person narration.

SERIALIZATION first abridged publication in
Omni:

----- Part I (October 1979)

----- Part II (November
1979)

BOOK PUBLICATION

----- Fawcett Columbine (1980). First edition.

PIC NEL (1980 UK). First UK edition.

PIC Fawcett (1980 TPB)

PIC Fawcett Gold Medal (1982 PB)

PIC Fawcett Books (1989 PB)

PIC NEL, ISBN 0-450-04675-3 (1998 UK
PB)

PIC SFBC (2007)

1980

"A Bathroom of Her Own"

Jack Ross is an unwilling candidate for city councilman, until he spots a way to win the election without getting elected.

OPUS NUMBER:
[G.062]

NOTES:

- This non-sf story is rooted in Heinlein's own political experience in the 40s. According to Gifford, the story was written around 1946. Heinlein also wrote a practical political handbook, *Take Back Your Government* **PIC** (April 1946, published in 1992 during Perot's presidential campaign).

PUBLICATION

PIC First publication: *Expanded Universe*
(1980)

"On the Slopes of Vesuvius"

Francis X. "Paddy" Hughes left Ireland when the violence made it impossible to continue, but years later will the threat of a different kind of violence drive him out of New York?

OPUS NUMBER:
[G.066]

NOTES:

- According to Gifford: written around 1947

PUBLICATION

PIC First publication: *Expanded Universe*
(1980)

PIC *Off the Main Sequence* (2005)

1982

Friday

Friday Baldwin is a courier, a spy, and an enhanced artificial person, none of which may be enough for her to find the family that she desires.

OPUS NUMBER:
[G.197]

OPUS NUMBERS:

[G.083a] Heinlein's original novel.

[G.083b] "Satellite Scout" -- Edited and abridged for serialization.

NOTES:

- First person narrator: Friday Baldwin.

BOOK PUBLICATION [G.083a]:

PIC Holt Reinhart & Winston (1982). First edition. Same cover used for SFBC edition which has the SFBC number on the back dust jacket

PIC Del Rey #30988 (SF from Ballantine), ISBN 0-345-30988-X (1983 PB). First paperback edition.

PIC Del Rey (SF from Ballantine), ISBN 0-345-41400-4 (1997 TPB)

PIC Econo-Clad Books (1999). The paperback rebound in hardcover for libraries.

----- SFBC #53645 (0-7394-2993-0, 2002)

EXCERPTS:

PIC Excerpts in *Science Fiction Digest* (September/October 1982)

OTHER MEDIA:

----- Dh Audio (1987). Audio cassette, read by Samantha Eggar.

----- Blackstone Audio Books 1852, ISBN 0-7861-1084-8 (1997). Cassettes read by Robert McQuay.

PIC Audio Favorites (199x), read by Sarah Westdale. Abridged audio cassette (2½ hours).

----- Blackstone Audio Books, ISBN 0-7861-9357-3 (2002). MP3 CD read by Edward Lewis.

1984

Job: A Comedy of Justice

Alec Graham slips out of his universe and into one eerie next-door universe after another.


OPUS NUMBER:


[G.199]

NOTES:

- First person narrator: Gerald Graham.

BOOK PUBLICATION


 Del Rey (1984). First edition. Same cover used for the SFBC edition.

 NEL (1984). First UK edition.

 NEL, ISBN 0-450-05840-9 (1984). First UK paperback.

 Del Rey (1990 PB)

OTHER MEDIA:

 Simon and Shuster Audioworks (1986). Two cassettes, read by John Rubinstein.

1985

The Cat Who Walks through Walls


Richard Ames doesn't like the fact that a new acquaintance was killed while dining at his table. Killed, why? and by whom? and why won't that cat stay put? The eventual answers could lead Richard to *Gay Deceiver* and more multiperson pantheistic solipsism.

OPUS NUMBER:


[G.200]

NOTES: ◦ First person narrator: Mostly Richard Ames.

BOOK PUBLICATION

 Putnam, (1985). The true first edition has an error on page 300 (the 3rd and 9th lines are identical) and a 3" x 5" erratum sheet included.


 NEL, ISBN 0-450-06149-3 (1986 UK)

 NEL, ISBN 0-450-39315-1 (1986 UK PB)

----- NEL (1993 UK PB)

 Berkley Books, ISBN 0-441-09499-6 (1996 PB)

OTHER MEDIA:

 Simon and Shuster Audioworks (199x). Two cassettes, read by Robert Vaughn. Must be abridged at that length.

 Recorded Books (1999). Eleven cassettes, read by George Wilson.

1987

To Sail Beyond the Sunset

In the 19th century, Maureen Johnson grows up near Kansas City, eventually marrying and raising her own brood, including Lazurus Long.

OPUS NUMBER:

[G.201]


NOTES:


- First person narrator: Maureen Johnson.


BOOK PUBLICATION

 Putnam (1987). First edition.

 Michael Joseph (1987 UK). First UK edition.

 Sphere, ISBN 0-7474-0081-4 (1988 UK PB). First UK PB edition.

 Ace (1995 PB)

 Orbit Books, ISBN 1-85723198-8 (1999 UK PB)

Posthumous Publication

"Dance Session" (Poem)

A love poem to the ice-skating Virginia.

OPUS NUMBER:

[G.051]

NOTES:

- Written in
June 1946

PUBLICATION

 First publication: *New Destinies*, Volume VI, ed. Jim Baen (1988)

"The Witch's Daughter" (Poem)

An ode to red-haired wenches.

OPUS NUMBER:

[G.055]

NOTES:

- Written in
August 1946

PUBLICATION

 First publication: *New Destinies*, Volume VI, ed. Jim Baen (1988)

 *Requiem and Tributes to the Grand Master*, ed. Yoji Kondo (1992)

"The Bulletin Board"

An older girl tries to play a cruel trick on an "ugly duckling" at Puddin's school. But Puddin' turns the trick into a surprise party for the shy girl, who turns out to be a swan.

OPUS NUMBERS:

[G.092a] Original story, never published.

[G.092b] Slightly updated in the 70s.

NOTES:

- According to Gifford: written in 1951.
- This is my favorite of the three Puddin' stories. Puddin' uses the line "Men are exasperating," which was to be the title of a collection of Puddin' stories. "Poor Daddy" and "Cliff and the Calories" were the only others written.

PUBLICATION:

 First publication: *Requiem and Tributes to the Grand Master*, ed. Yoji Kondo (1992)

"The Farthest Place"

Tramping around the world, the captain of Heinlein's ship must decide whether to detour to the most remote British colony in the South Atlantic.

OPUS NUMBER: Chapter VII of [G.125] (*Tramp Royale*).

NOTES:

- Written around 1954 as part of Heinlein's first-person diary of his round-the-world trip with Virginia. Not fiction, but I decided to list it anyway since it is a good yarn and it has been excerpted in an anthology.

PUBLICATION:

 First publication in: *Tramp Royale*, Ace (1992)

 *The SFWA Grand Masters Volume 1*, ed. Frederik Pohl (2000)

--*For Us, the Living*

Perry Nelson, man from 1939, wakes 150 years in his future.

OPUS NUMBERS:

[G.004a] Heinlein's original 1937 manuscript

[G.004b] Edited for posthumous 2003
publication

NOTES:

- The title is a quote from the Gettysburg Address: "It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced."

BOOK PUBLICATION:

----- Schribner (2003). First edition.

BOOK PUBLICATION:

----- SFBC (2004). Same as the first edition, but with SFBC number on the back.

----- Pocket Books, ISBN 0-7434-9154-8 (2004 PB). First paperback edition.

Variable Star (with Spider Robinson)

Fleeing a broken romance, Joel Johnston finds himself coming of age on the starship xxx.

OPUS NUMBER:

- I have not yet found an Opus number assigned by James Gifford to this work. One possibility is to not consider it a Heinlein work (thus no number). Another possibility is to assign the number [G.128.1a] to Heinlein's 1955 outline (probably written before *Time for the Stars* because of all the elements in *Time for the Stars* that seem to be taken from the *Variable Star* outline). In this case, I would assign [G.128.1b] to the completed novel.

NOTES:

- First person narrator, Joel Johnson.
- Written by Robinson from Heinlein's 1955 outline and notes.

BOOK PUBLICATION

----- Tor (2006). First edition.

Unpublished / Unwritten

Abbott and Costello Move to the Moon (movie outline, circa 1950)

Parody of the making of *Destination Moon*, not really intended as a true movie script, but just as a farce.

OPUS NUMBER: [G.089]

"Atlantis" (unpublished poem, written pre-1930)

Two later stories, "Beyond Doubt" and "Lost Legion", deal with Atlantis.

OPUS NUMBER: [G.001]

"Eclipse" (unwritten future history)

After the rise of the First Prophet, Nehemiah Scudder, the US becomes a theocracy.

"Fire Down Below" (unwritten future history)

An Antarctic revolution in the early 21st century.

Home Sweet Home (unfilmed teleplay, written with Jack Seaman circa 1953)

Is it possible for a modern family to install a household gadget that the resident ten-year-old can't break?

OPUS NUMBER: [G.119]

"The Last Adventure" (unpublished poem, written pre-1930)

Gifford indicates that this was written for a contest at the Naval Academy.

OPUS NUMBER: [G.002]

The Man Who Wasn't There (unfilmed teleplay written with Howie Horwitz and William Dozier in 1963)

Gifford indicates that the hero, Tom MacLeod, is a synthesis of Lazarus Long, Hamilton Felix (*Beyond This Horizon*) and Hartley Baldwin ("Gulf").

OPUS NUMBER: [G.156]

"Mother and the Animal Kingdom" (unwritten Puddin' story)

Puddin' meets Mr. Jenkins, a gray donkey with mournful eyes. (Mr. Jenkins does show up in "The Elephant Circuit".)

Nothing Ever Happens on the Moon (unfilmed teleplay, written circa 1959)

Gifford indicates that the plot involves the aftermath of a moonquake in a lunar city. (No relation to the story of the same name.)

OPUS NUMBER: [G.141]

Ocean Rancher (unwritten juvenile novel)

Farmer under the sea.

The Number of the Beast (unpublished novel 1976)

This is different from the eventual novel with the same title. Gifford speculates that this may have been the episodic time-travel novel mentioned in *Grumbles from the Grave*.

OPUS NUMBER: [G.183]

"Polar Scout" (unwritten *Boys' Life* novella)

Scouting at the South Pole.

"The Sound of His Wings" (unwritten future history)

The rise of the First Prophet, Nehemiah Scudder.

"The Stone Pillow" (unwritten future history)

The beginnings of resistance to the theocracy.

The Tourist (unfilmed teleplay, written with Jack Seaman circa 1953)

A prospector on the moon has an uncontrollable desire to see the wonders of Earth. But the desire is not entirely his own.

OPUS NUMBER: [G.120]

"Weekend Watch" (unpublished story, written circa 1930)

James Gifford says that the plot is about an unexpectedly heroic adventure during guard duty served as punishment for whistling in quarters. Gifford's Heinlein biography (in Volume 1 of *The Heinlein Journal*) describes it as "one (hopelessly amateurish and never published) short story early in his commissioned Navy career." But Heinlein amateurish? Unpublishable? Heretic!

OPUS NUMBER: [G.003]

"Word Edgewise" (unwritten future history)

Possibly a tale about semantics, as with the superman language of "Gulf"? The future history chart places it around 1970.

Young Atomic Engineers... (unwritten juvenile novels)

Proposed by Heinlein after writing *Rocket Ship Galileo*:

- *Young Atomic Engineers on Mars, or Secret of the Moon Corridors*
- *Young Atomic Engineers in the Asteroids, or The Mystery of the Broken Planet*
- *Young Atomic Engineers in Business, or The Solar System Mining Corporation*

Collections and Tributes

The Man Who Sold the Moon (1950)

COLLECTION NUMBER: [01]

CONTENTS:

- Introduction by John W. Campbell, Jr. (not in all versions)
- Introduction by Heinlein: It Does Not Pay To Be Too Specific (not in all versions)
- 'Let There Be Light'
- The Roads Must Roll
- The Man Who Sold the Moon
- Requiem
- Blowups Happen (not in all versions)
- Life-Line (not in all versions)

BOOK PUBLICATION

- PIC** Shasta (1950). First edition. All stories and [G.007b] of "...Light".
- Thomas Nelson & Sons (1950). First Canadian edition. All stories and [G.007b] of "...Light".
- PIC** Signet 847 (1951 PB). First paperback. Omits two stories and has [G.007b] of "...Light".
- PIC** Sidgwick & Jackson (1952). First UK edition. All stories and [G.007b] of "...Light".
- PIC** Pan Books 327 (1955 PB). First UK paperback. All stories and [G.007b] of "...Light".
- PIC** Signet S1644 (1959 PB). Omits two stories and has [G.007c] of "...Light".
- PIC** Pan Books (1963 UK PB). All stories and [G.007b] of "...Light".
- PIC** Signet D2358 (1963). Omits two stories and has [G.007c] of "...Light".
- PIC** Signet T4307 (Circa 1970 PB). Gene Szafan cover with Signet symbol on top left. Omits two stories and has [G.007c] of "...Light".
- PIC** Signet Q5341 (Circa 1970 PB). Gene Szafan cover with Signet symbol on top left. Omits two stories and has [G.007c] of "...Light".
- PIC** NEL (1970 UK PB)
- PIC** NEL (1971 UK PB)
- PIC** NEL (1975 UK PB)
- PIC** Signet E7196 (Undated 1970s PB). Gene Szafan cover with Signet symbol on top right. Starting with this edition (12th printing), all stories have been restored with [G.007b] of "...Light".
- PIC** Signet J8717, ISBN 0-451-08717-2 (1979 PB). All stories have been restored with [G.007b] of "...Light".
- PIC** NEL, ISBN 0-450-04374-6 (1979 UK PB)
- Signet, ISBN 0-451-11587-2 (1979 PB). All stories have been restored with [G.007b] of "...Light".
- PIC** NEL, ISBN 0-450-00431-7 (1981 UK PB)

FIC Baen, ISBN 0-671-65623-6 (1987 PB). All stories.

----- Yestermorrow, ISBN 1-56723-155-1 (1999) (1999). No dust jacket. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

FIC Baen, ISBN 0-671-57863-4 (2000 PB). All stories.

Waldo and Magic, Inc. (1950)

Also published with the title *Waldo: Genius in Orbit* (1950).

COLLECTION NUMBER: [02]

CONTENTS:

- Waldo
- Magic, Inc.

BOOK PUBLICATION

FIC Doubleday (1950). First edition.

FIC Avon T-261 (1950 PB). Titled *Waldo: Genius in Orbit*.

FIC Pyramid F-859 (1963 PB)

FIC Pyramid X-1286 (1966 PB)

----- Pan (1966 UK PB)

FIC Pan, ISBN 0-330-02352-7 (1969 UK PB)

FIC Pyramid X-1758 (1968 PB)

FIC Signet T4142 (Circa 1970 PB). Signet symbol on top left.

FIC Signet Q5625 (1970s PB). Signet symbol on top right.

FIC Signet Y6380 (1970s PB). Signet symbol on top right.

FIC Signet W7330 (1970s PB). Signet symbol on top right.

FIC Pan, ISBN 0-330-02352-7 (1975 UK PB)

FIC Pan (1979 UK PB)

----- The Gregg Press Science Fiction Series, ISBN 0-8398-2507-2 (1979)

PIC Signet E8938, ISBN 0-451-08938-3 (1979 PB)

PIC Del Rey, ISBN 0-345-33015-3 (1986 PB). Amazon.com lists this as Oct 1986, but see also the 1994 edition.

PIC NEL, ISBN 0-450-39730-0 (1986 UK PB)

PIC Del Rey, ISBN 0-345-33015-3 reissue (1994 PB). Just a slightly different cover than the 1986 edition of this same ISBN, with the "Author of The Puppet Masters" added to cash in on the movie.

The Green Hills of Earth (1951)

COLLECTION NUMBER: [03]

CONTENTS:

- Delilah and the Space-Rigger
- Space Jockey
- The Long Watch
- Gentlemen, Be Seated
- The Black Pits of Luna
- 'It's Great to Be Back!'
- '--We Also Walk Dogs'
- Ordeal in Space
- The Green Hills of Earth
- Logic of Empire

BOOK PUBLICATION

PIC Shasta (1951). First edition.

PIC Signet 943 (1952 PB). First paperback. Canadian printing of Signet 943 was in 1953.

----- Sidgwick and Jackson (1954). First UK edition. Green cloth binding. I have not yet seen a picture of the dust jacket.

PIC Pan (1956 PB). First UK paperback.

PIC Signet S1537 (1958 PB)

PIC Brown Watson, Digit Books (1962 UK PB)

PIC Signet D2348 (1963 PB)

PIC Signet T3193 (1965 PB)

PIC Signet T3193 reissue (196x PB)

PIC Pan (1967 UK PB)

PIC Signet T3193 reissue (Undated circa 1970 PB). Gene Szafan cover with Signet symbol on top left.

PIC Pan, ISBN 0-330-10679-1 (1974 UK PB)

PIC Signet Y6381 (Undated 1970s PB). Gene Szafan cover with Signet symbol on top right.

----- Pan (1977 UK PB)

PIC Rivercity Press, ISBN 0-88411-881-9 (1978). No dust jacket. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

PIC Signet E9264, ISBN 0-451-09264-3 (1980 PB)

PIC Pan (19xx UK PB)

PIC Baen (1987). I think this is SFBC only. It has SFBC number 15973-1 on the back of the dust cover.

----- Signet or Roc, ISBN 0-451-12371-9 (1987 PB). Large paperback?

PIC Baen, ISBN 0-671-65608-2 (1987 PB)

----- Lightyear Press, ISBN 0-89968-515-3 (1990). No dust jacket. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

----- Scholastic, ISBN 0-590-03297-6 (1999 PB)

PIC Baen, ISBN 0-671-57853-7 (2000 PB)

BOOK PUBLICATION

PIC **PIC** Books on Tape, ISBN 0-7366-1289-0 (1988). Audio tape of all the stories (8 one-hour cassettes) read by Paul Shay. The second image appears as [the center portion of a different printing](#).

Assignment in Eternity (1953)

In the UK, this was published as two parts. There is also a slim volume called *Lost Legacy* (1960) that contains only the last two stories.

COLLECTION NUMBER: [04]

CONTENTS:

- Gulf
- Elsewhen

- Lost Legacy
- Jerry Was a Man

BOOK PUBLICATION

PIC Fantasy Press (1953). First edition.

----- Science Fiction Club Museum Press (1955 UK). First UK Edition.

PIC Signet 1161 (1954 PB). First paperback edition

PIC Brown Watson Digit Books #368 (1960 UK PB). First two stories only.

----- Brown Watson Digit Books (1960 UK PB). Titled *Lost Legacy*, omits first two stories..

PIC Signet D2587 (1964 PB)

----- Signet P3163 (1965 PB)

PIC Signet T3968 (Circa 1970 PB). Gene Szafan cover with Signet symbol top left. top left.

----- Signet Y6808 (Undated 1970s)

PIC Signet J9360, ISBN 0-451-09360-7 (1980)

----- Signet, ISBN 0-451-12652-1 (circa 1980 PB)

PIC NEL, 0-450-00677-8 (1971 UK PB). Volume 1. No indication on the cover of being the first of two volumes.

PIC NEL, ISBN 0-450-03548-4 (1977 UK PB). Volume 1. No indication on the cover of being the first of two volumes.

PIC NEL, ISBN 0-450-03759-2 (1978 UK PB). Volume 2.

PIC NEL, ISBN 0-450-03548-4 (1979 UK PB)

----- Signet Y6808 (1970s PB). Undated later 1970s edition with Signet symbol on top right

PIC Signet J9360, ISBN 0-451-09360-7 (1980 PB)

----- NEL, ISBN 0-450-05178-1 (1981 UK PB)

PIC Baen, ISBN 0-671-65350-4 (1987 PB)

PIC NEL, ISBN 0-450-42304-2 (1988 UK PB)

PIC Baen, ISBN 0-671-57865-0 (2000 PB)

Revolt in 2100 (1953)

Also published (unauthorized) with the title *Misfit* (1989). Also published as part of the combined edition *2xH : Revolt in 2100 , Methuselah's Children* (1999).

COLLECTION NUMBER: [05]

CONTENTS:

- 'If This Goes On...'
- Coventry
- Misfit
- Concerning Stories Never Written (not in all editions)

BOOK PUBLICATION

PIC Shasta (1953). First edition.

PIC (195x). SFBC.

PIC **PIC** Signet 1194 (1955 PB). First paperback.

PIC Signet S1699 (1959 PB)

PIC Signet D2638 (1964 PB)

----- Gollancz (1964 UK).

PIC Signet P3563 (1965 PB)

----- Readers Union (1965 UK). UK SFBC #99.

PIC Pan #M172 (1966 UK PB)

PIC Signet T4236 (Circa 1970 PB). Gene Szafan cover with Signet symbol on top left.

PIC Signet Q5340 (Circa 1970 PB). Gene Szafan cover with Signet symbol top left.

PIC Signet Y6232 (Undated 1970s PB). Gene Szafan cover with Signet symbol top right.

PIC NEL (1972 UK PB)

----- Signet W7234 (1970s PB)

PIC Signet E8674 (1970s PB)

PIC NEL, ISBN 0-450-03585-9 (1978 UK PB)

PIC Signet J9139, ISBN 0-451-09139-6 (Circa 1980 PB)

PIC Signet AE1148, ISBN 0-451-11148-6 (Circa 1980 PB)

----- Baen (1980)

PIC Baen (1981). SFBC.

PIC NEL, ISBN 0-450-04802-0 (1981 UK)

----- NEL, ISBN 0-450-01033-3 (1985 UK PB)

PIC Baen, ISBN 0-671-65589-2 (1986 PB)

PIC Amereon, ISBN 0-89190-849-8 (1990). No dust jacket, titled *Misfit*. ISBN is not printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

PIC Baen, ISBN 0-671-57780-8 (1998 PB). Double book with *Methuselah's Children*.

----- Random House, ISBN 0-375-57780-8 (1998 PB)

----- Baen, ISBN 0-671-71806-1 (1999). This ISBN is sometimes listed as a 1999 Baen edition, but I think it was an ISBN used by the publisher for a package or rebound hardcover that included the 1998 Baen edition and a book *Kissing Through a Pane of Glass* by Peter Michael Rosenberg.

PIC BT Bound, ISBN 0-613-17476-3 (1999). Double book with *Methuselah's Children*. The paperback rebound in hardcover for libraries.

The Robert Heinlein Omnibus (1958) and *A Robert Heinlein Omnibus* (1966)

UK SFBC book that combines stories from *The Man Who Sold the Moon* and *The Green Hills of Earth*. The 1966 version adds three stories that were not in the 1958 editions.

COLLECTION NUMBER: [06]

CONTENTS:

- The Man Who Sold the Moon
- 'Let There Be Light'
- The Roads Must Roll
- Requiem
- Delilah and the Space-Rigger
- Space Jockey
- The Long Watch
- Gentlemen, Be Seated
- The Black Pits of Luna
- 'It's Great to Be Back!'
- '--We Also Walk Dogs'
- Ordeal in Space
- The Green Hills of Earth

- Logic of Empire
- Beyond This Horizon (1966)
- Life-Line (1966)
- Blowups Happen (1966)

BOOK PUBLICATION

----- Sidgwick & Jackson (1958). Titled *The Robert Heinlein Omnibus*.

 Readers Union (1958 UK). UK SFBC #33.

----- Sidgwick & Jackson (1966). Titled *A Robert Heinlein Omnibus*.

The Menace from Earth (1959)

COLLECTION NUMBER: [07]


CONTENTS:

- The Year of the Jackpot
- By His Bootstraps
- Columbus Was a Dope
- The Menace from Earth
- Sky Lift
- Goldfish Bowl
- Project Nightmare
- Water is for Washing

BOOK PUBLICATION

 Gnome (1959). First edition.

 Signet D2105 (1962 PB). First paperback edition.

 Signet D2105 reissue (1964 PB)

----- Dennis Dobson, ISBN 0-23477-880-6 (1966 UK)

 Signet T4306 (Circa 1970 PB). Gene Szafan cover with Signet symbol on top left.

----- Corgi, ISBN 0-552-09334-3 (1973 UK PB)

 Signet Y6383 (Undated 1970s PB). Gene Szafan cover with Signet symbol on top right.

 Signet E8768, ISBN 0-451-08768-2 (1979 PB)

 Signet E9870, ISBN 0-451-09870-6 (198x PB)

----- Signet, ISBN 0-451-02105-3 (19xx PB).

PIC Corgi, ISBN 0-552-11332-8 (1980 UK PB)

PIC Aeoneon Press, ISBN 0-88411-882-7 (1983). No dust jacket. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

PIC Baen, ISBN 0-671-65640-6 (1987 PB). This clearly says Bean on the cover, but online sources list it as "DAW Books, first Baen printing."

----- Lightyear Press, ISBN 0-89968-516-1 (1990). No dust jacket.

PIC Baen, ISBN 0-671-57802-2 (Feb 1999 PB)

----- Baen, ISBN 0-671-72088-0 (Jun 1999 PB)

OTHER MEDIA:

PIC Blackstone Audio Books, ISBN 0-7861-1158-5 (1997). Unabridged, five cassettes read by Robert McQuay. **PIC** Blackstone Audio Books, ISBN 0-7861-9320-4 (2002). Unabridged, one MP3CD read by Robert McQuay.

The Unpleasant Profession of Jonathan Hoag (1959)

Also published as *6xH* (1961).

COLLECTION NUMBER: [08]

CONTENTS:

- o The Unpleasant Profession of Jonathan Hoag
- o The Man Who Traveled in Elephants
- o '--All You Zombies--'
- o They
- o Our Fair City
- o '--And He Built a Crooked House--'

BOOK PUBLICATION

PIC Gnome (1959). First edition.

PIC Pyramid #G-642 (1961 PB). Titled *6xH*.

PIC Pyramid #F-910 (1963 PB). Titled *6xH*.

----- Dennis Dobson, ISBN 0-23477-826-1 (1964 UK). First UK edition. The ISBN won't be present in printings before 1966.

----- Readers Union (1965). UK SFBC (unnumbered).

PIC Penguin #2510, ISBN 0-14-002510-3 (1966 UK PB). First UK paperback.

PIC Pyramid (1969 PB). Titled *6xH*.

PIC Pyramid (1971 PB). Titled *6xH*.

PIC Pyramid, ISBN 0-515-02822-3 (1972 PB). Titled *6xH*.

PIC Pyramid, ISBN 0-515-03635-8 (1975 PB). Titled *6xH*.

PIC Berkley, ISBN 0-425-03052-0 (1976 PB)

PIC NEL, ISBN 0-450-02886-0 (1976 UK PB)

----- Berkley, ISBN 0-425-03717-7 (1977 PB)

PIC Easton Press (1977). Collector's edition.

PIC Berkley, ISBN 0-425-05052-1 (Jan 1980 PB)

----- Berkley, ISBN 0-425-04332-0 (Feb 1980 PB)

PIC NEL, ISBN 0-450-04798-9 (1980 UK PB)

PIC Berkley, ISBN 0-425-06583-9 (June 1983 PB)

PIC Ace, ISBN 0-441-85457-5 (1983 PB)

Orphans of the Sky (1963)

COLLECTION NUMBER: [09] CONTENTS:

- o Universe
- o Common Sense

BOOK PUBLICATION

PIC Gollancz (1963). First edition.

PIC Gollancz (1964 UK). UK SFBC #85.

PIC Putnam, ISBN 0-399-10613-8 (1964). First US edition. ISBNs were not in use for this first edition, so it must have been added for a later printing.

----- Putnam (1964). This SFBC edition has the same cover as the Putnam, but with the words "Book Club Edition" on the front inside dust jacket.

PIC Signet D2618 (April 1965 PB). First paperback.

PIC Signet P3344 (1965 PB). This new cover, number and price were used as early as the third 1965 printing (possibly the second).

- PIC** Mayflower #6705, (1965 UK PB). This may be listed on some sources with the same ISBN as the 1969 Mayflower edition.
- PIC** Mayflower, ISBN 0-583-11508-X (1969 UK PB). The ISBN is not listed on the copyright page, but 11508X appears on top left cover.
- PIC** Signet P3344 reissue (Circa 1970 PB). Gene Szafan cover with Signet symbol top left.
- PIC** Berkley #S1908 (1970 PB)
- Berkley (1971 PB)
- PIC** Panther, ISBN 0-586-04204-0 (1975 UK PB). The ISBN is listed on the back cover.
- Berkley, ISBN 0-425-03217-5 (1976 PB)
- Berkley, ISBN 0-425-03786-X (1977 PB)
- Berkley, ISBN 0-425-xxxxx-x (1980 PB). Does this exist?
- Berkley, ISBN 0-425-04867-5 (1981 PB)
- Berkley, ISBN 0-425-05987-1 (1982 PB)
- Berkley, ISBN 0-425-07163-4 (1983 PB)
- Berkley, ISBN 0-425-08225-3 (1985 PB)
- PIC** Panther, ISBN 0-586-04204-0 (1987 UK PB). The cover, but not the ISBN, has changed from the 1975 edition.
- Ace, ISBN 0-441-63913-5 (1989 PB)
- PIC** Gollancz, ISBN 0-575-07237-7 (2001 UK TPB)
- PIC** Stealth Press, ISBN 1-58881-007-0 (2001)
- PIC** Baen, ISBN 0-671-31845-4 (2001 PB)

Three by Heinlein (1965)

Also published in the UK as *A Heinlein Triad* (1966) and *The Puppet Masters, Waldo and Magic, Inc.* (1984).

COLLECTION NUMBER: [10]

CONTENTS:

- The Puppet Masters
- Waldo
- Magic, Inc.

BOOK PUBLICATION

PIC Doubleday (1965). First Edition.

- PIC** Doubleday (196x). SFBC edition has words "Book Club Edition" on inside front dust jacket.
- Doubleday (1965 PB). First paperback edition. I haven't seen this one, but many online booksellers list it.
- Gollancz, ISBN 0-575-01003-7 (1966 UK). First UK edition. Titled *A Heinlein Triad*.
- NEL, ISBN 0-450-04805-5 (1984 UK). Titled *The Puppet Masters, Waldo and Magic, Inc.*. It has a NEL ISBN number, but since it is a hardback, Hodder & Stoughton probably appears on the copyright page.

The Worlds of Robert A. Heinlein (1966)

COLLECTION NUMBER: [11]

CONTENTS:

- Pandora's Box / Where To? (Non-fiction)
- Free Men
- Blowups Happen
- Searchlight
- Life-Line (not in the NEL version)
- Solution Unsatisfactory

BOOK PUBLICATION

PIC Ace #F-375 (1966 PB). First edition (no hardback was published at this time).

PIC Ace #91501 (1969 PB)

PIC NEL, ISBN 0-450-00555-0 (1970 UK PB)

PIC Ace (1972 PB)

PIC NEL, ISBN 0-450-00269-7 (1972 UK PB)

----- Ace #01501 (19xx)

----- Ace, ISBN 0-441-91502-7 (1973)

----- Ace, ISBN 0-441-91503 (19xx)

PIC NEL, ISBN 0-450-04241-3 (1975 UK TPB)

----- Amereon, ISBN 0-84882-294-3 (1999). No dust jacket. ISBN might not be printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

The Past Through Tomorrow (1967)

COLLECTION NUMBER: [12]

CONTENTS:

- Introduction by Damon Knight
- Life-Line
- The Roads Must Roll
- Blowups Happen
- The Man Who Sold the Moon
- Delilah and the Space-Rigger
- Space Jockey
- Requiem
- The Long Watch
- Gentlemen, Be Seated
- The Black Pits of Luna
- 'It's Great to Be Back!'
- '--We Also Walk Dogs'
- Searchlight
- Ordeal in Space
- The Green Hills of Earth
- Logic of Empire
- The Menace from Earth
- 'If This Goes On--'
- Coventry
- Misfit
- Methuselah's Children

BOOK PUBLICATION

PIC Putnam (1967). First edition.

----- Putnam (1967). SFBC edition. The words "Book Club Edition" on the front inside dust cover. Same cover as the Putnam edition.

PIC Berkley, ISBN 0-425-02738-4 (January 1975 PB). First paperback edition.

PIC NEL, ISBN 0-450-03200-0 (1977). Book One.

PIC NEL, ISBN 0-450-03517-4 (1977). Book Two.

----- NEL, ISBN 0-450-04004-6 (November 1978 PB). Book One.

PIC NEL, ISBN 0-450-04005-4 (November 1979 PB). Book Two.

PIC Berkley, ISBN 0-425-04756-3 (1980 PB)

PIC NEL, ISBN 0-450-05463-2 (1982 PB). Book One.

----- NEL (1982 PB). Book Two.

PIC Berkley, ISBN 0-425-06056-X (1982 PB)

----- Berkley, ISBN 0-425-07994-5 (October 1984 PB)

----- Berkley, ISBN 0-425-09350-6 (February 1986 PB)

----- Berkley, ISBN 0-425-10223-8 (November 1986 PB)

PIC NEL (1987 PB). Volume 1.

----- NEL (1987 PB). Volume 2.

PIC Ace, ISBN 0-441-65304-9 (1987 PB)

PIC Ace, ISBN 0-7394-1051-2 (2000). Available only as SFBC #00196.

The Best of Robert Heinlein (1973)

Edited by Angus Wells.

COLLECTION NUMBER: [13]

CONTENTS:

- Life-Line
- The Roads Must Roll
- '--And He Built a Crooked House--'
- The Unpleasant Profession of Jonathan Hoag
- The Green Hills of Earth
- The Long Watch
- The Man Who Sold the Moon
- '--All You Zombies--'

BOOK PUBLICATION

PIC Sidgwick & Jackson, ISBN 0-283-97982-8 (1973 UK). First UK edition.

PIC Sphere, ISBN 0-7221-4462-8 (1973 UK PB). First UK paperback edition.

----- Sphere, ISBN 0-7221-4467-9 (1975 UK PB). Part I 1939-1942 includes first four stories.

PIC Sphere, ISBN 0-7221-4469-5 (1977 UK PB). Part I 1939-1942 includes first four stories.

PIC Sphere, ISBN 0-7221-4468-7 (1977 UK PB). Part II 1947-1959 includes last four stories.

PIC Amereon, ISBN 0-88411-884-3 (1983). No dust jacket. ISBN might not be printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

Destination Moon (1979)

Edited by David G. Hartwell.

COLLECTION NUMBER: [14]

CONTENTS:

- o Destination Moon
- o Shooting *Destination Moon*
- o Movie book
- o Newspaper reviews

BOOK PUBLICATION

----- The Gregg Press Science Fiction Series, ISBN 0-8398-2501-3 (1979). First Edition.

A Heinlein Trio (1980)

COLLECTION NUMBER: [15]

CONTENTS:

- o The Puppet Masters
- o The Door into Summer
- o Double Star

BOOK PUBLICATION

PIC Doubleday (1980). Available only through the SFBC (#2193 on the back dust jacket).

Expanded Universe (1980)

COLLECTION NUMBER: [16]

Expansion of *The Worlds of Robert A. Heinlein*, including much interview material conducted by Jim Baen.

CONTENTS:

- o Life-Line
- o Successful Operation
- o Blowups Happen
- o Solution Unsatisfactory
- o The Last Days of the United States (non-fiction)
- o How To Be a Survivor (non-fiction)
- o Pie in the Sky (non-fiction)
- o They Do It with Mirrors
- o Free Men
- o No Bands Playing, No Flags Flying

- A Bathroom of Her Own
- On the Slopes of Vesuvius
- Nothing Ever Happens on the Moon
- Pandora's Box / Where To? (non-fiction)
- Cliff and the Calories
- Ray Guns and Rocket Ships (non-fiction)
- The Third Millenium Opens (non-fiction)
- Who Are the Heirs of Patrick Henry? (non-fiction)
- 'Pravda' Means 'Truth' (non-fiction)
- Inside Intourist (non-fiction)
- Searchlight
- The Pragmatics of Patriotism (non-fiction)
- Paul Dirac, Antimatter and You (non-fiction)
- Larger than Life (non-fiction)
- Spinoff (non-fiction)
- The Happy Days Ahead (non-fiction)
- Much interview material, conducted by Jim Baen.

BOOK PUBLICATION

PIC Grosset & Dunlap, ISBN 0-448-11916-1 (October 1980). First edition.

PIC Ace, ISBN 0-441-21883-0 (February 1981 TPB). First large paperback edition.

PIC Ace, ISBN 0-441-21888-1 (March 1982 PB). First regular sized paperback edition.

----- Ace, ISBN 0-441-21889-X (November 1983 PB). Slightly larger edition (7" x 5").

PIC Ace, ISBN 0-441-21890-3 (April 1985 PB).

PIC Ace, ISBN 0-441-21891-1 (April 1993 PB).

PIC Baen, ISBN 0-7434-7159-8 (2003)

PIC Baen (2003). Available only through the SFBC (#35284 on the back dust jacket).

PIC Baen, ISBN 0-7434-9915-8 (2005 PB)

EXCERPTS

PIC Excerpts in *Destinies*, Volume 2, Number 3, ed. Jim Baen, Ace, ISBN 0-441-14304-0 (1980).

PIC Excerpts in *Destinies*, Volume 2, Number 4, ed. Jim Baen, Ace, ISBN 0-441-14303-2 (1980).

New Destinies, Volume IV (Winter 1988)


Edited by Jim Baen with tributes from other writers to Heinlein.

COLLECTION NUMBER: [17]

CONTENTS:

- In Appreciation by Jerry Pournelle
- The Long Watch
- Dance Session(Poem)
- Rah Rah R.A.H. by Spider Robinson
- Excerpts from the Notebooks of Lazarus Long
- Robert A. Heinlein and the Comping Age of Space by Rick Cook
- Copyright Violation by Spider Robinson
- The Blabber by Vernor Vinge
- Counting Up by Charles Sheffield
- Megaphone by Rick Cook
- More Excerpts from the Notebooks of Lazarus Long
- Freeze Frame by John Moore
- King of All by Harry Turtledove
- The Man Who Traveled in Elephants
- Farewell to the Master by Dr. Yogi Kondo and Dr. Charles Sheffield
- The Witch's Daughter (Poem)

BOOK PUBLICATION

 Baen, ISBN 0-671-69796-X (Dec 1, 1988
PB)

Grumbles from the Grave (1989)


Edited by Virginia Heinlein.


COLLECTION NUMBER: [18]


CONTENTS:

- Contains letters that Heinlein wrote, primarily to his agent, Lurton Blassingame.
- Cut portions of *Red Planet*
- Cut portions of *Podkayne of Mars*

BOOK PUBLICATION

 Del Rey, ISBN 0-345-36246-2 (1989). First edition.

 Ballentine, ISBN 0-345-36941-6 (1990 PB). First paperback edition.

 Orbit Books, 0-7088-4960-1 (1991 UK PB). First UK paperback edition.

Ordeal in Space (1989)

Contains roughly the middle third of *The Past Through Tomorrow*.

COLLECTION NUMBER: [19]

CONTENTS:

- The Black Pits of Luna
- 'It's Great to Be Back!'
- '--We Also Walk Dogs'
- Searchlight
- Ordeal in Space
- Logic of Empire
- If This Goes On

BOOK PUBLICATION

- Lightyear Press, ISBN 0-89190-848-X (1989). First edition. No dust jacket. Might be no ISBN printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).
- Buccaneer Books Inc, ISBN 0-89968-517-X, (1990). No dust jacket. Might be no ISBN printed in the book. A reprint of the 1989 edition with a new publisher name, but still associated with Amereon.

Book of the Month Club Heinlein Collection (June 1991)

COLLECTION NUMBER: [20]

CONTENTS:

- Starship Troopers
- The Moon Is a Harsh Mistress
- Time Enough for Love

BOOK PUBLICATION

- Book of the Month Club, Tor, No ISBN (1991)

Requiem and Tributes to the Grand Master (1992)

Edited by Yoji Kondo with tributes from other writers to Heinlein.

COLLECTION NUMBER: [21]

CONTENTS:

- Preface by Virginia Heinlein
- Forward by Yoji Kondo
- Requiem
- Tenderfoot in Space
- Destination Moon
- Shooting *Destination Moon*
- The Witch's Daughter (Poem)
- The Bulletin Board
- Poor Daddy
- Guest of Honor Speech at the Third World Science Fiction Convention--Denver, 1941


- Guest of Honor Speech at the XIXth World Science Fiction Convention--Seattle, 1961
- Guest of Honor Speech at the XXXIVth World Science Fiction Convention--Kansas City, 1976
- NASA Medal for Distinguished Public Service for Robert A. Heinlein
- This I Believe
- Speeches by the Panalists: Tom Clancy, L. Sprague de Camp, Jerry Pournelle, Charles Sheffield, Jon McBride
- Speeches by the Special Guests: Catherine Crook de Camp, Tetsu Yano
- RAH: A Memoir by Poul Anderson
- Jim Baen's RAH Story
- Remembering Robert A. Heinlein by Greg Bear
- Recalling Robert Anson Heinlein by J. Hartley Bowen, Jr.
- Robert Heinlein by Arthur C. Clarke
- Robert Heinlein by Gordon R. Dickson
- Robert A. Heinlein and Us by Joe Haldeman
- The Return of William Proxmire by Larry Niven
- Rah Rah R.A.H. by Spider Robinson
- Robert by Spider Robinson
- Heinlein by Robert Silverberg
- Thank You by Harry Turtledove
- Who Was Robert Heinlein by Jack Williamson
- Farewell to the Master by Yoji Kondo and Charles Sheffield

BOOK PUBLICATION

 Tor, ISBN 0-312-85168-5 (1992). First edition.

----- Tor, No ISBN? (1992). Book of the Month Club. Similar to the Tor edition with no ISBN and the BoMC mark on the back.

 Tor, ISBN 0-312-85523-0 (1993 TPB). First large paperback edition.

 Tor, ISBN 0-8125-1391-6 (1994 PB). First paperback edition.

 BT Bound, ISBN 0-7857-3689-1 (1999). The paperback rebound in hardcover for libraries.

Life Line (1980)

Roughly the first third of *The Past Through Tomorrow*.

COLLECTION NUMBER: [22]

CONTENTS:

- Introduction by Damon Knight
- Life-Line
- The Roads Must Roll
- Blowups Happen

- The Man Who Sold the Moon
- Delilah and the Space-Rigger
- Space Jockey
- Requiem
- The Long Watch
- Gentlemen, Be Seated

BOOK PUBLICATION

PIC Aeonian Press, ISBN 0-89190-847-1 (1993). No dust jacket. ISBN is not printed in the book. An unauthorized edition from Amereon (see the [June 2007 Heinlein Society Newsletter](#)).

The Fantasies of Robert A. Heinlein (1999)

Combines *Waldo and Magic, Inc* with *The Unpleasant Profession of Jonathan Hoag*.

COLLECTION NUMBER: [23]

CONTENTS:

- Magic, Inc.
- The Unpleasant Profession of Jonathan Hoag
- They
- '--And He Built a Crooked House--'
- Waldo
- Our Fair City
- The Man Who Traveled in Elephants
- '--All You Zombies--'

BOOK PUBLICATION

PIC Tor, ISBN 0-312-87245-3 (1999). First edition.

PIC SFBC #06746, (2000)

PIC Orb, ISBN 0-312-87557-6 (2002 TPB). I have seen "First Trade Paperback Edition May 2002." But an earlier printing may have occurred in 2001.

Infinite Possibilities (2003)

Available through the SFBC only.

COLLECTION NUMBER: [24]

CONTENTS:

- Tunnel in the Sky
- Time for the Stars
- Citizen of the Galaxy

BOOK PUBLICATION

PIC SFBC #57251, ISBN 0-7394-3385-7 (2003). First edition.

To the Stars (2004)

Available through the SFBC only.

COLLECTION NUMBER: [25]

CONTENTS:

- Between Planets
- The Rolling Stones
- Starman Jones
- The Star Beast

BOOK PUBLICATION

PIC SFBC #64764, ISBN 0-7394-4260-0 (2004). First edition.

Four Frontiers (2005)

Available through the SFBC only.

COLLECTION NUMBER: [26]

CONTENTS:

- Rocket Ship Galileo
- Space Cadet
- Red Planet
- Farmer in the Sky

BOOK PUBLICATION

PIC SFBC #1187486, ISBN 0-7394-5345-9 (2005). First edition.

Off the Main Sequence (2005)

Available through the SFBC only.

COLLECTION NUMBER: [27]

CONTENTS:

- Successful Operation
- 'Let There Be Light'
- --And He Built a Crooked House--
- Beyond Doubt
- They
- Solution Unsatisfactory
- Universe
- Elsewhen
- Common Sense
- By His Bootstraps

- Lost Legacy
- 'My Object All Sublime'
- Goldfish Bowl
- Pied Piper
- Free Men
- On the Slopes of Vesuvius
- Columbus Was a Dope
- Jerry Was a Man
- Water Is for Washing
- Nothing Ever Happens on the Moon
- Gulf
- Destination Moon
- The Year of the Jackpot
- Project Nightmare
- Sky Lift
- A Tenderfoot in Space
- --All You Zombies--

BOOK PUBLICATION

 SFBC #1196119, ISBN 1-58288-184-7 (2005). First edition.

Outward Bound (2006)

Available through the SFBC only.

COLLECTION NUMBER: [28]

CONTENTS:

- Starship Troopers
- Have Space Suit, Will Travel
- Podkayne of Mars (both endings)

BOOK PUBLICATION

 SFBC #1214115, ISBN 0-7394-6891-3 (2006). First edition.

Michael_Main_main@colorado.edu

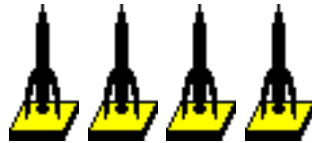
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Robert A. Heinlein

(US, 1907-1988)[Homepage](#)[ISFDB Bibliography](#)[Wikipedia Entry](#)



Winner of 4 Hugos (and nominated for 5 more).

Nominated for 4 Nebulas.

(These numbers refer to awards for best novel, novella, novelette and short story only!)

Stories currently online:

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- [The Last Days of the United States](#)
- (at [Baen WebScription EBooks](#))
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- [Life-Line](#) (*Analog (Astounding)*), August 1939)

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- [Blowups Happen](#) (*Analog (Astounding)*, September 1940)
 - (at [Baen WebScription EBooks](#))
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- [And He Built a Crooked House](#) (*Analog (Astounding)*, February 1941)
 - (at [SciFiction](#))



- [Solution Unsatisfactory](#) (*Analog (Astounding)*, May 1941)
 - (at [Baen WebScription EBooks](#))
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- [The Menace from Earth](#) (*F & SF*, August 1957)
 - (at [Baen WebScription EBooks](#))
 - A sample from [this anthology](#).



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Robert Heinlein at 100

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ROBERT HEINLEIN AT 100

by Ted Gioia

The centennial of Robert Heinlein's birth is coming up in July, and tempers are still worked up over this pulp fiction writer who turned into a consciousness-raising guru during the 1960s. Only a few weeks ago, a writer in *The New York Times Book Review* attacked Heinlein's *Starship Troopers* as "an endorsement of fascism." Heinlein's defenders rushed in with letters to the editor to counter these charges, and a mini-controversy was soon brewing over a book for youngsters first published in 1959, by an author who died in 1988.

But Heinlein fans should be used to these deprecations. Over the years their favorite writer has been accused of many things – of being a libertine or a libertarian, a fascist or a fetishist, pre-Oedipal or just plain preposterous. Heinlein's critics cut across all ends of the political spectrum, as do his fans. His admirers have ranged from Madalyn Murray O'Hair, the founder of American Atheists, to members of the Church of All Worlds, who hail Heinlein as a prophet. Apparently both true believers and non-believers, and perhaps some agnostics, have found sustenance in Heinlein's prodigious output, some 50 books which have sold more than 100 million copies worldwide.

For my part, I can accept the militarism of *Starship Troopers*. (After all, the soldiers are fighting giant bugs from outer space who brutally slimed Buenos Aires. Do you want to stick up for them?) But Heinlein can shake me up, too. I draw the line when his protagonists have affairs with their own clones, or go back in time to court their mom under the watchful eye of grandpa. Of course, Heinlein's knack for offending sensibilities is one of his calling cards. His zeal for controversy not only set him apart from the other sci-fi masters of his era — who worried about robots and laser beams while Heinlein's characters are tearing off their clothes — and also keeps us arguing about his books long after his passing.

The debates about *Starship Troopers* were mild compared to the discussions generated by Heinlein's *Stranger in a Strange Land*, published two years later. Heinlein had begun taking notes for his novel about an earthling raised on Mars back in 1953, and what might have been a modest pot-boiler during the Eisenhower years became a cult classic during the 1960s. (A copy is probably sitting in a box in your garage right now, in between *Siddhartha* and *The Teachings of Don Juan*.)

Heinlein's breakthrough came by ignoring many of the rules that had

guided his early successes. He had often been praised as a master of “hard” sci-fi — heavy on the technology, in other words — drawing on the author’s extensive readings in various scientific disciplines. But from now on, Heinlein would show far greater interest in the human sciences, in the anthropological and cultural ramifications of his tales. In the place of the tightly plotted narratives that had come to define the sci-fi genre, Heinlein now felt free to offer rambling discursions, large doses of social commentary that tended to overwhelm the storytelling.

Readers had previously enjoyed a glimpse of Heinlein’s intensity and ardent individualism, but now it erupted into a supernova of libertarian zeal. In 1961, when *Stranger in a Strange Land* was published, the author’s anti-authoritarian sentiments might have seemed like a personal quirk. But with the tremendous expansion in various counter-culture movements during the remainder of the decade, Heinlein’s hero Valentine Michael Smith now sounded like a spokesperson for the new generation. With his quasi-mystical language, his rejection of political authorities and his zeal for free love, this missionary from Mars would have been quite at home on the Berkeley or Columbia campuses, perhaps making out on the lawn, getting high, or taking over an administration building. (Indeed, one of the first serious studies of Heinlein was written by H. Bruce Franklin, who had been fired from his tenured position at Stanford for leading students in their occupation of the computer center.)

From this point on, Heinlein’s books were mostly short on plot and long on philosophy. The actual story of *Glory Road* from 1963 is tidied up a little over halfway through the book – the remaining pages are mostly a primer on political and social institutions. Heinlein’s longest book, *Time Enough for Love*, has no apparent structure, merely presenting a string of situations that allow for rambling discussions of everything from the money supply to genetics. *Farnham’s Freehold* is a survivalist’s manual dressed up in a story about time travel.

But though these stories might be bloated, they were never boring. Heinlein might outrage or shock or dazzle, yet these loose and louche narratives never lost their energy. And Heinlein was always quotable, even if in a corny Mickey Spillane manner. It was Heinlein, after all, who first announced “There ain’t no such thing as a free lunch” - and truer words have never been spoken. Reading his later works is like sitting at the bar next to a motor-mouth zealot who has an quirky opinion on everything, an angle, a take on all topics. Even better than talk radio! And when Heinlein could hold it all together, as he did with 1966’s *The Moon is a Harsh Mistress* — which includes all his favorite Ayn Rand rants, but also a solid plot, strong characters and top-notch dialogue — he was capable of crafting a masterpiece of the genre.

Almost twenty years after his passing, Heinlein has not lost his audience. A three-day centennial celebration is planned for July in Kansas City, and participants will include Buzz Aldrin, Arthur C. Clarke, NASA Administrator Dr. Michael Griffin, Congressman Dana Rohrabacher, and a host of other fans and admirers who still respond

to the Heinlein magic. William Patterson is working on a massive biography. And a campaign is underway to convince the Navy to name DDG-1000 Zumwalt class destroyer USS Robert A. Heinlein.

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[StarShipSofa No 60 Interzone \(mp3\)](#)

Well it's about time the StarShipSofa came upon the UK SF magazine, Interzone. It is with great pleasure and fond memories that we hit this fantastic short story magazine. Blast Off.

Check blog for army address to send books.

[StarShipSofa No 59 C M Kornbluth \(mp3\)](#)



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REVIEWS

StarShipSofa looks towards C M Kornbluth this week in her SF podcast. Kornbluth was a writer who in his very short live life turned out so many fantastic science fiction short stories and together with Frederick Pohl gave us the classic Space Merchants. Kornbluth was the youngest of the New York based science fiction writing group, The Futurians. He died young and this will always remain a great lost to the SF world. He was on route for an interview with the F&SF magazine, to become their editor when he dropped dead on a train station platform. A great lost. Find out more about this great Sci Fi writer. Get ready. Blast Off.

[Worlds Without End](#)

[StarShipSofa No 58 Joan D Vinge Part 2 \(mp3\)](#)

The science fiction podcast that we know and love, the good ship StarShipSofa, heads over to Mrs. Joan D Vinge this week. Once married to last week's author, Vernor Vinge, Joan D Vinge blazed across the skies with her novels, Cat's Paw, Snow Queen, and Summer Queen. In her own words, she once described herself as the token female writer for Analog. This writer is no token writer - winning award after award Joan D Vinge is up there with the greats and back on track with a new novel, Ladysmith.

[StarShipSofa No 57 Vernor Vinge Part 1 \(mp3\)](#)

Blasting off this week into a 2 part science fiction special, the StarShipSofa is proud to give you, the hottest property in SF literature at the moment. A man riding the wave of the Sci Fi Singularity. A man who owns the keys to that big ideas factory in the sky. Ladies and Gentleman, boy and girls, cats and dogs - we give you, Vernor Vinge. Blast Off.

[Essay by Vernor Vinge on The Singularity](#)

Vernor Steffen Vinge is a retired San Diego State University Professor of Mathematics, computer scientist, and science fiction author. He is best known for his Hugo Award-winning novels *A Fire Upon the Deep* (1992), *A Deepness in the Sky* (1999) and *Rainbows End* (2006), his Hugo Award-winning novellas *Fast Times at Fairmont High* (2002) and *The Cookie Monster* (2004), as well as for his 1993 essay "The Coming Technological Singularity", in which he argues that exponential growth in technology will reach a point beyond which we cannot even speculate about the consequences.

[StarShipSofa No 56 Clifford D Simak mp3](#)

Clifford Donald Simak (August 3, 1904 - April 25, 1988) was a leading American science fiction writer. He won three Hugo awards and one Nebula award, as well as being named the third Grand Master by the SFWA in 1977.

Clifford Donald Simak was born in Millville, Wisconsin, son of John Lewis and Margaret (Wiseman) Simak. He married Agnes Kuchenberg on April 13, 1929 and they had two children, Scott and Shelley. Simak attended the University of Wisconsin-Madison and later worked at various newspapers in the Midwest. He began a lifelong association with the *Minneapolis Star and Tribune* (Minneapolis, Minnesota) in 1939, which continued until his retirement in 1976. He became *Minneapolis Star*'s news editor in 1949 and coordinator of *Minneapolis Tribune's* Science Reading Series in 1961. He died in Minneapolis.

Science Fiction is a better world because for Clifford D Simak. A SF writer who may not have been as big as Heinlein or as poetic as Bradbury but

combine all of those two writers and you have writer that helped strengthen the backbone of the science fiction scene, right from the 30' until his death in 1988. He was still producing work well into his late 80's.

Awards...

Hugo Best Novelette winner (1959): The Big Front Yard
Hugo Best Novel nominee (1962): Time Is the Simplest Thing
Hugo Best Novel winner (1964): Way Station
Nebula Best Short story nominee (1966): Over the River and Through the Trees
Nebula Best Novel nominee (1966): All Flesh Is Grass
Hugo Best Novel nominee (1969): The Goblin Reservation
Hugo Best Novella nominee (1971): The Thing in the Stone
Nebula Best Novella nominee (1971): The Thing in the Stone
Hugo Best Short story nominee (1972): The Autumn Land
Hugo Best Novel nominee (1973): A Choice of Gods
Hugo Best Short story winner (1981): Grotto of the Dancing Deer
Nebula Best Short story winner (1981): Grotto of the Dancing Deer
Hugo Best Novel nominee (1982): Project Pope

And we have a short story on the back of this show, entitled SOFAGOD by [Fred Himebaugh](#)

Get ready... Blast Off with StarShipSofa

[StarShipSofa Hugo Winner Update \(mp3\)](#)

The StarShipSofa updates you on the winner of the 2007 Hugo award for best novel. Find out if either Tony or Ciaran know anything about SF.

[StarShipSofa No 55 Andre Norton \(mp3\)](#)

Blasting off this week, the StarShipSofa hits science fiction and fantasy writer, Andre Norton. A winner of so many awards and a writer of so many novels - it's just not funny. She published her first novel in 1934 and in her lifetime wrote more than 130 novels. Get ready... Blast Off

[Voodoo Planet mp3](#)

[Gary Hicks - Terra Incognita](#)



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view show

[StarShipSofa No 54 Science Fiction Classic Hugo's 2007](#)

StarShipSofa hits the big award of 2007 - yes it the HUGO. So, in it to win it this year are:

Best Novel

| | | |
|--------------------------------------|----------------|-----------|
| Eifelheim | Michael Flynn | (Tor) |
| His Majesty's Dragon | Naomi Novik | (Del Rey) |
| Glasshouse | Charles Stross | (Ace) |
| Rainbows End | Vernor Vinge | (Tor) |
| Blindsight | Peter Watts | (Tor) |

Just who are Tony and Ciaran picking as their winner for the 2007 Hugo award for Best Novel? Actually, can they come up with the winner... or is their SF life one big sham? Join the Sofanaughts for a trip into this years Hugo awards. Blast Off.



get your own

view show

[StarShipSofa No 53 Science Fiction Classic Computers in SF](#)

The science fiction podcast, StarShipSofa this week looks at Computers In SF. From the very early with Jonathan Swift, through to E. M. Forster's The Machine stops, right up to Hal from 2001 and Vernor Vinge. If you ever wanted to know the last word in computers in SF, then listen to the StarShipSofa. Blast Off.

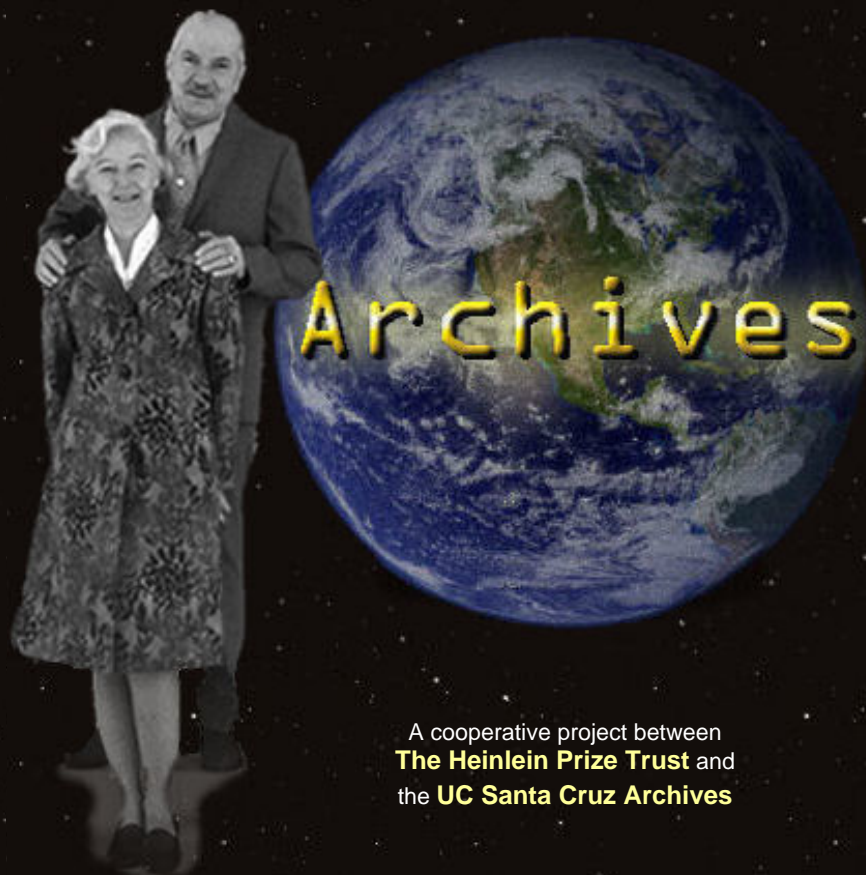


[StarShipSofa No 52 Science Fiction Classic Robert A Heinlein Part 3](#)

And so we close on this great man, Robert A Heinlein.

Love him or hate him - only you can decide. Listen to Tony and Ciaran as they storm into this latter period of his work. Not a very pleasant sight. Tony is now Heinlein'd out... gorged himself and can take no more. Ciaran dreams of a time before Number of The Beast. Find out which books Tony and Ciaran put at the top of their Heinlein tree. You will be surprised. Blast Off.

The Robert A. and Virginia Heinlein



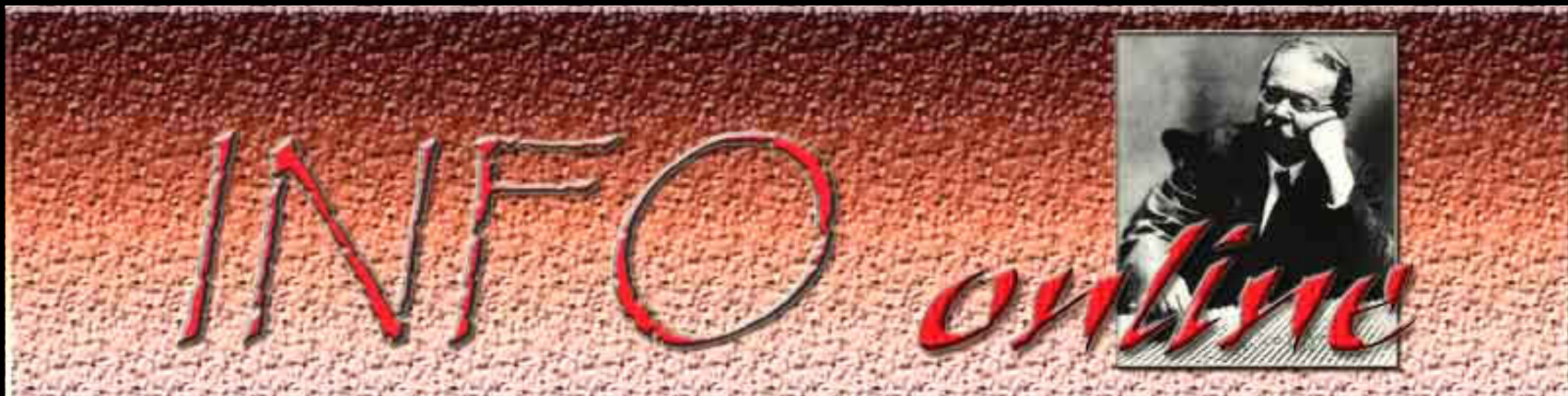
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Heinlein Prize

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The International Fortean Organization (INFO)



The Legacy of Charles Fort

“One measures a circle beginning anywhere” — Philosopher Charles Fort



For 27 years, the American writer Charles Hoy Fort worked full-time researching scientific journals and old periodicals to gather material on phenomena on the borderland between fact and fantasy - the wide range of mysteries that orthodox science either ignored or improperly explained away. His pioneering researches appeared in four books: *The Book of the Damned* (1919), *New Lands* (1923), *Lo!* (1931), and *Wild Talents* (1932).

In these volumes, Fort gathered, organized, and commented on a wild host of phenomena: UFOs, falls of living animals; poltergeists, ghosts and psychic phenomena; earthquakes and volcanoes; astronomical and archaeological mysteries; stigmata; mass hysteria and panics; spontaneous human combustion; disappearing people; and much more. The Original Fortean Society founders included many leading literary lights of the day including Theodore Dreiser,



Booth Tarkington, Ben Hecht, H. L. Mencken, Alexander Woolcott, and Oliver Wendell Holmes. Fort's work also influenced science fiction and horror writers through the introduction of Fortean themes which is often evident in the work of contemporary luminaries such as

Stephen King. Science fiction great Robert Heinlein was also a long-time member of the International Fortean Organization (INFO) until his death.

The International Fortean Organization (INFO) was incorporated as a non-profit educational society in 1965 in order to continue and expand the original Fortean Society. INFO is dedicated to disseminating Fort's work and continues his research into unexplained phenomena by holding annual conferences such as FortFest, FortNite and FortScape and by publishing the intriguing *INFO Journal*. Audio and video tapes of lectures by intellectual pioneers such as John Anthony West, Patrick Harpur, John Keel, Hillary Evans, John Michell, Mario Pazzaglini, Budd Hopkins, Paul Laffoley, Raymond Moody, Richard Hoagland, Sal Trento, Richard Greenwell, Gerald Hawkins, David Hufford, Ingo Swann, Alvin Holm, Colin Wilson and William Corliss are available from the organization at reasonable cost. Intrigued by the baffling and often hilarious universe of anomalous phenomena? You may want to find out more about INFO.

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Illustration by Margarite d'Arsinoe

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"Mermaid" © P Benjamin



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"Robert A. Heinlein"

A Biographical Sketch

©By Bill Patterson, July 1999

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Foreword

Stories that "live forever," Mark Twain noted, have an actual lifetime of about thirty years. Some of his, however, are working on their second century.

Robert A. Heinlein died in 1988, but he, too, continues to have a lively professional life. Stories he wrote in 1939 are still in circulation, sixty years later, and he continues to be sought after as a source of film projects. And his living legacy is gathering about it the product of popular and academic interest -- papers, memorials, and reminiscences. Heinlein's "forever," like Twain's, seems to have a few extra dimensions.

This (somewhat overgrown) biographical sketch came into existence because of a hole in a biographical sketch I had encountered one day on the internet. The entire middle of Heinlein's life was left to be finished later. I thought about the other biographical sketches I had read over the years and realized that none of them were really complete. All of them -- even the "definitive" sketch published by Virginia Heinlein in *GRUMBLES FROM THE GRAVE* -- glossed over years (sometimes decades) in a sentence or two. In a sense, Heinlein's policy of presenting a public biography that was false in significant degree and misleading in other significant elements "set up" this situation. Yet there were a number of public sources that shed light on those bypassed and misdirected periods -- comments from participants in some of the events were being published, as well as memoirs of Heinlein's friends and colleagues. The picture that is emerging is somewhat less bland than Heinlein would have us believe.

The scholarly work being done on Heinlein has provided us finally with a dependable chronology of the writing (as opposed to the bibliographical chronologies of publications, which are somewhat misleading for biographical purposes). There are several full biographies of Heinlein "in the works," but it will be

some time -- possibly several years -- before they begin to come out. In short, it is time for as complete a biographical sketch of Heinlein as can be assembled from the fragmentary public sources now available.

This sketch makes use of all the unequivocally "public" sources I could lay hands on. The basic chronology is built around James Gifford's indispensable "New Heinlein Opus List" plus the fragments of letters, re-arranged into chronological order, published in GRUMBLES FROM THE GRAVE. To this I then added the comments and reminiscences from REQUIEM, EXPANDED UNIVERSE, TRAMP ROYALE, and TAKE BACK YOUR GOVERNMENT!, and from various memoirs -- including especially those of Asimov, Williamson, and Clarke -- plus such biographical information as I could glean from the overviews of Heinlein's work published by Sam Moskowitz, Alexei Panshin, H. Bruce Franklin, and Leon Stover, and the unusually information-dense article by the late Tom Perry, "Ham and Eggs and Heinlein."

Whenever possible, I duplicated these gentlemen's research, and I also developed some "new" public sources on my own. For example, checking Tom Perry's EPIC movement references led me to the Lilly Library's repository of Upton Sinclair's papers, which led in turn to a cache of Heinlein's correspondence with the late Anthony Boucher in the same repository; thence to a brief but illuminating correspondence with Boucher's wife, Phyllis White. Requests to the Nimitz Library at the Naval Academy at Annapolis resulted in a copy of Heinlein's Annapolis file. And so forth.

My work with The Heinlein Journal, too, has put me in the enviable position of having people in possession of an isolated fact or two coming to me in the hope that I can fit it into the multi-million fact jigsaw puzzle that is Heinlein's life. Sometimes I can; other times I cannot. The chronology of notes has now reached something more than three hundred pages and includes biographical facts about people whose life-courses interacted with Heinlein's -- such as L. Ron Hubbard and John Whitesides Parsons -- but the work cannot be said to be in any sense "complete." There is a conspicuous factual "gap" between roughly 1935 and 1939, and another hides the period from the end of World War II to about 1948. Research continues also on the internet, where new items of varying degrees of reliability turn up on an almost weekly basis. Some floating facts remain yet afloat, but the pattern itself grows ever more complete.

Because of the fragmentary state of factual research, this biographical sketch is somewhat "uneven." Where facts abound, it treats the events in detail; where facts are scant, it skims over periods -- though, it is to be hoped, in somewhat greater detail than is customary. No effort has been made to "cope" with this unevenness of treatment; it is a sketch that treats the factual background as I have found it at the moment, in an interim. This is a sketch, rather more complete than most, and not a work in any sense "finished."

I owe particular thanks to Virginia Heinlein (Mrs. Robert A. Heinlein), who [7/8] read and commented on the draft manuscript. She caught and helped me to correct a number of errors of fact and interpretation and gave additional, illuminating detail on a number of points of interest. This information, and some necessary inferences from other data, are the only exceptions to the rule that this

sketch is drawn exclusively from "public" sources. Any errors that remain are mine own. They seem to breed and multiply like wire hangers in closets.

Heinlein is a principal builder of my own mind and spirit. Like many another, I think of him as my "intellectual father." The complexities of his actual life, the weaving together of his interests and activities, frame for me a context to his written words, distinct from the words themselves. Those words stand on their own, to be sure, but I view Heinlein's life as an "and I really meant it," worth studying for his example of a self continuously under construction. I corresponded briefly with him on two occasions and met him only once, in 1976, but he is a living influence on my daily life. For me, this sketch is a form of grokking together. I hope this biographical sketch will supply the needs of other of Heinlein's "children."

W.H.P.

Carpentersville, IL

December 1998

-- Three Notes About This Publication --

1. Contrary to common practice, the stories, novels, and articles Heinlein was working on while the events under discussion were taking place are shown as interlineations on the page. These do not reflect the publication dates, which are sometimes out of sequence by years -- thirteen years in the most extreme case. GRUMBLES FROM THE GRAVE contains an excellent bibliography, compiled by Mrs. Heinlein.

2. The Index is intended as an aide memoire and so is indexed by key words and subjects as well as the more usual practice of listing only literal mentions in the text.

3. Since this publication is a sketch rather than a full biography, no attempt has been made to gather photographs and other incidentalia.

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Chapter 1

Birth, Childhood, Adolescence

Robert Anson Heinlein was born on 7 July 1907, in Butler, Bates County, Missouri, the third son of Rex Ivar Heinlein and Bam Lyle Heinlein. Heinlein had two older brothers -- Lawrence and Rex, Jr. He was succeeded by a sister -- Louise -- another brother -- Jesse -- and then two more sisters -- Rose Betty and Mary Jean, also called "MJ" -- seven children in all. At the time of Robert's birth, the family had been living with his maternal grandfather, Alva Lyle, M.D. A few months after Heinlein was born, his family moved from Butler to Kansas City, Missouri, where he was to grow up, but Heinlein vividly recalled the summers spent with Grandfather Lyle until his death in 1914. Tough-minded and pragmatic, Dr. Lyle embodied the qualities of Heinlein's "survivor type," and he is lovingly portrayed as Dr. Ira Johnson in *TIME ENOUGH FOR LOVE*.

Heinlein was himself the kind of prodigy that shows up occasionally in his stories (cf. the baby in *THE ROLLING STONES*), though a neighbor remembers the entire family as brainy. His grandfather taught him to play chess at the age of four, and there is evidence that he was already to some degree conscious and thinking at that age.

Heinlein's childhood was unremarkable for the time. The family was large and relatively poor, unlike the well-to-do Smith family portrayed in *TIME ENOUGH FOR LOVE*, for Rex Ivar was a clerk for a succession of companies instead of a mining engineer with his own consulting business. Heinlein said that his family had been active in local politics, and Virginia Heinlein reports in *GRUMBLES FROM THE GRAVE* that he had a PJG route (selling the Saturday Evening Post, Ladies Home Journal and Country Gentleman) when very young, on which he delivered papers to the families of Jean Harlow and William Powell. From the proceeds of his PJG route he started buying his own clothing. With seven children, it was all his parents could do to put food on the table. The house had only two bedrooms, and young Robert slept on the floor on a pallet for years.

From the 1910 apparition of Halley's Comet, he was fascinated with the skies. By the time he entered Kansas City's Central High School in 1920, he had already read every book on astronomy in the Kansas City Public Library, imposing on his sisters and brothers to get the books for him so he would not be subject to the limits on his own library card. His ambition was to be an astronomer, and he was in some demand as a lecturer on astronomical subjects as a very young teenager. It is quite likely that he was already on a self-selected career path toward astronomical research. He studied mathematics on his own and followed some of the scientific debates taking place then about the nature of time and the re-casting physics as geometry of multiple dimensions. His fellow classmates at Central High School voted him "worst boy grind," and the tag under his picture in *THE CENTRALIAN* -- his 1924 high school graduating class yearbook -- says "He thinks in terms of the Fifth dimension, never stopping at the fourth." Although the scientific debate over the nature of time has faded out over the decades (without, be it noted, being resolved definitively one way or the other), his continuing interest in these subjects is reflected in many of his stories.

In addition to his mathematical interests, Heinlein participated in Central High's forensics program as

captain [8-9] of the negative debate team and the school's theatrical society, the Shakespeare Club. He also served as Major in the local R.O.T.C.

Heinlein's intellectual growth during his high school years was explosive. In his freshman year (1920) he read Darwin's *ON THE ORIGIN OF SPECIES* and *THE ASCENT OF MAN*. Heinlein was profoundly affected by Darwin's evolutionary theory, and his science fiction writing has a strong Darwinian cast. The writings of Darwin's earliest and most effective disciple, T.H. Huxley, also affected him strongly, not alone for the Darwinian argument. Huxley presents the model of a liberal intellect able to accept a fact without editing it into comfortable clichés. A special tribute to Huxley's mind-opening influence is found in *TO SAIL BEYOND THE SUNSET*.

As a young man, Heinlein encountered Jack London, Edgar Rice Burroughs, Rudyard Kipling, Bellamy, and George Bernard Shaw, and the Oz books of L. Frank Baum, but he was most devoted to Mark Twain. Heinlein developed a serious bibliographical passion for Twain, and he tracked down all of Twain's diverse publications for his personal library. Twain is one of the strongest of all Heinlein's literary influences.

Heinlein has said that he read all the science fiction he could lay hands on from the age of 16 (1923). Hugo Gernsback had begun including it in the *Electrical Experimenter* magazine from 1911. The successor to that magazine, *Science and Invention*, published a special "scientific fiction" issue in 1923. Heinlein saw it on the newsstands while on his way back from a hiking trip to Colorado (to climb Pike's Peak), and bought the magazine instead of food for the return train trip. Thereafter, he tracked down science fiction stories in the pulp magazines of the day and in libraries. The cosmic romances of Olaf Stapledon affected him particularly. He read the first series of Tom Swift books, Edgar Rice Burroughs, Jules Verne, and H.G. Wells. His special respect for H.G. Wells thus dates from the earliest days of Heinlein's intellectual life and may have spread from Wells' social and political philosophy to his science fiction, rather than the other way around. He had already acquired his copy of Wells' *AN OUTLINE OF HISTORY* in 1922. Wells' progressivist, Saint-Simonean (as opposed to Marxist) socialism colored all of Heinlein's attitudes until at least 1950.

As high school graduation approached (1924), he made an important life-path decision. His older brother Rex had gone on to the Naval Academy at Annapolis, and Heinlein elected the same future for himself, probably intending to wind up at the prestigious Naval Observatory (he put a character who did follow this career path into his story "Blowups Happen").

But he faced a serious obstacle in getting into Annapolis: it was unheard of for two members of the same family to be admitted to Annapolis in the same generation. In his senior year of high school, he set about to overcome this obstacle by industriously collecting letters of recommendation and sending them to his Senator, James A. Reed, a Pendergast man.

He attended one year of college at Kansas City Junior College while waiting for the results of his efforts. There, he remarks, he "studied philosophy under" Will Durant, who was later to become popularly

famous for the multi-volume Outline of Philosophy he wrote with his wife, Ariel. Durant was a radical liberal who seems to have reinforced Heinlein's Wellsian left-wing tendencies.

In the meantime, Sen. Reed had received one hundred letters requesting appointments to Annapolis -- one each for fifty individuals and fifty for Robert A. Heinlein. Heinlein obtained the appointment to Annapolis.

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Chapter 2

An Officer and a Gentleman

Heinlein entered the Naval Academy in 1925. He was subjected to some unusual hazing by a First Classman over him: he was required to learn fifty 5-place log tables a day and to recite them on demand. He was also required to memorize the lengthy poem "Mary Glocester" and to recite it upside down in the shower. The First Classman passed out of the Academy, and things eased up somewhat. He competed in fencing and marksmanship and excelled in his academic studies, specializing in fire control and ordnance. He also took a hand-to-hand combat course that used elements of many different martial arts. In his final year, he was a member of the Maskeraders and worked on the Academy's yearbook THE LUCKY BAG -- a three-inch thick bound book. It would be interesting to identify some very early writing on Heinlein's part, but none of the descriptions of Academy events is credited to him. The writing for the fencing team is suspiciously more lively than the previous year's writeup -- and it mentions "the loss of Heinlein" for the first part of the season as a disappointment for the team. (He was in the hospital for the month of February 1929, undergoing treatment for weakness of the eyes). It was customary for roommates to write each others' graduating profiles, which would be printed on facing pages. So the 1929 profile of Seraphin Bach Perreault may be the earliest published specimen of Heinlein's writing.

Heinlein graduated in 1929, 20th in a class of 243, and was commissioned with the rank of Ensign. He actually stood fifth in academics in his class, but discipline considerations lowered his class standing to 20th. Of his time at the Academy he has said, "I stood quite high at the Naval Academy and would have stood much higher save [9-10] for a tendency to collect 'Black N's' -- major offenses against military discipline." These Black Ns were exceptional demerits awarded in Heinlein's case for being Absent Without Leave while on the Summer Practice Cruise in August 1927, which is, indeed, "a major offense against military discipline." For this offense, he was penalized two weeks of leave and confined to the Academy's Brig, the Reina Mercedes for those two weeks in September he would normally have taken as leave. This may have turned out to be advantageous, for the brig ship was then under the command of later Admiral "Bull" Halsey and being used as a headquarters for the Academy's first flight squadron. He had applied for flight training, but his depth perception wasn't good enough. Heinlein was to be associated in greater or lesser degrees with naval aviation throughout his career with the Navy. His second Black N was given for "shirking" (malingering) in August 1928.

At the Academy, Heinlein formed a close friendship with Caleb Laning, a fellow Twain enthusiast who in 1929 introduced him to James Branch Cabell's banned-in-Boston JURGEN: A COMEDY OF JUSTICE. Cabell's blend of irony, myth, delicately bent satire and screened-off low comedy appealed to Heinlein, and he returned to Cabell for inspiration periodically during his writing career. His satires owe much of their technical foundation to Cabell.

There is one last, unexplainable curiosity in Heinlein's Annapolis file: a carbon copy of a 1929 letter from the Academy submitting Heinlein's name in competition for a Rhodes Scholarship. The word "withdrawn" is scribbled across the face of the letter. There is a story in this mysterious letter, but no details about it have yet emerged.

Heinlein was assigned to the U.S.S. Lexington (the first true U.S. aircraft carrier), first in the Atlantic, and then in the Pacific. The first time he stood top watch, the Captain, E.J. King (later Admiral) came up behind him and asked how he felt. "A little nervous," Heinlein answered. "That's the way you should feel," said King, and went on.

Biographical details from this point until he began to write in 1939 are scanty and somewhat confused. The lost flyer episode involving Buddy Scoles which Heinlein told in the interstitial material of EXPANDED UNIVERSE occurred in 1931.

What is known from public records is that, on March 27, 1932, he married Leslyn MacDonald. Little is known about her aside from brief comments in various autobiographies of Heinlein's contemporaries. However, given that her wartime ambition was to be a "constricted space riveter" in the Philadelphia Naval Yards, it would probably not be amiss to characterize her as "spunky," and the intellectually alive woman characters of his early fiction (see especially, "Joan Freeman" of "Lost Legacy" and Helen Fisher of "Elsewhen") may be admiring portraits of Leslyn. Isaac Asimov, recalling her from the Philadelphia Naval Yard days, ten years later, characterized her as "small, dark, skinny, forty [actually, she was born in 1904, which would make her three years older than Robert, or 38 in 1942], and voluble," and noted that she chain-smoked.

Heinlein himself never commented publicly on Leslyn or the later (1947) divorce, but the marriage certificate shows her working in the Music Department at Columbia Pictures in Hollywood. Curiously, it also shows Heinlein's marital status as "divorced," and this as his second marriage (her first). Nothing is known about a prior marriage.

Following his tour on the Lexington, in mid-1932 Heinlein was assigned to the destroyer U.S.S. Roper. It was common practice to rotate younger officers from vessel to vessel after a few years on each. The Roper was a smaller vessel than the Lexington, and, consequently less stable. The constant rolling of the destroyer caused Heinlein to be seasick much of the time, and late in 1933, he contracted pulmonary tuberculosis as a result of his weakened condition.

He spent months in hospitals recovering, spending some time at the Fitzsimmons Hospital in Denver, Colorado, and some time in a sanitarium in Monrovia, California (a suburb of Los Angeles), with Dr. Pottenger. It was at this time that he mentally worked out the details of what he would later write about as the water bed. It was also at this time that the details of the story "No Bands Playing" occurred (which may have contributed to his decision to move from Fitzsimmons to Monrovia). When he finally recovered, he was retired (August 1934) with the rank of lieutenant, junior grade, medically unfit for service "totally and permanently disabled." His first choice of careers was a washout. The disease and its complications were to plague him periodically for the rest of his life. He was cured, but he was always afraid of another outbreak of TB. Mrs. Heinlein remarks, "He would have said that it was 'arrested.'"

The end of his Naval career was no doubt in sight long before he was retired: while still in Colorado, he acquired an interest in the Shively and Sophie silver mines at Silver Plume, Colorado, under a bond-and-lease arrangement. This may have been more a Romantic evocation of Mark Twain's silver-mining days in Nevada than a serious attempt to make a living, but in any case, that occupation was cut short because his backer was machine-gunned before the operation could get under weigh.

Heinlein decided to take advantage of the opportunity to continue his education and moved to Los Angeles, where he enrolled in UCLA (the University of California at Los Angeles) to study advanced engineering and mathematics as a graduate student. He withdrew from UCLA after only a few weeks, ostensibly because of a tubercular relapse. But he could not have been seriously ill, for he almost immediately embarked on a second career. [10-11]

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Chapter 3

Political Animal

Heinlein's discharge was accompanied by a small pension, but he needed to supplement his income. It was the middle of the Great Depression, and he tried a number of jobs during this period. The chronology is obscure, but architecture and real estate have been mentioned in this connection. He also apparently continued to take extension courses, as he has mentioned enrolling in a life-drawing class toward the end of the decade. But what seriously occupied his time was politics: he would be a radical, left-wing reform politician.

Probably at Leslyn's urging (for her politics were, if anything, more conventionally left-wing radical than his), Heinlein had become active in California state politics, joining Upton Sinclair's EPIC ("End Poverty in California") grassroots organization in the months before Sinclair was defeated for the governorship in the November 1934 election.

Sinclair was a registered Socialist who had switched party affiliations in 1933 (at the invitation of a local -- Santa Monica -- Democrat organization) to run for governor as a Democrat on his EPIC platform. It

should be noted that "Socialism" in the United States had not yet become completely wedded to Marxism. There were native Socialist traditions that had more in common with Saint-Simon, for example, and Sinclair was within these traditions, rather than the Marxist line of development. Heinlein's Wellsian progressivist socialism easily fit together with Sinclair's EPIC program, and his talents were rapidly recognized by the organization. He speaks in TAKE BACK YOUR GOVERNMENT! (written in 1946 but not published until 1992) of being drafted to manage seven precincts on his first day as a volunteer. "Six weeks later," he wrote -- which would have been roughly at the time of the election -- "I was a director of the local [Democratic Party] club."

Sinclair had publicly recast Socialism as "Democracy applied to business" and urged fellow Socialists to re-register and take over the moribund Democratic Party organization. Sinclair was defeated in one of the dirtiest political campaigns of the Twentieth Century, engineered by William Randolph Hearst's coalition of conservatives, United for California. Sinclair had only signed on for the one campaign -- he was a writer, after all, not a politician -- but he promised to turn over the gigantic campaign organization to a grassroots directorate, which Heinlein was drafted to help organize.

By 1935, Heinlein was listed as an Assembly District secretary and a member of the committee drawing up an EPIC Constitution for California. He has also said that he was involved in publishing in his spare time "a political magazine with a circulation of 2 million," identified as EPIC News, though his name never appeared on the masthead of the news-sheet and the publisher was shown as the End Poverty League.

Heinlein's politics at this period were decidedly left-wing, though his registration was with the Democratic Party. Almost all the events he recollects in TAKE BACK YOUR GOVERNMENT! took place between 1935 and 1938, and there are almost no other references to this period. His interest in Sinclair and the Social Credit movement, which was also active at the time of the EPIC movement, were to appear in later writings, particularly in the unusual economic theory that would shape BEYOND THIS HORIZON. It was not until recently known that in or about 1937, Heinlein wrote a cadet novel, his Opus 1, FOR US, THE LIVING (the title a quotation from The Gettysburg Address), highly influenced by Wells' THINGS TO COME, which had been released in 1936. Leon Stover discovered the existence of this unpublished novel while doing research for an authorized Heinlein biography. Its economic system is virtually the same as that portrayed in BEYOND THIS HORIZON. (Mrs. Heinlein reports that they destroyed all copies of this manuscript when they moved out of the Bonny Doon house in 1987.)

Heinlein had met his literary idol at a bookstore book signing party during Wells' 1935 American tour, when Wells stopped by to visit with his friend, Upton Sinclair. Heinlein got Wells' autograph on his personal copy of WHEN THE SLEEPER WAKES, which he was later to call his "most treasured possession."

Heinlein has summarized his political activity during this period in a passage from TAKE BACK YOUR GOVERNMENT!:

"The volunteer organization with which I presently became affiliated recalled a mayor, kicked out a district attorney, replaced the governor with one of our own choice, and completely changed the political complexion of one of the largest states -- all within four years. I did not do it alone -- naturally not, nothing is ever done alone in politics--but it was done by a comparatively small group of unpaid volunteers almost all of whom were ignorant of politics at the start as I was."

In 1938, he ran as an EPIC-endorsed candidate to oust Republican incumbent Charles W. Lyon from the 59th Assembly District seat (Hollywood). Lyon had previously been targeted by the EPIC organization as particularly unacceptable to EPIC aims.

In order to establish residency and underwrite the expenses of the campaign, he took out a bank loan and purchased a home (which still exists and which is partially described in "Year of the Jackpot") on Lookout Mountain Avenue in the Laurel Canyon district of Los Angeles (literally a canyon in the mountains separating Los Angeles from the San Fernando Valley). Certain incidents of this campaign are retailed in "A Bathroom of Her Own," though Heinlein persistently refused to reveal which were autobiographical and which were fictional. Heinlein also put himself and the house whimsically into "'And He Built a [11-12] Crooked House'" as "the original Hermit of Hollywood," living across the street from architect Quintus Teal.

Heinlein lost the race at the Democratic primary in August 1938, even though he was running unopposed. His Republican opponent, taking advantage of a cross-filing provision of the election laws, had registered in the Democratic primary and polled more votes from Heinlein's fellow Democrats than Heinlein. Although it has been speculated that Heinlein lost because he would not endorse the "Ham and Eggs" pension plan that had a very large popular following at the time, it is at least equally probable that traditional Democrats were more interested in regaining control of their party apparatus and rejecting Sinclair Democrats. It was the twilight of the EPIC movement; even Epic News finally ceased publication at about the time Heinlein was defeated.

The failed campaign was a pivotal event of Heinlein's adult life. In the Fall of 1938, he was broke, with a new mortgage to support, and he had been crushingly and humiliatingly rejected in his second choice of career. This brilliant 31-year old had failed at everything he had tried to that point. In this depressing moment of his life, he decided to make a serious attempt at commercial writing.

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Chapter 4

Portrait of the Artist . . .

Heinlein had written fiction off-and-on for all of his adult life. There are short stories and poems in his files dating back to his Annapolis days, as well as a failed (science fiction) novel, his first serious

writing, titled *FOR US, THE LIVING*, which is presumed to date from 1937. It is almost inevitable that when Heinlein decided to try commercial writing, he should turn again to science fiction.

The science fiction magazines had actually expanded their audience during the pulp magazine slump of 1937 and were at that time experiencing a boom, with six new magazines appearing in 1938 and 1939, all of them urgently needing new material. The more established magazines were feeling the pinch, as well. In October 1938, *Thrilling Wonder Stories* announced in its pages devoted to the Science Fiction League a policy encouraging submissions from new and unpublished writers. *Thrilling Wonder* had become something of a black sheep in the science fiction fold since its founder, Hugo Gernsback, sold the magazine to Standard Publications in 1936 and the new management had made a firm policy of not caving in to the fans' demands for better writing.

Although he probably did not at this time intend to make commercial writing his life's work, and his immediate goal, apparently, was simply to get out from under the mortgage, Heinlein's decision to pursue commercial writing in science fiction was not taken lightly or casually. Gradually he drew a veil concealing his previous life from his readership. He was later to concoct a highly fictitious anecdote about a "contest" and a \$50 prize (probably as a compliment to Edgar Allen Poe who achieved his first fame in 1833 as the result of a \$50 prize contest with "MS Found in a Bottle") which he combined with handwaving and plain misdirection to make up a phony professional biography.

It should be noted that this was not a particularly deceitful act on Heinlein's part; fictional professional bios were the stock in trade of public relations at the time and would be for thirty years. However, it was certainly the better part of discretion for him to dissociate himself from his left-wing past. As the country turned to the right, culminating in the McCarthy hearings in the early 1950's, associations with Upton Sinclair were looked upon with increasing disfavor (in the 1946 elections, for example, Richard Nixon defeated Jerry Voorhis partly because of Voorhis' connections with Sinclair). Heinlein was especially vulnerable because he was entering a commercial market predominantly made up of adolescent boys, and he was able to exploit the market's possibilities only because his radical past was hidden behind the curtain and the smoke and the mirrors.

Heinlein did not simply sit down one day and begin to churn out pay copy; he prepared extensively, outlining and possibly even drafting several stories. The historical details are obscured by the veil of Heinlein's phony professional biography, but it is likely, for instance, that the entire *Future History* (not just the first fifty years, as the Panshins indicate in *THE WORLD BEYOND THE HILL* (1989)) was carefully worked out before the first *Future History* story was put to paper. Certainly internal details of the first several stories suggest an order of composition different from the "official" sequence preserved in the opus system Heinlein used for his working files (a system created by Virginia Heinlein, in 1948) for his working files. He had worked out his basic theory, fictional technique, and approach on a conscious level: he would be a Wellsian writer, in the sense that he was following Wells' advice to "domesticate the impossible hypothesis" by imbedding imaginary materials in a matrix of recollected materials; and his "calling card" would be to bring the "big themes" -- particularly the classic tragedy -- to science fiction.

Heinlein also brought to science fiction other degrees of serious purpose. He may have gotten out of practical politics, but he did not abandon his social and political liberalism. Embedded in his first suite of stories are themes quite unusual for a science fiction writer. Philosophical themes (particularly speculative metaphysics) were often combined together with cutting edge science fact and [12-13] speculation in an advanced "holistic" synthesis that included spiritual elements as well. Sometime between 1932 and 1938 Heinlein had encountered two unlikely and unlike philosophers who were to profoundly influence his writing: P.D. Ouspensky and Alfred Korzybski. There are no contemporaneous records of his discovery of these two -- there are, indeed, few records of any kind relating to this period of his life -- but they appear in his writing, sometimes explicitly referenced by name, from the very beginning, in subtle and well-digested ways that imply Heinlein had been living with their ideas for some time. There are abundant references in Heinlein's writing to Korzybski's *General Semantics*, and it is possible to infer that he encountered *SCIENCE AND SANITY* in 1933, the year it was published (as he mentions in an interview having become acquainted with S.I. Hayakawa in that year). *General Semantics* provided some cutting-edge science, and Ouspensky (*TERTIUM ORGANUM*, 1912, and *A NEW MODEL OF THE UNIVERSE*, 1914) provided the philosophy (decades later, a 25-page treatment of religious principles from various world religions near the end of *TERTIUM ORGANUM* was to become the syncretic religion of the Church of All Worlds). While it is clear that Heinlein had read *TERTIUM ORGANUM* before 1939, as the book is referenced in "Else when," written that year, the significance of Ouspensky to Heinlein is a matter of "probable inference," whereas the significance of Korzybski to Heinlein is a matter of "necessary inference."

Ouspensky and Korzybski are superficially unlikely to be combined together -- one a philosopher of religion, the other a philosopher of science -- but at times Korzybski sounds eerily like a gloss on Ouspensky. Together, they provided Heinlein with a consistent and above all contemporary worldview.

More of the science of the future was drawn from C.C. Furnas' *THE NEXT HUNDRED YEARS: THE UNFINISHED BUSINESS OF SCIENCE* (1936), a book Heinlein kept close by him for the next fifty years, and Charles Galton Darwin's *THE NEXT MILLION YEARS*.

In any event, Heinlein was writing by mid-March 1939. Whatever the degree of his preparation, he worked through the process of learning to write astonishingly rapidly. Most writers take years to acquire the basic elements of their craft. Heinlein had arrived at the stage of being able to produce a professional quality story within three weeks. Over a four-day period in early April 1939, Heinlein wrote the story "Life-Line." Since the story is 7,200 words, Heinlein was working at a very fast pace (1,000 words a day for finished copy is considered a good pace for a professional writer; Heinlein is working at roughly twice that pace).

"Life-Line"

Spring 1939

"Life-Line" turned out very nearly perfect in terms of story structure and prosodic technique and a classical tragedy of a man who is martyred for Truth, his downfall bought about (with some slight misdirection) by his own tragic flaw. It was, by the standards of a later day, somewhat stiff, but Heinlein recognized that it was head-and- shoulders above the usual offerings of Thrilling Wonder Stories, so he sent it instead to John W. Campbell, Jr., at Astounding Science-Fiction.

Campbell was known within the science fiction community as an up-and-coming young super-science space opera writer who had also written a few "atmospheric" stories under the Don A. Stuart pen name. When he had been offered the editorship of Astounding in 1937, he decided to move the magazine away from the thud-and- blunder level of pulp writing dominated by two rather limited paradigms, which Robert Silverberg has characterized in REQUIEM as the "Tarzan paradigm" and the "Gernsback paradigm." Campbell wanted more, new, better paradigms and a more literate and realistic standard of prose. In this Campbell was well within the mainstream of science fiction fandom which was, at that time, far less polarized between writers and fans.

There were few pulp SF writers who could give Campbell the kind of material he needed, so he was in the process of raising up a stable of young writers -- Asimov, de Camp, Sturgeon, Van Vogt -- force-feeding them ideas and hammering at them until he got material he could use. A year earlier Campbell had participated in a science fiction convention panel by telegram, saying in essence that science fiction could explore paths or issue warnings more effectively than any other kind of literature, but that its message would not be read unless it were presented in "an entertaining human fashion." This was Campbell's programme for Astounding, but it was also Heinlein's personal agenda for his own brand of science fiction. "Life-Line" hit exactly the tone Campbell was trying to achieve, without any prompting at all. He bought it immediately (Heinlein's submission cover letter is dated April 10, 1939; Campbell's acceptance cover letter is dated April 19, 1939) and paid Astounding's full rate, \$70 -- just double what Thrilling Wonder would have paid.

"Misfit"

"Pied Piper"

"Lost Legacy"

"Beyond Doubt"

"Let There Be Light"

"Elsewhen"

"My Object All Sublime"

"Successful Operation"

"If This Goes On--"

Spring-Summer 1939

By the time "Life-Line" appeared in the August 1939 issue of Astounding, Heinlein had sent half a dozen more stories to Campbell (which were rejected), but Campbell did buy "Misfit," requesting some revisions. Heinlein reworked the story over the summer and sold "Misfit" and "Requiem" [13-14] to Campbell in August.

Of this very early period Mrs. Heinlein wrote in an unpublished letter:

"In connection with his early stories, Robert once told me that he would go down and buy exactly as many sheets of paper as he would need for his next story. (I don't know how he knew how many pages it would run, but he was working on a very short shoestring.) During the depression, gas was five gallons for a dollar on the East Coast, and probably not much more, if not less, in CA. But all of us were used to getting along without much in those days. As a college graduate, I got \$20 a week and lived on it. If you didn't live through the Depression, you can't imagine what it was like!"

Some of the earliest manuscripts in the UC Santa Cruz special collections are typed on the back of flyers left over from Heinlein's 1938 political campaign. Perhaps the paper was bought only for submission final drafts.

His first long effort, "Vine and Fig Tree," he finished in September, Campbell bought that, too, and scheduled it for publication as "If This Goes On--" in 1940, following E.E. "Doc" Smith's GRAY LENS MAN series -- the first of many editorial retitlings over the years. Smith was a writer Heinlein particularly admired, and to follow him in what turned out to be his greatest novel was especially gratifying.

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Chapter 5

His Particular Groove . . .

Heinlein was receiving an extreme degree of positive feedback that indicated he was in the right place at the right time, doing the right thing. Commercial writing so exactly suited Heinlein's needs as a person and as an artist that he never again, with the exception of technical war work and some brief forays into grassroots conservative politics in the 1950's and 1960's, seriously worked at any other profession. Nevertheless, he was not yet committed to writing as a life's work. He viewed the stories he was writing before World War II (with some exceptions) as trivial "entertainments." Campbell wrote glowingly to him about stories Heinlein regarded as only hackwork tricks.

"Requiem"

August 1939

The Heinleins' social life seems to have followed Robert's new profession. Heinlein attended a few meetings of the Los Angeles Science Fiction Society (LASFS), which was the local chapter of Gernsback's Science Fiction League. Although Heinlein never seems to have been attracted to fandom, LASFSians were to show up periodically in his fiction -- as, for example, Forrest J. Ackerman provided the model for General Services in "We Also Walk Dogs." Every Saturday night the Heinleins opened their Laurel Canyon home for the informal "at homes" Heinlein was later to call the "Mañana Literary Society," gatherings very fannish in style, of Heinlein's peers and colleagues who spent the evening drinking inexpensive dry sherry and talking sf. The list of regulars Jack Williamson recalls meeting in 1940 sounds like a Who's Who of the new generation of sf writers living on the West Coast: Anthony Boucher, Henry Kuttner and his wife C.L. Moore, L. Ron Hubbard, Roby and Elma Wentz (his only acknowledged collaborator -- until Rip van Ronkel for the original screenplay of DESTINATION MOON -- on the early Mu fantasy "Beyond Doubt"), Cleve Cartmill, Mick McComas (later co-editor of The Magazine of Fantasy and Science Fiction with Anthony Boucher) and his wife Annette, Leigh Brackett, and the 20- year old newspaperboy Ray Bradbury. Heinlein was later to give Bradbury short shrift as an importunate fan who inveigled him into writing free fiction for a fanzine ("Successful Operation" for Bradbury's Summer 1940 Futuria Fantasia). (Bradbury was not to make his first sale until 1941).

Heinlein also recruited new writers for Campbell, including, most prominently two liberal-progressive journalists he had met during his EPIC years, culminating in his campaign, Cleve Cartmill and the mystery writer "H.H. Holmes" -- William A.P. White, who used another pseudonym, "Anthony Boucher," for his science fiction writing. Phyllis White, his wife (who also writes well-regarded mysteries under the pseudonym "P.D. James"), recalls that Heinlein talked with Campbell often on the telephone and passed on tips as to what kind of material Astounding was buying at the moment.

"H.H. Holmes" wrote a fictionalized picture of Heinlein and the Mañana Literary Society habitues as they existed in about 1940 in his 1942 mystery novel, *ROCKET TO THE MORGUE* (re-issued in the 1970's in paper as by "Anthony Boucher"). Jack Williamson in his memoirs gave the key to this roman a clé:

"He put our society into . . . *ROCKET TO THE MORGUE*. Heinlein is there as Austin Carter, a chief suspect. Hubbard is D. Vance Wimple and Campbell is Don Stewart. Ed Hamilton and I are combined into Joe Henderson. . . . I remember Bruce Yerke, making himself pretty obnoxious with his way of twisting General Semantics into a device for putting people down, a habit that earned his role as model for the corpse [William Runcible] . . ."

The book also described Heinlein's writing studio and the Future History chart. Heinlein and friend Bill Corson created a loft studio in the high-ceilinged garage of the [14-15] house on Lookout Mountain Avenue. There was a steep staircase accessing it from the living room, and a small lavatory, which Heinlein plumbed himself. The renovation was unpermitted, and they had to sneak in materials for the construction. At night they cut into the outside walls for windows. A contemporaneous photo shows Heinlein seated at his desk in this studio, with the proof sheets of "If This Goes On--" on the wall beside him.

The first phase of Heinlein's writing career lasted until approximately mid-1941 and can almost be described as a honeymoon period between Heinlein and Campbell. Heinlein wrote pretty much what he wanted and as much as he wanted, and, with a few exceptions, Campbell bought everything Heinlein wrote, sometimes publishing two stories per month in *Astounding* (or its sister fantasy magazine *Unknown*), under Heinlein's own name or an unwieldy series of pseudonyms.

"The Roads Must Roll"

"Coventry"

"Blowups Happen"

January-February 1940

Heinlein's own name was reserved for the Future History stories; "Anson MacDonald" (a combination of Heinlein's middle name with his wife's maiden name) was used for major stories that did not fit into the Future History. "Caleb Saunders" and "John Riverside" were each used only once, for fantasy stories ("Elsewhen" and "The Unpleasant Profession of Jonathan Hoag," respectively), and another pseudonym,

"Leslie Keith," was discussed with Campbell but apparently never used. "Lyle Monroe" ("Lyle" and "Monroe" being last names of his mother's family, the Monroe family related to the President Monroe) was used to market the early stories rejected by Campbell which Heinlein came to think of as substandard. Some of them were, indeed, second-rate (or not even that good), but some of them were not; they were simply hard to market because they were far out of the mainstream of either science fiction or fantasy of the day. Heinlein was not drawing on the same sources as were his colleagues. His earliest stories show a mixture of Twain and Wells, Ouspensky and Korzybski, and various of the intellectual movements of the preceding twenty years that we would now regard as "New Age." An additional pseudonym, "Simon York," was used to market his mystery story, "They Do It With Mirrors," after World War II.

By February 1940, Heinlein had written fifteen stories and sold most of them, when Campbell bought "Blowups Happen," a story written from an idea Campbell had supplied. Street & Smith had forbidden Campbell to publish any more of his own stories. Campbell described over the phone the story of his now unpublishable novelette, "All," and suggested that if Heinlein re-wrote it, there would be enough money in it to buy a new car he wanted at the time. The result was the serial novel "Sixth Column," published in book form under that title but more often as THE DAY AFTER TOMORROW. It was not a story Heinlein was ever fully satisfied with -- thirties-style super-science epics were not his thing -- but it allowed him to buy the car he wanted on a trip back east in the summer of 1940. The story of that purchase is the opening anecdote of Heinlein's admiring portrait of E.E. "Doc" Smith in "Larger than Worlds."

At any rate, Heinlein was able to retire the mortgage on his Laurel Canyon home. His income from writing thus far was about \$1,400.00. The mortgage was the last connection with his failed attempt at politics, and Heinlein took the opportunity to re-evaluate what he was doing.

"Magic, Inc."

"How to Write a Story"

"They"

"Sixth Column"

Spring-Summer 1940

Although he had given it his best effort and achieved a satisfying result, Heinlein did not intend to make commercial fiction writing his life's work. His thinking on the subject is set out in a series of letters to

Campbell, recorded in GRUMBLES FROM THE GRAVE: he might retire from fiction writing later that year "if the tripe continued to sell" or he might devote time to other writing projects -- quality magazine fiction ("the slicks"), book-length novels, popular expositions of General Semantics and "in particular a nonfiction book on finance and money theory." There were a few goodies he wanted -- a car and a trip back East in the summer, where he would meet and cement the friendship that was developing by way of long letters to and from Campbell, but would continue to write science fiction only as the spirit moved him. He set an "up or out" policy for himself: if ever he began to slip from top place in reader ratings or in payment rates or if he began to collect rejections, he would get out then, leave at the top.

"And He Built a Crooked House"

"Logic of Empire"

"Universe"

"Solution Unsatisfactory"

Fall-Winter 1940

And he was at the top. In fact, he was redefining the top with an unprecedented level of realism, breadth, and imagination. Just a year into commercial writing, he was already the acknowledged master of modern science fiction. He was asked to give the keynote/guest of honor speech at the second World Science Fiction Convention, to be held in Denver over the Independence Day weekend of 1941, the "Denvention." (Worldcons are now held over the Labor Day weekend, but the tradition had not yet been established in 1941).

Eventually (mid-1941) Campbell did reject a Fortean story Heinlein considered a fairly important work, "Crea-[15-16]tion Took Eight Days." Heinlein took it as a sign and quietly retired, fiddling with photography and masonry, his favorite hobbies.

"-- We Also Walk Dogs --"

METHUSELAH'S CHILDREN

Future History Chart

"By His Bootstraps"

"Commonsense"

"Goldfish Bowl"

February -August 1941

The Denvention Guest of Honor speech, "Discovery of the Future" (a direct reference to a speech Wells gave forty years earlier) gave no direct evidence that Heinlein was retiring from science fiction . . . unless it was the emphasis on science and cultural matters rather than sf. He gave an interesting list of important books for building a general education, with heavy emphasis on the last of the list, Count Alfred Korzybski's SCIENCE AND SANITY.

Heinlein found that he could not stay retired. He had somehow acquired a permanent itch for writing and allowed himself to be talked back into it. Campbell accepted a revised version of the rejected story, published later under Heinlein's original working title of "Goldfish Bowl," and Heinlein started planning a serial novel that would combine the demands of commercial writing with his interest in economic theory.

BEYOND THIS HORIZON

September-December 1941

There was some urgency about this project. Heinlein expected we would be in the war almost immediately. The manuscript was finished up on December 6, 1941.

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Chapter 6

Wartime Interregnum

Heinlein had been following the war news from Europe with increasing unease: the lights of democracy

were going out all over Europe and Asia (to both fascism and communism, which Heinlein, regarded as equally evil). A year and a half earlier he had written a short-short for a fanzine that tried, unsuccessfully, to waken science fiction fans to the Nazi extermination camps. Now the U.S. was involved in the war, and he immediately applied for active duty, but was rejected for medical reasons -- tuberculosis scars on his lungs and myopia (nearsightedness) "beyond the limits allowed even for the staff corps." But a Navy buddy Albert Scoles was in charge of the Materials Laboratory at the Naval Air Experimental Station at Mustin Field, near Philadelphia. Scoles was the aviator friend Heinlein had "talked in" by radio in 1931 while both were serving on the Lexington. The Materials Lab had begun a steady expansion when war broke out in Europe in September 1939. The U.S. involvement in the war would mean an explosive growth. Scoles was ready to take on Heinlein as a civilian engineer, and he was ultimately to solicit help from all the technically trained science fiction writers. Early in the spring of 1942, Scoles met in New York with Heinlein, Campbell (who had been trained as an electrical engineer), and L. Sprague de Camp. Campbell decided to continue editing *Astounding* and *Unknown Worlds*. Scoles would take de Camp on as soon as he finished Naval Training School at Dartmouth.

In the weeks before his appointment came through, Heinlein finished "Waldo" while living on John Campbell's couch (the proceeds of the sale paying off a hospital bill for Leslyn's gallstone operation), and "The Unpleasant Profession of Jonathan Hoag." Its appearance in *Unknown Worlds* in October 1942 was the last of his prewar fiction.

He and Leslyn found a house in Lansdowne, a suburb of Philadelphia, and Heinlein went to work on what he described as "the necessary tedium of aviation engineering." Although he was trained as a "mechanical engineer specializing in linkages," his slight experience with aircraft on the U.S.S. Lexington targeted him toward the Navy's aircraft program at a time when aeronautical engineering was separating off into a specialized discipline.

"Waldo"

"The Unpleasant Profession of Jonathan Hoag"

Early 1942

Several of his friends have noted that he was so conscientiously close-mouthed that they never actually knew what kind of projects he was working on, but his one surviving piece of technical writing from the period (1944) is a report on developing plastics for aircraft canopies. He later spoke of helping to develop the high-altitude suit, the progenitor of today's space suits, using paradigms created by Edmond Hamilton for his 1930's space operas, and engineering details of the suit appear extensively in Heinlein's post-war fiction. He has also spoken of running a small brain trust out of his apartment after he and

Leslyn moved from Lansdowne to downtown Philadelphia. As well as engineering, a supervisor at the Lab noted, he also served as "a sort of personnel man for the Laboratory." He persuaded Scoles to call up Isaac Asimov -- "practically kidnaped" is the way he puts it -- who was doing graduate work in biochemistry at Columbia University. He also functioned as "a kind of one-man grievance committee." Heinlein was particularly adept at defusing conflicts [16-17] between Naval and civilian personnel, whose ages, experience level, and Naval rank were not always well matched or even compatible. He was remembered as a constant stabilizing influence amid the chaos.

"Testing in Connection with the Development of Strong Plastics for Aircraft"

1944

By later evidence, Heinlein must have used the war period to "invite his soul" and re-evaluate his life to date. Like Twain and Wells before him, he was coming late to writing, but it seemed to be his calling. During this period, he must have decided to make a commitment to writing as a profession but under the "up or out" terms he had set for himself in his correspondence with Campbell. If he was going to work seriously at writing, he was not going to limit himself to the pulps. He would get a good agent and hit every high-paying market he could think of. He would continue to write science fiction; it was to be the base of his professional career, and he considered himself a "professional prophet" but it was time to try writing for the hardcover market. Science fiction was essentially not published in hardcovers before World War II, and his previous novel-length work had been written as pulp magazine serials. He would also write for the high-paying quality fiction magazines, and possibly even for Hollywood. It is doubtful he expended any effort on this plan during the war, for his sense of dedication to war work was ironclad, but he kept new ideas on file, and when the war ended, he would be ready to attack his chosen life's work with vigor -- always assuming the country was not overrun.

With all the working sf writers around, the Heinleins were able to continue their Mañana Literary Society style of social life. The deCamps had lived with them in Lansdowne for a time, until they found a converted attic apartment a block away whose grounds were the site of Sunday picnics and strolls. The Heinleins and the deCamps shared rationed meals with other families in the neighborhood or occasionally drove into the city to visit with the Asimovs, though the requisite half-tank of gas had to be carefully saved up, at the cost of two-mile walks with the deCamp's toddler. Heinlein kept in touch with his friends. L. Ron Hubbard was stationed in the Pacific, but toward the end of the war he wound up in Philadelphia and was a participant in Heinlein's think tank.. In February 1945 when Sgt. Jack Williamson came through Philadelphia on his way to the Southwest Pacific, he was shown around the Lab and introduced to the staff, including a WAVE lieutenant j.g., Virginia Doris Gerstenfeld.

Virginia Gerstenfeld -- "Ginny" -- was no doubt an impressive human being. Heinlein would not have

been drawn to a dishrag, and their subsequent history together demonstrates her intellect and strength of character. In his introduction for *THE PAST THROUGH TOMORROW*, Damon Knight gave a brief sketch of her: "Ginny is a chemist, biochemist, aviation test engineer, experimental horticulturist (i.e., a gardener); she earned varsity letters at N.Y.U. in swimming, diving, basketball and field hockey, and became a competitive figure skater after graduation; she speaks [1967] seven languages so far, and is starting on an eighth." But her admirable qualities do not entirely account for what happened next: Heinlein fell profoundly in love with her, that kind of once-in-a-lifetime utter devotion that completely reshapes one's interior life around another. She was to become the central structure of his life from that time until he died, more than forty years later.

But Heinlein had made a life-commitment to Leslyn, and he would not renege on his commitment. He continued with his work and his marriage.

One of the more interesting aspects of his work was two letters written in the closing weeks of the war, formally urging the Navy to take up space exploration. One was killed at the Materials Laboratory. The other went up the naval hierarchy, finally reaching the level of Truman's cabinet. When the sponsoring officer was asked if these spaceships might be launched from the surface of a seagoing vessel, the proposal was officially turned down, and so the Air Force would later become the official "owner" of space exploration.

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Chapter 7

A Cautionary Propagandist

Within a week of the end of the war, Heinlein resigned and returned, with Leslyn, to Los Angeles, where he began to implement his writing plan with an important addition. The atomic bombs used on Hiroshima and Nagasaki galvanized him. They were not the complete surprise to him that they were to the rest of the world, for he had been following developments in what came to be known as nuclear physics since Otto Hahn and Lise Meitner had discovered fission in 1939. One of his proteges, Cleve Cartmill, had worked out the math for a fission bomb for a 1944 short story, "Deadline," that nearly landed him and John Campbell in prison for stealing the nation's atomic secrets. Atomics were a genie that could not be kept in the bottle. It was necessary -- utterly, urgently necessary -- to awaken his fellow citizens to the danger confronting them. He would write hortatory and persuasive articles about the meaning of the atomic age, as well as fiction.

L. Ron Hubbard had introduced Heinlein to Lurton Blassingame, a prominent New York literary agent who would have the clout to get Heinlein's material into the markets he wanted to penetrate. Heinlein liked Blassin-[17-18]game, and they rapidly developed a solid working and personal relationship that was to last until Blassingame's death in the 1970's.

Some time in 1945, Heinlein had been approached by "a Philadelphia publisher" to do a "boy's book," that is, a publisher's category of commercial fiction now more commonly called a "juvenile." The juvenile market was slightly younger than his usual target market in the science fiction magazines, but a new series of the Tom Swift books he had read and loved as a teen-ager in the 1920's were being issued, so he felt on familiar ground. It suited his "propaganda" purposes, and friends thought it was a good idea: Cleve Cartmill encouraged him in that direction, as well as filmmaker Fritz Lang. He outlined a slam-bang boy's action novel that would be the first of a series using the same cast of characters. Heinlein's THE YOUNG ATOMIC ENGINEERS was to be patterned closely on the Tom Swift books. He began writing early in 1946, even before his editor approved the outline.

In March 1946, as Heinlein turned the manuscript over to his agent, Virginia Gerstenfeld was released from the Navy, on "inactive duty." She came to Los Angeles and enrolled in the advanced degree program at UCLA, on Robert's suggestion.

The Philadelphia publisher turned down THE YOUNG ATOMIC ENGINEERS: Atomic rockets and rogue Nazis on the moon were too "out there" for his line. Blassingame took the manuscript to Scribners, where Alice Dalgliesh, the editor for the juvenile division, recommended they buy it, though she did not like the serial novel genre and considered Tom Swift and the like "cheap." Heinlein's book was scheduled for release in 1947 under the title ROCKET SHIP GALILEO.

"How to be a Survivor"

"Pie from the Sky"

"The Last Days of the United States"

HOW TO BE A POLITICIAN

ROCKET SHIP GALILEO

"Free Men"

"Dance Session"

"Back of the Moon"

"They Do It With Mirrors"

"Columbus Was a Dope"

"Jerry Was a Man"

"The Witches' Daughters"

"The Green Hills of Earth"

"Space Jockey"

"It's Great to be Back"

1946

Since the Scribner's contract contained an option for Heinlein's next juvenile book, this purchase set up an annual series of enduringly popular boys' books and gave Heinlein the income and market presence he was looking for. He wrote five popular articles on the impact of atomic weaponry (three of which he later published in EXPANDED UNIVERSE). He wrote a topical how-to book, titled, straightforwardly, HOW TO BE A POLITICIAN -- he wanted an aware electorate to take control of their government. There were no takers. As the international situation continued to deteriorate, he gave up the effort. Except for a speculative article co-written with his friend, Caleb Laning for Colliers, "Flight Into the Future," he was never able to sell any of his cautionary writing for adults. Much of the setup of the Space Patrol as it appears in the 1948 novel SPACE CADET was put into this article.

What was selling was the fiction. He was cracking every fiction market he targeted, from true confessions to mystery to the optimistic near-future stories he wrote for the Saturday Evening Post, then the highest-paying and most prestigious general-public market in the country. His Post stories were set in a common background (compatible with the Future History) during the coming period of exploration and settlement of the solar system, which he optimistically saw as well under way by the end of the century. He made the possibility of Luna City as real to people as the New World used to be for relatives in The Old Country.

In this he was not merely pioneering new markets for his colleagues and peers waiting under the wings of the pulp ghetto, he was also, quite consciously, taking on an important role as an educator and public moralist. His annual series of boys' books, timed to hit the Christmas market, provided him with an educational platform of unprecedented power. Heinlein immediately shed the genre pattern of the Tom Swift and Frank Reade books and devised his own form of storytelling, that owed more, perhaps, to Twain's LIFE ON THE MISSISSIPPI and ROUGHING IT -- altogether stronger models to work from. In marketing Heinlein's juveniles, Scribners sold the values of the American Way. As Heinlein grew into his calling, he was becoming more and more like his literary idol, Mark Twain, who wrote many serious works, disavowed any serious purpose, and lamented (but not too hard) that he was only wanted as a professional funnyman.

"The Black Pits of Luna"

"Water is for Washing"

"A Bathroom of Her Own"

"On the Writing of Speculative Fiction"

"No Bands Playing"

"Flight Into the Future"

"Gentlemen, Be Seated"

"On the Slopes of Vesuvius"

"Poor Daddy"

"Our Fair City"

"Ordeal in Space"

SPACE CADET

1947

All the writing of this period (1945-1947) was produced under difficult and trying circumstances for Heinlein, because his personal life was going to hell. The relationship with Leslyn, his wife of 15 years, had disintegrated in alcoholism and what sounds from the descriptions of [18-19] friends like hereditary schizophrenia, beyond any possibility of repair. But even with good health and the best of wills, separation was inevitable, for Heinlein's emotional ties now lay elsewhere. In 1947 he moved out while Leslyn applied for a divorce. Ginny has said that he called and asked her to help him move out. His mailing address for this period is a commercial office building on the corner of Fairfax and Santa Monica, in what is now West Hollywood. He went off to Ojai to get some writing done.

In those days before no-fault, there was a one year cooling off period before the final decree of divorce,

the decree nisi, was granted. During this time, presumably from October 1947, Heinlein was still considered legally married to Leslyn and could have been seriously compromised if discovered living with (or even dating) another woman. The prudishness of those days is now hard to imagine, but Heinlein had definite reason to be cautious. Cohabitation was illegal and, particularly in Hollywood, susceptible to exposure. A public scandal would not merely have been embarrassing at that time, it would have destroyed his ability to sell to the juvenile market, which was at that time controlled by old-maid librarians typically born or educated in the Mauve Decade. Heinlein and Virginia were discreet and continued to be discreet for the remainder of their lives. They were married in October 1948, discreetly after the decree nisi was entered.

"The Man Who Traveled In Elephants"

DESTINATION MOON

"Nothing Ever Happens on the Moon"

"Deliah and the Space Rigger"

"The Long Watch"

1948

The new Heinleins would shortly relocate to Colorado. Heinlein has spoken of his search for a place that would avoid fall-out from the major atomic targets on the coasts, and the area around Denver seemed ideal. It was also ideal for making a break from his past. He finished up work with Alford "Rip" van Ronkel on their "spec" screenplay for DESTINATION MOON and chose Colorado Springs as a likely location, sheltered by Cheyenne Mountain. He would eventually build a home -- but a number of projects were coming to fruition, and they would probably have to be in Hollywood in the spring or summer of 1949.

As 1948 ran down and Heinlein started writing RED PLANET, his third juvenile for Scribners, John Campbell received a fan letter with an intriguing "gimmick": it commented on the contents of an issue of Astounding that would not appear for a year yet, in November 1949. Mrs. Heinlein has written:

"Robert and John made a date to talk by radio from a man's house in north Colorado Springs. (John was a ham at that time.) And Robert had read the letter from the fan. (John must have published it.) So Robert suggested that they [turn that small joke back on itself and make that issue a reality -- the "time travel" issue of November 1949], and he was in for "Gulf." Most of the writers agreed to their

assignments, but one didn't. In any case, in due course, the time-travel issue was produced. Robert wrote "Gulf," and aside from one or two other special cases, Robert didn't write for JWC. But they remained friends in spite of that."

Indeed, Astounding was no longer one of his primary markets. By 1948, his principal markets were the high-paying slicks -- the Post, Town & Country, Argosy -- and his own name, once regarded by both Campbell and Heinlein as almost an Astounding property, was appearing in lesser magazines -- Startling Stories, Weird Tales, even Thrilling Wonder Stories.

RED PLANET

"The Man Who Sold the Moon"

"Gulf"

FARMER IN THE SKY

THE PUPPET MASTERS

"Baedeker of the Solar System"

1949

Finding a story to go along with the title and, moreover, one which could be written at novel length in the few months he had available was a problem. Robert and Ginny brainstormed the problem one evening in the fall of 1948.

Ginny was already an integral element of Heinlein's professional life, having organized and vetted his working files into the "opus system" Heinlein described for L. Sprague de Camp's 1949 THE SCIENCE FICTION HANDBOOK and she would continue to be an important part of his creative and business process for the rest of his life. On this occasion, one of the ideas she threw out was a twist on Kipling's THE JUNGLE BOOK -- a kind of Martian Mowgli, a human raised by Martians. Heinlein liked -- loved -- was galvanized by -- the idea, but thought it would take longer to develop than he had available to write it (as, indeed, it did). They passed on to other ideas, and "Gulf" turned out a very short novel on the superman/next-step-in-evolution theme that was popular just then -- or perhaps it was a longish novelette, just long enough to break into two segments to qualify as a serial.

But the Mowgli idea fascinated him. Overnight he drafted 14 pages of single-spaced questions and comments about his Martian named Smith. It is not surprising that there were elements of the same influences here: Ouspensky's superman, observations on the subject of religion from TERTIUM ORGANUM, Stapledon's Odd John and a little bit of Philip Wylie's GLADIATOR, as well. But his plate was full at the moment, so he put the material aside for awhile to ferment while other matters occupied his attention. [19-20]

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Chapter 8

Hollywood Beckons: DESTINATION MOON

The Scribner's contract was not turning out an unalloyed success. His juvenile editor, Alice Dalgliesh, had liked his conventional Tom Swift-like first juvenile, and SPACE CADET, his second, was a familiar enough type of a sanitized adventure story. But his boys' book for 1949, RED PLANET, stepped over the line into new territory -- which he was to do repeatedly in the future -- and raised a real stink: Dalgliesh would not hear of boys carrying and using weapons and the possible interpretation of Martian sex life didn't bear examining. Heinlein ultimately gave in to her demands, for the pragmatic reason that Scribner's had to sell the book to librarians who were extremely sensitive on these points. But he didn't like it, and he later took his revenge by sneaking in a name from LADY CHAT TERLY'S LOVER, the most celebrated literary "pornography" of the century (until William S. Burroughs' books began coming out), into THE STAR BEAST. This kind of subtle revenge was very characteristic of Heinlein.

In the meantime, Heinlein cracked the last of the major markets he had targeted in his wartime plan. His 1948 script for DESTINATION MOON (co-written with Alford "Rip" Van Ronkel) was purchased by George Pal and scheduled for production in the spring of 1949. Pal was looking for "something different," and the documentary of the future they had written looked different enough. Robert was hired to do technical direction on DESTINATION MOON. The Heinleins duly set off for Hollywood, but the production was delayed and delayed again.

By the time the contract had been signed and the Heinleins arrived from Colorado, the producer had a change of heart about the script. It was too different. So he set about to conventionalize it. He hired his favorite screenwriter, James O'Hanlon, to "humanize" the script. O'Hanlon added a family life for one of the four leads, and put in a trio of hepsters, and changed the character of one of the four leads -- making him into comic relief. The script was re-written and rewritten. Toward the end, Heinlein has remarked, "the bankers and their catamites" had more influence about what went into their script than he did. Then Irving Pichel was hired to direct, and he re-wrote the script yet again. Heinlein wrote his fourth Scribner's book, FARMER IN THE SKY, the first to be serialized (in Boy's Life, as SATELLITE SCOUT) before release of the book, thereby opening up another source of revenue (essentially selling the same book twice).

The movie was eventually made. Pichel came to rely on Heinlein's sense of what was both technically accurate and filmicly possible -- his son was a rocket scientist and seconded all of Heinlein's suggestions -- so Pichel did it Heinlein's way, and DESTINATION MOON turned out a great success for Pal -- though not in financial terms for Heinlein. In an unpublished letter, Mrs. Heinlein comments:

"We most definitely did not get rich from it! George Pal had borrowed money from N. Peter Rathvon to make two films, and DM was cross-collateralized with the squirrel picture, starring Jimmy Durante [THE GREAT RUPERT] The squirrel picture bombed -- and DM paid its expenses. In all, we received \$10,000 (less agency fees) for the script, and we were paid off around \$800 (again less agency fees) in take from the picture after it began to make money. At that point, the writers were cut off, and the banker got all the royalties afterwards. I heard (but can't prove) that George Pal mortgaged his house to pay part of the expenses. I believe that he lost out on that one. I also heard that the agent who handled the sale had a piece of the picture. But perhaps the worst thing was that someone on the picture leaked everything about it, and a quickie film called ROCKET SHIP XM was sneaked into markets before DM, and skimmed the cream off the market. The advertising budget was \$1,200,000 -- the cost of the first print was only \$600,000. It was a case of we wuz robbed -- but we didn't want to fight it. Robert believed that he could make more money by writing more books, so he did that."

Heinlein wrote an article on the project, "Shooting DESTINATION MOON" for Astounding, though the short story written from the treatment (in the entertainment industry, a "treatment" is an outline or description of the story in narrative, rather than script, format) appeared in Short Story Magazine. DESTINATION MOON is considered the first modern science fiction film. It was nominated for an Oscar in three categories (Art, Direction, Set Direction, and Special Effects) and won the Award for its Special Effects.

Money was coming in almost faster than they could spend it, but fate, in the shape of the Korean Conflict, took care of that. As they finally began to build their Colorado Springs house in 1950, shortages of labor and materials caused costs to increase enormously. Robert was afraid that Virginia would be called up from inactive duty and he would have to go back to war work research. But that did not happen, and a new clutch of contracts including an adaptation of his second juvenile for Scribner's, SPACE CADET, to become the television series TOM CORBETT, SPACE CADET, allowed them to finish the house without taking on a new mortgage. It was once rumored that Heinlein wrote scripts for TOM CORBETT but would not allow his name to be used for screen credit. The inference seems to have been drawn from the script writing that went on as a plot element in THE ROLLING STONES, but there is no evidence to support this, and Mrs. Heinlein confirms that he did no scriptwriting for the series -- noting that

"what happened was even better -- we were paid a fee for each appearance of the show on the air. A tidy amount, about equal to Robert's Navy pension He never wrote [20-21] a script, he never made a suggestion to the people who made those TV films. And presently, he decided that this was the best way for him to handle those matters -- 'take the

cash and let the credit go."

Certainly Heinlein did not think highly of the show, as he remarks that Alice Dalgliesh would not care to have the Scribner's name associated with it.

"Pandora's Box"

THE MAN WHO SOLD THE MOON

"Shooting DESTINATION MOON"

"Cliff and the Calories"

1950

Also in 1950, Campbell began publishing the series of Dianetics articles by Heinlein's close friend, L. Ron Hubbard, after they had been rejected by the Journal of the American Medical Association. While writing the Old Doc Methuselah stories, and after serving as a magickal assistant for one of Aleister Crowley's most promising American disciples, Jack Parsons, in The Babalon Working, Hubbard developed a "new" theory of the mind based on his observations (and, some say, secret doctrines of Crowley's Ordo Templi Orientalis, or "O.T.O.") rather than on psychiatric theory. Hubbard's "Dianetics" was to be a "scientific" replacement for the pre-scientific Freud. Dianetics monitoring, using a psionic device called the E-meter (psionics devices -- machines that interacted directly with the mind -- were Campbell's new passion in the 1950's), became something of a fad in the science fiction community, but Hubbard was running into stiff resistance from the convention-minded medical community, who were inclined to become nasty about Dianetics monitors practicing medicine without a license. Heinlein had told Hubbard in conversations in Philadelphia during World War II that a religion could successfully front anything in the U.S.

Hubbard followed Heinlein's now ten-year old advice, abandoning Dianetics. The Founding Church of Scientology opened in January 1955 in Washington D.C. and in New York. Heinlein's advice to Hubbard had allowed him completely to bypass the medical opposition; for the next fifteen years, Hubbard's principal bêtes noirs would be the Internal Revenue Service (but Heinlein was right: the IRS was never able to prove Scientology a fake religion under U.S. law, and they eventually gave up after being defeated in decision after decision).

BETWEEN PLANETS

"The Bulletin Board"

THE GREEN HILLS OF EARTH

"Year of the Jackpot"

"Project Nightmare"

THE ROLLING STONES

1951

For a short time, Campbell was a Dianetics convert, and his attempts to interest Heinlein in this enthusiasm contributed to the final tailing off of their personal friendship.

The 1950's were a vintage era for the Heinleins, as for the rest of the country. Robert's health continued to hold up, as did Virginia's except for a series of minor but nagging complaints. As late as 1963, Robert was speaking of it as a "mysterious malady," but he must have known very early what was the problem: his 1950 Scribner's juvenile, *FARMER IN THE SKY*, dramatizes altitude sickness. Virginia Heinlein simply did not thrive at Colorado Springs' high altitudes.

But the problem was long in emerging, and they had other occupations. Virginia had introduced Robert to figure skating. In 1952 they began traveling, with a tour of the National Parks. In 1953, they took a six-month round--the-world tour, and Robert wrote a kind of fascinating travel-diary called *TRAMP ROYALE*, but again there were no takers. It was shelved until after his death, but they continued to delight in world travel. The Heinleins were a gregarious and outgoing couple, entertaining houseguests, sometime for weeks at a time, between jaunts.

Heinlein was becoming a public figure in the wider sense of someone known to the general public, instead of simply a favorite genre writer. As his name became increasingly well known, the volume of his fan correspondence began to grow out of control, and too much of his time was taken up with requests to address conventions and write material that can only marginally be considered promotional -- free writing, essentially. Gradually he imposed limits on his uncompensated and nonfiction writing. Nor was the correspondence the worst of it: his fans wanted to meet him. He had a hard time turning down a civil request and not all the requests were so civil: once, Virginia Heinlein went into a bathroom with a view window overlooking an arroyo to find a pair of fans, Curtis Casewit and his girlfriend, peering in. Even the friends and relatives took up writing time.

"This I Believe"

"Ray Guns and Rocket Ships"

"Sky Lift"

TOMORROW THE STARS

1952

One consequence of his increasing fame he found flattering, if distracting: in 1952, he was invited to be a guest speaker on Edward R. Murrow's "This I Believe" program for CBS radio. He scripted a kind of credo for the post-war period, which was published in *GRUMBLES FROM THE GRAVE* and in *REQUIEM*.

Still, Heinlein managed to push out two novels in most years, one for the Scribners juvenile line, the other for the adult market. And there were his own collections to assemble and edit, as well as one notable anthology of Fortean stories for which he wrote the introduction, *TOMORROW THE STARS*, plus short stories in the intervals between major projects. Little of this output was shown to [21-22] Campbell any longer, for Campbell would bounce the manuscripts with long and irritating explanatory letters of rejection. Only gradually did Heinlein accept his agent's gentle insistence that Astounding was still a legitimate market for him. Science fiction was booming in the 1950's. Toward the end of the decade, there were more than thirty-five magazine titles, all of them hungry for copy. It was a very good time to be a science fiction writer.

STARMAN JONES

REVOLT IN 2100

ASSIGNMENT IN ETERNITY

PROJECT MOONBASE

THE STAR BEAST

1953

In 1953, Heinlein made a series of adaptations of some of his own stories for an anthology television series that never materialized. Heinlein was to become extremely disenchanted with film and television works, lumped together as "Hollywood," because of the many false starts and waste of his productive time, and this anthology series illustrates why he came to this conclusion. When the series went into "development," Heinlein invested a great deal of effort writing scripts for the first few half-hour episodes, drafts and sketches for several others, and treatments for the rest. Altogether there were 14 hour-long episodes planned. Most of them were transcriptions of Heinlein's short stories -- such as "Life-Line" and "Misfit," but there were also three completely new stories -- the pilot, "Ring Around the Moon," plus two episodes, "Home" and "The Tourist."

TRAMP ROYALE

TUNNEL IN THE SKY

1954

After the hour-long pilot was filmed (actually 48 minutes, to leave time for commercials), his producer, Jack Seaman, decided to capitalize on the sudden craze for science fiction films (in part brought about by the success of DESTINATION MOON). Without Heinlein's knowledge or consent, he shot a small amount of new material and cut the pilot into a 63-minute film for theatrical release. PROJECT MOONBASE did not do well at the box-office -- it was a frankly awful film -- and the premature release of its story materials killed any chance of a television network buying the series. Mrs. Heinlein writes:

"We went downtown to see it in Colorado Springs and were horrified. TV is one thing, a movie is another, and it's still around, and someone else has the copyright on it. Not to mention that the other stories can't be used because they're tied up by contract!"

The two other original stories were never published.

DOUBLE STAR

TIME FOR THE STARS

"The Third Millennium Opens"

1955

Heinlein was disenchanted, but he knew that nobody would put the creative control over millions of dollars in his hands, even though he also knew that was what would be necessary to have the project come out all right. Writing in his 1967 accession notes for the Special Collections of the University of California, Santa Cruz, he remarked that the money for motion pictures or television does not constitute a real attraction; a steady-selling novel produces more cash in the long run.

THE DOOR INTO SUMMER

"The Menace from Earth"

"Tenderfoot in Space"

CITIZEN OF THE GALAXY

1956

"Side Note -- motion picture writing, despite high salaries, is the poorest paid by the hour of any form of commercial writing. Deus volent, I will never write another script, either MP or TV - R.A.H.)

"Science Fiction: Its Nature, Faults

and Virtues"

HAVE SPACE SUIT -- WILL TRAVEL

1957

One truly awful B picture made in 1958, *THE BRAIN EATERS*, simply pirated his 1950 *THE PUPPET MASTERS*. Heinlein sued and the producers settled just before the trial would have commenced. The settlement included an unknown amount in monetary damages and the right to specify cuts in the movie.

The most obviously stolen elements were eliminated from the film before its release (The film continues to have a certain curiosity value because it included an early appearance by Leonard Nimoy) .

But there were other rewards and awards for him during this period: In 1956, Heinlein was given his first Hugo, the award given by science fiction fans at the annual World Science Fiction Convention, for *DOUBLE STAR*, which had been published in 1955. He was ultimately to have four -- the largest number of any SF writer (for novels) -- and joked that his wife was tired of dusting all of them. [22-23]

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Chapter 9

Radicalization

One project Heinlein continued to work on periodically was the Mowgli satire he and Virginia had come up with in 1949. Apparently he continued to collect notes and drafts of fragments until well into 1952. He tried again in 1953, but was not satisfied with the result and shelved the project. In 1955, he was 43,000 words into the manuscript of *A MARTIAN NAMED SMITH*, but it did not jell. Mrs. Heinlein has noted that he put the manuscript aside several times and picked it up where he had left off, rather than re-drafting it.

On April 5, 1958, Heinlein was again working on the Mowgli story -- this time titled *THE HERETIC* -- when a full-page ad appeared in the local newspaper, sponsored by the National Committee for a Sane Nuclear Policy, urging the U.S. to suspend nuclear testing unilaterally. Outraged by what they considered a major blunder in the Cold War's international brinksmanship so severe as almost to constitute treason, the Heinleins jointly prepared a responsive full-page counter-ad, whose text Heinlein preserved in *EXPANDED UNIVERSE* as "Who Are the Heirs of Patrick Henry," and encouraged others around the country to do the same. The Patrick Henry ad became a small political campaign, totally grassroots, with a strong conservative flavor. The one-time radical reform politician again addressed meetings and raised funds for weeks. The issue was eventually mooted when President Eisenhower unilaterally suspended nuclear testing. And Heinlein found himself attacked by his colleagues in the science fiction community for excessive conservatism.

Over the years, Heinlein had become disenchanted with Wellsian socialism, gradually reformulating his abiding concerns and priorities in terms of conservative politics. It should be noted that American liberal politics was itself detaching from the American liberal tradition at the time and aligning itself with the European social-democrat philosophy which characterizes contemporary "liberalism." Heinlein's apparent movement consisted in large part of maintaining his traditional patriotic and liberal-progressive values while politics around him changed. The same process was happening to millions of others as American liberals abandoned American liberalism and forced liberal-progressives into Conservatism.

The process may have started as early as World War II, though Heinlein continued to draw inspiration from Wells until about 1950 (the Space Patrol, for instance, seems to have been drawn from a remark by Wells in a 1946 radio speech). The timing suggests that Ginny, whom Heinlein met while at Mustin Field, may have been a key figure in this evolution, though she notes the he was pretty well formed as an adult by the time of their marriage. "We did discuss politics, but on the whole we agreed on most things in that line."

By 1958, the evolution toward conservatism must have been nearly as complete as it was ever to become. Following the Patrick Henry campaign, he went back to writing, but not to THE HERETIC. Instead, he wrote STARSHIP TROOPERS, with a strong anti-communist message, and shocked the science fiction community silly.

"Who Are the Heirs of Patrick Henry?"

"All You Zombies"

STARSHIP TROOPERS

1958

There is no doubt whatsoever that Heinlein knew exactly what he was doing with STARSHIP TROOPERS. It was a book which could not conceivably have been accepted by Scribners for its juvenile line, and when they rejected it, that would break their string of options. Heinlein had decided years before that it was more trouble to write for children (or, more precisely, for childrens' editors) than the money merited. This was simply the opportunity he needed to do what he wanted. He would no longer write or edit down to somebody else's idea of what was appropriate for a given market (though he always remained ready to take the advice of a professional editor on matters that would affect the marketing of his story).

STARSHIP TROOPERS was serialized as STARSHIP SOLDIER in the Magazine of Fantasy and

Science Fiction in October and November 1959, and the book was released by G.P. Putnam's Sons in December. Predictably, the reaction of critics has been one of spluttering indignation, but *STARSHIP TROOPERS* does what science fiction does best when it is at its best: it challenges the reader to re-think his basic assumptions. Nor, despite the volume of noise, was Heinlein's reputation in science fiction fandom diminished: *STARSHIP TROOPERS* won the Hugo Award at the 1960 World Science Fiction Convention, Heinlein's second, and he was invited to be the Guest of Honor at the 1961 World Science Fiction Convention, "Seacon," exactly 20 years (plus two months, since the convention had been moved to the Labor Day weekend) after his last Guest of Honor appearance at the Denvention. (Seacon was Ginny's introduction to science fiction fandom).

And then Heinlein went back to work on *THE HERETIC*. This time he wrote through the huge novel, working title *THE MAN FROM MARS*, and finished it in spring 1960. It was 800 pages and 220,000 words (an "average" novel is about 80,000 words and 300 pages in manuscript). Heinlein sent the manuscript out to be professionally typed while he and Virginia left for a tour of the Soviet Union. *THE MAN FROM MARS* was unlike anything Heinlein had let himself do before, an amazingly iconoclastic and complex satire of sex and religion, with clever name games and private jokes [23-24] embedded in the story (for example, the Martian artist who discorporated during the composition of an epic and thus produced a work of art partly the product of an adult and partly of an Old One, is Heinlein referencing himself starting the book in 1949 at age 42 and finishing it in 1960 at age 53). It might be difficult to market -- it might not sell at all.

In 1959-60, the sf market was in a major slump. Of the thirty-five sf magazines on the market two years earlier, only six were left. Heinlein had nothing to lose by writing to the general fiction market rather than the genre market. He repeated to himself advice Murray Leinster had given him years before: there is always a market for a good story. He put the matter out of his mind.

THE MENACE FROM EARTH

THE UNPLEASANT PROFESSION OF JONATHAN HOAG

1959

The trip to the Soviet Union turned out to be stressful and demanding and not a little dangerous. Virginia had been preparing for two years, learning Russian by the immersion method -- time and effort well spent, as it made them somewhat independent of their Intourist guides/ chaperons.

STRANGER IN A STRANGE LAND

"'Pravda' Means 'Truth'"

"Inside Intourist"

1960

On May 1, 1960 -- International Workers Day, a national festival of the Soviet Union -- a U.S. reconnaissance jet (spy plane) piloted by Gary Francis Powers came to ground 1,500 miles inside the Soviet borders. The Kremlin had been incensed by these U-2 overflights for four years -- a situation exacerbated by the U.S. pilots who routinely broadcast a mocking hyena laugh at the Soviets when they failed to shoot down the jets. This time, something went wrong, and plane and pilot were captured. For five days, Premier Khrushchev debated how to handle the incident. It was a major international propaganda opportunity, and he would exploit it for all it was worth. The Heinleins were at Alma-Ata in Kazakhstan, near the Chinese border. Heinlein has recorded their reactions in "'Pravda' Means 'Truth,'" written after they left the Soviet Union (published in EXPANDED UNIVERSE). They finished their tour in the Scandinavian countries and were back in Colorado by August.

Lurton Blassingame sent THE MAN FROM MARS manuscript first to Putnam's because they had an option on Heinlein's next novel. They wanted to publish it -- but without the sex and religion. What would have been left, Heinlein pointed out, was not a publishable book. Eventually, Putnam's agreed to accept the kind of book Heinlein had written. Heinlein edited the manuscript down to 160,000 words, and it was published in 1961 as under an editor's title of STRANGER IN A STRANGE LAND. Sales were initially no more than satisfactory -- 5,000 copies in the first 2_ months -- before going to a Doubleday Science Fiction Book Club edition, but Heinlein had proved that he could write and sell his kind of fiction, regardless of genre category.

Part of the hesitation on Putnam's part may have been because they were hoping for a juvenile book that would do for them what Heinlein's juveniles did for Scribners. Heinlein did write a juvenile for Putnam's, in 1962: PODKAYNE OF MARS, a science-fictionalized version of his "Puddin'" girls' stories. But even this was not to be a conventional "formula" juvenile. In Heinlein's original version, Podkayne is killed, and, from this experience, her sociopathic younger brother takes the first step toward learning how to be a human being. The ending was too dark for Putnam's, and they insisted that it be lightened, with the implication that she might recover.

PODKAYNE OF MARS

GLORY ROAD

"Searchlight"

"All Aboard the Gemini"

Playboy Interview

"Appointment in Space"

ORPHANS OF THE SKY

1962

In 1962, *STRANGER IN A STRANGE LAND* received Heinlein's third Hugo Award.

Heinlein's next books were wild zigs for him, starting with a full-bore exploration of the sword-and-sorcery epic that was just coming back into vogue: *GLORY ROAD* with a "turn," drawn from Cabell, in the last hundred pages that refreshed the possibilities of the genre.

The Cold War was threatening to boil over. The Cuban Missile Crisis (October 22-28, 1962) was such a nerve-wracking near-miss that it undoubtedly influenced Heinlein's next choice of subject. *GRAND SLAM* was a very uncharacteristically pessimistic book, with the protagonist tossed from situation to situation and having no control over his own destiny. It was written at astonishing speed -- 25 days for a 500 page typescript (about 150,000 words, or nearly 6,000 words per day) -- probably the only way Heinlein could have sustained the dark mood.

THE PAST THROUGH TOMORROW

FARNHAM'S FREEHOLD

1963

In 1963, sales of the Avon paperback issue of *STRANGER* suddenly took off, for no apparent reason. The book had been "discovered" by what would become the "counterculture," and Heinlein found

himself elected a personal guru for people he had never met. The dynamics of an [24-25] intellect that looks at "conservative" issues with a liberal-progressive sensibility makes this antinomy possible.

He was also sought after in Hollywood. His experience with TOM CORBETT and the abortive 1953 anthology series had soured him on the way business is done (or not done) in Hollywood, and he did not intend to get involved with film or television again. But in August 1963, he was contacted by Howie Horwitz and William Dozier with a project for a prospective Screen Gems television series, CENTURY XXII. Having no interest in getting involved in film and television work again, Heinlein set an unreasonable condition: they must come to him, rather than dragging him to Hollywood. Howie Horwitz showed up in Colorado, and Heinlein allowed himself to be talked into scripting the pilot.

The Heinleins traveled to Hollywood early in 1964 for re-writes on CENTURY XXII. Almost as soon as the pilot was re-written to the producer's satisfaction, a management reorganization at Screen Gems caused the script to be shelved. But Heinlein had been paid for his work, and that was what counted. The producers went on to another studio to do BATMAN.

"The Happy Road to Science Fiction"

"Science Fiction: the World of 'What If'"

1964

As the 1964 presidential campaign got under way, Heinlein again found himself involved in politics. Virginia had helped to open a fundraising office in Colorado Springs. "Gold for Goldwater" was Ginny's project; Robert had no real intention of getting involved . . . but the political inactivity got to him after a while, and again he found himself attending political dinners and making speeches and creating innovative fundraising gimmicks. But this time, it was clearly a lost cause. As the campaign wound down to Goldwater's defeat by incumbent President Johnson, the Heinleins prepared for a trip to South America. Later in the year, GRAND SLAM, retitled FARNHAM'S FREEHOLD, was serialized in Worlds of If science fiction magazine and then published in hardcovers by Putnam's.

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Chapter 10

The Return and the Fallow Years

By 1965, the Heinleins had outgrown the Colorado Springs house; Ginny's health problems relating to altitude sickness had gone from intermittent to chronic; and the original rationale for choosing Colorado -- to be away from nuclear targets and out of the fallout drift patterns -- was long gone. In 1957, the North American Air Defense Command (NORAD) set up its headquarters to correlate data from the Arctic Distant Early Warning (DEW) line at nearby Ent Air Force Base, then the Air force opened the U. S. Air Academy nearby, and, to put a cap on it, NORAD was building into Cheyenne Mountain, virtually in Heinlein's back yard, construction to be completed in 1966. Colorado Springs had become the #1 nuclear target in the U.S. -- a fact Heinlein's friends lost no opportunity to rib him about. Heinlein took his revenge by pounding Cheyenne Mountain flat in *THE MOON IS A HARSH MISTRESS*.

WORLDS OF ROBERT A. HEINLEIN

THE MOON IS A HARSH MISTRESS

1965

After some surgery and a brief scouting trip to the Seattle area, they found a wooded lot in the Bonny Doon area of the mountains close to the ocean near Santa Cruz, California, and Heinlein began the tortuous two-year process of designing and building an ultra-modern house. The house was customized to the Heinleins' lifestyle, all the furniture either built-in or on castors so it could be moved. The structure was circular in plan, giving all the bathrooms direct access to the pool area outside, so that nobody would have to track through the main part of the house. And he added a cat-free guest house to accommodate houseguests such as the de Camps, with cat hair allergies.

The first years at the Bonny Doon house (the house did not have a name -- though Mrs. Heinlein says she favored "Eccentric Manor" "but Robert would have none of that." It is sometimes referred to as Bonny Doon because of its address on Bonny Doon) were occupied by other matters than writing. A new series of collections appeared, culminating in the 1967 omnibus of the Future History stories, *THE PAST THROUGH TOMORROW*, which had been in the works since 1963. In that year also, he won his fourth Hugo Award, for *THE MOON IS A HARSH MISTRESS*, an anarchist novel which has probably endured in mainstream popularity because it reflects Heinlein's loyalty to traditional liberal-American values. It won the Hugo in 1966.

As *STRANGER IN A STRANGE LAND* continued to defy the laws of publishing and become overwhelmingly popular, Heinlein received several requests for the film rights, none of which ever came to anything. Heinlein himself worked with Ned Brown on a screen adaptation of *GLORY ROAD*, but, again, nothing came of it. (This should not be surprising: less than 1% of all film projects are ever completed).

Heinlein's working files had become so voluminous that they decided to make a gift of them to the University of California, Santa Cruz. They carefully sorted and arranged the material for appraisal and accession. Heinlein's accession notes for each manuscript and file are valuable sources [25-26] of information about his working life. Alexei Panshin did not have access to these accession notes when he published his idiosyncratic survey of Heinlein's writing, HEINLEIN IN DIMENSION, in 1968.

When the collection was appraised, the Heinleins were astonished at the \$30,230 value placed on the partial collection that was then (1968) in the University's possession. The high appraisal valuation was in part due to the fact that Heinlein had become a pop culture icon as a result of STRANGER IN A STRANGE LAND. Heinlein's neologism "grok" was popping up all over -- a magazine of pop criticism, telephone company ads, buttons. He was greatly in demand as a speaker, but he had made a discreet resolution many years earlier never to lecture about his own work or comment on that of his colleagues, and he was not a natural public speaker, so he was reluctant to engage in the extensive preparation that took him away from his writing. If the work does not speak for itself, it cannot be explained; and explanations and commentary limit the meaningfulness. He accepted very few speaking engagements, though widely hailed as a "personal guru." One exception, in March 1969, was a guest of honor address at a film festival in Rio de Janeiro, which was largely a tribute to Irving Pichel, his director for DESTINATION MOON.

July 20, 1969, is probably the most important day in human history -- the day men from Earth first set foot on another planet, Earth's moon. Robert Heinlein was a guest commentator (along with Arthur C. Clarke) with Walter Cronkite on this historic occasion. He managed to reduce Cronkite to a state of spluttering indignation at the suggestion that women should have been included in this mission. (the text of the out-take is preserved in Leon Stover's monograph for Twayne's United States Authors series, ROBERT A. HEINLEIN).

I WILL FEAR NO EVIL

1969

His next novel must have been nearly ready: In January 1970, I WILL FEAR NO EVIL was in the initial stages of cutting when Heinlein developed a perforated diverticulum. By the time it was discovered, seventeen days later, peritonitis had set in, and he very nearly died. All the business affairs, including getting the new book ready for publication, fell on Ginny's shoulders, with only the barest minimum of feedback from a man sometimes too weak to manage more than a nod or a word or two in response to questions. Recuperating from major illnesses was always a full-time job for Heinlein, and this one took the better part of two years, since the peritonitis was followed by a bout of shingles (a painful but not

serious viral illness), and then in 1971 a long delayed gall-bladder removal. During this period, Heinlein gave a few interviews, but it was not until 1972 that he was back to strength for writing.

Thus Heinlein was medically incapacitated when the Tate-LaBianca murders hit the news early in January 1970. He had met Sharon Tate at the 1969 Rio de Janeiro Film Festival. She had flown in to be with her husband, director Roman Polanski, who was the Guest of Honor at the Festival, and struck up an acquaintance with Heinlein. She was probably already pregnant. The brutal murder in October 1969 shocked the nation, and Heinlein had special reason to be shocked, but it was followed by an even unkind cut. Taking its cue from an un-bylined (staff-written) article in the San Francisco Examiner, Time Magazine told America that Charles Manson killed following a "blue-print" provided by Heinlein's STRANGER IN A STRANGE LAND. The allegation had no basis in fact, as the District Attorney assigned to prosecute Charles Manson discovered, but it was perpetuated in the media and in a book written in 1972. Even as late as 1995, the Manson murders were spoken of in an academic publication as directly caused by STRANGER.

Heinlein had received a plea for help from someone who turned out to be one of the Manson girls during the time the Manson "family" was being rounded up -- a process that, according to THE FAMILY and HELTER-SKELTER, had them moving from location to location to avoid arrest -- and called the local county sheriffs in the area to see why they were chasing those people around. They told him drugs were not an issue, and he dropped the subject.

Although several members of Manson's Family had read STRANGER and privately used water-ritual jargon, Manson later told an inquirer (J. Neil Schulman) that he had never read STRANGER.

Heinlein ultimately decided not to speak out about the subject. No statement was ever issued. Since denial is never as effective as rumor, and it is well known that nobody has ever won a mudslinging contest, this was undoubtedly the best tactic -- though also undoubtedly the most difficult.

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Chapter 11

Those Fabulous 70's

Heinlein's near-brush with death kept him busy just surviving for nearly two years. There were few projects -- a few interviews in 1970 and 1971. He was approached by Don Ellis, a composer with a commission from the Hamburg Opera Company, to do a libretto based on THE MOON IS A HARSH MISTRESS. Heinlein doubted the book could be compressed into the scope of an opera and started instead on a dramatic treatment of "The Green Hills of Earth." Ellis did not like "Green Hills," so it was put aside, unfinished. By 1972 he felt well enough to write and started TIME ENOUGH FOR LOVE.

He made an exception to his rule against accepting [26-27] speaking engagements when he was invited

to deliver the 1973 James Forrestal Memorial Lecture to the Brigade of Midshipmen by his alma mater, the U.S. Naval Academy at Annapolis -- a very great honor for a most irregular alumnus. Heinlein would be only the second Academy graduate (after Adm. Zumwalt), to appear in this annual series. Half the speech, at the request of the audience, dealt with freelance writing, and half with expounding a view of the social role of the values they had been taught at Annapolis. The "Channel Markers" portion of the Lecture was published the following January as an Editorial in *Analog Science-Fact, Science-Fiction*, (John Campbell, who changed the name of *Astounding* to *Analog* in the early 1960s, had died the year before and the magazine was continuing under the editorship of Ben Bova) and then "Politics of Pragmatism" was published in *EXPANDED UNIVERSE*.

TIME ENOUGH FOR LOVE

1972

In 1973, the first issue of a new SF magazine appeared, *Vertex*, with a transcription of Heinlein's 1941 Denvention Guest of Honor speech. Forrest Ackerman had sold them his mimeographed transcription made from Walt Daugherty's phonograph disks, without consulting Heinlein. The original publication had not been copyrighted, and Heinlein was furious at Ackerman using his name and reputation for his own ends. He demanded and got all the money received from *Vertex* (and donated it to a charity). *Vertex* obtained a copyright for the speech and assigned it to Heinlein. Perhaps in return for the courtesy, Heinlein pulled an unsold curiosity written in 1947 out of his files "No Bands Playing" and allowed them to publish it in their second issue. This was the first appearance of a "new" Heinlein short story since 1966, when "Free Men" (written in 1946 from materials originally intended for one of the "stories never written" on the Future History chart -- "The Stone Pillow" -- appeared as a sweetener in the collection *WORLDS OF ROBERT A. HEINLEIN*.

James Forrestal Memorial Lecture

1973

In the middle of the year, Heinlein gave a long telephone interview to 20-year old J. Neil Schulman for a 1,500 word piece commissioned by a newspaper. The interview was eventually published in its entirety in *New Libertarian Notes* and then collected with other of Schulman's letter and reviews and published first on the internet, and then, reversing the usual process, in 1999, as a trade paperback, *THE ROBERT*

HEINLEIN INTERVIEW AND OTHER HEINLEINIANA.

Heinlein spent the next several years engaged in public works. He wanted to take a break from fiction to catch up on developments in earth sciences and biological sciences. He produced two intensively researched articles for the COMPTON [ENCYCLOPEDIA] YEARBOOK in 1975 and 1976.

He was awarded the first SFWA Grand Master Nebula Award in 1975 at the historic Algonquin Hotel. The years of 1976 and 1997 were spent organizing blood drives, particularly among science fiction fans, tied in with his appearance as Guest of Honor for the third time at a World Science Fiction Convention, "MidAmeriCon," in Kansas City, Missouri, over the Labor Day weekend of 1976.

"Paul Dirac, Antimatter, and You"

"Are You a Rare Blood?"

"A U.S. Citizen Thinks About Canada"

1975

In 1976 also, Heinlein's mother died, at the age of 97. His father had passed away in 1959, after a long illness, at the age of 82), as did his oldest brother, Rex. Heinlein continued to write during these years, but for one reason or another, he decided not to publish the work.

At the end of 1977, exhausted by the ongoing effort of the blood drives, Robert and Ginny took a vacation to the South Pacific. Early in 1978, they were walking on a beach at Moorea, Tahiti, when he had a Transient Ischemic Attack, a brief blockage of blood to his brain that can be a precursor to a cerebral stroke. A CAT scan ruled out a brain tumor, but the flow of blood to his brain continued to decrease. Only two months into a six month regime of medication he was "dull-normal, slipping toward 'human vegetable,'" sleeping 16 hours a day and barely functional the rest of the time. A heart catheterization for angiogram -- which procedure he got to watch -- revealed that his left internal carotid artery was completely blocked, too high for surgery. A carotid bypass operation restored oxygen flow to his brain. Three months later he was well enough to grant a day-long interview to H. Bruce Franklin, a Marxist scholar who had been asked to write a monograph on Heinlein's work for the Oxford University Press Science-Fiction Writers series. Heinlein might have granted the interview anyway, but Franklin represented himself as a former SAC bomber pilot, and Heinlein wanted to question him on that subject. Ginny, however, had a firm grasp on the man's politics: she pointedly left the house by the back door as Franklin arrived.

Heinlein made a policy of not discussing his own work, and he did not generally comment on the work of his colleagues. He therefore never responded to any critics or appeared to pay any attention at all to the scholarly work that began to appear during his lifetime.

The process had begun innocently enough with a biographical and bibliographical sketch written by Samuel Moskowitz and collected into his 1966 *SEEKERS OF TOMORROW*. Moskowitz had requested biographical information from Heinlein and received an eight-page letter, which Heinlein asked him not to print until after his death (Heinlein's literary estate withdrew the permission, and the letter is now believed destroyed). A few years later (1968), [27-28] Alexei Panshin, an egocentric fan, published a full-length study of all Heinlein's body of work to date, titled *HEINLEIN IN DIMENSION*. It was eagerly greeted, for there had been nothing like it, and it set the terms for future discussion of Heinlein's work. While the book contains some interesting interpretive schemes, it has been criticized quite accurately for want of critical method and for excessive subjectivity. In 1976, Panshin raised subjectivity to a matter of dogma in his Heinlein chapters of *SCIENCE FICTION IN DIMENSION* -- one of them a long discussion of what *TIME ENOUGH FOR LOVE* might be about, based only on a publisher's advance announcement of title, length in pages, and span of time.

A Cliff's Notes of Heinlein's work appeared in 1975, written by Baird Searles, and a short pamphlet by George Edgar Slusser appeared in 1976 titled *ROBERT A. HEINLEIN, STRANGER IN HIS OWN LAND*, followed in 1977 by *THE CLASSIC YEARS OF ROBERT A. HEINLEIN* -- but Slusser seemed to be discussing some other Heinlein of a not-quite parallel universe.

Franklin's monograph for the Oxford University Press, *ROBERT A. HEINLEIN: AMERICA AS SCIENCE FICTION*, was to be the second full-length study of Heinlein, appearing in 1978.

In the same year that Franklin's monograph appeared, a collection of critical essays on Heinlein's work was brought out by Taplinger, edited by Joseph D. Ohlander and Martin Harry Greenberg. This collection, called simply *ROBERT A. HEINLEIN*, reflects the complexion of academic criticism of Heinlein's work -- a mix of genuine scholarship on the various levels to be expected of scholarship, with a liberal sprinkling of what can only be characterized as malicious sniping without actual foundation in the body of Heinlein's work.

As soon as he was able to work, Heinlein started writing *THE NUMBER OF THE BEAST*, a book almost universally recognized as the most irritating of all his novels. An abridgement was published in *Omni Magazine*, and the advance paid by Fawcett/Columbine was a record-breaking \$500,000.

In July 1979, Heinlein was requested to give testimony in Washington d.c. before a joint session of the House Committee on Aging and the House Committee on Science and Technology, on the subject of applications of space technology for the elderly and the handicapped. It was not a subject on which he had expert knowledge but any opportunity to promote the Space program called for superhuman effort. As a NASA functionary's testimony covered the technical material in depth, on July 19, he gave a performance testimony drawing extensively on his own high-tech carotid bypass operation more than a

year previously. This would be another eerie parallel of his life with Mark Twain's, for Samuel L. Clemens had given testimony in 1888 on the subject of copyrights.

1979 was also the year Heinlein provided new material for the 1966 collection **WORLDS OF ROBERT A. HEINLEIN**. The book had been a steady producer for Ace Books during a long period in which Ace was in decline. When Jim Baen joined Ace, he noticed that Ace's only Heinlein title had an unaccountably low royalty. He persuaded the management to double the royalty. Baen was able to march up to Heinlein at the Fountainbleu (this would be the Worldcon in 1977), tell him, and march away. Heinlein appears to have been impressed by Baen's thoughtfulness . . . or perhaps it was his chutzpah. Some time later, Heinlein came to Baen with a proposal for an expanded version of the collection, with a very low purchase price -- a sweetheart deal for a favored editor. And he spent an additional fifty hours on the phone with Baen, creating Forewords and Afterwords. Altogether there was an additional 84,000 words of new material for **EXPANDED UNIVERSE**. It was the making of Jim Baen in the publishing industry. But that is not the only exemplary use Heinlein made of this project: The Science Fiction Writers of America had drawn up a model contract, from the writer's point of view, but were never able to get it used by a publisher. Heinlein insisted on the SFWA Model Contract for **EXPANDED UNIVERSE**. The Model Contract was signed and then immediately renegotiated upward (to Heinlein's benefit).

THE NUMBER OF THE BEAST

"Spinoff"

"The Happy Days Ahead"

"Larger Than Worlds"

EXPANDED UNIVERSE

1979

Much of **EXPANDED UNIVERSE** shows Heinlein talking to his "children" and fellow citizens like a Dutch uncle. This is not an accident. Heinlein thought of the book as a kind of legacy -- advice given about dirty laundry inside the family; he prohibited publication of the book outside American soil (except for Canada). By doing this, he severely and voluntarily limited his potential royalties from foreign sales. By this he also makes it impossible to doubt his earnest intentions in warning us of the consequences of our own follies. Mrs. Heinlein notes in **GRUMBLES FROM THE GRAVE** that **EXPANDED UNIVERSE** has generated more fan mail than any other of his books --a tribute to his

personal allotment of the "horse sense" with which he invested his fiction.

One feature of the "interstitial" material that has not received much attention is the number of minor inconsistencies with Heinlein's public biography. He had, for instance, maintained for decades that he sat down at a typewriter in April 1939 and tossed off his first story. Here he says that he started writing in "mid-March 1939." Discrepancies appear throughout the material. Possibly they are due to the material being derived from telephone interviews and not subjected to Heinlein's usual careful self-editing; but just as likely, Heinlein had begun to tire of the artful public biography he had constructed for himself. [28-29]

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Chapter 12

Another "Second Wind"

The decade of the 1980's started out well enough -- the town of Butler, Missouri, Heinlein's birthplace (though he lived there for only a few months), celebrated "Robert A. Heinlein Day" on April 17, 1980.

In 1981 Heinlein had to give up all non-writing work except an occasional participation in the grassroots space movement.

FRIDAY appeared in 1982 and was immediately hailed as a return to the master storytelling of his adventure-writing days. But there is no sacrifice of subtlety in FRIDAY: it is a powerful and complex examination of prejudice on many levels.

FRIDAY

1982

In 1983, the Heinleins took a long-delayed trip to Antarctica, the only continent they had not yet visited. Heinlein came home and wrote JOB: A COMEDY OF JUSTICE, another great departure, for Job is a deliberate evocation of James Branch Cabell, one of Heinlein's earliest models. Cabell's huge novel series "Biography of Manuel" may also have influenced Heinlein's next two multiverse novels taking off from the discoveries and inventions of THE NUMBER OF THE BEAST.

JOB: A COMEDY OF JUSTICE

1984

Heinlein was still actively participating in the space movement in the early 1980s. On December 8, 1984, a Citizens Advisory Council on National Space Policy met at the home of science fiction writer Larry Niven in Tarzana, California, to discuss the Strategic Defense Initiative ("Star Wars"). Heinlein was one of about forty people present when his longtime friend, Arthur C. Clarke, was invited to address the group on the subject. Clarke had recently published an article in *Analog* skeptical of SDI -- "War and Peace in the Space Age" (March 1982). Clarke had perpetuated the article in his non-fiction collection 1984: SPRING.

Clarke came in for a great deal of criticism. He conceded the main point (his mathematics had been somewhat off), but at the lunch break, a personal confrontation took place between Arthur C. Clarke and Robert Heinlein -- who had been fairly close friends since Clarke's American tour in 1951. Heinlein was furious over Clarke's skeptical remarks, which he thought were arrogant and meddling. G. Harry Stine, who had become acquainted with both men in the early 1950's, recalled "Robert Heinlein lit into him [Clarke] verbally. He just took Arthur apart." Clarke tried to make amends, but Heinlein was furious.

They did reconcile -- after a fashion. Through the intercession of friends, they exchanged some letters -- which is to say, Clarke sent letters and Ginny responded to them.

One more major survey of Heinlein's work was to appear during his lifetime, though just barely. Professor Leon Stover, a scholar fully as distinguished as Franklin, produced a monograph titled simply ROBERT A. HEINLEIN, for Twayne's United States Authors series, drawing largely on materials derived from an afternoon interview in 1984. Despite a number of factual errors and an exposition of the Calvinist interpretation Slusser had proffered years before that Heinlein told Stover after publication was "all wrong," Stover's monograph is almost unique in making a genuine penetration of Heinlein's intellect. Stover, unlike Franklin, Slusser, or Panshin, seems to understand the kind of human being Heinlein was. They kept up a friendship by telephone. When, after Heinlein's death, Dr. Stover applied for an authorization from Heinlein's literary estate to write a biography, Mrs. Heinlein issued the authorization, in spite of Heinlein's disagreement with many of Stover's interpretations.

THE CAT WHO WALKS THROUGH WALLS: A COMEDY OF MANNERS

1985

On Heinlein's 80th birthday, June 7, 1987, Putnam's published what would be his last novel, TO SAIL BEYOND THE SUNSET, sending balloons and chocolates to Bonny Doon.

Heinlein's health had been worsening over the years. By 1987 he needed rapid access to advanced medical facilities. He and Ginny gave up Bonny Doon and found a place in nearby Carmel. He was in and out of the hospital four times in his last year.

TO SAIL BEYOND THE SUNSET

1987

On May 8, 1988, he died peacefully in his morning nap, and thus left an unfillable void in the lives of millions. His body was cremated, his ashes strewn in the Pacific from the deck of a warship. He has returned to the elements from which we all came: If we want to take his body to the stars, it will have to be in a jar of seawater. Heinlein would probably find that appropriate.[29-30]

"So do you be sensible about it . . . if there indeed stay any root of intelligence in you. And do you henceforward live more fittingly, as a credit to your wife's family. And do you put out of mind those cinders and those ashes and those clinkers that were the proper sport of your youth. Such is the end of every wise person's saga."

-- James Branch Cabell, *The Silver Stallion*, Book IX, Chapter LXIV, Sidvrrar Vafudir to Donander Veratyr

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Afterword

Heinlein has been dead for more than ten years, but he continues to have an active professional life. In October 1988 he was posthumously awarded the Distinguished Public Service Medal in a ceremony at which Ginny read aloud his 1952 credo written for Edward R. Murrow's "This I Believe" radio program. Program participants grokked Heinlein together, and their recollections and remarks are gathered into REQUIEM, published in 1992. A selection of his letters, heavily edited by Virginia Heinlein, was

released in 1989 as **GRUMBLES FROM THE GRAVE**, a title Heinlein thought up in the 1970's in imitation of the intention -- never fulfilled -- of his literary idol Mark Twain, to tell off everybody that had irritated him during his lifetime (quite a long list).

Leon Stover was authorized to write a biography, but later (November 1989) the authorization was withdrawn. Several biographies are "in the works," though none has the cachet -- or access to records -- of an authorized biography. Heinlein's correspondence is under a 50-year seal at the University of California, Santa Cruz. There will be no Albert Bigelow Paine for Robert Heinlein.

In 1990, restored versions of **RED PLANET**, **THE PUPPET MASTERS**, and **STRANGER IN A STRANGE LAND** were issued. In 1992, Jim Baen and Jerry Pournelle caused Heinlein's 1946 **HOW TO BE A POLITICIAN** to be published as **TAKE BACK YOUR GOVERNMENT!** They intended it to be seen as part of the campaign of H. Ross Perot for president. Heinlein's 1954 travel diary, **TRAMP ROYALE** was also issued. Although both books are vintage Heinlein, well-written and interesting, they did not sell well; neither went into a second printing, and they both are on their way to becoming bibliographic rarities.

In 1996, *The Magazine of Fantasy and Science Fiction* published a short fragment that purported to be some manuscript pages of "The Stone Pillow" found behind a file cabinet when *Analog* moved out of its Lexington Avenue offices, but the setup for the story contains material that would have fit better into "The Sound of His Wings" and was too crudely written even for the very earliest of Heinlein's prose. Undoubtedly there does exist outlines for some of the "stories never written," as Heinlein termed the stories dealing directly with the Theocracy and Nehemiah Scudder, but F&SF's "The Stone Pillow" is a hoax, not genuine Heinlein of any vintage.

Most of Heinlein's collections have been withdrawn from the market, though **THE PAST THROUGH TOMORROW** and **EXPANDED UNIVERSE** continue to enjoy brisk sales. The business affairs of Heinlein's literary legacy is managed jointly by Virginia Heinlein and Robert's post-Blassingame agent, Eleanor Woods, and the Vincinanza Agency.

An interesting, though not completely faithful, film version of **THE PUPPET MASTERS** was released in 1994, and an almost completely unfaithful film version of **STARSHIP TROOPERS**, directed by Paul Verhoeven, was released in 1997. For a time in 1998, there were no less than four Heinlein properties "in development," as they say in Hollywood: **FRIDAY** (with a hearty fan endorsement for **THE X FILES'** Gillian Anderson to play the lead), **THE MOON IS A HARSH MISTRESS**, **THE STAR BEAST** at Disney's Dreamworks, and Paramount, who has held the film rights for years, tried again to mount a production of **STRANGER IN A STRANGE LAND** with an overage and improbable Tom Hanks in the role of Valentine Michael Smith and Sean Connery signed to play Jubal Harshaw. So far, industry insiders say, Hanks has resisted the lure of cash to act in the production -- but his enthusiastic and accurate productions of **APOLLO 13** and a miniseries for television on the Apollo program indicate that he might be an exceptionally good choice to direct or at least produce **STRANGER**. By 1999, all four projects had fallen through (not surprising -- for every picture that is made, there are a hundred that

never make it through the process). Even an option for ORPHANS OF THE SKY was not renewed.

The academic field of Heinlein Studies is supported by The Heinlein Journal, founded on July 7, 1997, Heinlein's 90th birthday. The Heinlein Society was founded on July 4, 1998, and is currently in a careful process of formation.

There are more than a dozen unpublished works in the files, and with the publication of biographies in preparation, we can look forward to another decade or more of new material from the marvelous brain of Robert A. Heinlein.

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-- Mark Twain --

MARK TWAIN'S AUTOBIOGRAPHY, Volume 1. Albert Bigelow Paine, ed.

(New York: Harper & Brothers Company, 1924), p. 21:2

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[Heinlein's Women: Strong Women Characters in Early Heinlein](#) by G. E. Rule
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[Robert A. Heinlein's Novel: If This Goes On-- A Study of "If This Goes On --"](#) by Bill Patterson
The 1953 novel by Robert Heinlein now eligible for a Retro Hugo
new 01.18.04

[Robert A. Heinlein's Short Story: Coventry](#)

by John J. Reilly
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STRANGER VS STRANGER:

**Comparing Versions of Heinlein's
"Stranger in a Strange Land"**

by G.E. Rule
new 08.14.04

CAMPBELL ON HEINLEIN:

**SELECTIONS FROM THE JOHN W.
CAMPBELL LETTERS**

Selected and introduced by
Robert Gorsch
new 06.11.04

Rah, Rah, R.A.H.!

by Spider Robinson
new 05.13.04

Heinlein History:

**Kansas City, Missouri
around the time the Heinlein family
lived there...**

by D. A. Houdek
new 04.19.04

The Lost Manuals

by J. Neil Schulman
new 03.31.04

Robert A. Heinlein:

Murder Suspect by D. A. Houdek and
G. E. Rule
new 03.30.04

"All You Zombies" by Robert A.

Heinlein, Reviewed by David Wright
new 03.28.04

**Robert A. Heinlein and Rex Ivar
Heinlein, Jr.**

at the Naval Academy at Annapolis
new 03.27.04

**The Long Watch: Johnny's On the
Spot!** by David M. Silver

new 03.26.04

Methuselah's Children

by NY WSC @ AOL.com
new 03.25.04

"Coventry" by David M. Silver

The oft-ignored Future History short
story
new 01.15.04

"A Flight of Speculation" by

Edward M. Wysocki, Jr.
Examining Robert A. Heinlein and
atomic weapons
new 01.01.04

**Robert A. Heinlein's Novel: *For
Us, the Living*
The last of the wine, or, still
sane after all these years** by

Spider Robinson

Spider Robinson, writer of the
intro to Heinlein's "For Us, the
Living," talks about the new/
old upcoming RAH novel.
new 10.04.03

**Robert A. Heinlein's Novel: *Red
Planet***

Red Planet-Blue Pencil by
Jane Davitt

Examining the differences
between the originally
published version and the
restored, uncut version
new 10.03.03

**Robert A. Heinlein's Novel: *Citizen
of the Galaxy***

Citizen of the Galaxy Review

by Alan Milner

Examines the concepts of slavery
and freedom, and fatherhood, in
"Citizen of the Galaxy".
new 11.02.03

**Robert A. Heinlein's Novel: *I Will
Fear No Evil***

An Angry Fabulist's

Expression of "Rejection

Syndrome" by David M. Silver

A study of the author's
meaning and motivation
behind "I Will Fear No Evil."
new 10.03.03

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The Heinlein Centennial Reader A Call for Articles and Essays about Heinlein's Life & Work

[Home](#) | [The Mission](#) | [Guidelines](#) | [How to Submit](#) | [Articles](#) | [Heinlein Society](#)

THE MISSION: PRESERVING A LEGACY FOR FUTURE GENERATIONS

Notice: Deadline date for submissions has been changed from April 1, 2007 to August 1, 2007 and the end of the public review date from May 1, 2007 to September 1, 2007

Robert A. Heinlein was born 99 years ago, in Butler, Missouri, graduated from the United States Naval Academy in 1929, and served as sea going officer until 1934, when he was forced to accept a medical discharge...but his real legacy consists of 57 books he wrote during his long and eventful life.

We believe that Heinlein's science fiction novels and stories helped to encourage many young people to pursue careers in science and engineering, but his writing also encouraged his readers to examine basic economic, political and social issues. More than anything else, Heinlein espoused a libertarian agenda before the term itself had been co-opted by a political party of the same name, an agenda that combined the best elements of liberal and conservative thinking into a holistic philosophy. This is why Heinlein is remembered so well, and so fondly by so many people.

Beginning on July 7, 2007, millions of Heinlein's devoted fans will mark the centennial of this seminal social critic and science fiction writer with an ongoing series of events and activities at science fiction conventions and other special events around the world.

As part of this Centennial Celebration, The Heinlein Society is planning to publish a compilation of original articles and essays about Mr. Heinlein's life and his life's work. The Heinlein Centennial Reader will be published on July 7, 2007, to commemorate the author's 100th birthday.

You are invited to submit articles, essays, and critical appraisals of Heinlein's work.

We are especially interested in first-person articles from people who knew Robert, or corresponded with him, as well as essays from people who never met Robert, but whose lives have been affected by Heinlein's philosophy and social commentaries.

In addition, we are seeking critical essays about specific Heinlein novels and short stories that explore the philosophical implications of the author's works.

All of the materials submitted to this competition will be posted in the [Articles](#) section of this presentation, where they will be subjected to public scrutiny and comment. The final selections will be made on the basis of votes cast by the members of the Heinlein Society, and the final volume will be published on July 7, 2007.

Next: [GUIDELINES FOR SUBMISSION OF ARTICLES](#)

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How I Found Heinlein

- [Neil Smith](#)
- [David Silver](#)
- [David Wright Sr.](#)

These are the first of what we hope to be a long list of personal accounts of Heinlein people telling how they came to find Heinlein and how he influenced them in their lives.

If you wish your story to be included here, please contact WebMaster@heinleinsociety.org

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Links

Heinlein Sites:

Read more about the first Grand Master of Science Fiction on the sites reached by the links below. Please remember that the contents of these links are the responsibility of their owners and represent the opinions and attitudes of the owners and not necessarily those of the Heinlein Society.

[The Heinlein Journal](#)

The homepage of the premiere magazine of Heinlein scholarship and criticism

[The Robert A. Heinlein Information Page](#)

Personal page of David Wright, Sr. dedicated to Robert A. Heinlein. Contains several essays by Mr. Wright

[Site RAH: The Homepage for Science Fiction's Grand Master](#)

An excellent Site, home of

Space Advocacy Organizations:

[Space Frontier Foundation](#) --

"Dedicated to the human settlement of space in our lifetime" and counts Robert Heinlein as one of their founders.

Literary & Historical links:

[PCA Heinlein Studies](#) --

Heinlein Studies Area of the Popular Culture Association.

[The Literary Encyclopedia](#)

-- Literature in English around the World. Their insightful

the Heinlein FAQ. Its author, James Gifford, is one of the first generation of true Heinlein scholars.

[The Robert Heinlein Interview](#)

The longest interview Heinlein ever granted, in which he talked freely and extensively about his personal philosophy.

[The Robert Anson Heinlein Italian Site](#)

Principale sito italiano completamente dedicato al Maestro della fantascienza (e non solo) Robert A. Heinlein.

[The Robert A Heinlein Page](#) by Heribert E. Severing also with [German](#) and [French](#) translations

[Heinlein Works List in German](#)

- Eine vollständige Aufstellung aller Heinlein-Werke, die in die deutsche Sprache übersetzt wurden, zusammengestellt von Dietmar Rudolph

[The Fiction of Robert Heinlein](#)

Michael Main's excellent index of his works, including a listing of magazine and other publications containing them.

[Heinlein Juveniles Reviews](#)

Joseph Major's excellent series of reviews of all of the Heinlein juveniles from ROCKET SHIP GALILEO to STARSHIP TROOPERS.

[The alt.fan.heinlein Picture Page](#)

Faces of fans, their families and, most importantly, their felines.

Heinlein entry is [here](#). A survey of the Scribner's juveniles can be found [here](#).

[American Authors on the Web](#)

--A leading web resource for American Authors.

[Perspectives in American Literature](#)

-- A Research and Reference Guide by Professor Paul Reuben. The Heinlein entry is [here](#).

[Centennial of Flight](#)

-- Honoring the first flight of the Wright brothers, aviation history. There are references to Heinlein's influence in [this essay](#).

[Literary Resources on the Web](#)

-- A highly-regarded site maintained by Professor Jack Lynch of Rutgers University.

Major SF/F Collections & Scholarly SF/F Organizations

[Heinlein Archives](#) at

[The Robert A. Heinlein Reading Group](#)

An on-line chat group that meets every two weeks to discuss the works of Robert A. Heinlein, using AIM freeware.

[AIM Chat Room](#)

A link to the Heinlein Reading Group's virtual meeting place. Click on the red button to download the AIM software.(Version 9.5.3)



Other versions available at _



[The Full Story of Roger Young](#)

A particularly notable essay contained on Mr. Wright's page, deserving a link of its own is this by J. C. LeGere.(updated 11/03/2006. Includes link to 1959 West point choir version of ballad).

[The Heinlein Journal--On Line Archives](#)

Also, here you will find a beginning of the archives of The Heinlein Journal, which the Society may also expand.

[Exposition of Names From Number of the Beast](#)

Complete listing of all of the names found in the *Envoi* chapter in *Beast* compiled by the author of the Italian Heinlein Site

[The Heir of James Branch Cabell](#)

The winner of the Virginia Commonwealth

University of California, Santa Cruz

[J. Lloyd Eaton](#)

[Collection](#) at University of California, Riverside. The world's largest publicly accessible collection of science fiction, fantasy, horror, and utopian literature.

[The Science Fiction](#)

[Foundation Collection](#)

Special Collections And Archives Sydney Jones Library The University of Liverpool

[The Speculative Literature Foundation](#) --

promotes literary quality in speculative fiction

[Science Fiction Studies](#)

-- scholarly journal at DePauw University

[Center for the Study of Science Fiction](#)

at the University of Kansas

[The Merrill Collection](#) of

Science Fiction, Speculation

University's Cabell Prize
2000 Cabell prize
discusses the influence of
Cabell on Heinlein.

[Bill Dennis's Heinlein Site](#)
Libertarianism & Robert A.
Heinlein. Bill's views on
Heinlein's Politics and
other subjects

[Heinlein Timelines](#)
by Alberto Monteiro

[The Heinlein Book
Exchange](#)
Here's your chance to find
that Heinlein you haven't
read

**NASA & JPL pages with
direct Heinlein
references:**

Apollo Lunar Surface
Journal - [main page](#) -
(includes audio and
video clips)

["Driving
to Elbow](#)

[Crater"](#) -
Apollo 15
astronauts
on the
moon
discuss
Heinlein
and his
story
"The
Green
Hills of
Earth"

["Hammer
and the](#)

[Feather"](#) -
Apollo 15
astronauts
quote
from "The
Green
Hills of
Earth"

[Article by Major Chris Bohn](#)

and Fantasy.
A reference
branch of the
Toronto Public
Library.

[Bud Foote
Collection](#) at
Georgia
Institute of
Technology

[SF Museum](#) --
The new first-
class Seattle-
based
museum.

**SF/F
Magazines &
Publishers**

[Analog
Science
Fiction and
Fact](#) - hard sf

magazine
Opens in new
Window -
Close to return
to Heinlein
Society Page

[Locus](#) -
primary news
magazine of sf

[Asimov's
Science
Fiction](#) - sf
magazine

[Magazine of
Fantasy &
Science
Fiction](#) - sf/f
magazine

[TTA Press](#) --
Publisher of
Interzone and
*The 3rd
Alternative*

[Baen Books](#) --
publisher of
many of
Heinlein's titles

[Del Rey](#) --

[on "Heinlein's contribution to the real world" **NEW!**](#)

[NASA's Biographies of Aerospace Officials and Policymakers](#) - includes bio of Heinlein

[NASA's Cosmic and Heliospheric Learning Center](#) - quotes Heinlein on the main page

[NASA's Mars Exploration: The Martian Mystique](#) - refers visitors to Heinlein's "Stranger in a Strange Land"

[NASA's Mars of the Mind](#) - interactive site aimed at young people, refers visitors to Heinlein's "Podkayne of Mars"

[NASA's Space Settlements: A Design Study](#) - listed under [References](#) is Heinlein's "Universe and Common Sense," from *Astounding Science Fiction*, May, Oct. 1941

[NASA/JPL press release](#) - includes mention of Dr. Carl Sagen posthumously receiving the Robert A. Heinlein Memorial Award

[NASA page on the "INTERNET TOP 100 SF/FANTASY LIST"](#) - lists Heinlein's "Moon is a Harsh Mistress", "Expanded Universe", "Green Hills of Earth", and "Door into Summer"

[Q&A with scientist Rachael Mastrapa](#) - mentions influence of Heinlein's "Have Spacesuit, Will Travel"

[Marianne Dyson](#)--Ex-flight controller, now SFWAn and children's author talks about how it all started with Heinlein.

publisher of many of Heinlein's juveniles

[Atlanta Radio Theatre Company](#) --

The producer of many sf/f stories in fully dramatized radio play format. Their Heinlein collection and future plans, by arrangement with Ginny Heinlein, are [here](#).

SF/F organizations, Authors' pages, Forums

[World Science Fiction Society](#) - WorldCon: World Science Fiction Convention

[SFWA](#) - Science Fiction and Fantasy Writers of America, links to members websites and online fiction

[BSFA](#) -- British Science Fiction Association

[Minnesota Science Fiction Society](#)

[The New England Science Fiction](#)

[NASA History page, "More Favored than the Birds": The Manned Maneuvering Unit in Space](#) by Anne Millbrooke - discusses Heinlein's "Rocketship Galileo", the movie "Destination Moon", and "Have Space Suit, Will Travel"

[NASA's Aerospace Scholars Glossary](#) - lists Heinlein and several of his works

[NASA's Planet Mars in Popular Culture](#) - an annex off of the Center for Mars Exploration at NASA's Ames Research Center website under a directory called "Fun", talks about Heinlein's "Stranger in a Strange Land"

[NASA/JPL Mars Team Online](#) - bio of team member Michael Malin, mentions influence of Heinlein

[NASA's We Are Not the First: Space Station History](#) - discusses Heinlein's "Universe"

[NASA History: NASA Engineers and the Age of Apollo](#) - mentions Heinlein's "Rocketship Galileo"

[NASA/Quest](#) - site answering a question about biospheres on Mars, recommends Heinlein's "Farmer in the Sky"

[NASA's Mars Pathfinder \(pdf\)](#) - recommends Heinlein's "Red Planet"

[Malin Space Science Systems](#) - photos of Heinlein crater on Mars

[Association, Inc.](#)

[Los Angeles Science Fantasy Society](#)

-- the world's oldest continuously active science fiction society

[Baltimore Science Fiction Society](#)

-- hosts of Balticon

[Reading for the Future](#) -- "Encouraging Literacy Through Speculative Fiction"

[Golden Duck Awards](#) for Excellence in Children's Science Fiction Literature

[H. G. Wells Society](#) --Of the Americas and U. K. celebrating one of the major creative influences of Robert Heinlein.

[Arthur C. Clarke Foundation](#) -- Advancing the legacy of one of the [inspirational greats](#) of the field.

[Robert Silverberg](#) -- Majipoor.com, the Quasi-

[Official Robert Silverberg website](#)

[Gregory Benford](#) --

Physicist, space commentator, and hard s-f author.

[Theodore](#)

[Sturgeon:](#)

Official Site of the Theodore Sturgeon Literary Trust

[L. Neil Smith:](#)

Three time Prometheus Award winner for Libertarian fiction

[The SF Site:](#)

[The Home](#)

[Page for](#)

[Fantasy and Science Fiction](#)

[SFF.Net](#) -

Discussion forums plus numerous author's home pages, location of the Heinlein Forum

[SciFan](#) -

helping readers discover new science fiction and fantasy books and authors

[Scifi.com](#) -

online sf

[Market List for Genre Writers](#)

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A Heinlein Concordance

created by M. E. Cowan

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Robert A. Heinlein

A Heinlein Concordance
presented by the Heinlein
Society

This Concordance provides definitions for the people, places, and things in Robert Heinlein's novels and "Future History" stories. It contains two sets of pages: alphabetical lists, and lists organized by book/story. Use the links at the top to view the alphabetical pages. To view the "story" pages click the story name in the list in the left sidebar.

If all or part of an entry label is a hyperlink, it's a reference to something in the real world. Some of the references are obvious, for example, a spaceship named after Albert Einstein. But many are obscure enough that the descriptions of the real-world references might make fascinating reading.

The following novels and stories are included in the Concordance. (All novels except *For Us, the Living* are included, but only those short stories related to the Future History.)

| | |
|--|--|
| <i>Between Planets</i> | "The Menace from Earth" |
| <i>Beyond This Horizon</i> | <i>Methuselah's Children</i> |
| "The Black Pits of Luna" | "Misfit" |
| "Blowups Happen" | <i>The Moon Is a Harsh Mistress</i> |
| <i>The Cat Who Walks Through Walls</i> | "Nothing Ever Happens on the Moon" |
| <i>Citizen of the Galaxy</i> | <i>The Number of the Beast</i> |
| "Coventry" | "Ordeal in Space" |
| <i>The Day After Tomorrow</i> | <i>Orphans of the Sky</i> |
| "Delilah and the Space Rigger" | <i>The Puppet Masters</i> |
| <i>The Door Into Summer</i> | <i>Podkayne of Mars</i> |
| <i>Double Star</i> | <i>Red Planet</i> |
| <i>Farmer in the Sky</i> | "Requiem" |
| <i>Farnham's Freehold</i> | "The Roads Must Roll" |
| <i>Friday</i> | <i>Rocket Ship Galileo</i> |
| "Gentlemen, Be Seated!" | <i>The Rolling Stones</i> |
| <i>Glory Road</i> | "Searchlight" |
| "The Green Hills of Earth" | "Space Jockey" |
| "Gulf" | <i>Space Cadet</i> |
| <i>Have Space Suit — Will Travel</i> | <i>The Star Beast</i> |
| <i>I Will Fear No Evil</i> | <i>Starship Troopers</i> |
| "If This Goes On—" | <i>Starman Jones</i> |
| "'It's Great to Be Back!'" | <i>Stranger in a Strange Land</i> |
| <i>Job: A Comedy of Justice</i> | <i>Time for the Stars</i> |
| "'Let There Be Light'" | <i>Time Enough for Love</i> |
| "Life-Line" | <i>To Sail Beyond the Sunset</i> |
| "Logic of Empire" | <i>Tunnel in the Sky</i> |
| "The Long Watch" | "The Unpleasant Profession of Jonathan Hoag" |
| "The Man Who Sold the Moon" | "'—We Also Walk Dogs'" |

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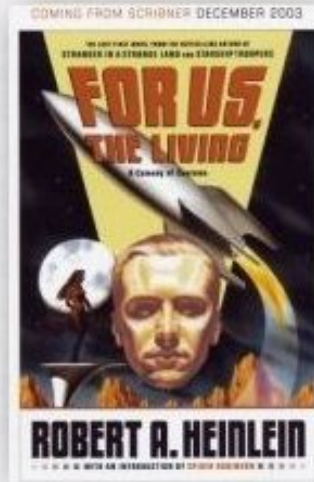
The finding and publishing of "For Us, the Living"

by **Deb Houdek Rule**
©2003 D. H. Rule

As of this writing, August 31, 2003, there are only about half a dozen people in the entire known universe who can accurately claim that they have read *every* novel Heinlein has written.

For those of us who thought there would never again be another new Heinlein novel, the impossible has become reality. "For Us, the Living," is a brand new, never before published novel by Robert A. Heinlein. It is going into print now for the first time and will be in bookstores by the end of November, 2003.

"For Us, the Living" was written by Heinlein about 1938-9, *before* he wrote his first sf short, "Lifeline." The novel, "For Us, the Living," was deemed unpublishable, mainly for the racy content. So racy is/ was the content that in the 1930s the book could not even have been legally shipped through the US mail! For this reason, after a few publisher rejections, the novel was tabled by Heinlein, but the content was mined for his later stories and novels. A fellow named Nehemiah Scudder even appears in "For Us, the Living." It's important to point out that according to those favored few who have thus far read this long lost Heinlein novel, it did not go unpublished because it was bad--they say it's quite good, though clearly a first novel by the author (it has a two and a half page footnote!). It was unpublished because the mores and culture of the time would not allow it.



New Heinlein novel to be published
[For Us, The Living: A Comedy of Customs](#)
by Robert A. Heinlein

Now available from [Amazon.com](#)

"For Us, the Living," was put aside, and eventually lost. The Heinleins apparently destroyed all copies they had. And because at the time it was written Heinlein was not a member of the science fiction community, no other sf writers knew about it. He had let one or two friends read it, and it is by a long trail through one of them that this rarest of treasures was located.



Robert James, Ph.D.,
scholar who discovered
manuscript for *For Us, the
Living*

Robert James, Ph.D., Heinlein Society member and Heinlein scholar, had been researching Heinlein and his life, focusing on Heinlein's second wife Leslyn, when he came across a vague mention of an early novel, a copy of which one-time Heinlein biographer Leon Stover was supposed to have. Robert James went searching, and after serious hunting, finally located a forgotten copy in a box in a garage that had changed hands at least once since Heinlein himself had given it to a friend to be read. This copy had annotations written in the margin by Heinlein himself, with some in a second hand that was probably then-wife Leslyn's.

Robert James presented the manuscript to the Heinlein Society's secretary, David Silver, who promptly contacted Arthur Dula, the representative of the Heinlein literary estate. As they told the tale, they only informed Art that they had a "surprise" for him. When they picked him up, and the three of them were alone in the car, they handed Art the manuscript of this never before seen "new" Heinlein novel. "...when I regained consciousness," Art Dula said, describing the moment, he knew at once this treasure needed to be published for the benefit of us, Heinlein's readers. Through Eleanor Wood, agent for the Heinlein estate, they arranged publication of "For Us, the Living," the first truly new Heinlein novel since "To Sail Beyond the Sunset," published shortly before his death. Heinlein's last novel is now his first.

Virtually no changes have been made to the manuscript from Heinlein's original draft. The book, Robert James said, was not a first draft but a polished final draft. Only a very few minor edits and spelling corrections were made. There will be a foreword by Spider Robinson and an afterword by Robert James.

There are two bonuses to this landmark event that bear mentioning. As most novels have dedications at the beginning, the dedication of "For Us, the Living" will be to us... to Heinlein's Children.

The other bonus is another gift to us. The money earned by this novel will be going to directly and substantially support Heinlein's dream, and the dream we, Heinlein's Children, share. Earnings will be going to the advancement of human exploration of space. When you purchase "For Us, the Living" you are also contributing, in a real and meaningful way, the furtherment of this dream. Yet again, Heinlein 'pays it forward.'



Heinlein Society panel at Torcon 3 announcing "For Us, the Living"
left to right: **Spider Robinson, Eleanor Wood, David Silver, Arthur Dula, Robert James**

Ms. Deb Houdek Rule
Web Designer Emerita

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The Heinlein Society was founded by Virginia Heinlein on behalf of her husband, science fiction author Robert Anson Heinlein, to "pay forward" the legacy of Robert A. Heinlein to future generations of "Heinlein's Children."

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Virginia Heinlein

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STRANGER VS STRANGER: *Comparing Versions of Heinlein's "Stranger in a Strange Land"*

by G. E. Rule

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"My reputation rests almost solely on how I tell a story... my individual style. It is almost my entire stock in trade."

"Without changing the plot in the least, without changing the manuscript in any fashion that could be detected by someone else without side-by-side comparison, [he] has restyled the copy in hundreds of places from my style to his style. It would be very difficult to show how he has damaged the story, but in my opinion he has changed a story-with-a-moth-eaten-plot amusingly told into a story-with-a-moth-eaten-plot poorly told."

". . . the cash customers won't know what is wrong, but they will have the feeling of being let down --not quite 'first-rate Heinlein.' "

"You see? All little things, but hundreds of them. I can't prove that the story is spoiled. Maybe it isn't, but I know that it is filled with stylisms that never would have come out of my typewriter. You might try the magazine version yourself without checking for the changes, but simply checking to see if it tastes the way it did the first time you read it."

--Robert A. Heinlein in a letter to his agent

No, Robert Heinlein didn't write the above letter about STRANGER IN A STRANGE LAND as originally published in 1961 (hereafter referred to as SIASL and AOP respectively). Instead he was talking about the myriads of changes an editor had made to the magazine version of THE PUPPET MASTERS a few years earlier.

But he might as well have.

The completed manuscript of STRANGER IN A STRANGE LAND was 220,000 words. The version printed by Putnams in 1961 was 160,000 words. During January of 1961 Robert Heinlein cut 60,000 words from the novel he intended "to break [me] loose from a straitjacket, one of my own devising. I am tired of being known as a 'leading writer of children's books' and nothing else." Mrs. Virginia Heinlein, in the introduction to the Uncut SIASL (ACE books, 1991) calls this radical, albeit mostly successful, surgery "close to an impossible task."

Of course the situation isn't totally analogous. After all, in the case of SIASL it was RAH hisownself doing the editing --a huge improvement, no doubt, over that earlier editor. But even He, in a letter written at the time, seems to realize what effect the radical surgery on SIASL had on readability:

". . .the story is now as tight as a wedge in a green stump and, short of completely recasting it and rewriting it, I can't get it much tighter. I have rewritten and cut drastically in the middle where Mr. Minton [at Putnam's] felt it was slow, and I have cut every word, every sentence, every paragraph which I felt could be spared in the beginning and the ending. As it is, it is cut too much in parts --the style is rather 'telegraphese,' somewhat jerky --and I could very handily use a couple of thousand words of 'lubrication,' words put back in to make the style more graceful and readable."

But why cut it at all, particularly to such a degree?

Quite simply because no one was willing to publish it at the original length. It was much too "dangerous" for 1961. RAH, in order to break out of his "straitjacket", was prepared to go to almost any lengths --while still preserving the core story-- in order to make SIASL acceptable to a publisher. In fact, he and Virginia had feared that no one would take a chance on publishing SIASL at any length. His happiness and surprise were quite apparent when his agent, Lurton Blasingame, found a publisher:

"Lurton, I do not think I have told you what a wonderful job I think you have done in placing this [manuscript]. . ."

"When I finished it and reread it, I did not see how in hell you could ever sell it, and neither did Ginny. But you did. Thank you."

I never particularly liked STRANGER IN A STRANGE LAND. For many years I didn't know why. I just knew that it didn't "taste" right to me. Interestingly, such an attitude was by no means unknown among other hardcore RAH-o'-philes --a camp I unambiguously plant my flag in. While SIASL brought many new fans to RAH's fiction, my own unscientific observation over the years has been that the more ardent the RAH fan the more likely she/he was to be lukewarm, at best, about SIASL. In fact, often the demarcation was so marked that I had taken to identifying visitors to our PRODIGY-based RAH coffee-klatch-cum-mutual-admiration-society as either "Primarily SIASL fans" or "Primarily RAH fans". Does this mean that you can't be a "good" RAH fan *and* a SIASL fan?

No, of course not. Actually, ...ahem, "Some of my best friends are SIASL fans!"

But my opinion of SIASL changed when I read the Uncut. I can't thank Mrs. Virginia Heinlein enough for making that possible. It will still never make my RAH top five, but she has given us back a RAH book (a treasure beyond price-- they ain't making 'em anymore) where before, for me at least, there was only a baffling disappointment.

You see --I love RAH's "authorial voice". Always have. And THE HUGE MAJORITY OF THE CUTS IN SIASL/AOP were made at the expense of that "voice". 60,000 words cut, but not in large chunks. Not at the expense of the story itself. Oh, no. Read the two versions side-by-side and that becomes immediately apparent. A word snipped here, a phrase compacted there. Rarely are whole paragraphs excised. 60,000 words cut --*more than 1/4 of the total-- and he did much of it literally one word at a time. Truly an amazing achievement.

But at the expense of the greatest "voice" SF&F has ever known.

RAH, 19 years after the fact, wrote that the huge cuts to SIASL had had some beneficial effect:

"Then I had to cut the damned thing; sticking to that complex and ponderous plot resulted in a [manuscript] more than twice as long as it should have been, either commercially or dramatically."

It would appear that time had dimmed his memory somewhat. "More than twice as long..."? Hardly. In fact, the publisher had asked him to cut another 10,000 words --based entirely on financial nervousness, not artistic necessity-- more than the 1/4 he actually did excise. And he refused --it was impossible to cut another word without doing violence to the story itself.

Could it have profitably stood some cutting from it's original size of 220,000 words? Maybe. Maybe a perfect middle ground exists somewhere around 190,000 words. We'll never know. I do know that the Uncut, on the whole, is a much better read. A much more *RAHian* read.

Does being "more RAHian" equate to "better"? It does for me, but there are those who believe that RAH is too wordy, too preachy, too...too...well, too Heinlein. They will almost certainly prefer the AOP version.

Listed below are some examples of the cuts RAH made to SIASL that winter of '60-61. On the left is the text As Originally Published (AOP) in 1961. On the right is the Uncut text as RAH first wrote it. Obviously every difference between the two versions can not be listed in this article. But while considering the changes listed below please remember that you must multiply them by many hundreds of times to truly appreciate the cumulative effect.

| AOP | Uncut |
|------------|--------------|
|------------|--------------|

| | |
|---|--|
| <p>The first human expedition to Mars was selected on the theory that the greatest danger to man was man himself.</p> | <p>The first human expedition to Mars was selected on the theory that the greatest danger to man in space was man himself.</p> |
|---|--|

The removal of "in space" here significantly changes the meaning of the sentence. The AOP version is a general philosophical statement; the Uncut a hard-headed calculation about the critical role teamwork and personal relationships will play on a long, long journey in a tiny tin can.

| | |
|--|---|
| <p>...an interplanetary trip made by humans had to be made in free-fall orbits--from Terra to Mars, two hundred-fifty-eight Terran days, the same for return, plus four hundred fifty-five days waiting at Mars while the planets crawled back into positions for the return</p> | <p>...any interplanetary trip made by humans necessarily had to be made in weary free-fall orbits, doubly tangent semi-ellipses--from Terra to Mars, two hundred-fifty-eight days, the same for the return journey, plus four hundred fifty-five days waiting at Mars</p> |
|--|---|

| | |
|--------|---|
| orbit. | while the two planets crawled slowly back into relative positions which would permit shaping the doubly-tangent orbit--a total of almost three Earth years. |
|--------|---|

This one is a good argument for the "middle-ground" theory. While on the whole I prefer the Uncut version of this passage, a solid case can be made for trimming parts of it. Perhaps the removal of the phrase containing the second "doubly-tangent" reference.

| | |
|---|---|
| The institute offered to return its one dollar fee. | The institute stiffly offered to return its one dollar fee. |
|---|---|

One little word --"stiffly"-- but what a difference! Of course the institute was stiff about offering to return their nominal fee --they did so to rub the mission managers' nose in the fact of who was helping who and on what terms. Yer damn right they did it "stiffly"...and that's just the way RAH would have described it.

| | |
|---|---|
| Captain Michael Brant, M.S., Cmdr. D.F. Reserve, pilot and veteran at thirty of the Moon run, had an inside track at the institute, someone who looked up for him names of single female volunteers who might (with him) complete a crew, then paired his | Captain Michael Brant, M.S., Cmdr. D.F. Reserve, pilot (unlimited license), and veteran at thirty of the Moon run, seems to have had an inside track at the Institute, someone who was willing to look up for him the names of single female volunteers who might |
|---|---|

name with
these to run
problems
through the
machines to
determine
whether a
combination
would be
acceptable.
This resulted
in his jetting
to Australia
and
proposing
marriage to
Doctor
Winifred
Coburn, a
spinster nine
years his
senior.

(with him)
complete a
crew, and
then pair his
name with
these to run
trial problems
through the
machines to
determine
whether or
not a
possible
combination
would be
acceptable.
This would
account for
his action in
jetting to
Australia and
proposing
marriage to
Doctor
Winifred
Coburn, a
horse-faced
spinster
semantician
nine years his
senior. The
Carlsbad
Archives
pictured her
with an
expression of
quiet good
humor but
otherwise
lacking in
attractiveness.
Or Brant may
have acted
without inside
information,
solely
through that
trait of
intuitive
audacity
necessary to
command an
exploration.

The early parts of this passage are a very good example of the hoops RAH jumped through to cut out every possible word --and that not every one of the 60,000 he cut were at the expense of his voice. "Someone who was willing to look up for him" in the Uncut becomes "Someone who looked up for him" in the AOP. Do I find that kind of change objectionable? Nope. But

there are much more egregious indignities inflicted later on. What started literary life as "horse-faced spinster semantician" is reduced to just "spinster". RAH was known for not using physical descriptions unless they served a specific purpose. Here it most definitely did--that love at first sight was probably not Captain Brant's motivation. "Carlsbad Archives" is the kind of casual, cultural of-course-you-know-what-I'm-talking-about that help make RAH's works so believable. The last sentence, about Brant's "intuitive audacity", strikes me as 180 proof Old Heinlein.

| | |
|---|--|
| "Hold it," Harshaw said hastily. "Masculine speech forms do include the feminine, when you are speaking in general --but not when you are talking about a particular person." "Eh? You say that when you want to ask a favor, Mike. What is it?" | "Hold it," Harshaw said hastily. "The trouble is with the English language, not with you. Masculine speech forms do include the feminine, when you are speaking in general-- but not when you are talking about a particular person." "Eh? You usually say that when you want to ask a favor, Mike. What is it this time? Speak up." |
|---|--|

Jubal Harshaw, Unbound! Jubal is a wordy, folksy kind of guy. Remember, this is a combination of author/lawyer we're talking about. The AOP versions of Jubal's speech patterns show evidence of the "telegraphese" RAH mentions in a letter to his agent. The Uncut versions are much more natural to the ear, and much more likely to be the way Jubal actually talks. Jubal was always a great character, but he didn't come fully alive for me until I read the Uncut.

| | |
|--------|---------|
| | Jill |
| | said |
| "Jill | loudly, |
| said, | "Mike! |
| "Mike! | Stop |
| Stop | it! |
| it! | Stop |
| Don't | it at |
| you | once! |
| dare | Don't |
| go | you |
| away! | dare |
| | go |
| | away!" |

Minor, but again more natural.

| | |
|--|---|
| "Anne, were you watching?" | "Anne, were you watching?" |
| "Yes." | "Yes." |
| "What did you see?" | "What did you see?" |
| "The box did not simply vanish. The process lasted some fraction of a second. From where I am sitting it appeared to shrink, as if it were disappearing into the distance. | "The box did not simply vanish The process was not quite instantaneous, but lasted some measurable fraction of a second. From where I am sitting it appeared to shrink very, very rapidly, as if it were disappearing into the far distance. |

The Uncut seems a more likely description, particularly from someone who has been intensely trained to describe exactly what she sees. If there's a fault here it exists in both versions -- Anne, as a Fair Witness, would be unlikely to use such a subjective phrase as "as if it were disappearing into the far distance." On the other hand, since she was startled silly I guess we can forgive her slight lapse!

"One of them is going to land...and it's got that Paddy-wagon look. Oh, damn, I thought they would parley."

"You wanted this, Boss?"

"I wanted to sneer at it. Larry, let this be a lesson: never trust machinery more complicated than a knife and fork."

"One of them is certainly going to land...and it's got that Paddy-wagon look to it, all right. Oh, damn, I had thought they would parley first."

"You wanted this, Boss?"

"I just wanted to sneer at it and see if it sneered back. Larry, let this be a lesson to us: never trust any machinery more complicated than a knife and fork."

JH, Unbound --The Sequel!

Is there any doubt in your mind which column tastes more like the prose of Robert A. Heinlein? Can there really be any doubt? Not for me.

I do not argue that authors would be better without editing. I do argue that any editing that maims the one thing that in the end separates one author from another, his voice, should not be forced upon him. After all, RAH was known to be very generous in helping other authors with ideas. He could have given waldos or waterbeds to another author--but the resulting story would not have been Heinlein. It takes more than cheese to make a tasty cheesecake.

I started with RAH calling his voice "almost my entire stock in trade." I would not got so far in denigrating the other talents of the first Grandmaster. But it was his greatest gift, and this Uncut STRANGER IN A STRANGE LAND has finally come home to familiar, beloved, territory.

All I can say is, "Better late than never!"

SOURCES: GRUMBLES FROM THE GRAVE --Del Rey, 1990; EXPANDED UNIVERSE --ACE, 1980; STRANGER IN A STRANGE LAND --G.P. Putnam's Sons, 1961; THE ORIGINAL

UNCUT STRANGER IN A STRANGE LAND --Ace/Putnam, 1991

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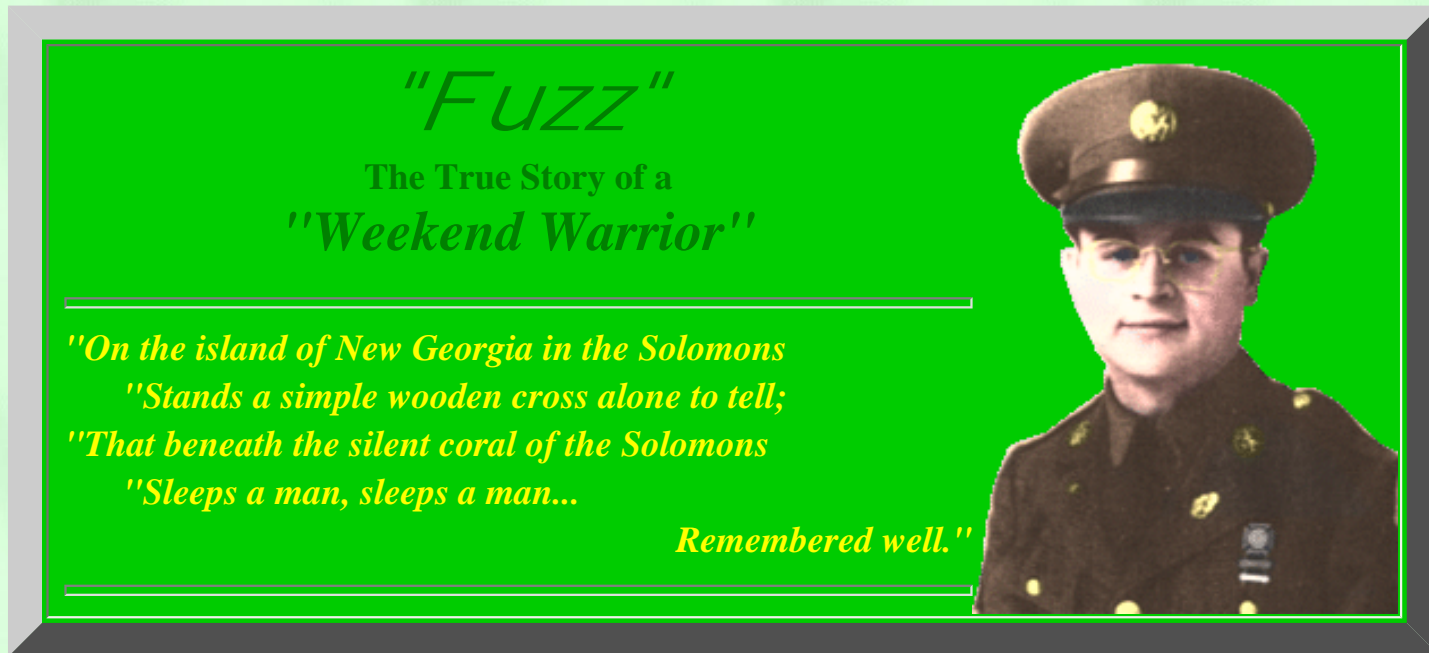
The Partnership  for a Drug-Free America™



From the MINUTEMEN who purchased our Nation's freedom with their sacrifice during the American Revolution, to the soldiers called to service during our current crisis, the defense of American freedom has often fallen to the citizen soldier. Many of these were or are members of the National Guard and Reserves, men and women who live civilian lives Monday through Friday, and commit one weekend each month to military training and preparedness.

When many Americans think of the members of the Guard and Reserves, they tend to define them as those citizens who are called out for temporary duty in times of floods, earthquakes, and other disasters...not as soldiers. Along the way, soldiers of the Guard and Reserves have often become known as *Weekend Warriors*, a title not ascribed in recognition of the potential dangers they face, but a cynical description that denies them the title they justly deserve...for they are indeed, American SOLDIERS.

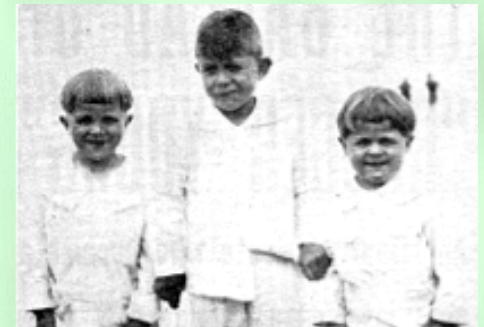
Since the beginning of the Spanish-American War, 114 members of the National Guard have been awarded Medals of Honor for their heroism in combat. This is the true story of one of them:



Mr. and Mrs. Nicholas Young struggled bravely to contain their fears as they looked down at the unmoving body of their young son. For more than two hours the boy had lain motionless, the only sign of life and the one reason for hope, the fact that his chest rose and fell with his shallow breathing. Beyond this, there had been no signs of life since he had been carried from the floor of the high school basketball game.

"Why," perhaps they wondered, "did their son have to try so hard." The skinny little guy was not an athlete, yet his passion for sports consumed him. By some twist of fate, his heart had been born too large for his body...or perhaps it was the other way around. The little guy just had too much heart to realize that there were some things his body COULDN'T do.

Rodger was one of the Young's five children, four boys and daughter Betty. The middle-class family made their home in Green Springs, Ohio only a few miles away from the slightly larger town of Tiffin where their son had been born fifteen years earlier on April 28, 1918. Rodger had always loved music, and years later his father recalled, "When Rodger was young, the whole family would play music together and people would stop and listen to us. Rodger was a very good musician. He played guitar and mouth organ." In fact, Rodger put together a family combo that became quite popular for neighborhood gatherings.



Rodger also loved the outdoors, despite a physique that would not have quickly identified him as the rugged, outdoor type. With Lake Erie only a short distance from his hometown, Rodger spent much of his free time fishing. He was also an excellent marksman and avid hunter. One day, while hunting rabbits, he had acquired the nickname *Fuzz*.



Rodger (right) with two older brothers at Lake Erie.

With so many things going for him, there was no logical reason for *Fuzz* to be so persistent in his determination to be an athlete. Baseball...well, he did reasonably well there and was known to have a strong throwing arm for such a little guy. When football season began during his Freshman year of high school, Rodger had been quickly eliminated from any competition as too small to compete. So he eagerly awaited the start of basketball season, determined somehow to make the team. He did...usually playing for practice scrimmages. But Rodger's spirit and determination also garnered the coach's respect, and occasionally he put the little guy into a *real* game.

Mr. and Mrs. Young looked back at the prostrate body of their little boy on his hospital bed, remembering how he had played every game as if he were the tallest guy on the court. The mere fact of his presence seemed to add a spark that ignited his less enthusiastic teammates. And then, only hours earlier, the little guy had been going up for a long shot when an opposing player fouled him, cutting his legs out from under him. Rodger had landed on the floor with a sickening thud, his head striking the hard surface creating an unearthly sound that had rendered the spectators silent. In the silence, all could see that Rodger Young was no longer moving...for him, the lights had finally gone out.

It was a heart-rending moment for Mr. and Mrs. Young, followed by anxious hours during which Rodger had been taken to the hospital, still unconscious. But Rodger was a kid with lots of heart, and as long as there was life, there was hope.

A flicker of movement caught Mr. and Mrs. Young's attention and they looked quickly into the face of their son. A sparkle of light, reflected from the overhead lights, beamed back as one eye slowly opened. Then the other eye opened, and Rodger was back. Moments later his weak voice speaking reassuring words to his parents brought a flood of relief. The doctor came in, found Rodger now fully conscious and talking to his parents. He pronounced the young man recovered, and soon Rodger was on his way home to be rejoined with his brothers and sister.

In the months that followed Rodger's basketball injury, Mr. and Mrs. Young's sense of relief at his recover was beginning to look somewhat premature. *Fuzz's* fall to the hard floor had caused damage they couldn't have anticipated, nor could the medical equipment of the late 1930s detect. But through the following spring and summer, the damage done inside young Rodgers body began to show itself more and more. His senses began to loose their keenness, his hearing worsening with each passing week. His eyes also began to fail, and soon he was wearing thick eye glasses. In the fall he returned to high school, a



Sophomore, but it was not destined to be a good year for Rodger Young. He had trouble hearing the lessons, or seeing the drawings on the chalk board. As a result, his grades began slipping, taking with them any hope of graduation. In the middle the year, Rodger left high school. If he could not complete his studies successfully, he felt he might at least take a job in a local factory to help support the Young family. That was the way of Rodger Young, looking beyond his own inabilities or handicaps, with a concern for others. In 1939 Rodger and his older brother Webster joined the Ohio National Guard.



It was not so much a matter of patriotism that prompted the decision of the two boys, as it was a matter of practicality. The United States was at peace, the service in the guard was a simple matter of *part-time soldiering* that could provide a little extra income. By this time Rodger had resigned himself to the fact that his sight and hearing was growing increasingly worse, and the young man would probably never have passed a physical in the regular army. But in the National Guard he found a welcome opportunity to serve, and to help support his family. The following year, his 148th Regiment was Federalized, and with the mobilization following the attack on Pearl Harbor, Rodger was a full-time soldier. At 5'2" tall and weighing 125 pounds, he was one of the smallest soldiers in the Army. Still, he wore his uniform with pride, and was quick to pose for a photo with his father and two of his brothers on a return home.



Despite his small size, his physical problems, and his thick glasses, Rodger managed to hide just how serious were his hearing and sight problems. He was a good soldier, training hard and with the same big heart that had always enabled him to achieve beyond what others might have expected, given his stature and appearance. In 1942 the 37th Infantry Division (Ohio National Guard) was sent to Camp Shelby, Mississippi to train for combat. Rodger and Webster went together, the older brother now married and renting an apartment near the post for his young wife.

As a young National Guard private, Rodger Young pushed himself to achieve in such manner that his determination and enthusiasm could be seen by all. At Camp Shelby, that same drive pushed him to new levels, earning him the respect of all officers, NCOs, and the other enlisted men. One of the proudest moments in the life of Rodger Young was the day his dedication was



recognized with a promotion. Three chevrons were pinned to the sleeves of Rodger Young's uniform, and the kid who was one of the most unlikely of soldiers, was now a sergeant in the United States Army. Excitedly, he wrote home to share the wonderful news with his parents.

Rodger also developed a new hobby - photography. He loved taking pictures, his favorite subjects: "*Pretty girls, scenery, buddies and family.*" Weekends, he could be found still in uniform, leisurely and contentedly relaxing on the swing suspended from the porch of Webster's apartment. And there, the camera caught up with him, providing for those who would remember the smiling little guy with the big glasses, a most memorable portrait of the Army's proudest sergeant.

While Rodger and Webster Young were training at Camp Shelby, the United States Marines launched the first major offensive in the Pacific at a small island named Guadalcanal. On the night of August 6, 1942 the men of the 1st Marine Division began arriving on the island that was pivotal to the Japanese control over the Solomon Islands. General Alexander Vandergrift and his untested Marines landed almost unopposed, only to find themselves in a 6-month battle for their lives. From August until October, heroism abounded, generating such legendary heroes as *Manila* John Basilone, Mitchell Paige, Joe Foss, Douglas Munro, Merritt Edson, and even the intrepid Marine commander himself. During the period the Marines fought bitterly, endured much, and suffered incredible losses. Their valiant effort gained a small foot-hold on the island however, and on Veterans Day 1942 the Army's 182d Infantry Regiment began landing to bring some relief to Vandergrift's Marines. The following night the Japanese responded in a naval battle in *The Slot* just beyond Guadalcanal that left several American warships burning or sinking. On the morning of November 13th, the *USS Juneau* was sunk by an enemy torpedo as the American vessel limped away from the scene of the previous night's engagement. Going down with the *USS Juneau* were the five Sullivan Brothers from a small town in Iowa, along with 7 other sets of brothers. None of the young sailors survived.

By February 1943, after heavy losses and continued bitter fighting, the American forces finally gained control of Guadalcanal. A few months later the 37th Infantry Division departed San Francisco for Guadalcanal, the fresh troops being prepared to continue the effort to wrest control of the Solomon Islands from the Japanese. Among the young soldiers of the Ohio National Guard departing the shores of their homeland for combat in the Pacific, was a small-built, be-speckled young man named Staff Sergeant Rodger Young.

The *SS President Coolidge* transported these fresh troops, most of which were former Ohio National Guardsmen, first to Fiji. From there the 37th Infantry moved on to Guadalcanal, now firmly under American control and a training and staging area for planned assaults throughout the Solomons. Upon arrival on Guadalcanal, the soldiers began additional training to prepare themselves for war in the jungles. Staff Sergeant Young pushed his soldiers with great dedication, fully understanding that within weeks their survival in combat would be decided in large measure by their preparations for war. In those preparations Staff Sergeant Young

developed the confidence in his soldiers that they could meet the enemy and defeat him...that they were at last ready for war. It was during this period that the young NCO from Ohio also began to realize that perhaps he was NOT!

From his earliest childhood, Rodger Young's heart had always been much larger than his body...his determination far stronger than any perceived weakness. Now, for the first time, Rodger Young realized that he had to come to grips with some of his own limitations. He had been proud of his accomplishments, his yellow sergeant stripes among his most cherished achievements. But preparing his soldiers for war brought a realization that he must make the most difficult decision of his life. He did, and in typical Rodger Young fashion.

It was late in June when Staff Sergeant Young went to see the 148th's Regimental Commander, drawing himself up to his full 5'2" height to render a salute, the chevrons of a Staff Sergeant prominent on his sleeves. Plans were underway for sending the 148th into combat on the nearby island of New Georgia to take and hold the vital Munda airstrip. The planning was intense, and the C.O. was at first rather preoccupied when the little guy with the thick glasses said: *"Sir, I would like to request permission to be reduced to the rank of private."*

It was an unusual statement from any NCO, and caught the commander rather unprepared. After a moment he looked at the young man before him and asked rather brusquely, *"What is your reason for wanting to be busted, Sergeant?"*

Sergeant Young steeled himself for what he knew he must do. He loved his stripes, his role as a leader and the fact that he had accomplished so much despite his size and his failing health. Choking back his emotions he blurted out, *"Well, sir....you see...my ears are going bad. I can't hear very well any more and I don't want any of my men killed in New Georgia because of me."*

It had been a tough decision, but he knew it was the right decision. He had forced himself to come here now, to face his commander, and admit to his own frailty. It was perhaps, the most difficult thing he had ever done in his life. Now he was stunned and angered when the commander replied rather curtly and with some distaste, *"What's the matter Sergeant? Don't you want to fight?"*

The response cut into him deeply...the decision he had struggled with for so long and finally forced himself to make, was being misinterpreted as COWARDICE! His commander thought he was trying to fabricate medical problems to get himself shipped home and away from the looming combat action on New Georgia.

"Sir," Rodger Young replied resolutely, *"I don't want to leave the outfit. I want to go on -- but as a PRIVATE, so I'm only responsible for myself. I don't want to get any of my men hurt because of me."* He paused for a moment, looking the senior officer full in the eyes and continued, *"If I thought I'd be left behind because of THIS, then I'd rather drop the whole thing."*

That afternoon the company physician checked out Rodger's physical condition, and reported to the captain that indeed the little soldier with the sergeant's stripes was approaching deafness. The captain even tendered the brave young man an apology with the doctor's recommendation that he be sent to a field hospital. Sergeant Young emphatically refused to



be sent away, and returned to his unit to join his friends. There was no way he would leave them now. They had been together far too long, most of them from his home state and some from his small hometown, such as his boyhood friend fellow NCO, Sergeant Walter Rigby (in photo at right with Rodger Young).



Sergeant Rigby would retain his stripes in the coming action, but on the following morning Staff Sergeant Rodger Young was reduced to the rank of private. Ironically, he would serve under Sergeant Rigby in the coming action...one that would demand an even tougher, and far more costly decision, than his decision to give up his cherished chevrons. The Ohio National Guard was on its way to the island of New Georgia, just 200 miles from Henderson Field at Guadalcanal, to claim an airstrip of their own...



The Munda Airstrip.



Operation

Cartwheel

***Operation Cartwheel* was a plan hammered out in April 1943 by General Douglas MacArthur and Admiral William Halsey, a strategy to topple Japanese control of the South Pacific. Its' ultimate objective was the Japanese garrison at Rabaul. To smash the large enemy force there, MacArthur's troops would battle their way across the large island of New Guinea while Halsey's forces would continue a northwesterly advance across the Solomon chain.**

Halsey's strategy was to begin an *island hopping* assault, moving northwest out of Guadalcanal across the islands of New Georgia, Kolombargara and on to Bougainville, which would put his forces within 200 miles of Rabaul. On June 30th he began landing the first of his ground forces, soldiers of the New England National Guard



(43rd Infantry) on the island of New Georgia. For two weeks they slugged their way across mountainous jungle, enduring the tropical extremes in both climate and geography, all the while battling a fierce, well-entrenched, and often hidden enemy. The *prize* would be the Munda airstrip on the western coast of the island. If the American forces could take and hold the Munda airstrip, they would have an airfield 200 miles closer to their ultimate objectives than Henderson field at Guadalcanal.

The Japanese commander on New Georgia was Major General Nabor Sasaki, and he took every step available to defend his airfield. Fortifications were dug into the ground, reinforced with logs hewn from the jungle and carefully camouflaged to allow the advancing Americans to advance nearly upon the positions before his soldiers turned their machineguns loose. At night his seasoned Japanese soldiers would creep into American positions, killing quickly and silently, and waging a very effective battle on the psyche of the green young combat troops from the United States. It was an effective tactic that preserved his hold on the Munda airstrip, and demoralized the American soldiers.

Two weeks into the campaign, Admiral Halsey committed two more divisions to the island in efforts to shore up the faltering men of the 43rd Infantry and reinforce the battle for the Munda Airstrip. In addition to the 25th Infantry Division, the men of the 37th Infantry Division were landed at New Georgia. Private Rodger Young's 148th Regiment, young men of the Ohio National Guard, were about to receive their baptism of fire. Also landing with the 37th was the 145th Regiment.

By July 27th, the 37th Infantry had battled its way to the foot of Horseshoe Hill, a well fortified position overlooking the main inland approach to the airstrip. As machinegun fire and enemy mortars rained down on the American soldiers from the enemy positions above, casualties began to mount. Private First Class Frank Petrarca, a National Guardsman from Cleveland, Ohio could hear calls of "medic" all around him. His forward patrol had moved within 100 yards of the enemy position before the devastating enemy fire ripped heavily into them. Quickly the young medic did his best to treat the most seriously wounded. One of them was Private First Class Scott, his body so badly battered that he could not even be moved--despite the fact he was laying within 75 yards of the enemy position.

Heedless of the rain of mortars and machinegun bullets, PFC Petrarca did his best to treat PFC Scott and two other wounded Americans nearby. As mortar fire erupted closer to their tenuous position, Petrarca used his own body to shield the wounded Scott, remaining with him until he finally died of his wounds.

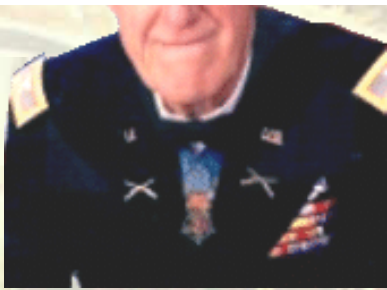
Throughout the following day, American units continued to deploy in small platoons at strategic locations along the approaches to the Munda Airstrip. The heavy combat had left much of the ground desolate, the hidden enemy positions scattered in such a way that advances were usually made in platoon or squad-size elements.

Frustration was high among the embattled young American soldiers, many suffering from battle fatigue. Morale was falling as heavily as the daily rains that soaked their uniforms and flooded their positions, and the Japanese continued to snipe at them from hidden positions during the day, and probe their encampments during the night. On July 29th First Lieutenant Robert Sheldon Scott of Santa Fe, NM was leading his platoon in the lead of a company assault on the enemy positions.



Advancing up a hill overlooking the airstrip, Scott's platoon moved within 75 yards of the hidden Japanese position, when the enemy counter-attacked. Swarming out of their bunkers and foxholes, throwing grenades and firing in volleys, the Japanese soldiers overwhelmed Lieutenant Scott's small platoon, forcing them to quickly pull back...all but the intrepid lieutenant.





Ducking behind the blasted remains of a tree stump, Lieutenant Scott stood his ground against the enemy assault. Firing his carbine and throwing grenades, alone he turned back the wave of enemy soldiers. In the brief lull that followed he replenished his supply of grenades, then continued to hide behind the meager shelter of his blasted out tree stump. From his vantage point, he had a good view of the enemy bunkers. He continued to fire on them until an enemy round struck his carbine. A shrapnel round opened the flesh on his head, but he refused to leave his position behind the stump. A wound to his left hand didn't inhibit him from continuing to throw grenades with his right, his accuracy destroying enemy bunkers and positions one after another. Watching from a distance, the rest of his company was amazed and inspired the the lieutenant's one-man stand and rushed forward, taking the hill. When they did, they found that the intrepid young officer had thrown nearly three dozen grenades, and a total of 28 Japanese bodies were counted in the bunkers he had destroyed.

His battle won, the wounded and weary officer finally rose from the shelter of his small stump to join his victorious company. It was amazing, not only what he had done, but how he had accomplished it from the small protection of a skinny tree stump, shattered in half only a few feet above ground. Lieutenant Robert Scott was no little guy, like Rodger Young, who would be well concealed behind a small tree stump. At 6'5" tall, Lieutenant Robert Scott was one of the tallest men to ever be awarded the Medal of Honor.

Advances and small victories such as the one achieved on Robert Scott's hill overlooking the airstrip continued the following day. Slowly the Americans were gaining ground and were not within 1,000 yards of their objective. On the last day of July, small platoons of American soldiers all around Munda continued to move forward. The desperate Japanese, determined to fight to the last man, furiously resisted every advance.

Only 20 yards from the Japanese lines, two soldiers of the old Ohio National Guard huddled in a muddy foxhole as the mortar fire rained around them. Suddenly one of them struck close enough for the shrapnel to reach their sheltered position. A short distance away, PFC Frank Petrarca heard the cries of the wounded.

Grabbing his aid bag, he prepared to go to their rescue. One of the soldiers in his platoon grabbed his arm and urged him to remain where he was. In order to reach the wounded, he would have to move over a barren hilltop, fully exposed to the enemy. From a distance of 20 yards, he would be an easy target. PFC Petrarca shook off his comrades warning. There were wounded Americans, and he was their medic. He had a job to do.

Amazingly, considering the hail of fire directed his way, the fearless medic managed to move within two yards of the wounded men when a mortar round fell at his feet. The words of his subsequent Medal of Honor citation state, "*Even on the threshold of death, he continued to display valor and contempt for the foe; raising himself to his knees, this intrepid soldier shouted defiance at the enemy, made a last attempt to reach his wounded comrade and fell in glorious death.*" The date was July 31, 1943. It was PFC Frank Joseph Petrarca's 25th birthday.



A short distance away from the place where a young medic named Petrarca was dying, the 148th Infantry Regiment was making a sweep along the north flank of the Japanese fortifications. A 20-man patrol was sent out under a lieutenant and Platoon Sergeant Walter Rigby early in the morning, working its way along a seemingly deserted trail that was heavily overgrown. The patrol was well into the enemy held area, perhaps as much as a mile forward of the rest of the American force. Among the young enlisted men who followed Sergeant Rigby deeper and deeper into the fortress of the enemy was his boyhood friend, Private Rodger Young.

It was nearing 4:00 in the afternoon when the lieutenant began withdrawing his platoon, hoping to return to the Company B bivouac area before darkness set in. As the patrol moved silently down the trail, high above them five Japanese soldiers monitored their movement from a well-concealed machinegun nest. The well placed enemy position gave the Japanese a commanding view of the trail, and they held their fire until the patrol was well into the open and only a short distance in front of the muzzle of their guns. Then they opened fire.

Two soldiers fell dead in the initial volley, as the remaining eighteen men dug frantically for cover. Above them the enemy soldiers held down the trigger of their machinegun, pouring unrelenting death on Sergeant Rigby and his men.

The lieutenant attempted a mass maneuver to remove his men from danger. It was an utter failure, and two more Americans fell to the deadly fire. All the sixteen survivors could do was press their bodies to the earth and pray. They were trapped from above, unable to move, and darkness would set in before long. "*We didn't know how we were going to get out - we were surrounded by the Japanese,*" Private William Ridenour later recalled. "*We were all in a semi-circle, and we lit up our ammunition. We had to burn it up. That's one of the lessons you learn, not to leave*

any ammunition for the enemy to use on you."

Sergeant Rigby did his best to rally his men, but it was heart-rending. *"We (had) walked right into a trap,"* he remembered. In the opening moments, four young men from his home-town area had fallen. Unlike the regular Army, when a National Guard unit goes into war, a company or a platoon is often heavily made up of a group of young men who all come from the same city or region.

As the young NCO struggled to carry out his orders: *"We had been ordered to burn our rations when we were told to withdraw,"* he noticed movement from another of his hometown soldiers. It was his boyhood friend, Private Rodger Young.

"Rodger was bound and determined to get that Japanese machine gun. In his position he had to know he was going to get killed. When I gave the order to retreat, I saw one of the boys beside him poke him with a stick and tell him to draw back but he had his sight on that pillbox and started after it."

Inching forward, his rifle cradled in his arms, the young private with the thick glasses had come to another of those tough choices in his life. As he slithered past the lieutenant, the officer reached out to try and stop him by grabbing his leg. Roger shook himself free and pushed on. The Japanese saw the flicker of movement and loosed a volley of fire in that direction, one round singing the lieutenant's hand and causing him to pull it back. Rodger Young continued crawling forward.

"Come back here!" The Lieutenant shouted. *"It's suicide."* The young private ignored the lieutenant's concern. If someone didn't knock out that enemy gun, the entire patrol would probably die. *"Come back Private Young... THAT'S an ORDER!"* The lieutenant shouted again.

For a moment the young private paused, turned to look back at his lieutenant....and smiled. *"I'm sorry sir,"* he said. Then he smiled again. *"You know sir, I don't hear very well."* And then Rodger Young turned away from his lieutenant to continue crawling forward.

From their vantage point the enemy could see the movement of the grass as the American soldier crawled towards them, and unleashed the full fury of their machinegun. The other 15 men of Young's patrol returned fire, hoping to keep the enemy gunners pinned down as their friend and comrade continued his intrepid advance.

A sudden blow struck Private Young in the shoulder, rendering his left arm useless. The same round shattered the stock of his rifle, and he left it along with the trail of blood that marked his painful progress as he continued to

crawl determinedly forward. Miraculously he was getting closer to his goal, when another stream of enemy fire raked the left side of his body from thigh to ankle. "Stay where you are," the lieutenant shouted above the din of battle. "We'll get you out somehow!" Rodger just shook his head.

The pain must have been unbearable, but it couldn't deter him. As always, Rodger Young had more HEART than body, and today his heart would carry him. Five yards from the enemy position, Rodger Young had dropped his shattered body into a depression in the ground deep enough to place him below the muzzle of the machinegun. Slowly, painfully, he used his good right hand to reach down and pull a grenade from his belt and raise it to his face. With his teeth he pulled the safety ring, released the lever and rose to his feet. Fifteen feet directly in front of the machinegun, there was no hope for the young man from Green Springs, Ohio. The full force of the automatic weapon caught him full in the face. But Rodger Young, even in death, had more heart than body. As his thick glasses imploded upon his young face, and moments before his 5'2" body slumped to the ground, he mustered the strength to throw the grenade. It was a throw that would have made any athlete proud, strong and true...destroying the enemy position and saving the lives of his comrades, including his boyhood friend, Sergeant Rigby.

It was after nightfall when the fifteen survivors of Sergeant Rigby's patrol finally reached the Company B bivouac area. Between them they carried a heavy burden wrapped in ponchos, the bodies of five hometown boys of the Ohio National Guard.

The company commander sat down and wrote letters home to the mothers of five young Americans who had given everything they had in the defense of freedom. That completed, he began writing a special report on one of them. It was the recommendation for the Medal of Honor, to be awarded posthumously to Private Rodger Young. In the recommendation he included the sentence, "*Disregarding the orders of his platoon leader to come back, Rodger Young moved forward into the face of enemy fire.*"

The commander of the 148th Regiment reviewed the recommendation, and approved it with one minor change. He altered the previous sentence to say, "*Not hearing the orders of his platoon leader to come back, Rodger Young moved forward into the face of enemy fire.*"

No one in his regiment *disobeyed* orders.

A month after the captain sent his letter of condolences to Mr. and Mrs. Nicholas Young regarding the death of their

son, he received a courteous but interesting reply. Mrs. Young thanked the commander for his kind letter, and included a special request:

"Rodger was proud of being a staff sergeant. Since his body won't be returned to us until after the War, we would like to put up a little monument in our Clyde, Ohio, cemetery. Would it be permissible to write 'Staff Sgt. Rodger Young' on the tombstone?"

The captain was more than happy to submit Mrs. Young's personal request through channels in an effort to get Rodger Young posthumously promoted back to Staff Sergeant. Incredibly, his request was denied. Such action was without precedent, and the Department of the Army cited any number of regulations prohibiting Mrs. Young's request. Angry, but unable to do anything further, the captain finally wrote back to Mrs. Young to inform her that *"for the time being, your wonderful son will have to remain a private."*



Six months later, on January 17, 1944 at Fort Knox, Kentucky; Major General Charles Scott presented the family of Army Private Rodger Wilton Young with our Nation's highest award for military valor. *Fuzz*, the "Weekend Warrior" from Ohio, had proven himself to be one of our country's truest kinds of heroes.



Click below to read the citations of the heroes of New Georgia Island

[Frank Petrarca](#)

[Robert S. Scott](#)

[Rodger Young](#)

Footnote:

During World War I, fighting men abroad and worried families at home were inspired and motivated by the musical compositions of George M. Cohan. During World War II, the United States Army was eager to revive such patriotic music, and was eager to find a song that could become a somewhat official theme song for the men of the Army infantry.

Among the ranks of America's soldiers was a 34-year old composer from New York, Private First Class Frank Loesser. It was he who was asked to compose this new Army theme song by the US War Department. It was suggested that PFC Loesser read the Medal of Honor citations of Army Infantry heroes for inspiration and

The Ballad of Rodger Young

*by
PFC Frank Loesser*

No, they've got no time for glory in the Infantry.
No, they've got no use for praises loudly sung,
But in every soldier's heart in all the Infantry
Shines the name, shines the name of Rodger Young.
Shines the name--Rodger Young!
Fought and died for the men he marched among.
To the everlasting glory of the Infantry
Lives the story of Private Rodger Young.

Caught in ambush lay a company of riflemen--
Just grenades against machine guns in the gloom--
Caught in ambush till this one of twenty riflemen
Volunteered, volunteered to meet his doom.
Volunteered, Rodger Young!
Fought and died for the men he marched among.

material. It was also specifically requested that he review only the citations of Army privates. The new song would not be dedicated to officers or NCOs, but would recognize the everyday soldier, the lowly private who laid it all on the line in the fields of battle.

It only took one reading of Private Rodger Young's Medal of Honor citation to convince Loesser that he had found his subject, and his source of inspiration. *The Ballad of Rodger Young* did indeed, become one of the most recognized hits of World War II. Ironically, Mrs. Young's request to have her son posthumously promoted back to Staff Sergeant been approved, the story of Rodger Young would not have been reviewed by PFC Loesser, and one of the most memorable ballads of American history would have never been written.

In the everlasting annals of the Infantry
Glow the last deed of Private Rodger Young.

It was he who drew the fire of the enemy
That a company of men might live to fight;
And before the deadly fire of the enemy
Stood the man, stood the man we hail tonight.

On the island of New Georgia in the Solomons,
Stands a simple wooden cross alone to tell
That beneath the silent coral of the Solomons,
Sleeps a man, sleeps a man remembered well.
Sleeps a man, Rodger Young,
Fought and died for the men he marched among.
In the everlasting spirit of the Infantry
Breathes the spirit of Private Rodger Young.

No, they've got no time for glory in the Infantry,
No, they've got no use for praises loudly sung,
But in every soldier's heart in all the Infantry
Shines the name, shines the name of Rodger Young.
Shines the name--Rodger Young!
Fought and died for the men he marched among.
To the everlasting glory of the Infantry
Lives the story of Private Rodger Young.



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[Sandusky County Scrapbook](#)

[Frankel-y Speaking](#) by Stanley A. Frankel (Mr. Frankel was a platoon leader in Rodger's Company)

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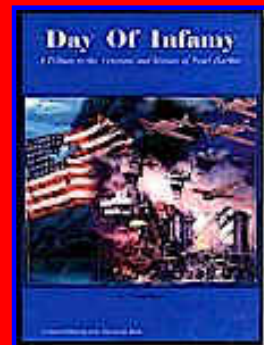
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Robert A. Heinlein Centennial



Westin Crown Center – Kansas City, Missouri – July 6-7-8, 2007

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Who's Robert Heinlein?



Click Here & Find Out!

[After the Event:
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The Centennial's Not Over Yet!

July 7, 2007 - 07/07/07! - was the birth centennial of American author, futurist, philosopher and spaceflight advocate Robert A. Heinlein. The science fiction Grandmaster's Centennial year was marked with a grand event on the weekend of July 6, 7 and 8 in his home town of Kansas City, Missouri, with more than 750 attendees. A full web update is coming soon, but in one sentence: *The event exceeded all expectations and will resonate in the many worlds of Robert Heinlein's legacy for a very long time to come.*

But that was just one event, in the middle of the Centennial year... and at the very beginning of a whole new century. There's much more to come. A full archival cleanup of this site, as well as reports and photos from the event, is in progress. You'll find all of that under [Centennial Wrap-Up](#).

"The Next 100 Years" goes live soon... stay tuned. Check back here from time to time to see what's new!

Interim Notes, 31 August 2007

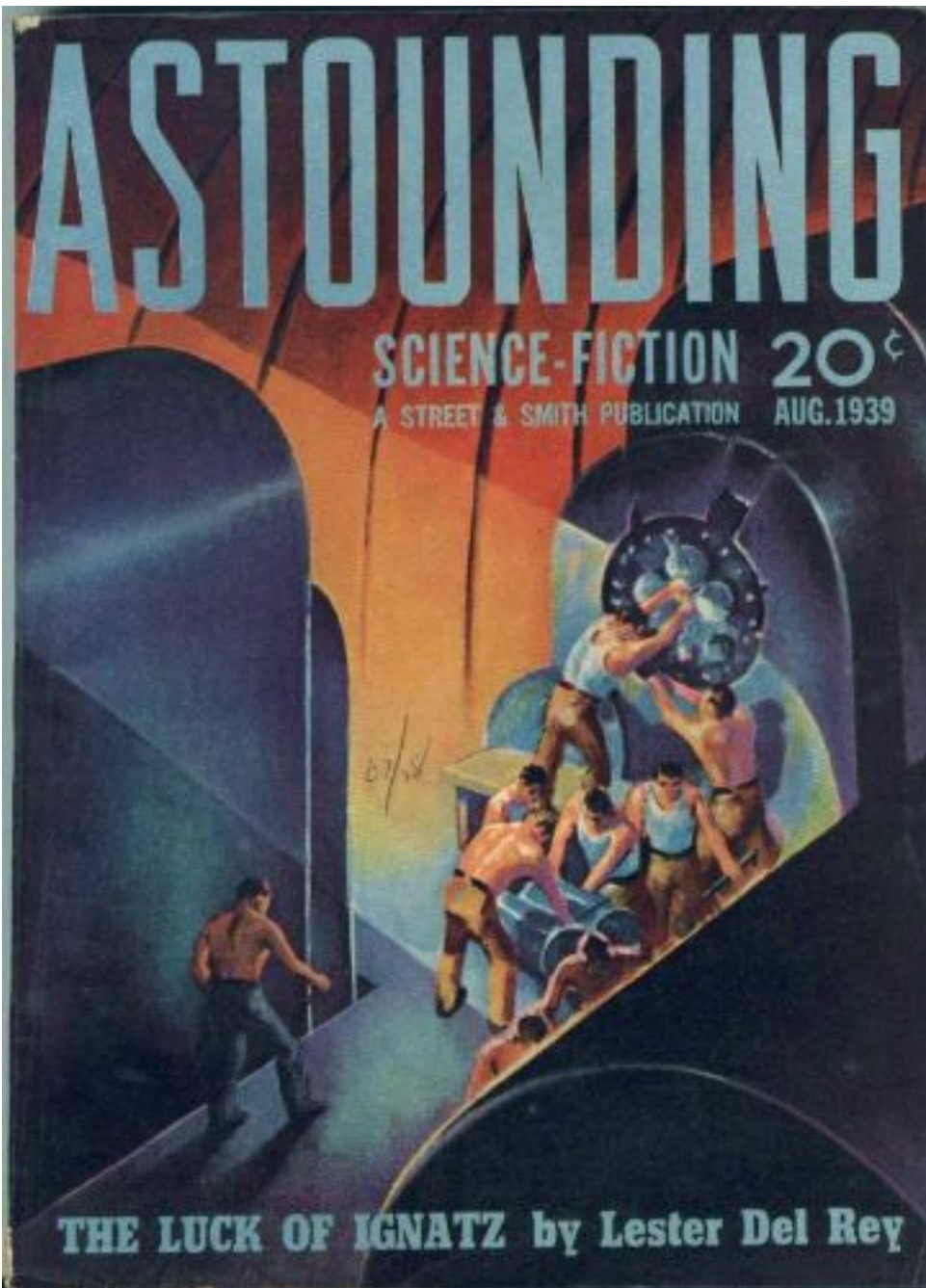
- **31 August 2007: Orders for Centennial t-shirts are now closed. We will be invoicing all buyers for the balances due and issuing the print run order on Tuesday.**
- **Centennial Souvenir Books** are still available.
- **Centennial bookmarks** are also still available.
- We extensively recorded the event. There will be DVD and other versions of this information... in good time.
- The web site has been extended into an archival set of pages - [Centennial Wrap-Up](#).
- **The Next 100 Years** - well, that's coming soon.

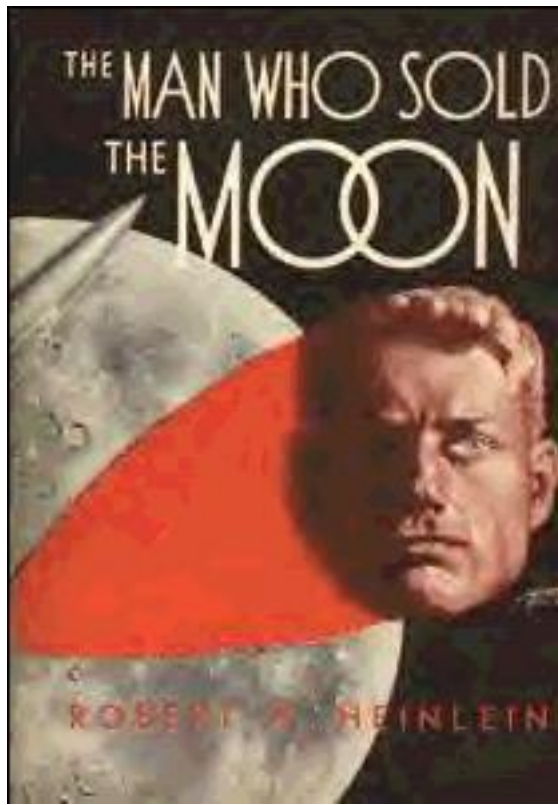
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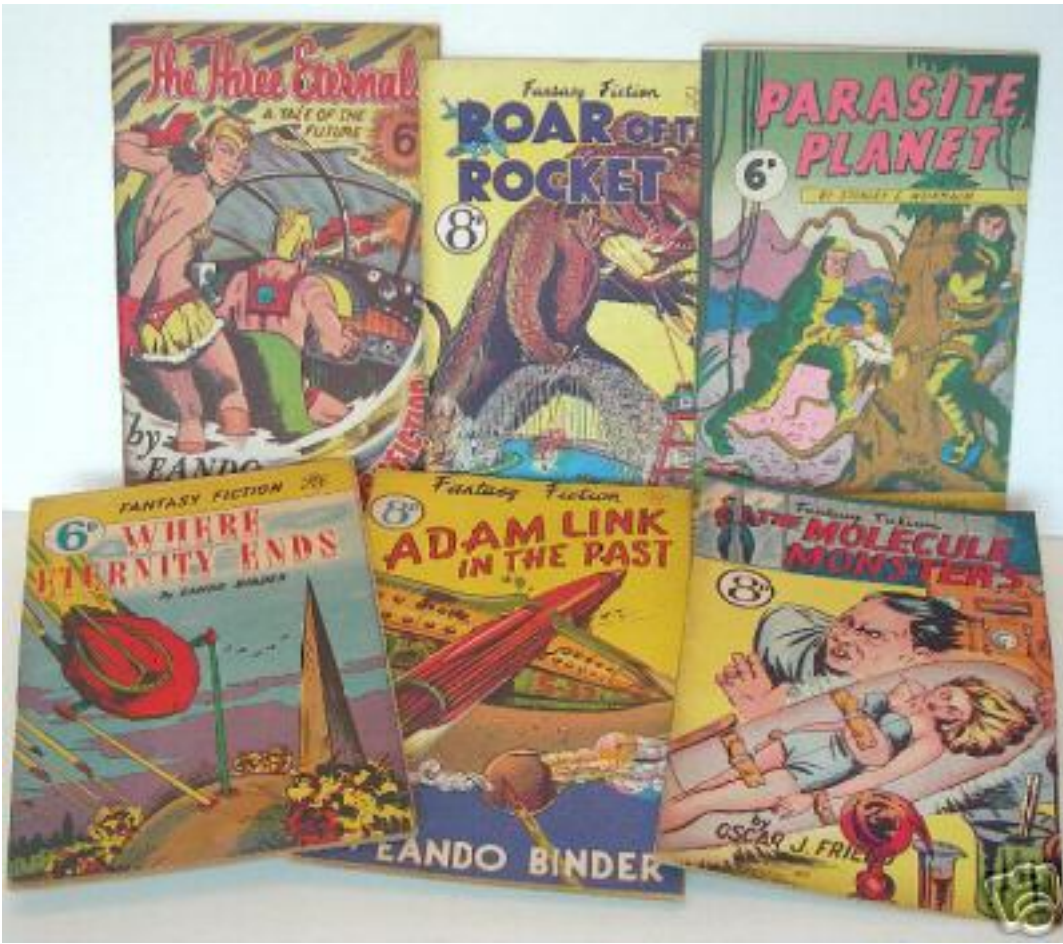
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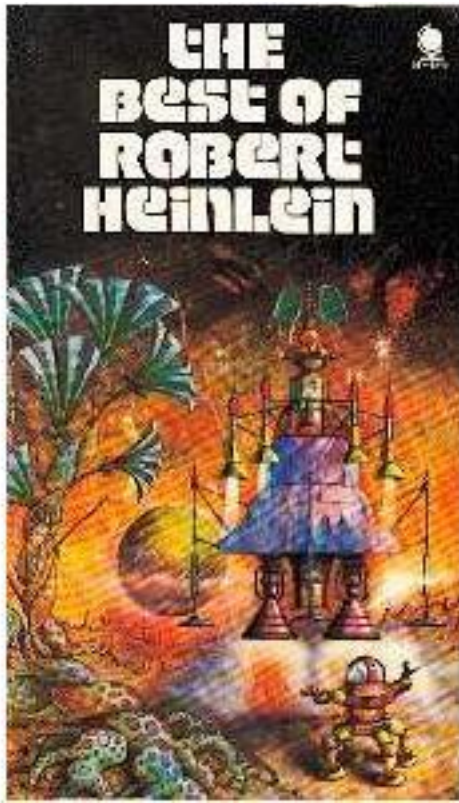


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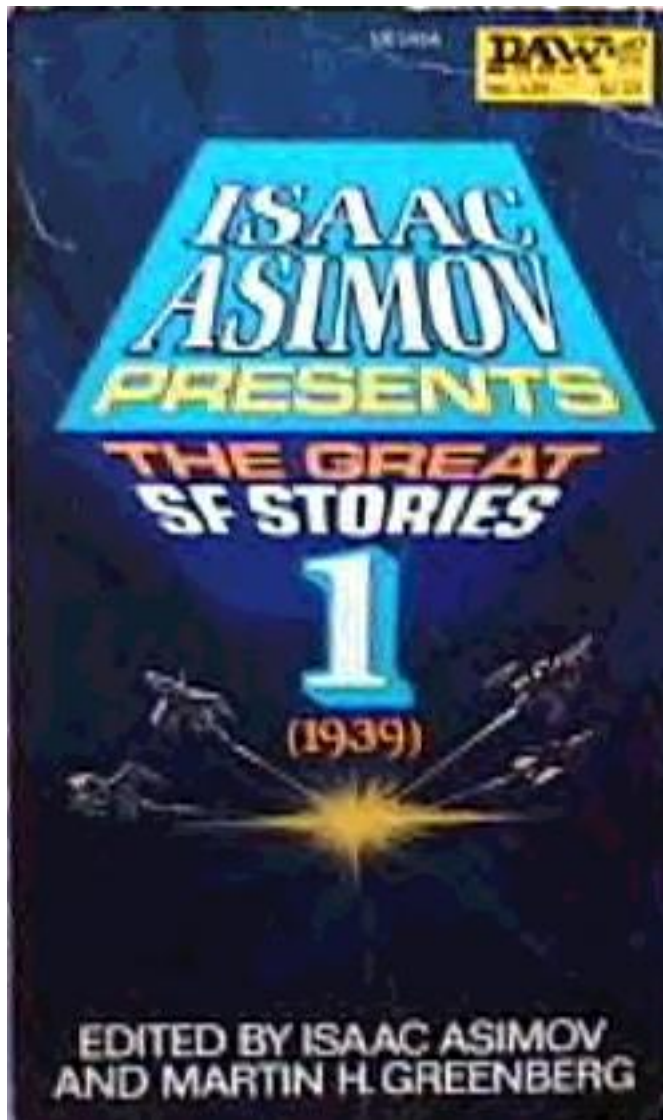
Wonder and excitement, in a *new* science-fiction
collection by "the dean of Space Age writers"

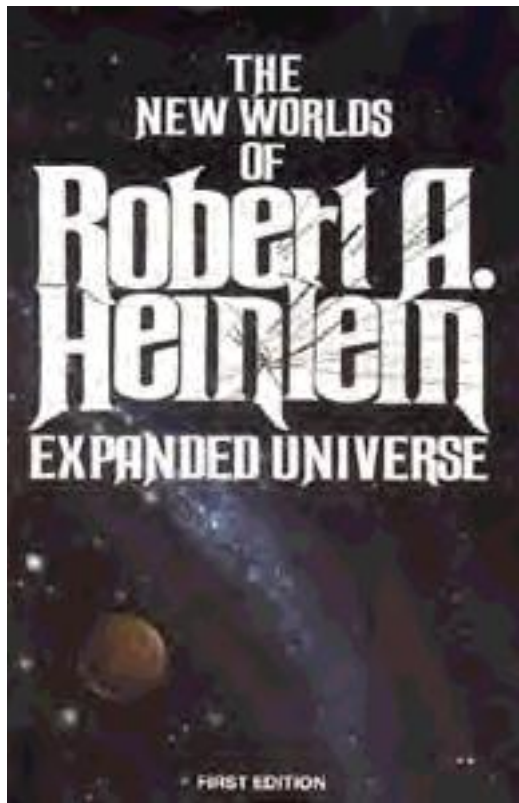
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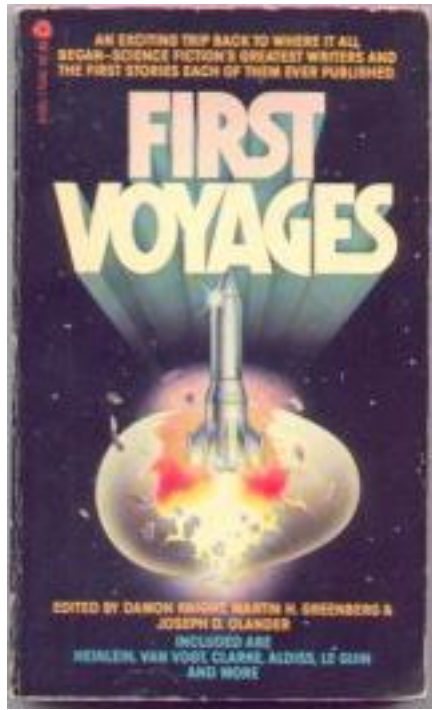


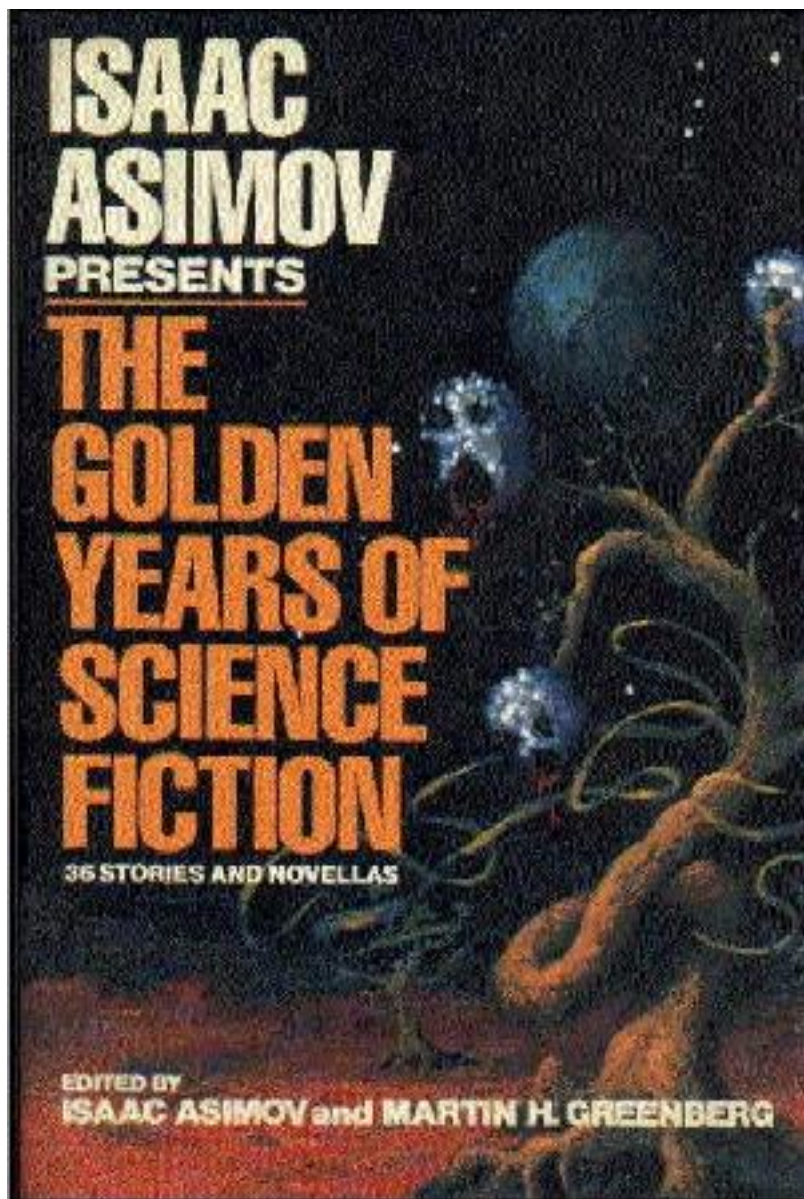


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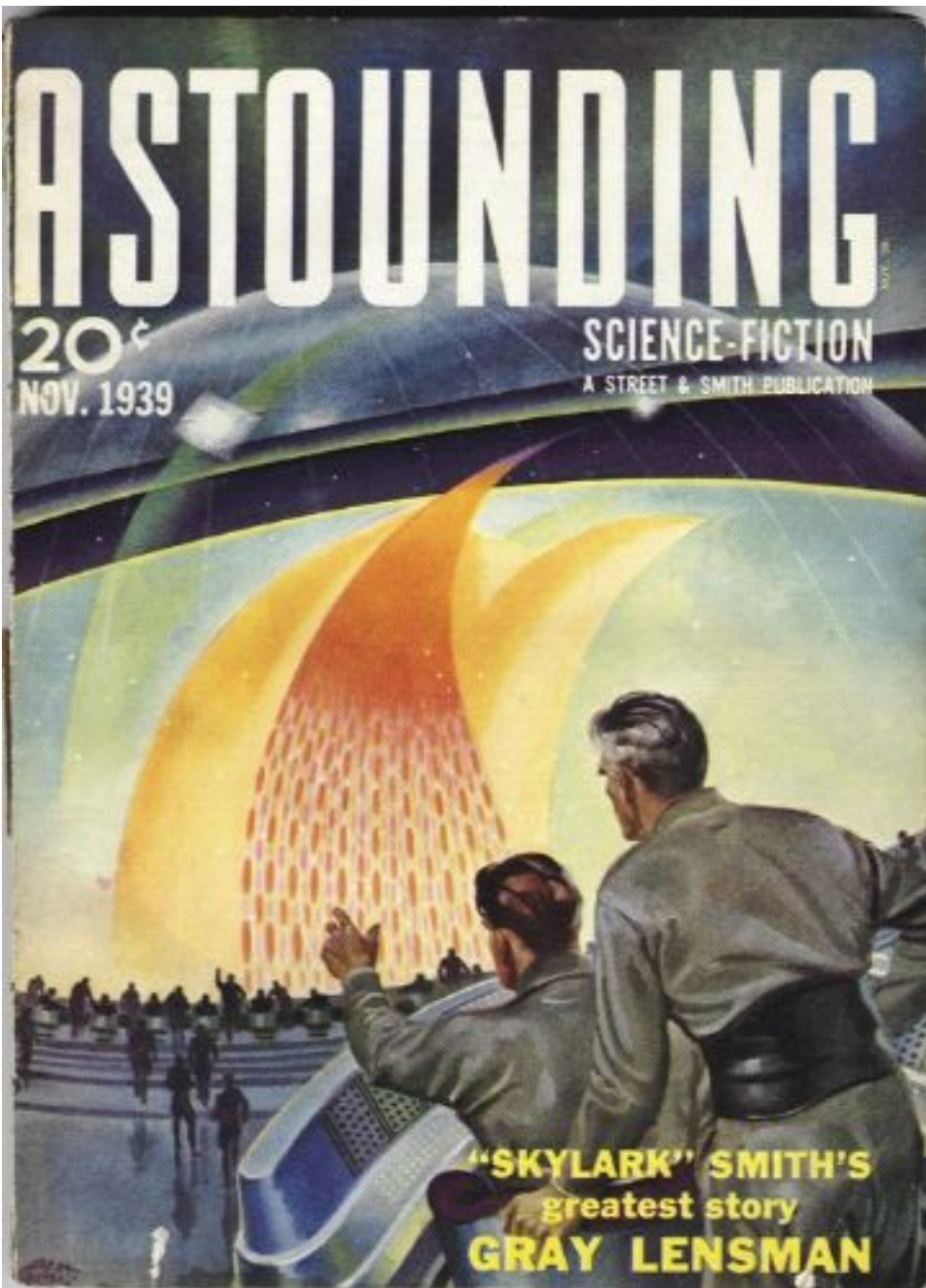
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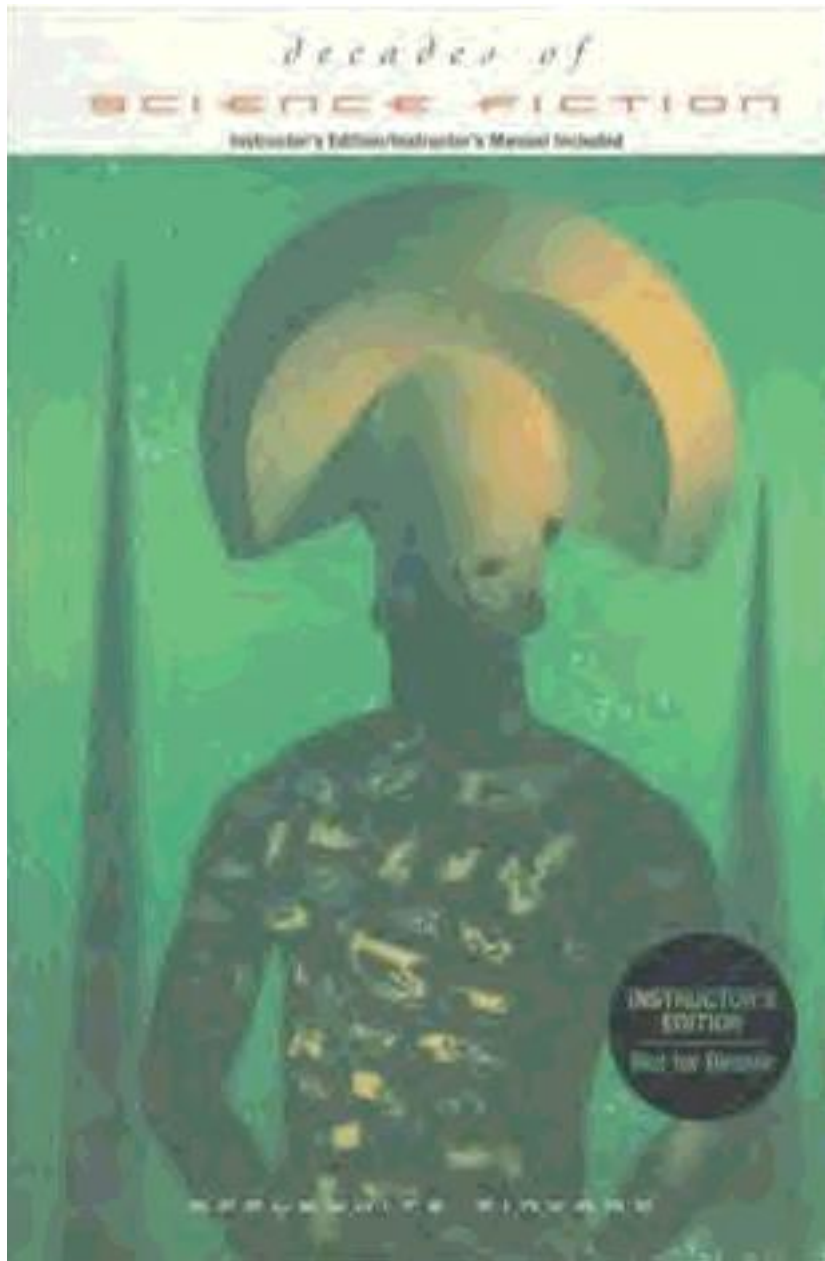


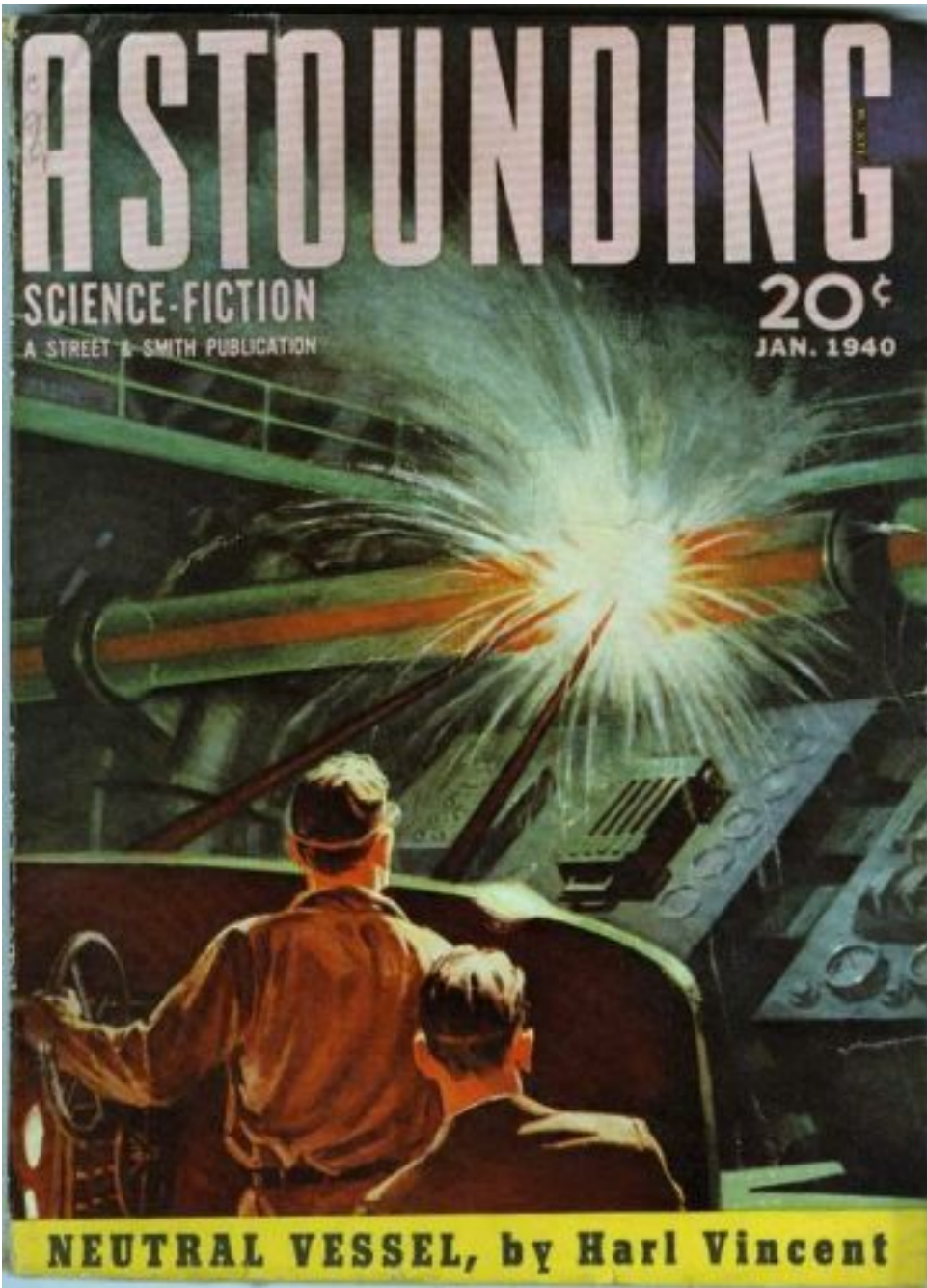


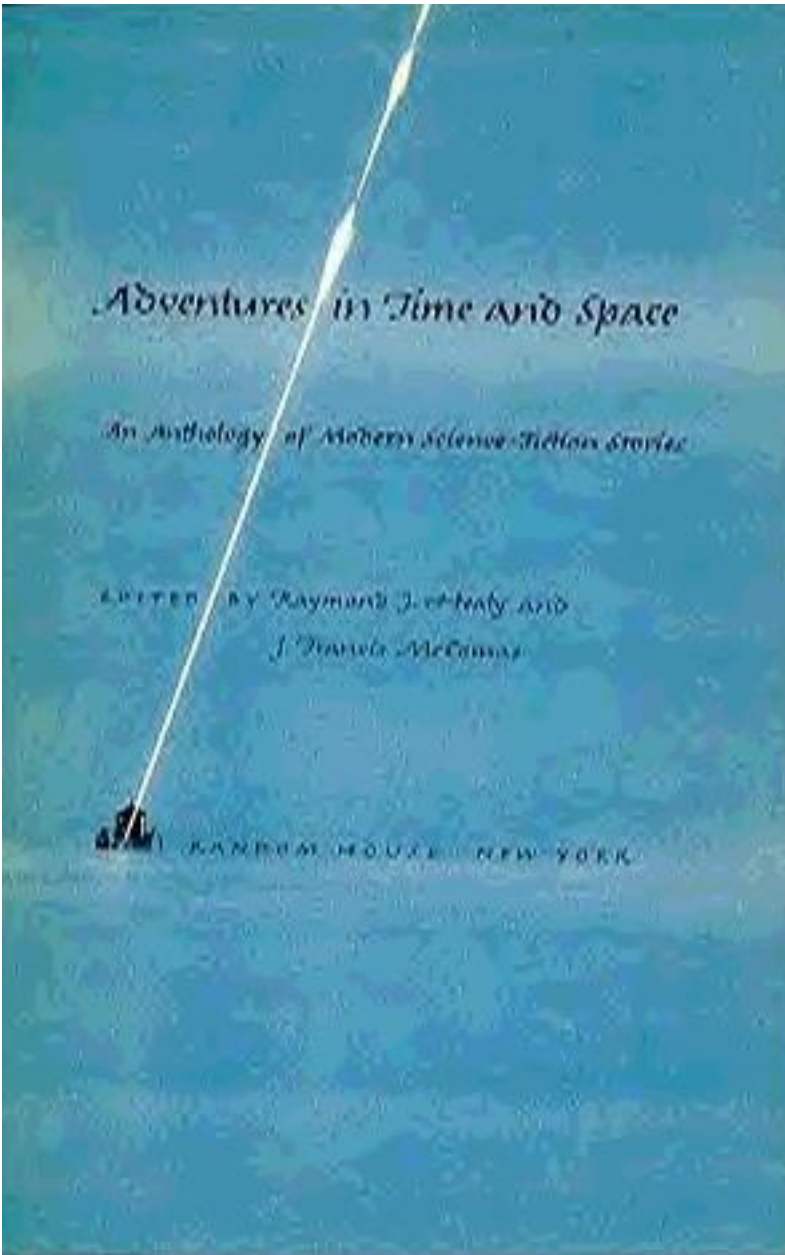
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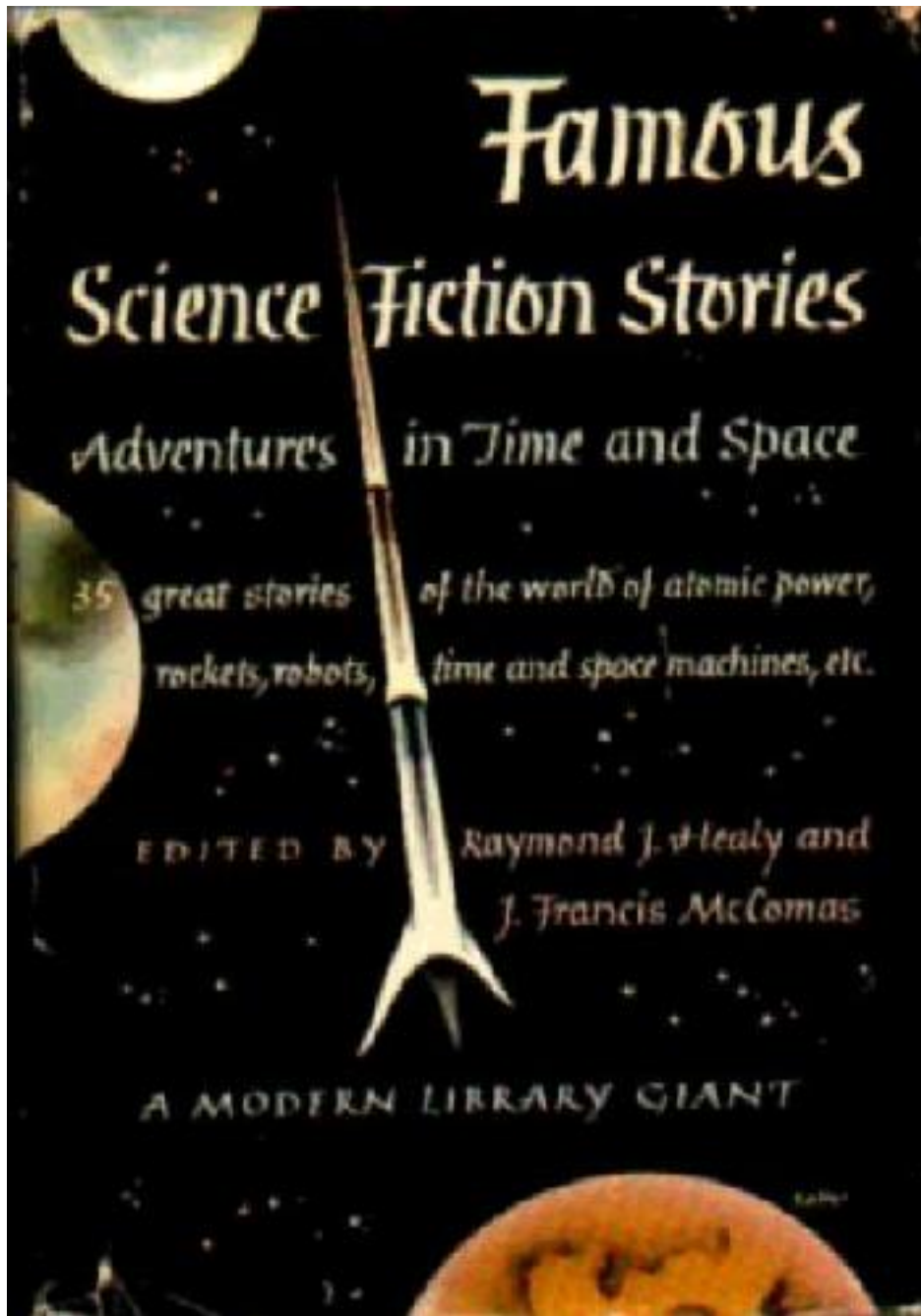
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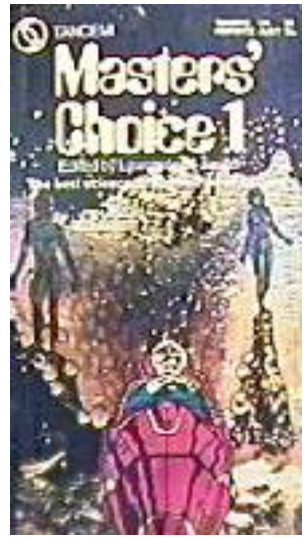


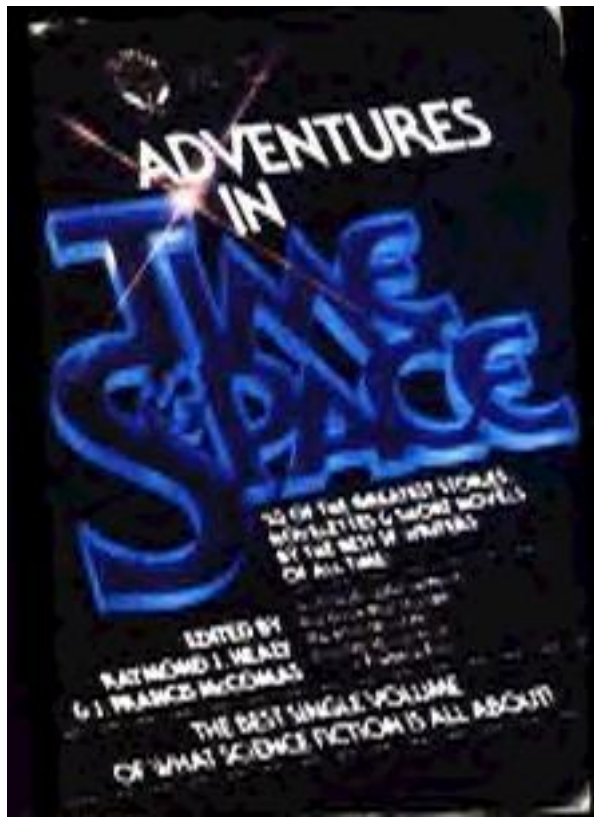


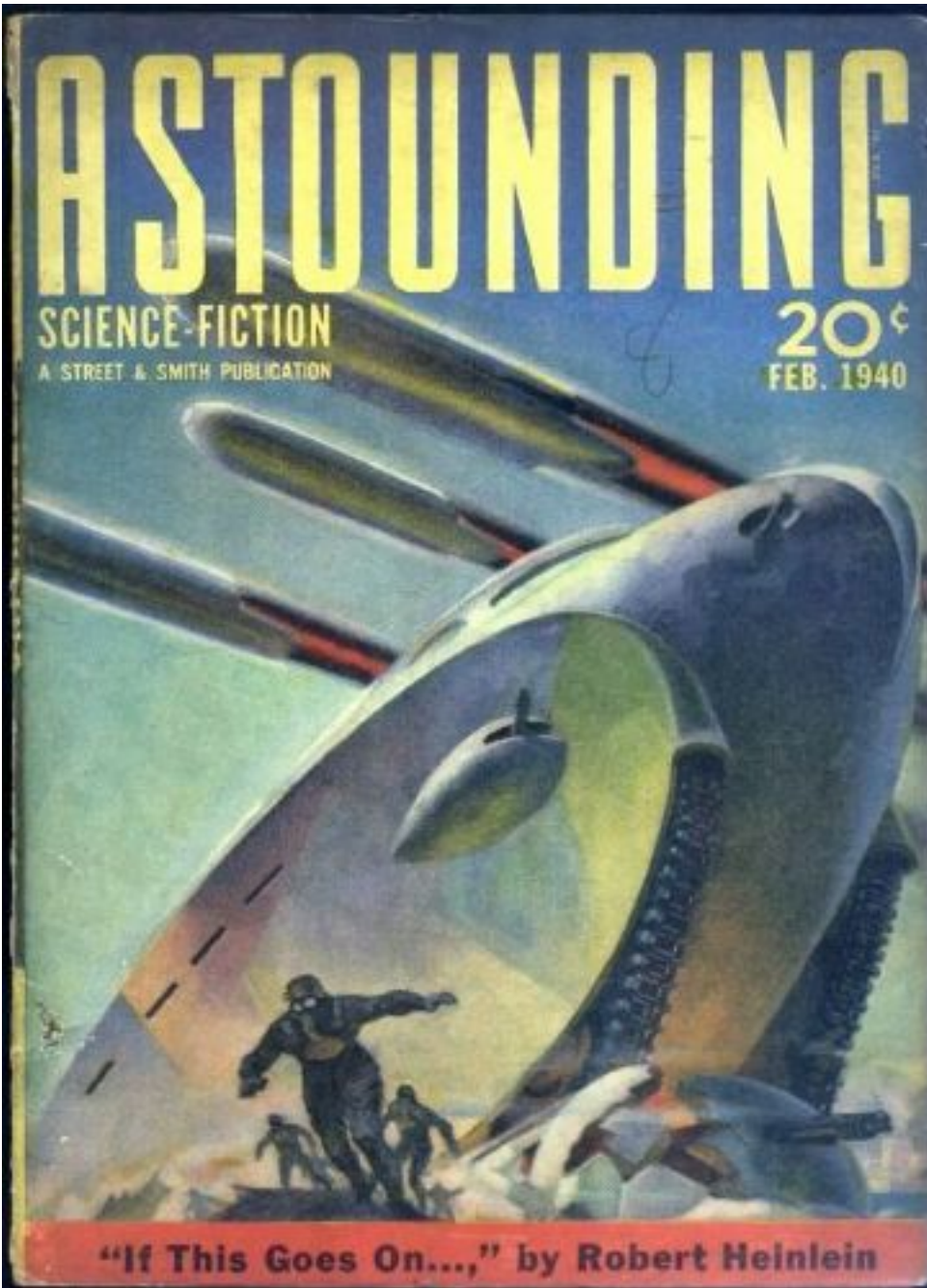


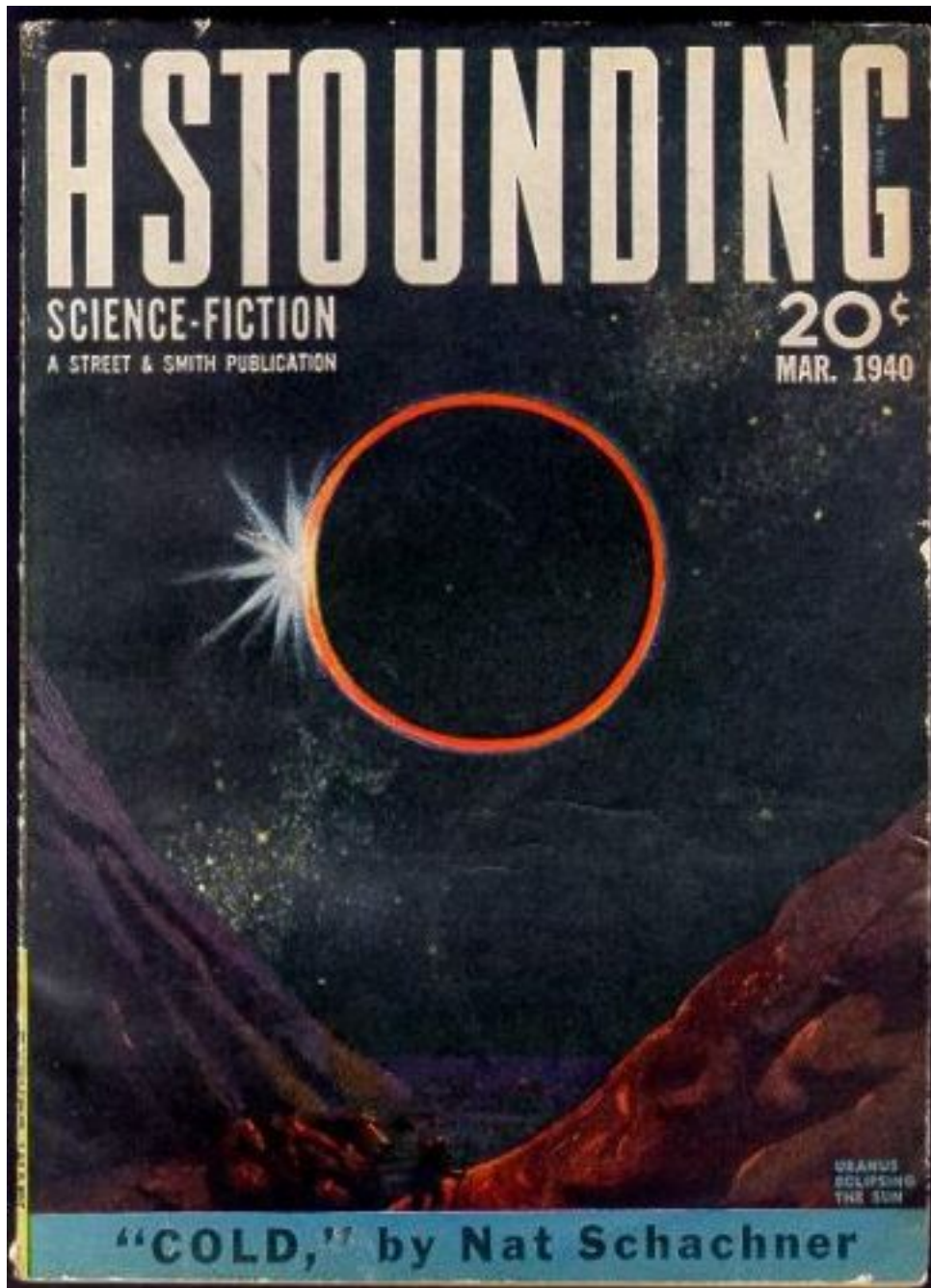


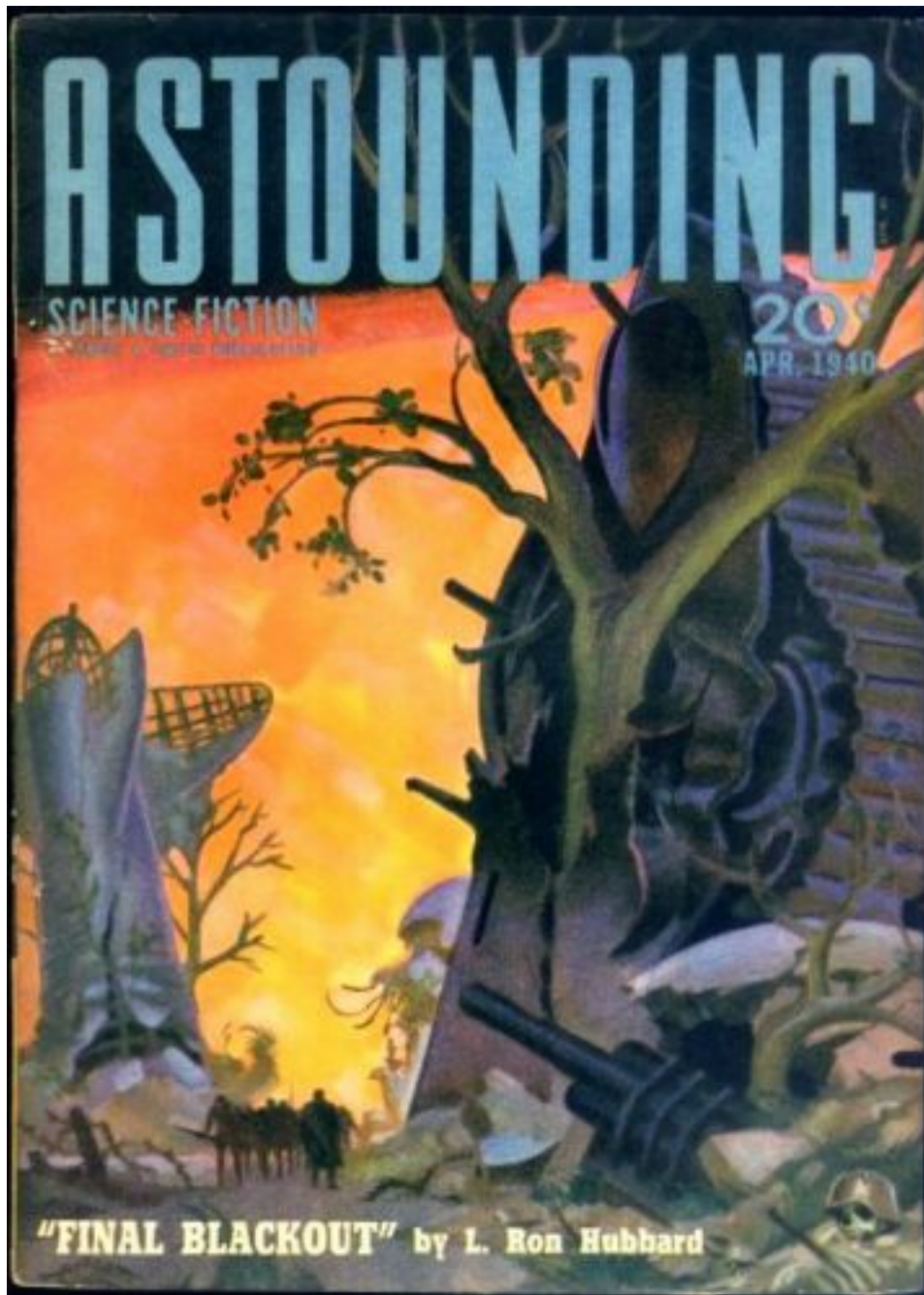


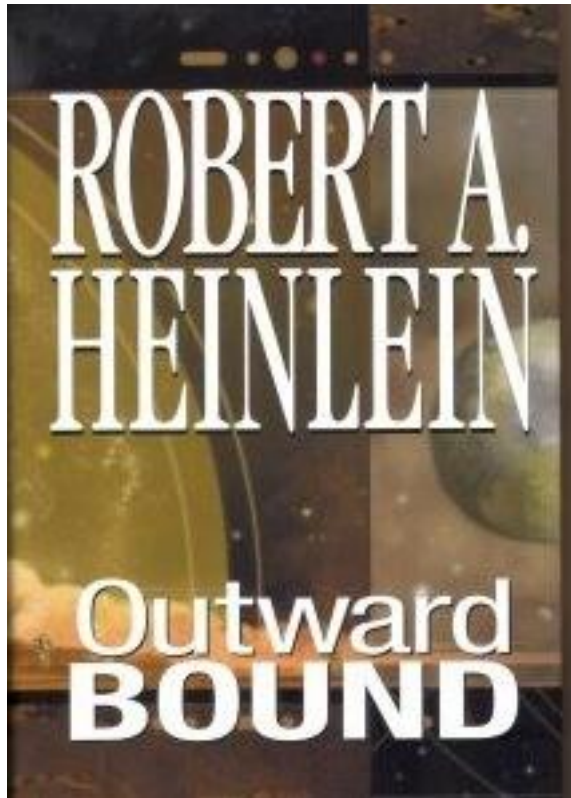












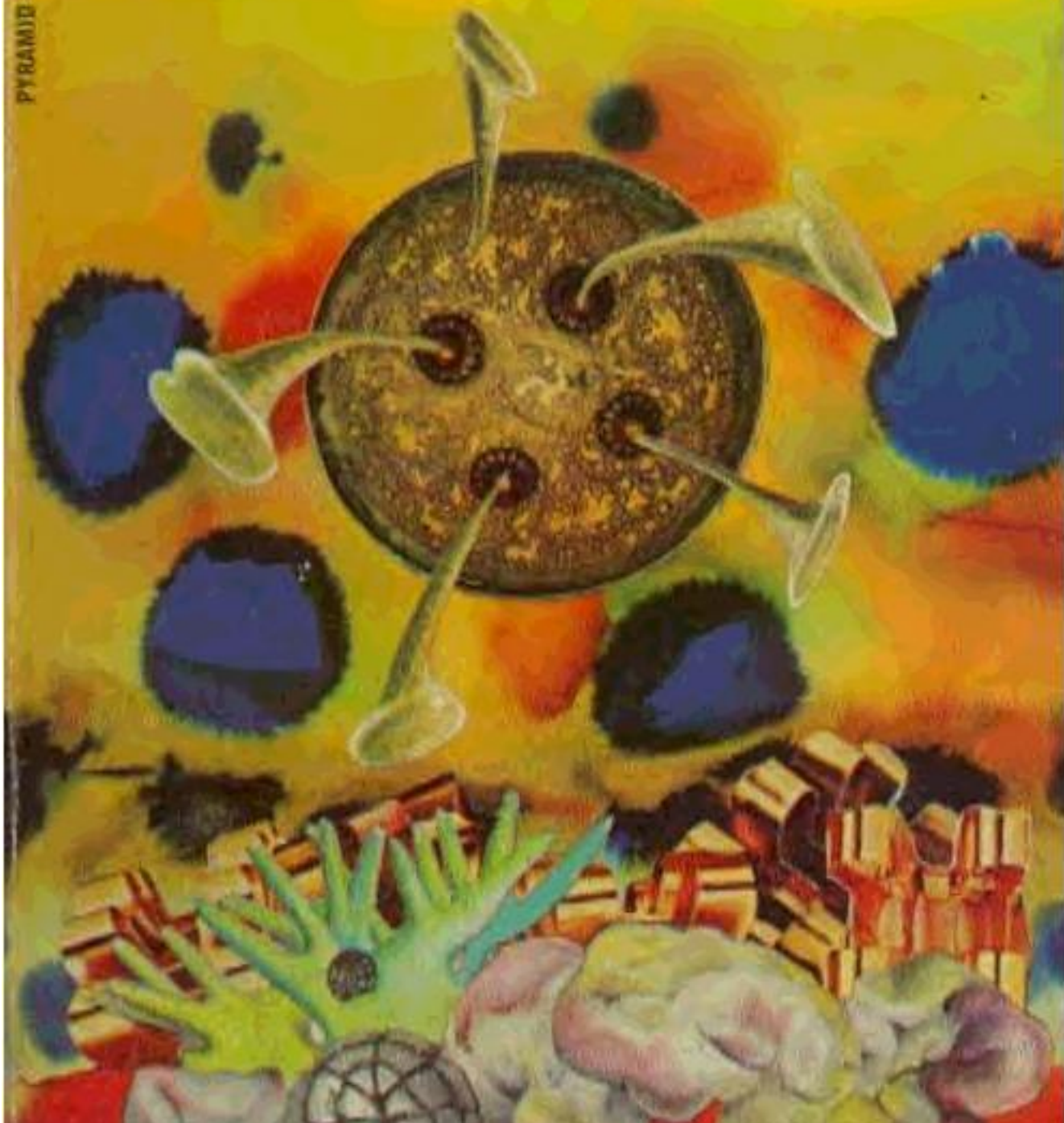
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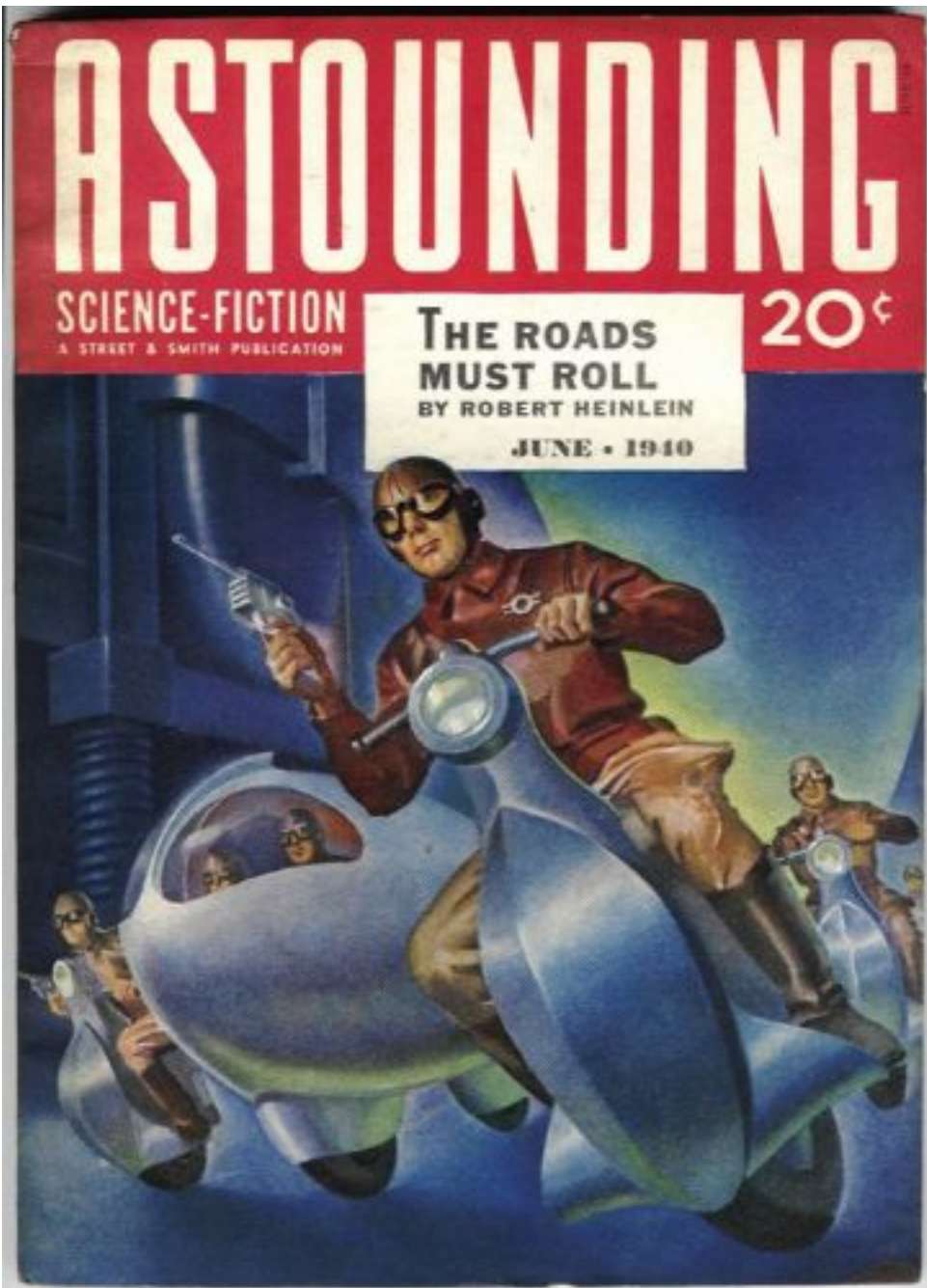
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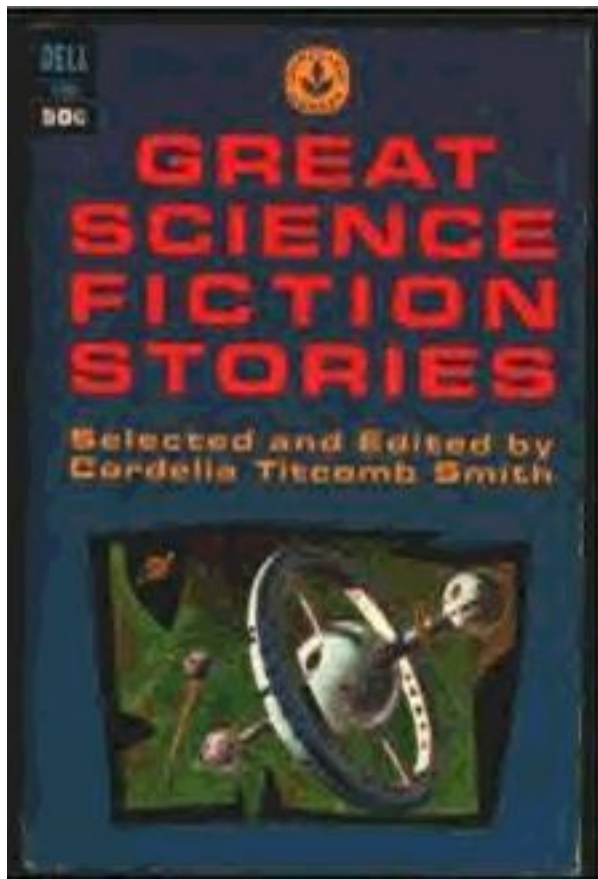
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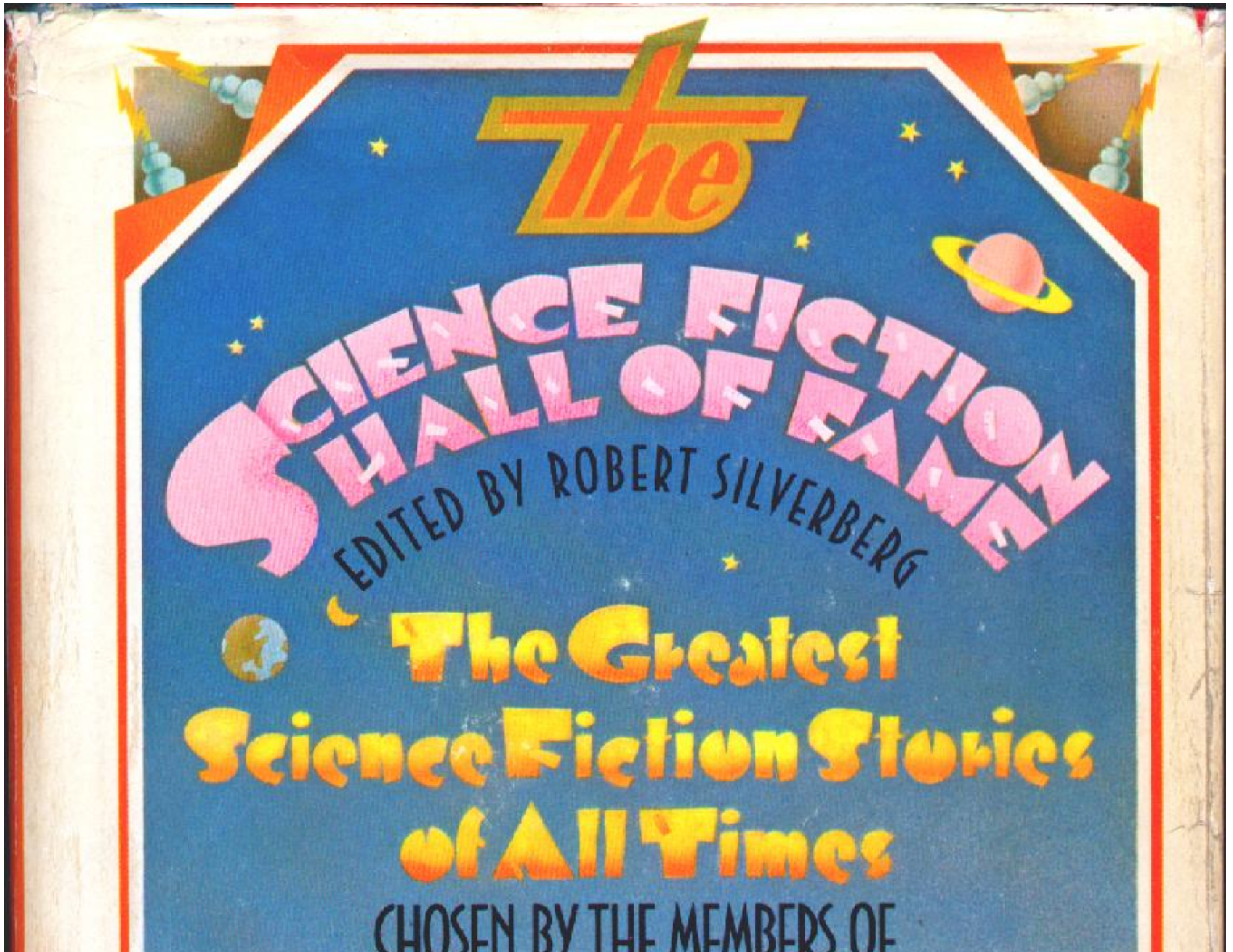












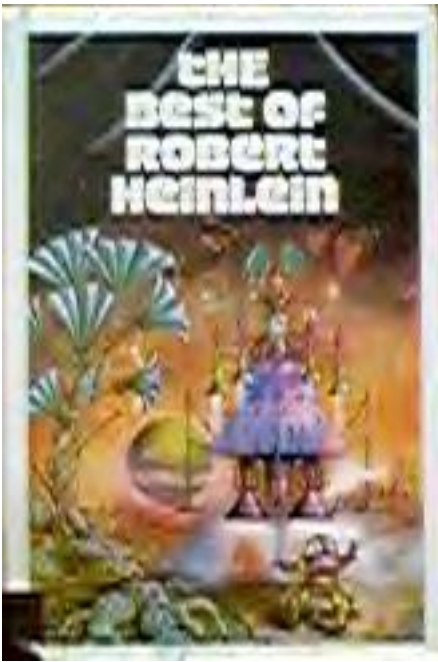
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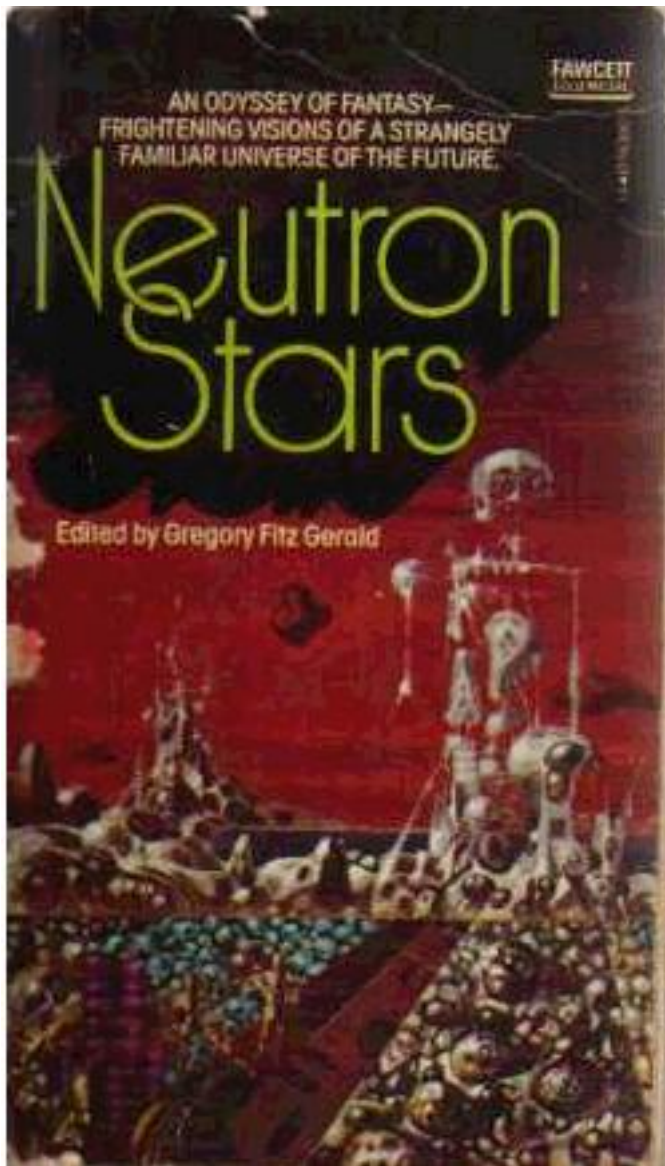
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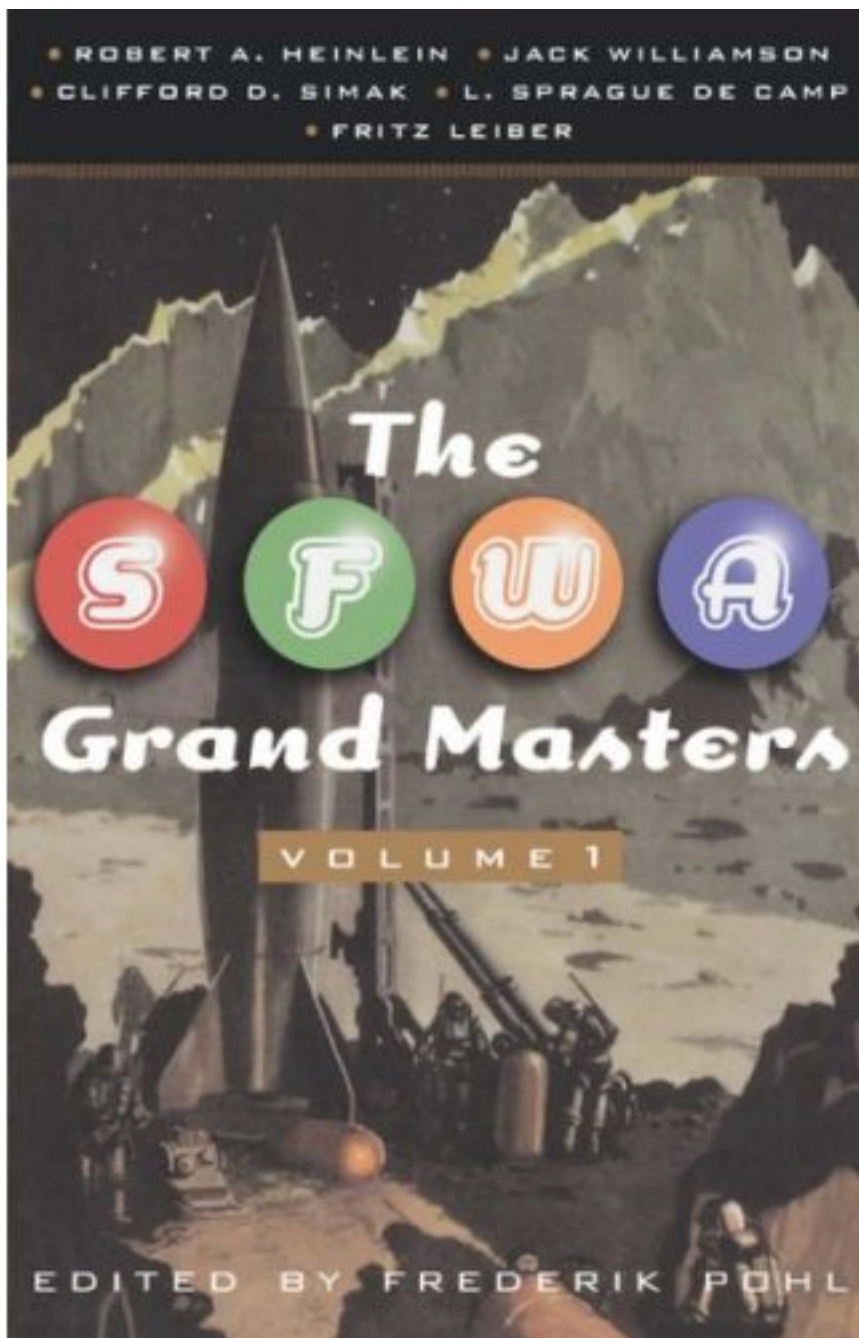
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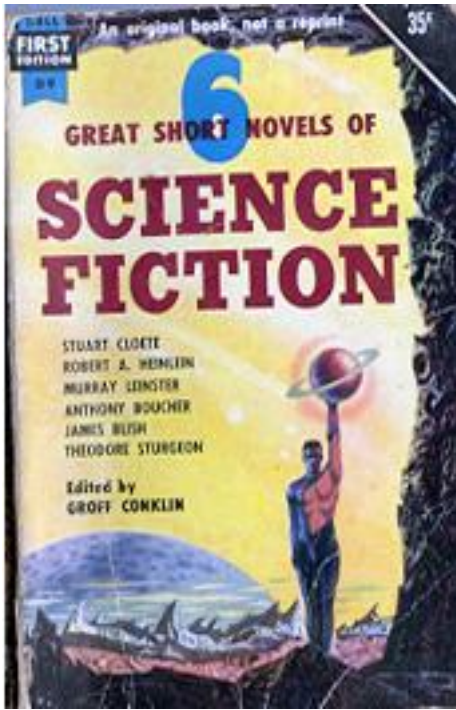


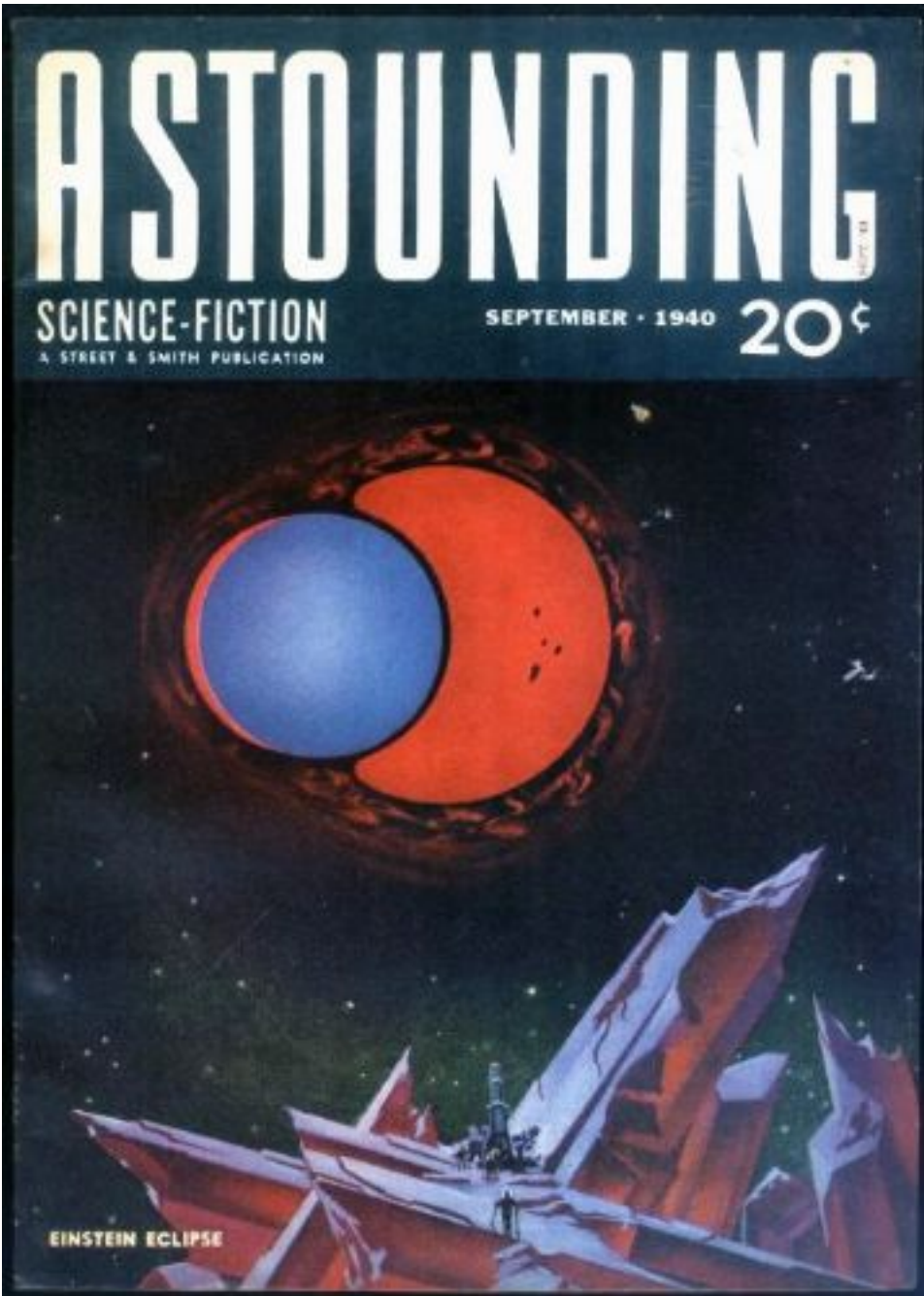


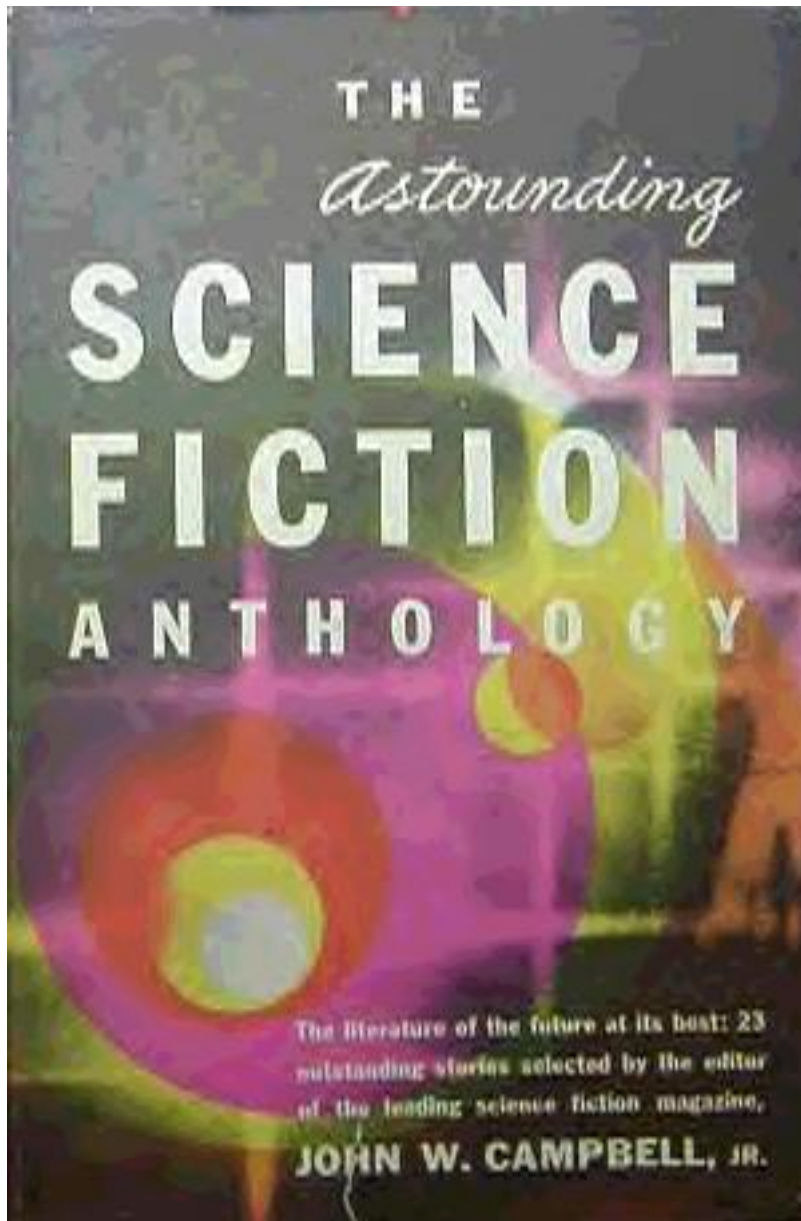


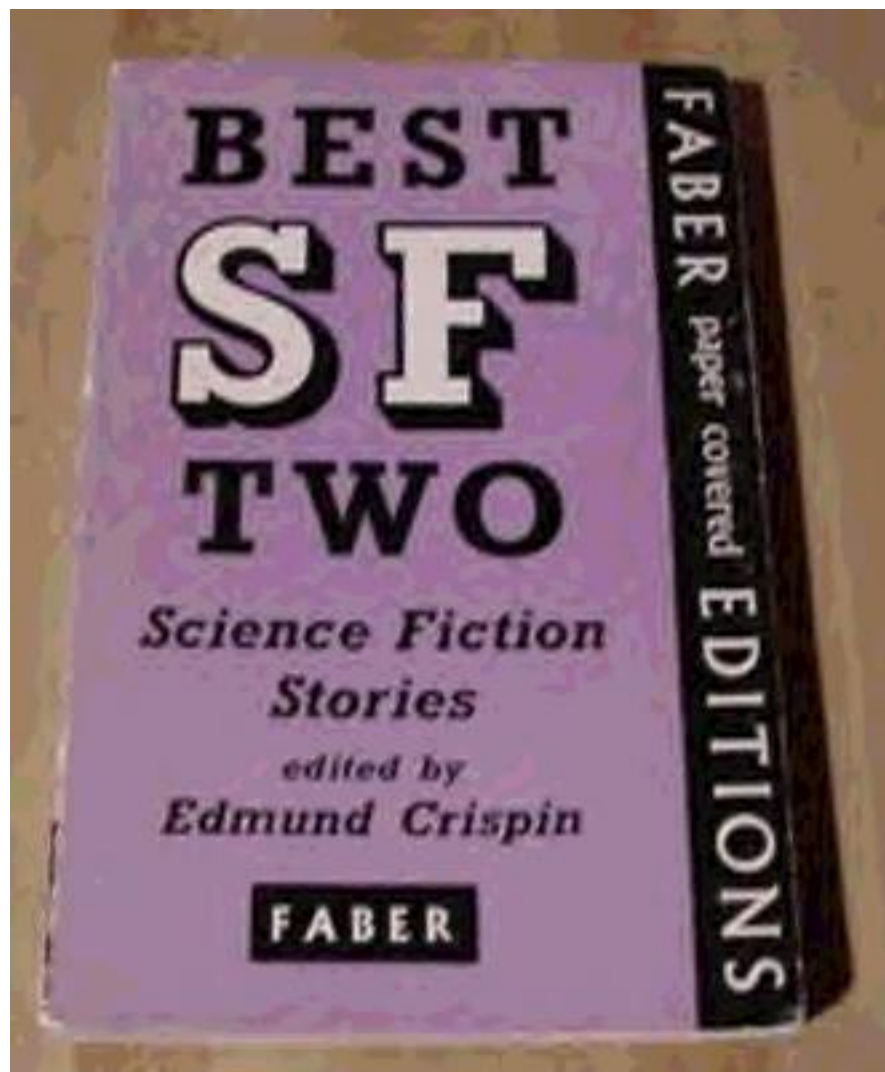


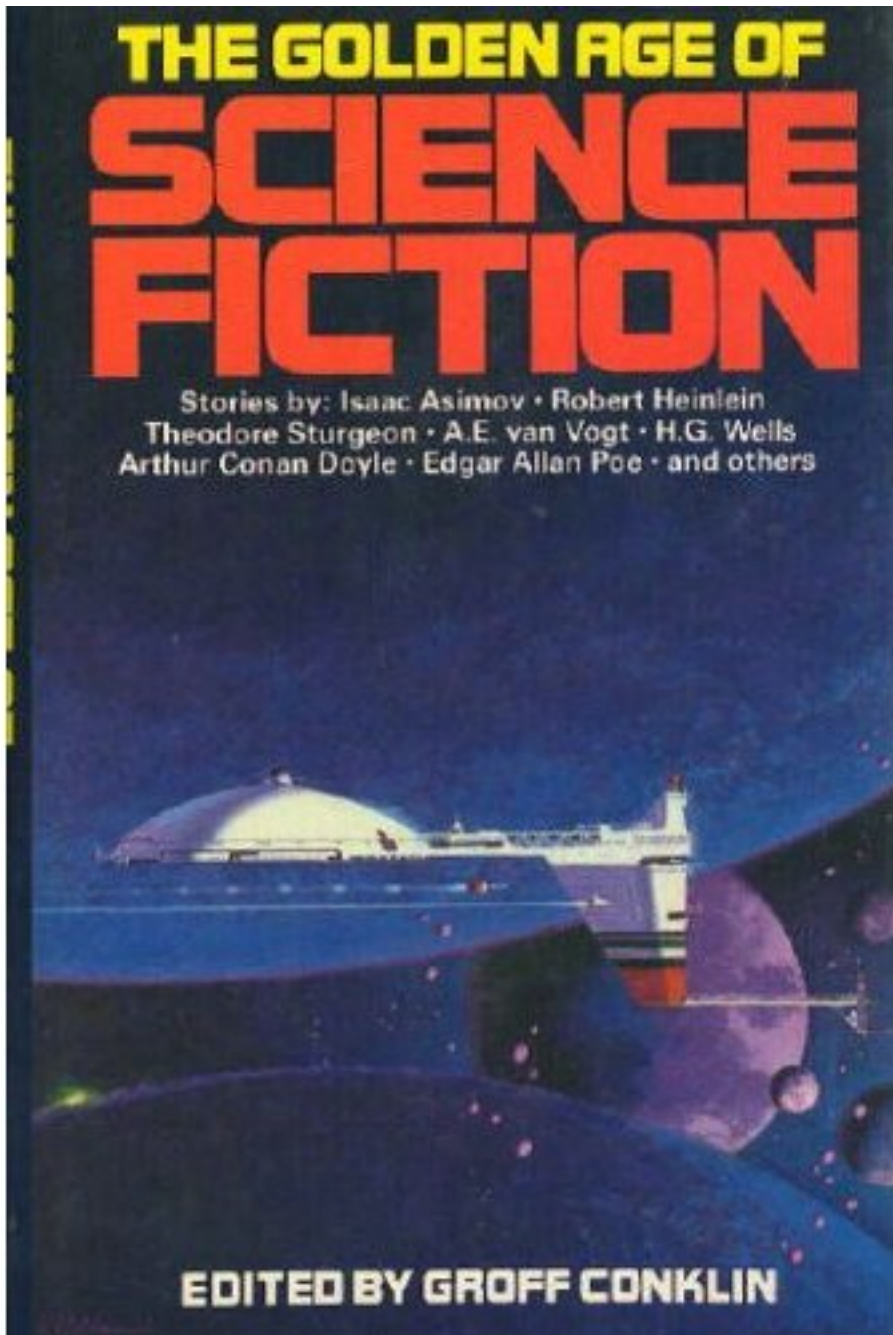












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WATCH THAT WINDOW! . . . L. Joe Fahn

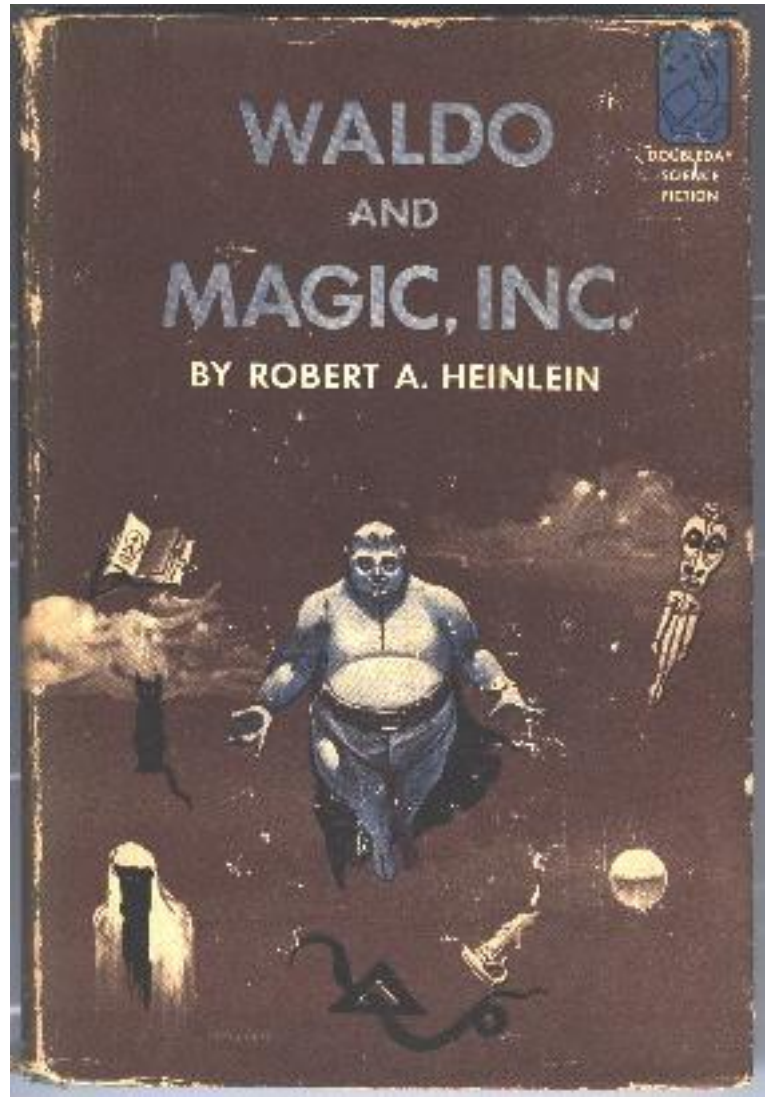
The banker was willing to pay him good cash money to stay in the house, though the house already had an inhabitant — who went around chasing ghosts with a .45 gun full of ghost-tar!

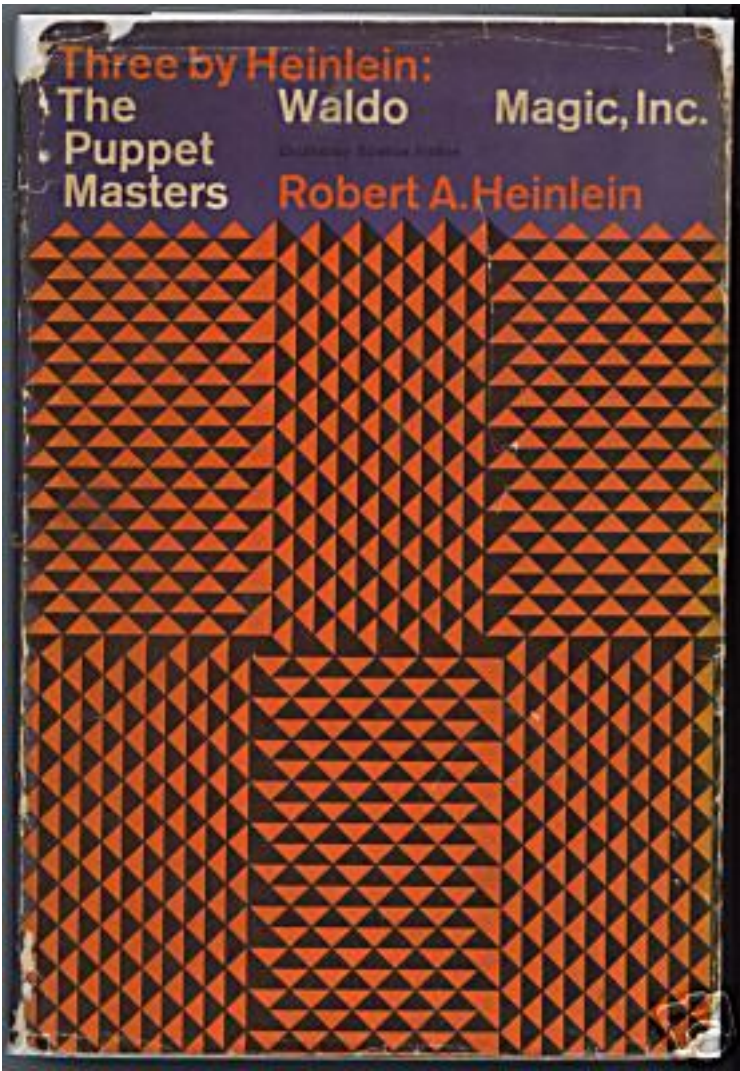


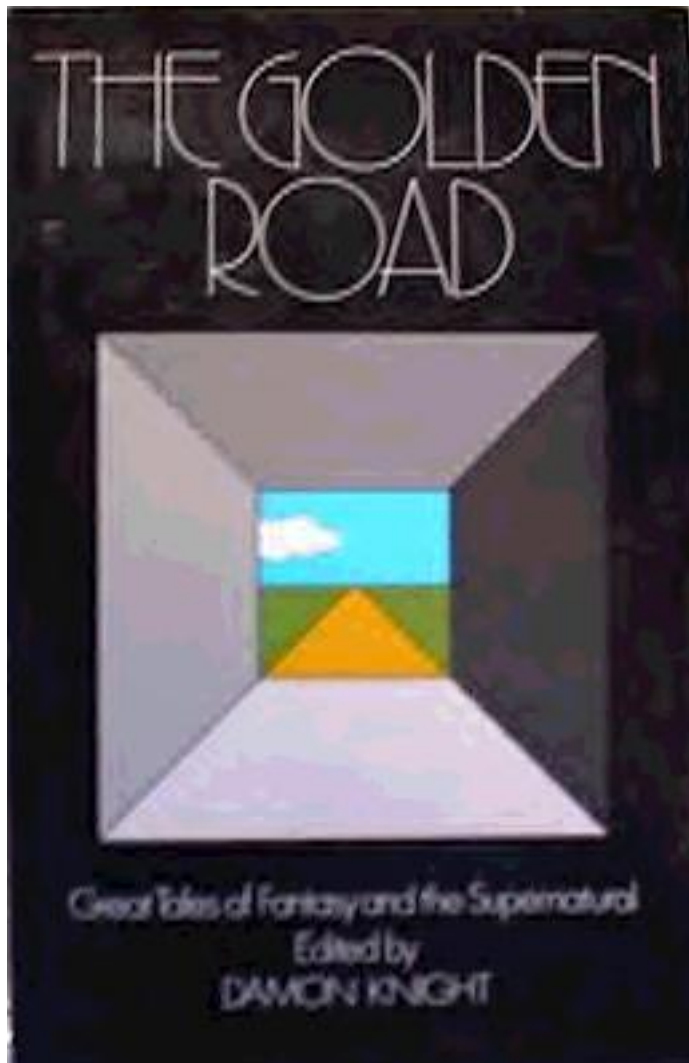
THE EXTRA BRIGHTLAYER . . . A. M. Phillips

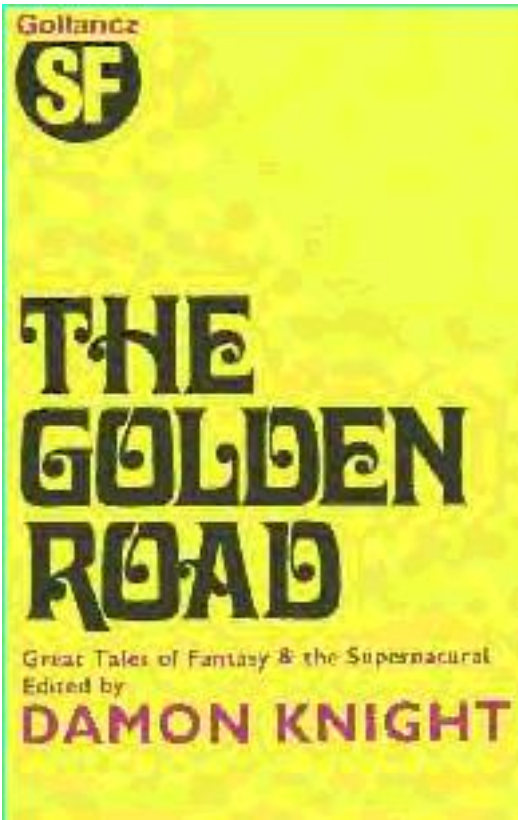
He didn't demand any pay, told more jokes per hour than any other man on the job, and never got in anybody's way — but the boss tried hard to fire him. Even the police tried. But he had a trick of vanishing —

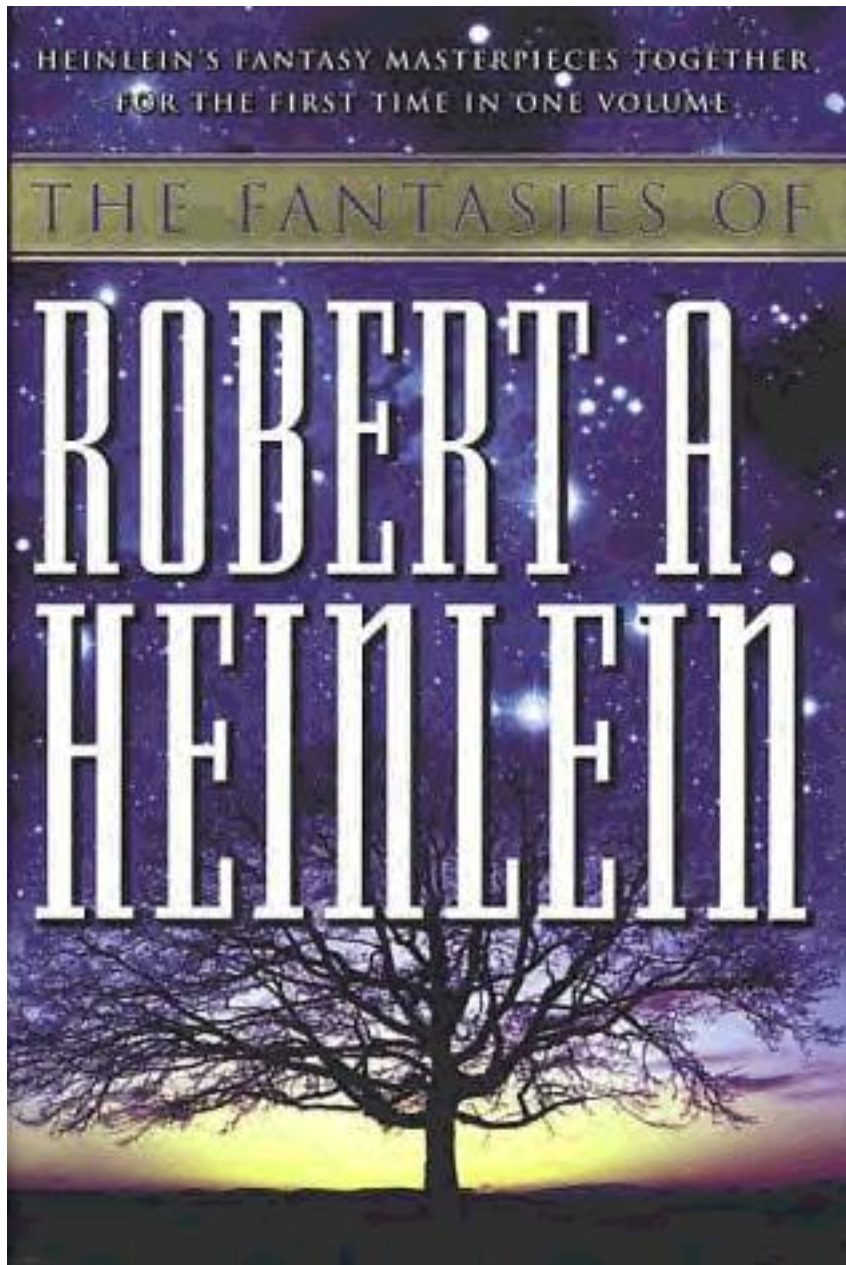
THE *Devil* MAKES THE LAW! by Robert Heinlein
If magic works — why not Magic, too!



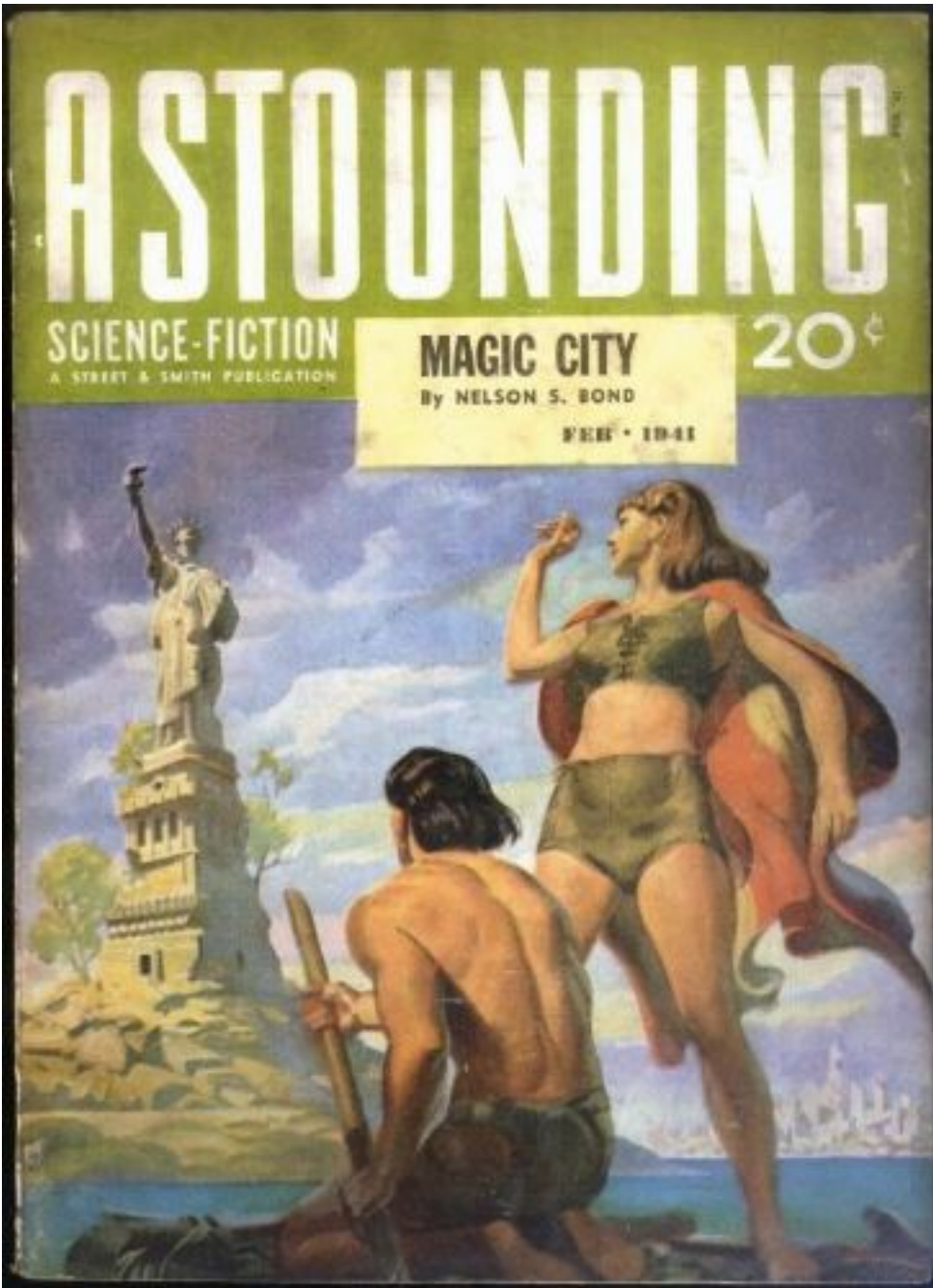


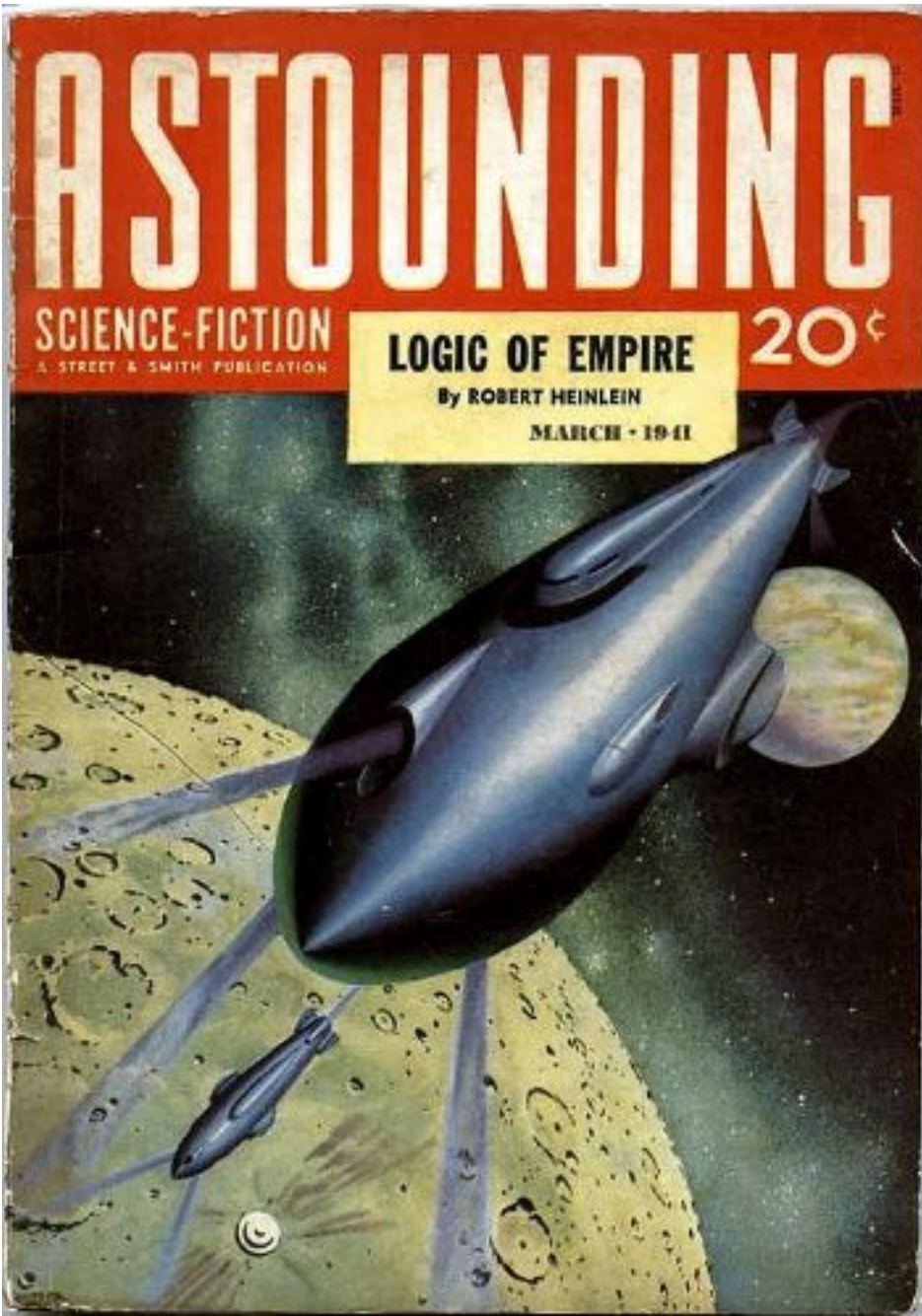


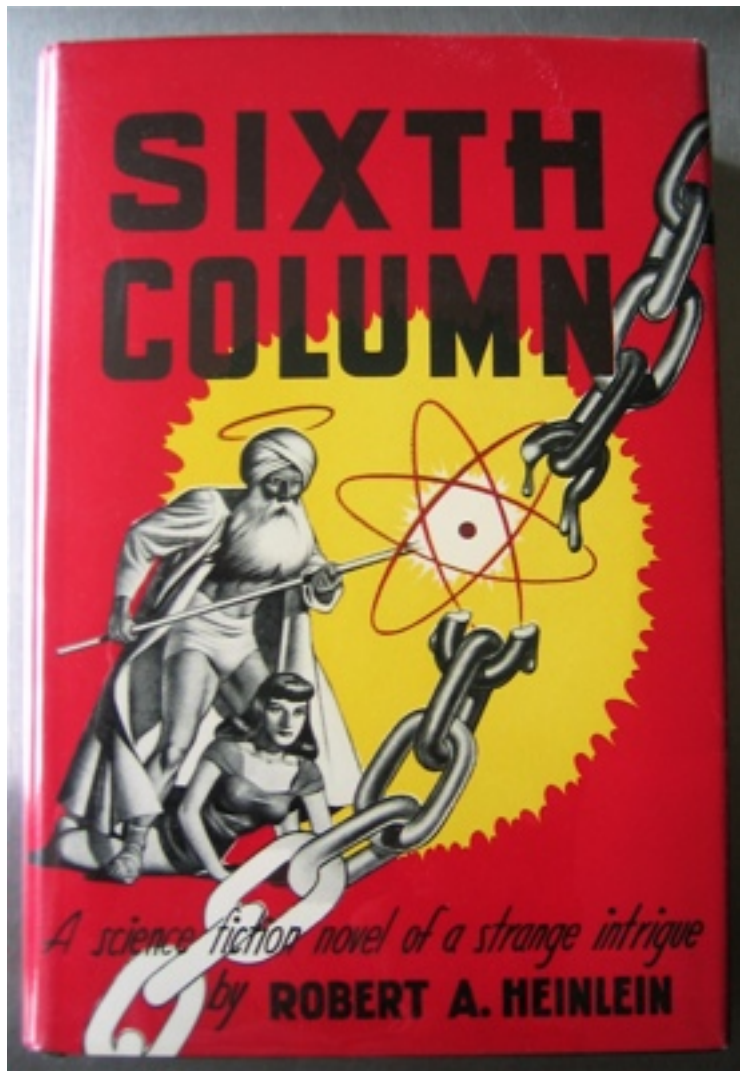












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A STRANGE revolt in the WORLD of the FUTURE!

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Robert A. Heinlein

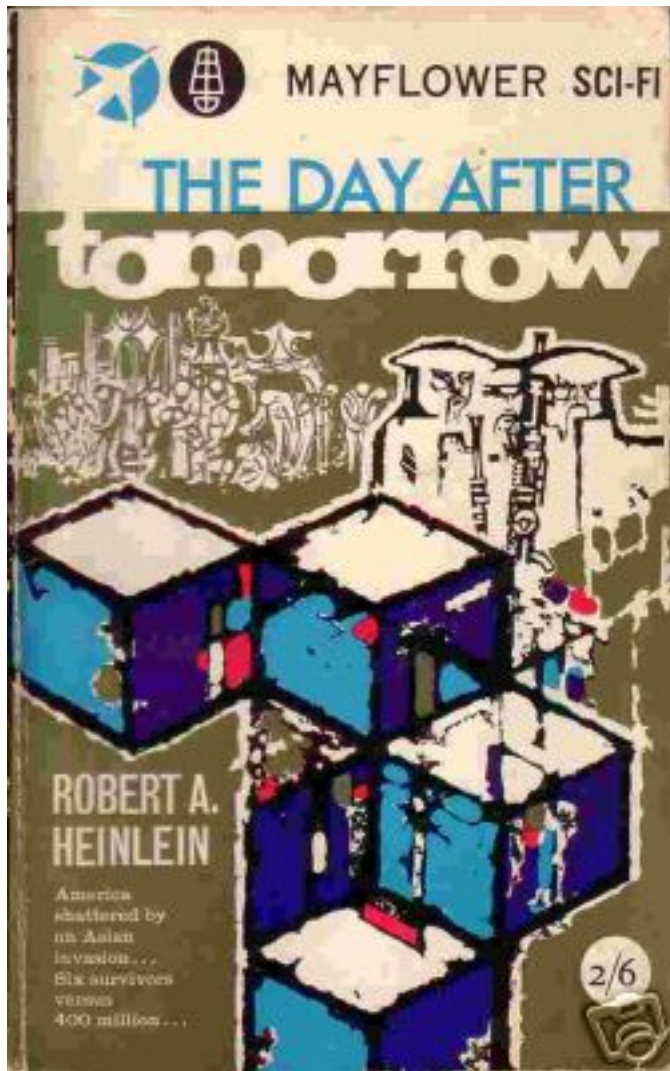


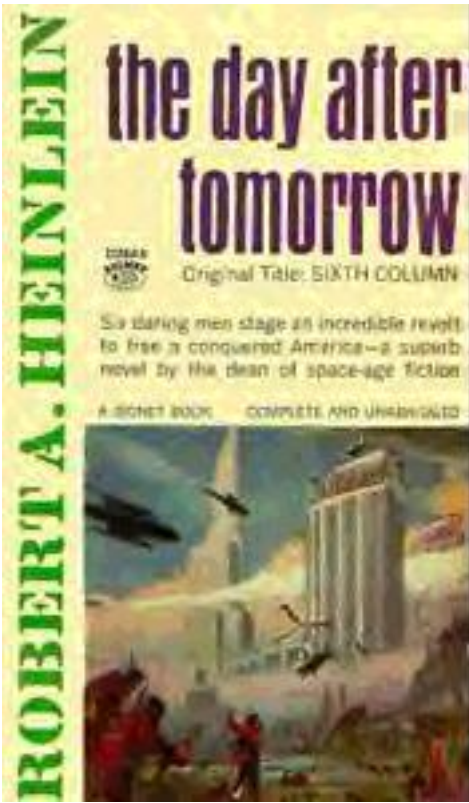
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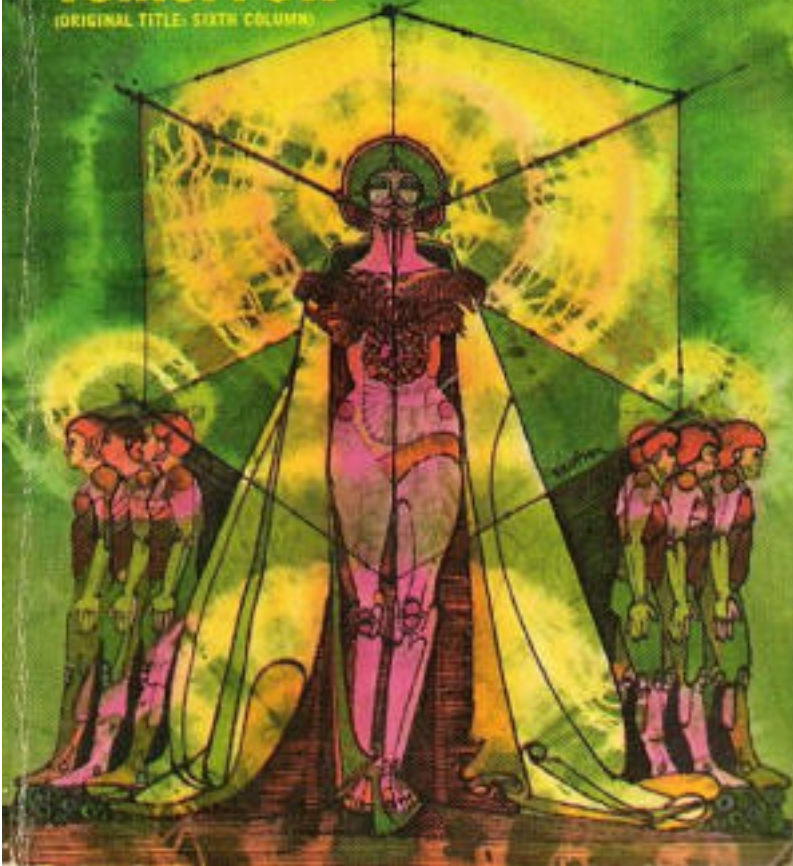
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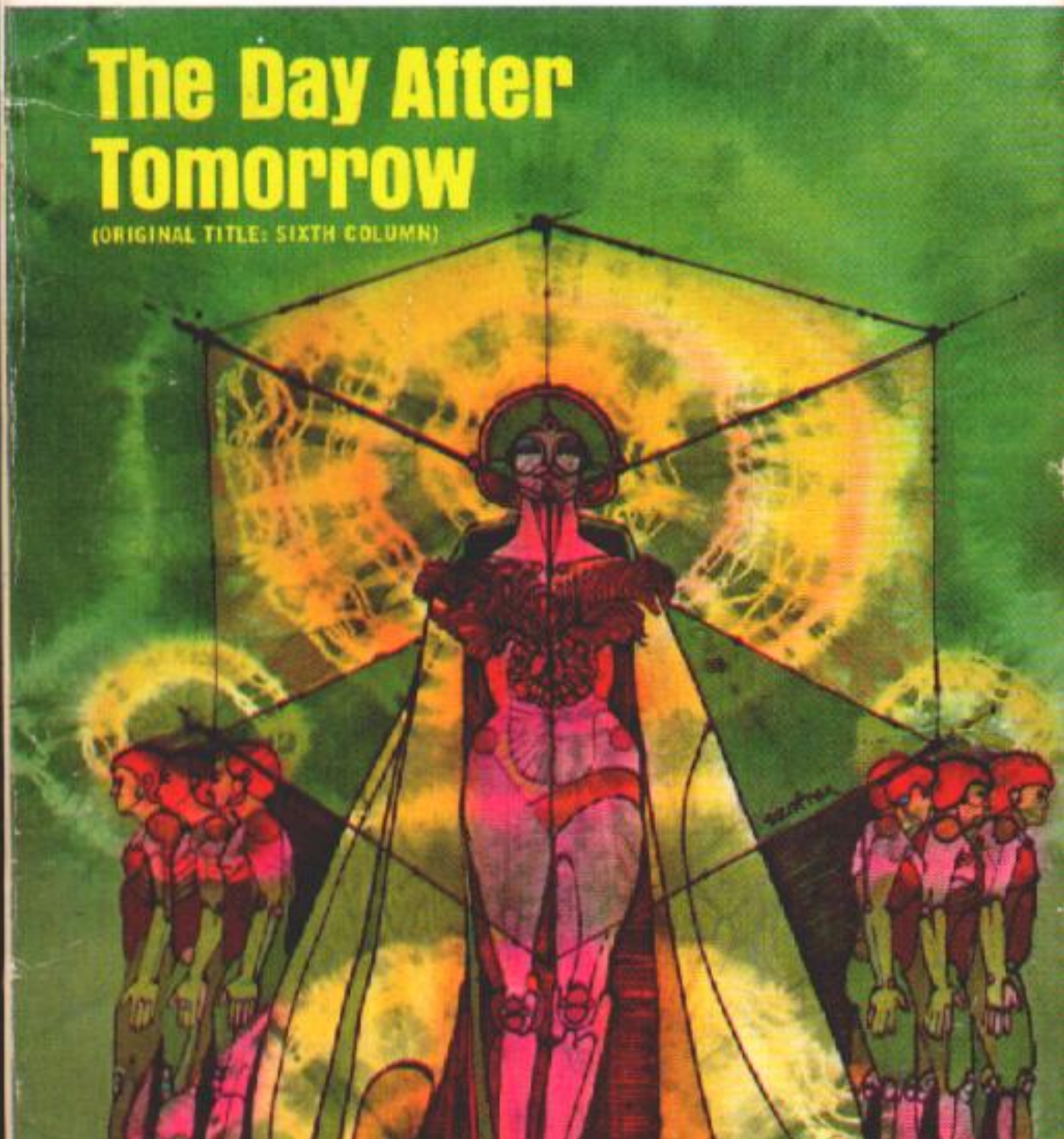


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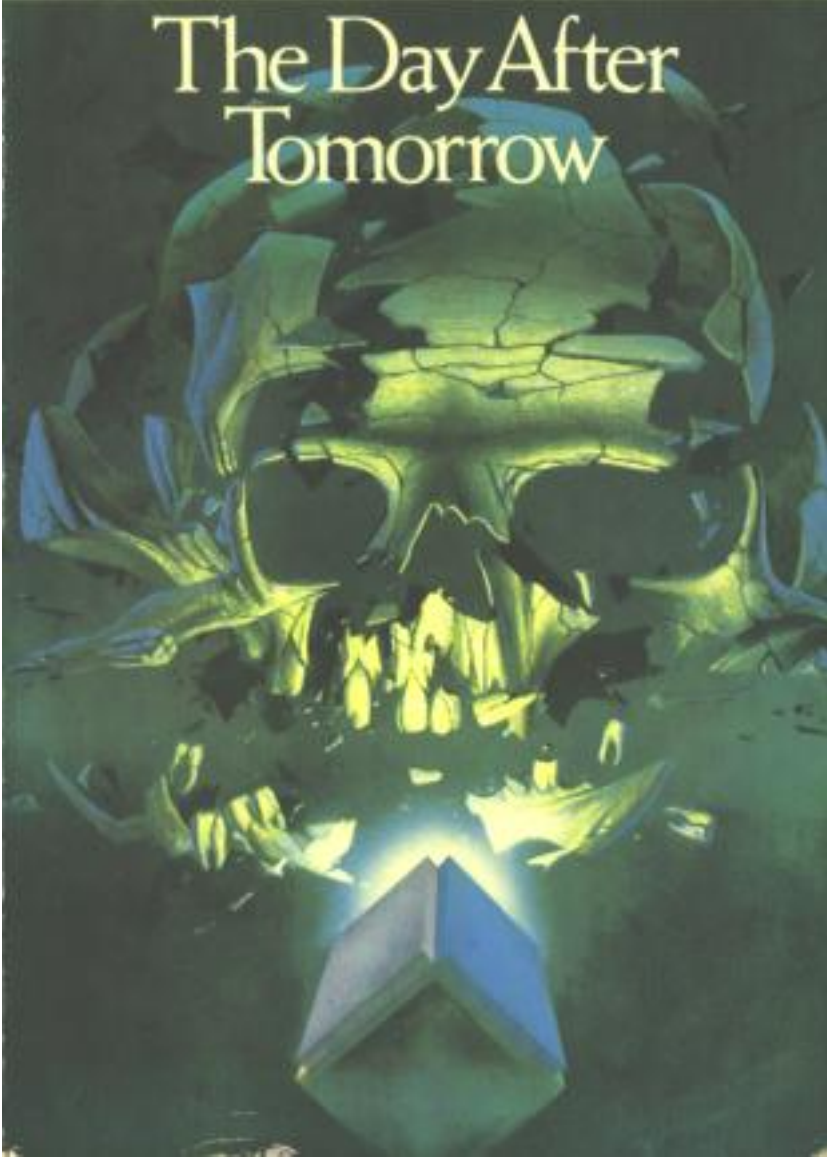


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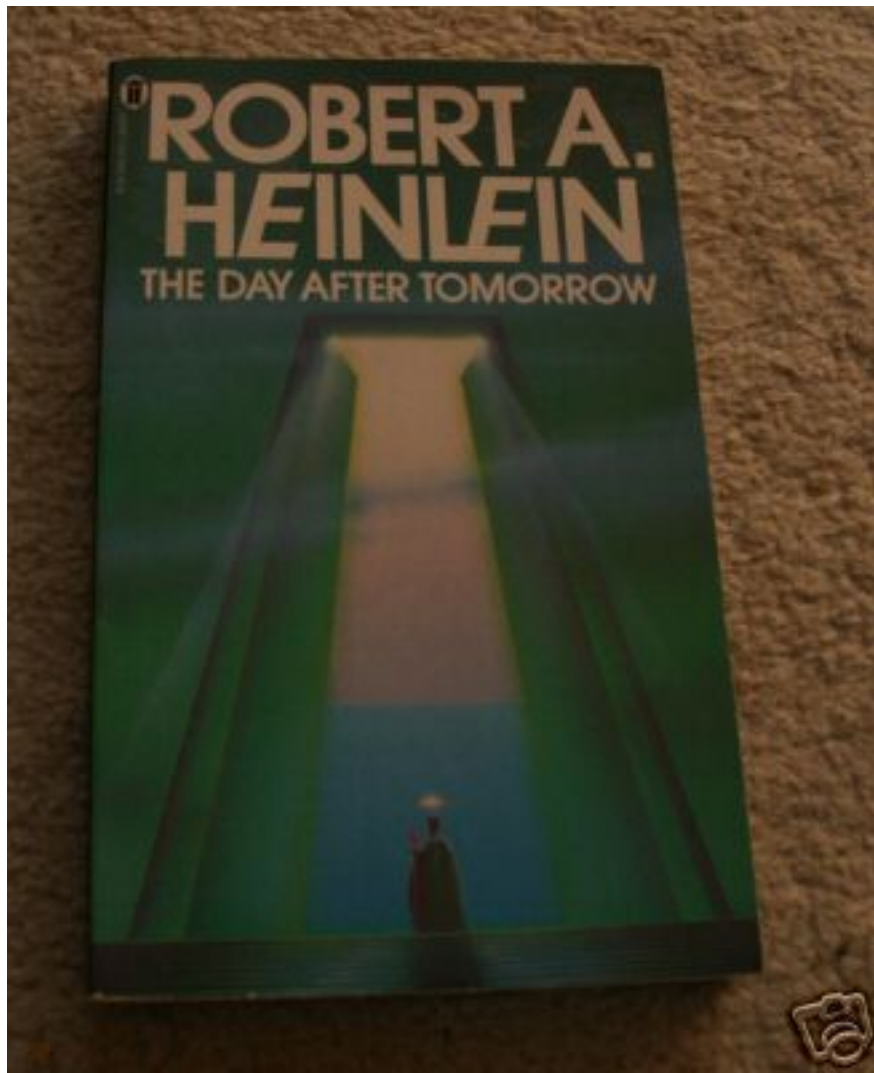
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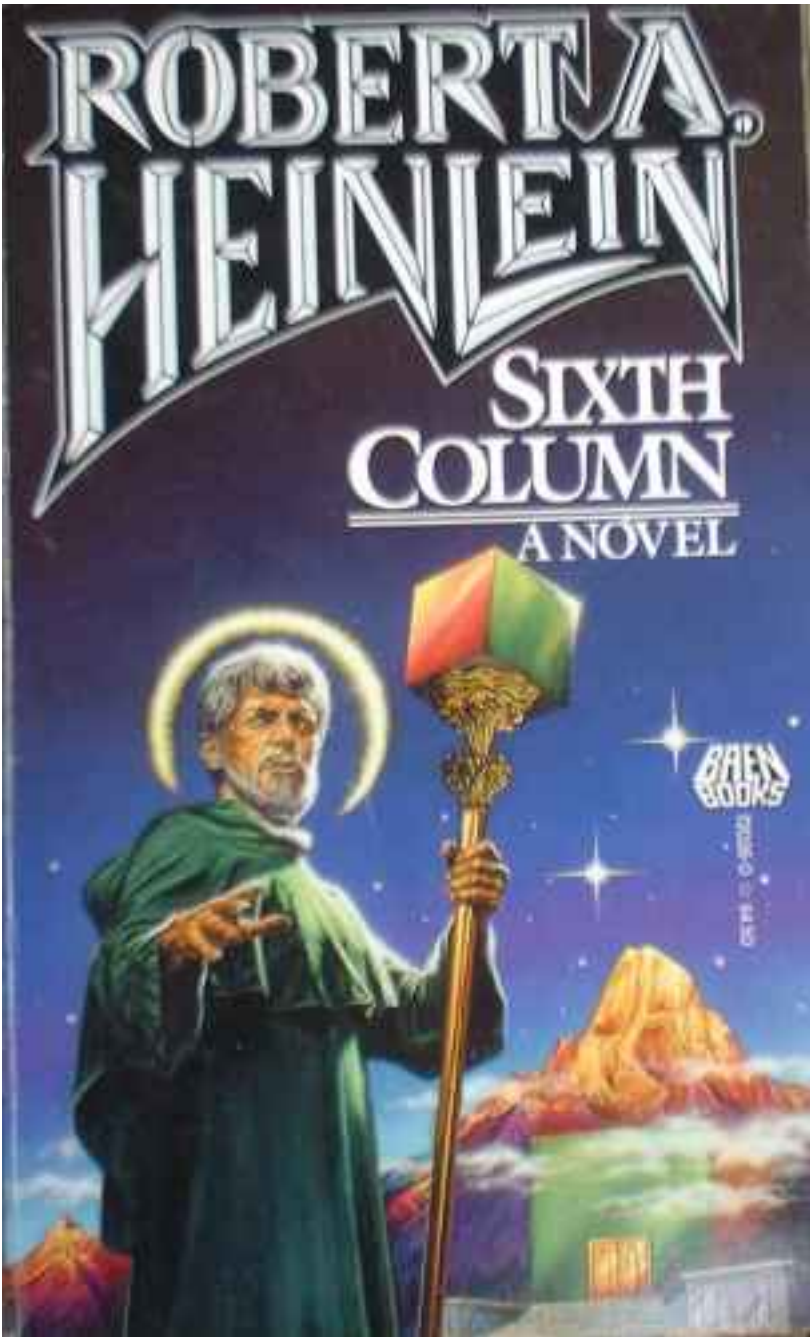
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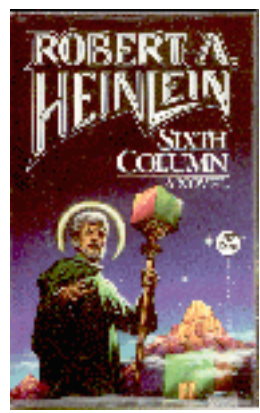
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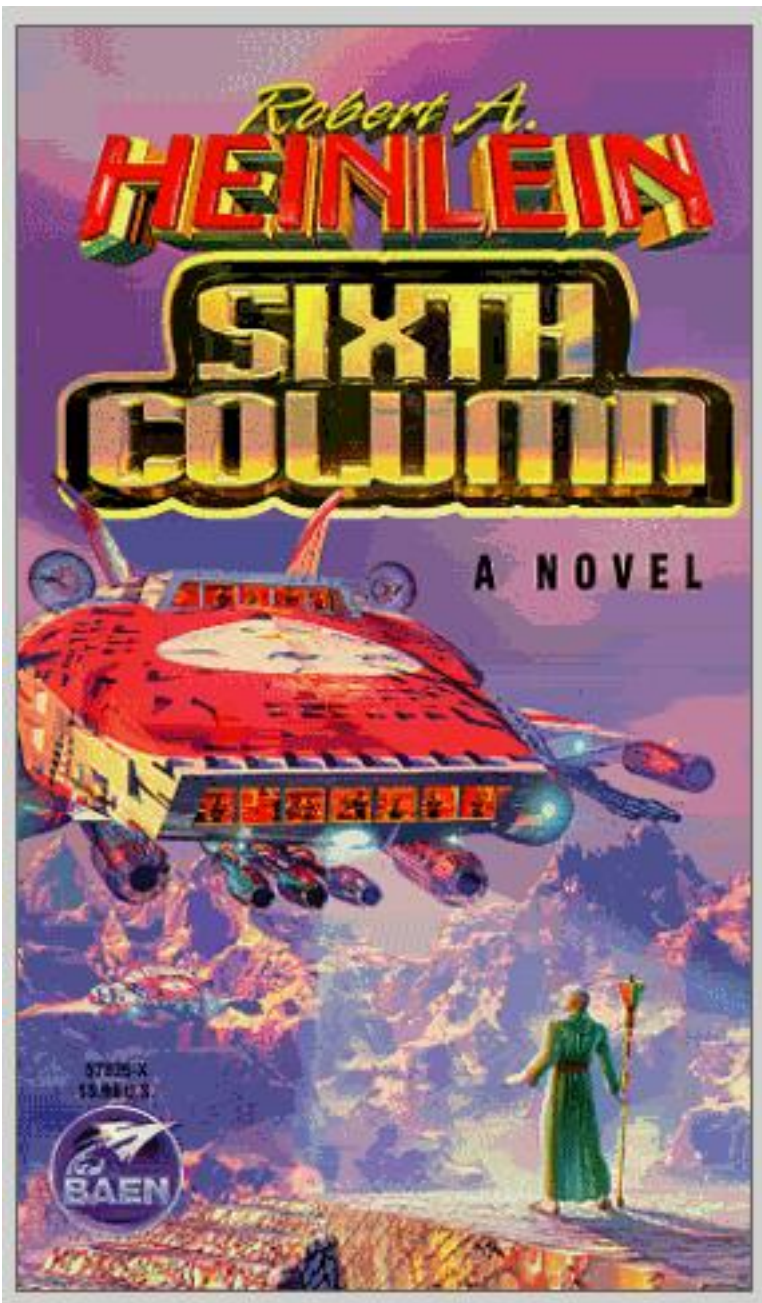
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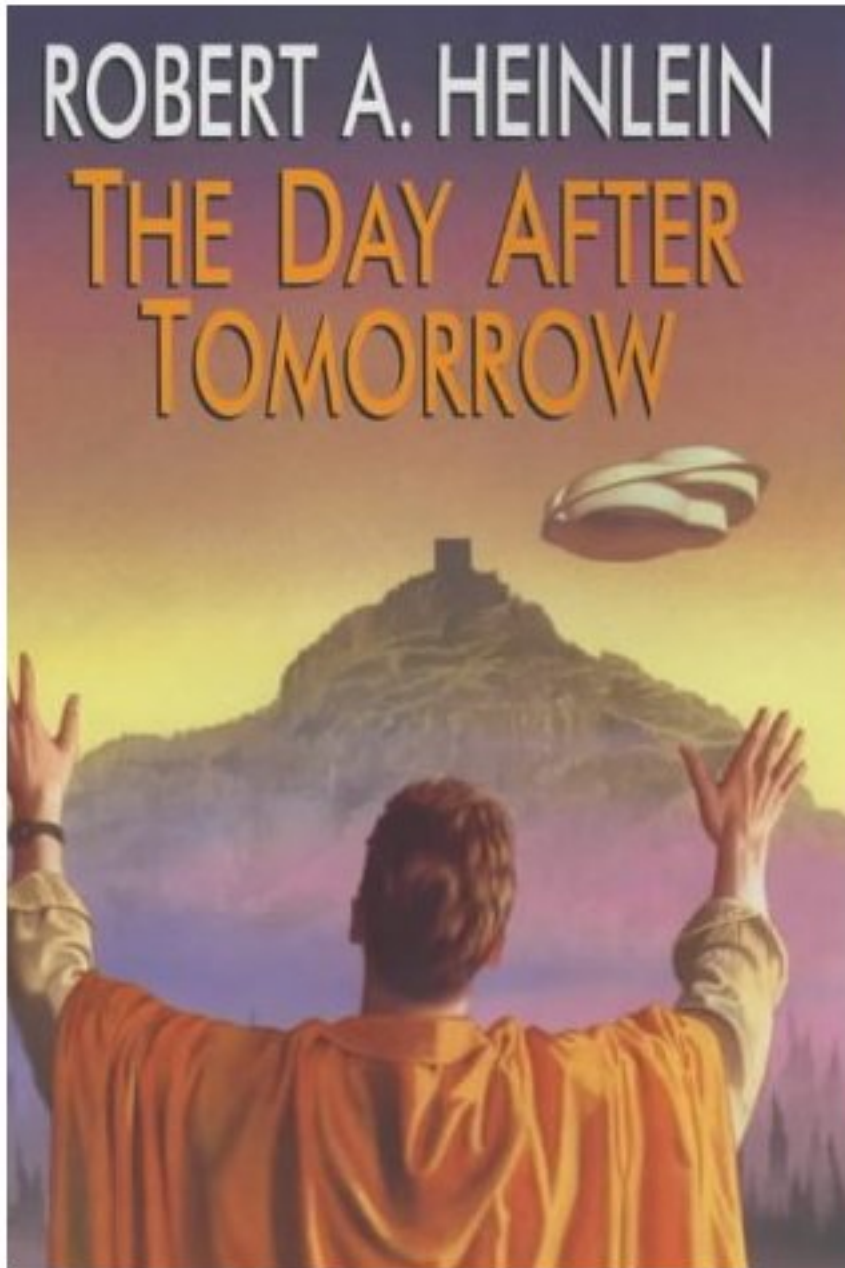
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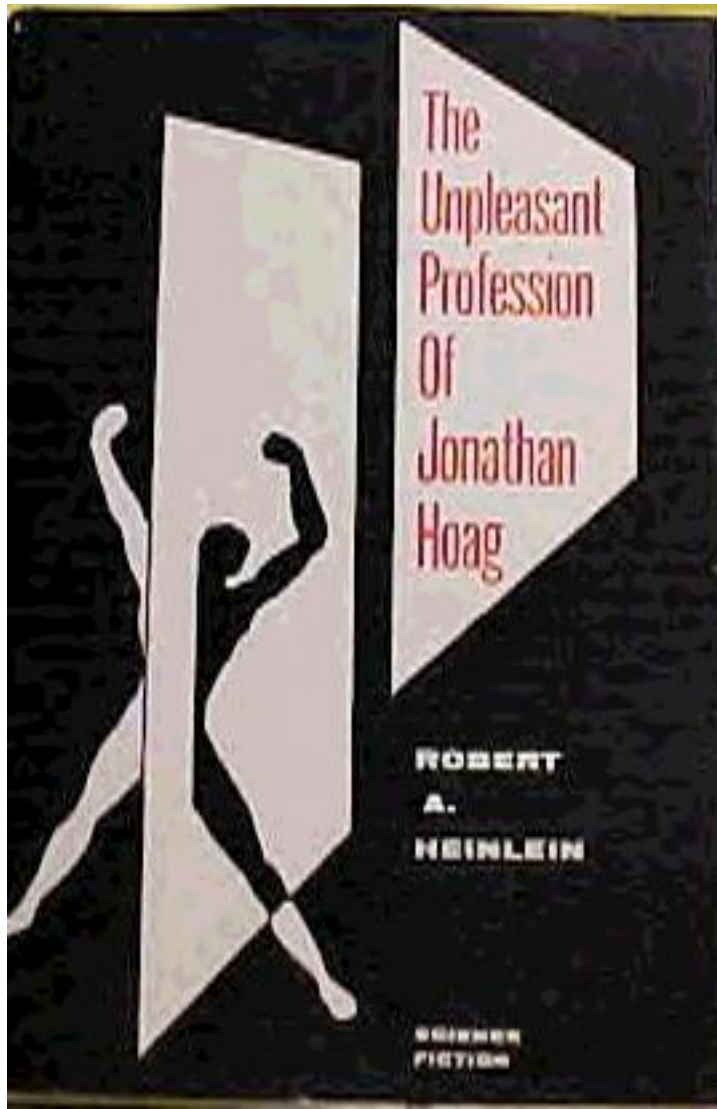
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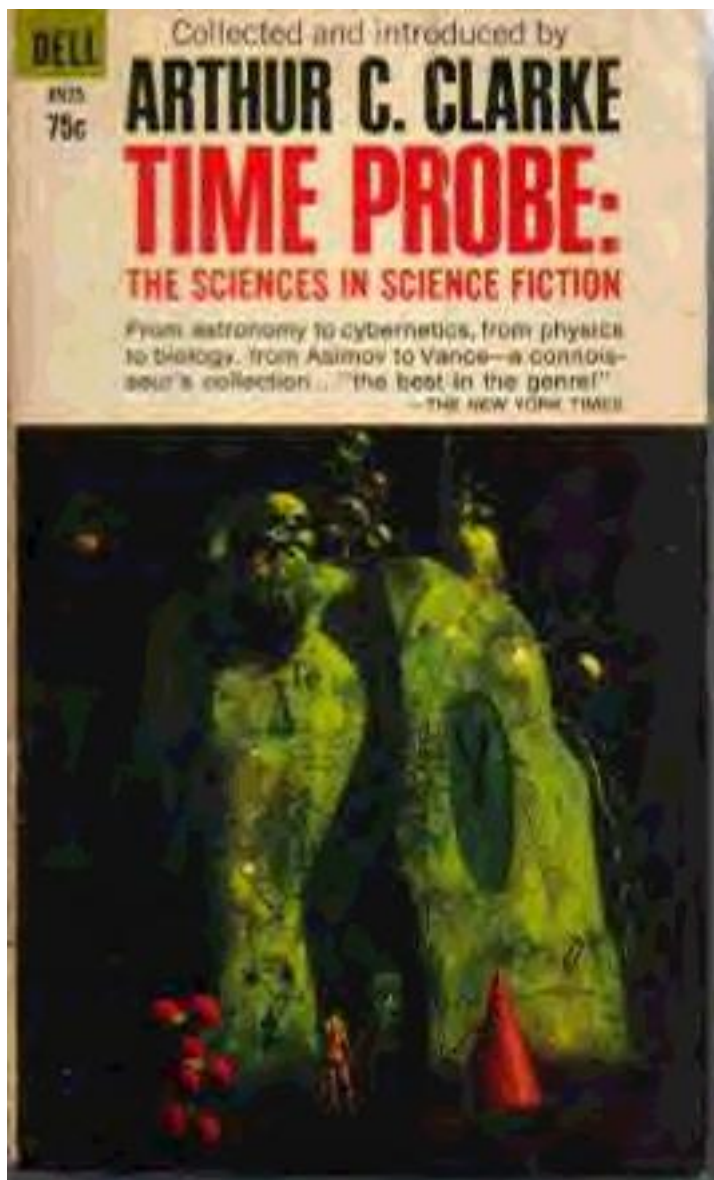
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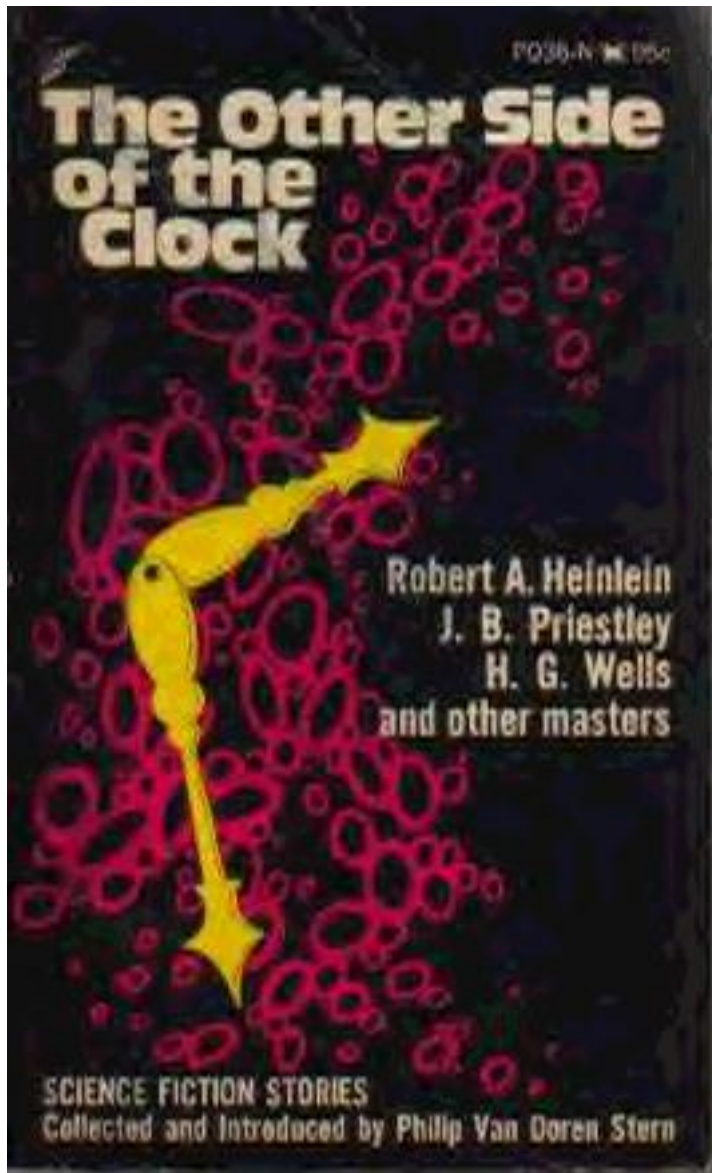
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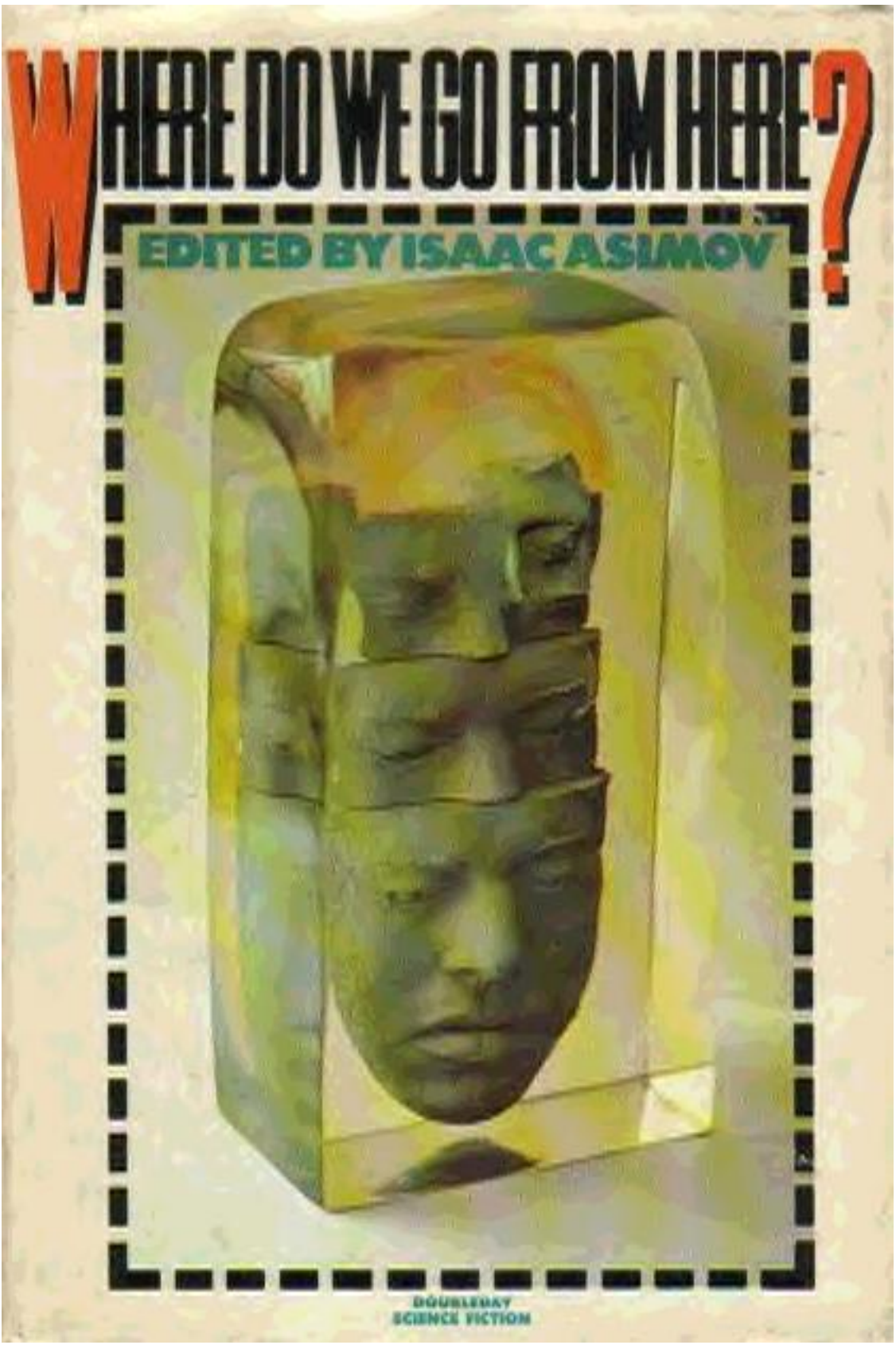


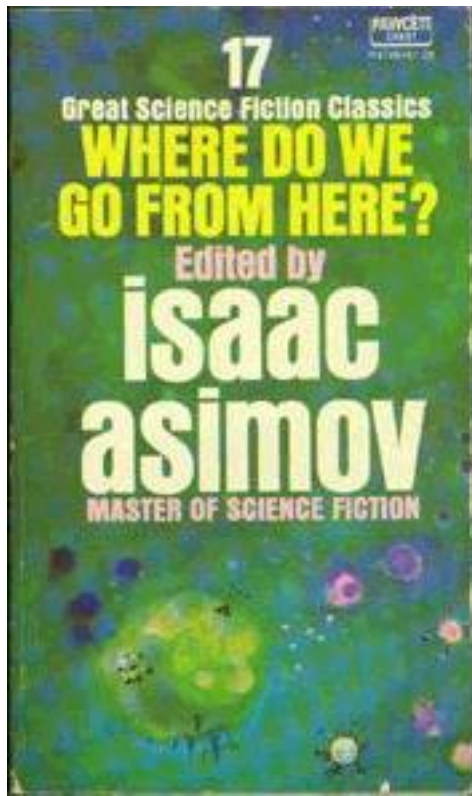














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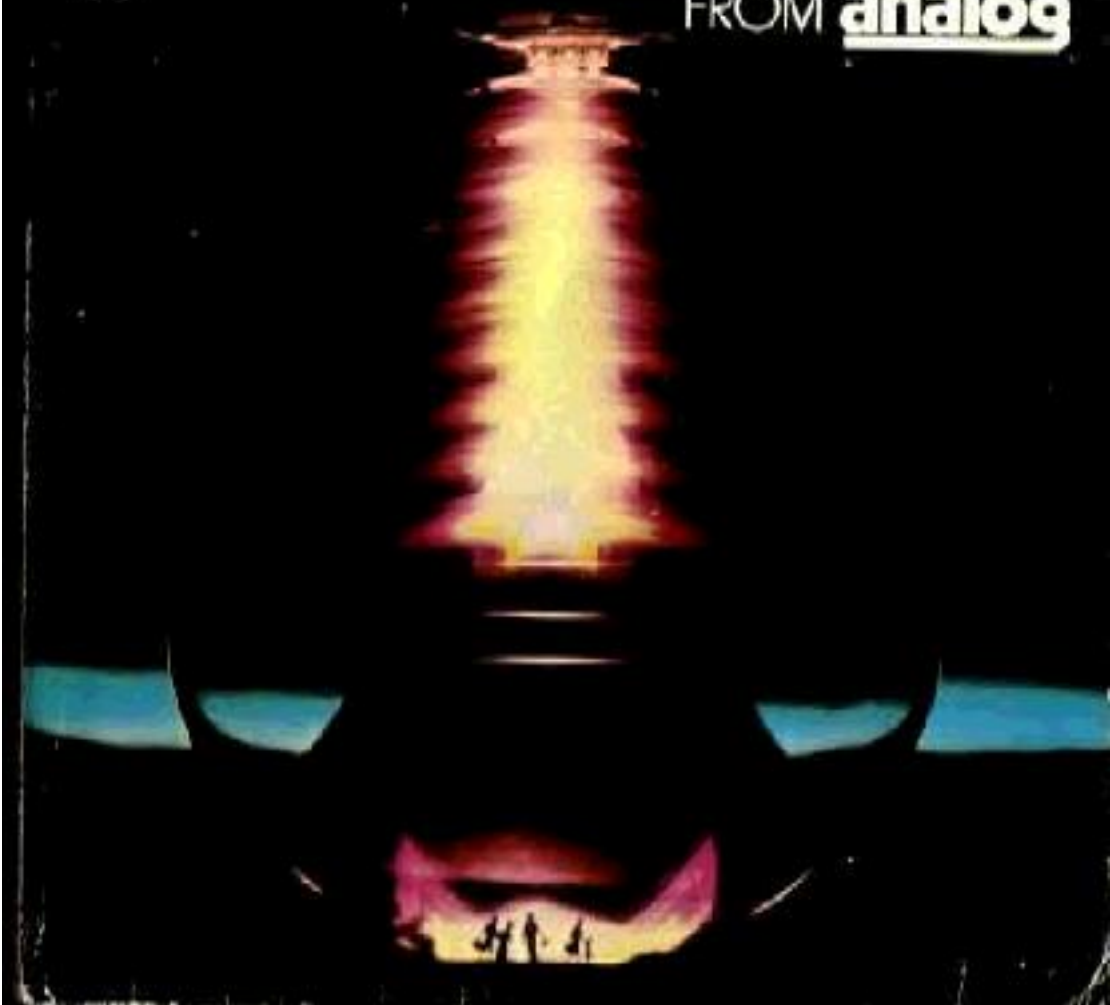




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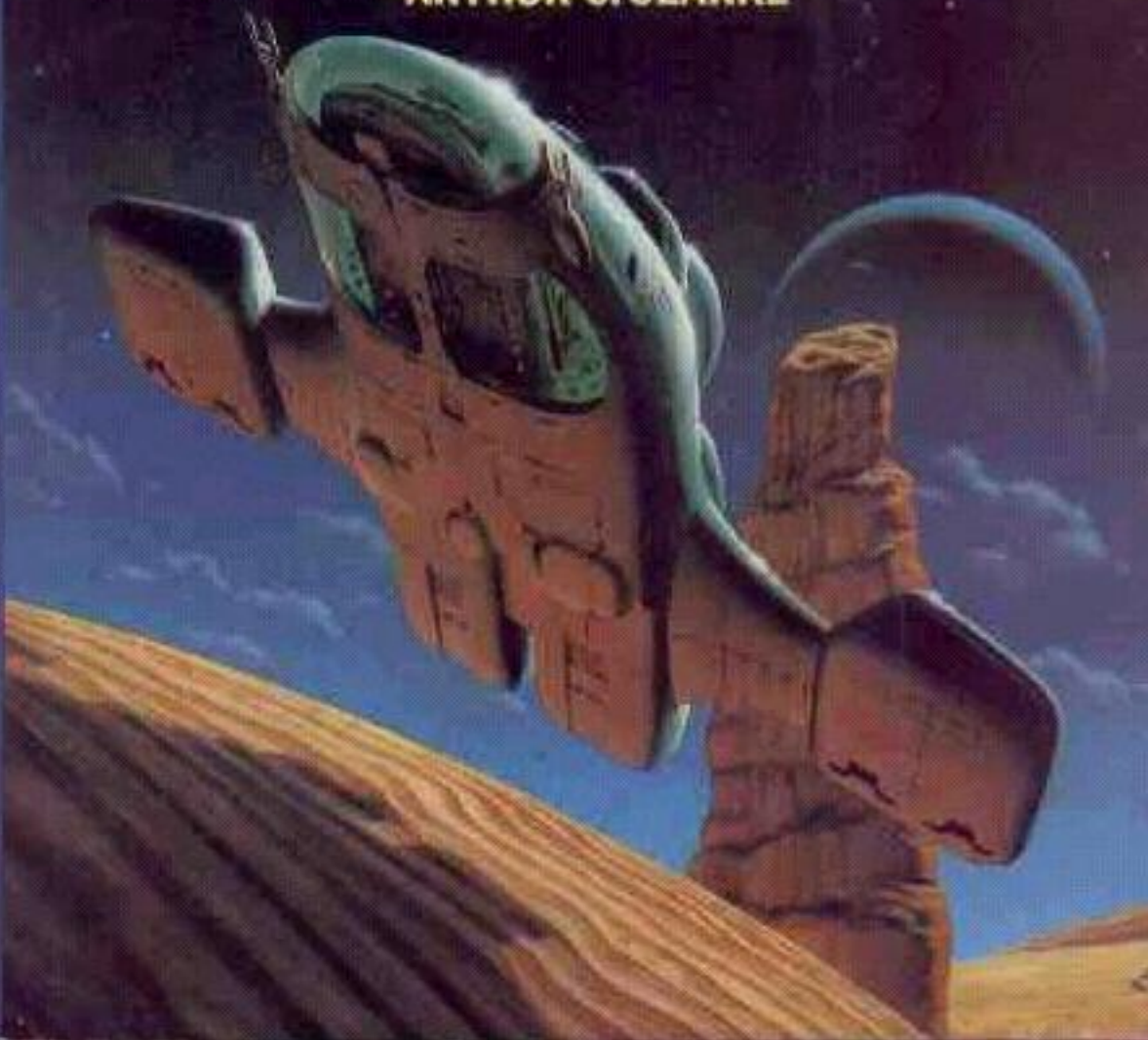
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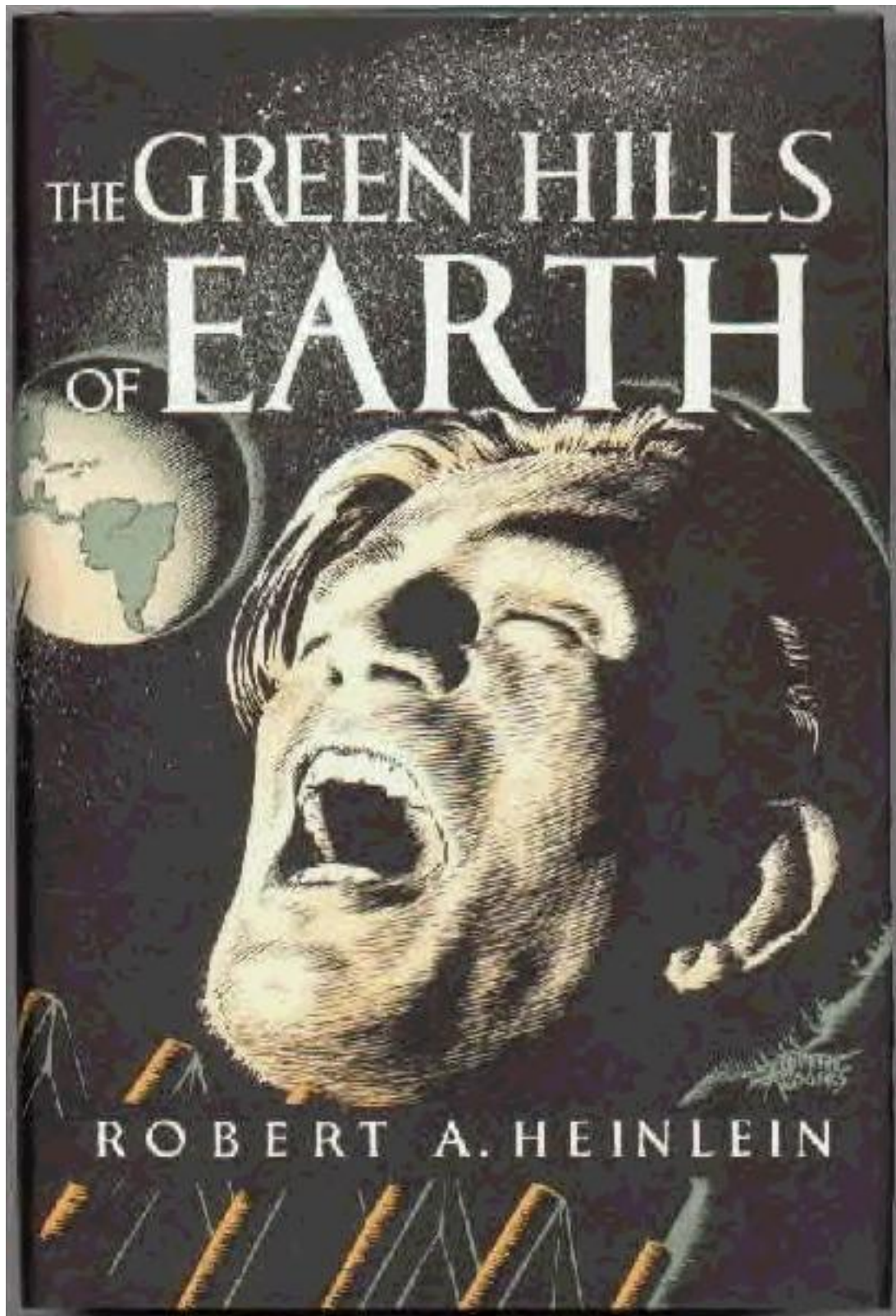
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crazy anywhere in the world.

They will usually concede a
basis for the accusation but
point to California as the
focus of the infection. [»](#)

—And He Built a Crooked House
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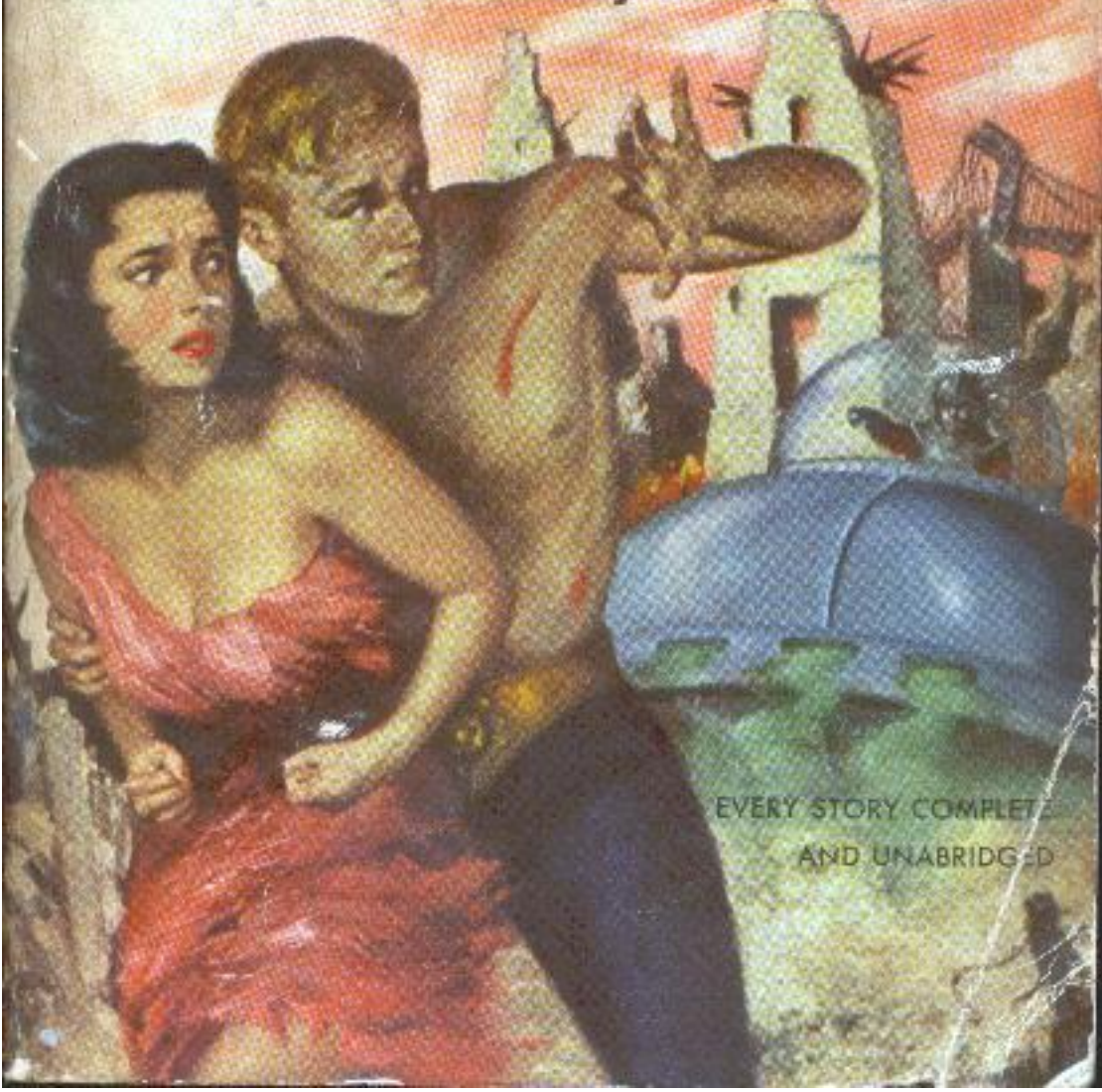


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the horizons of man's mind?

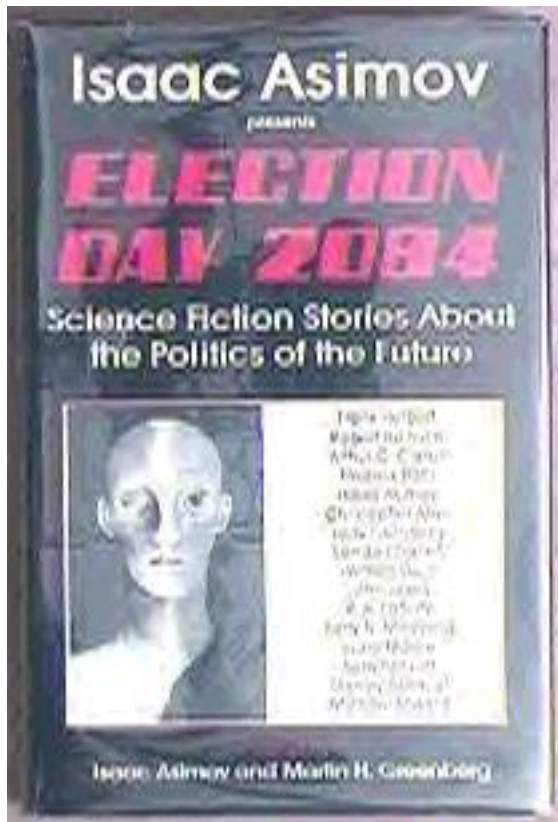
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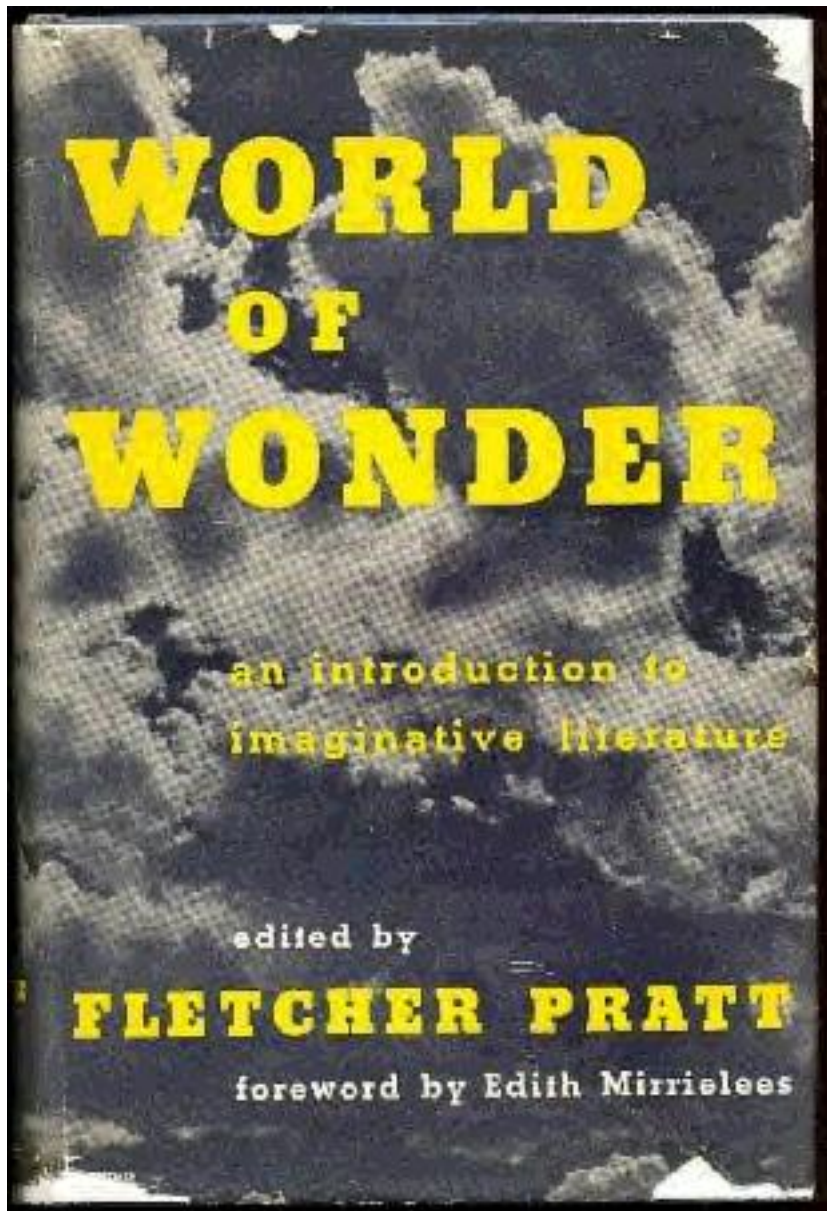
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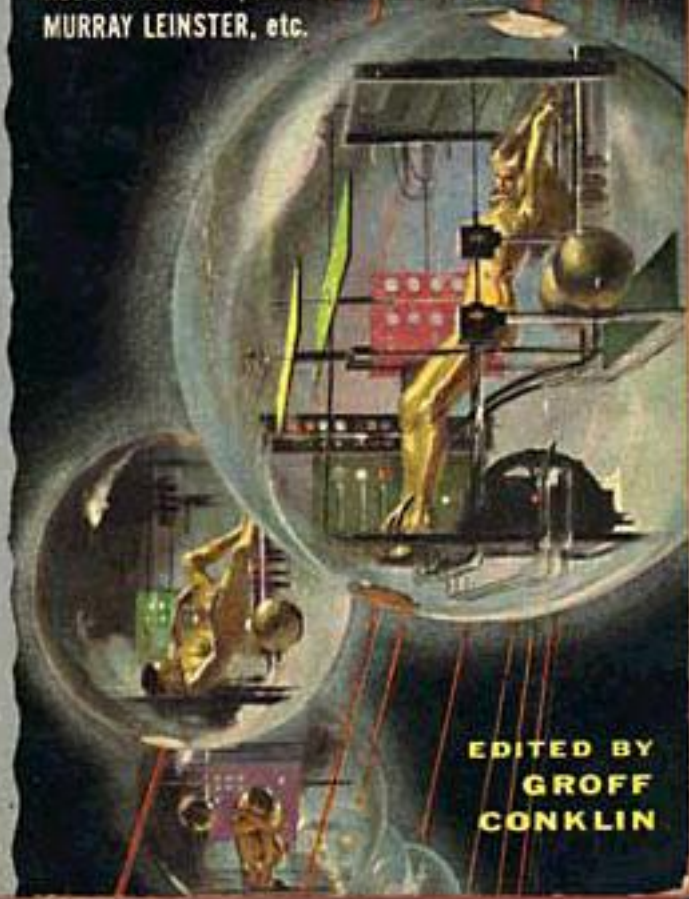


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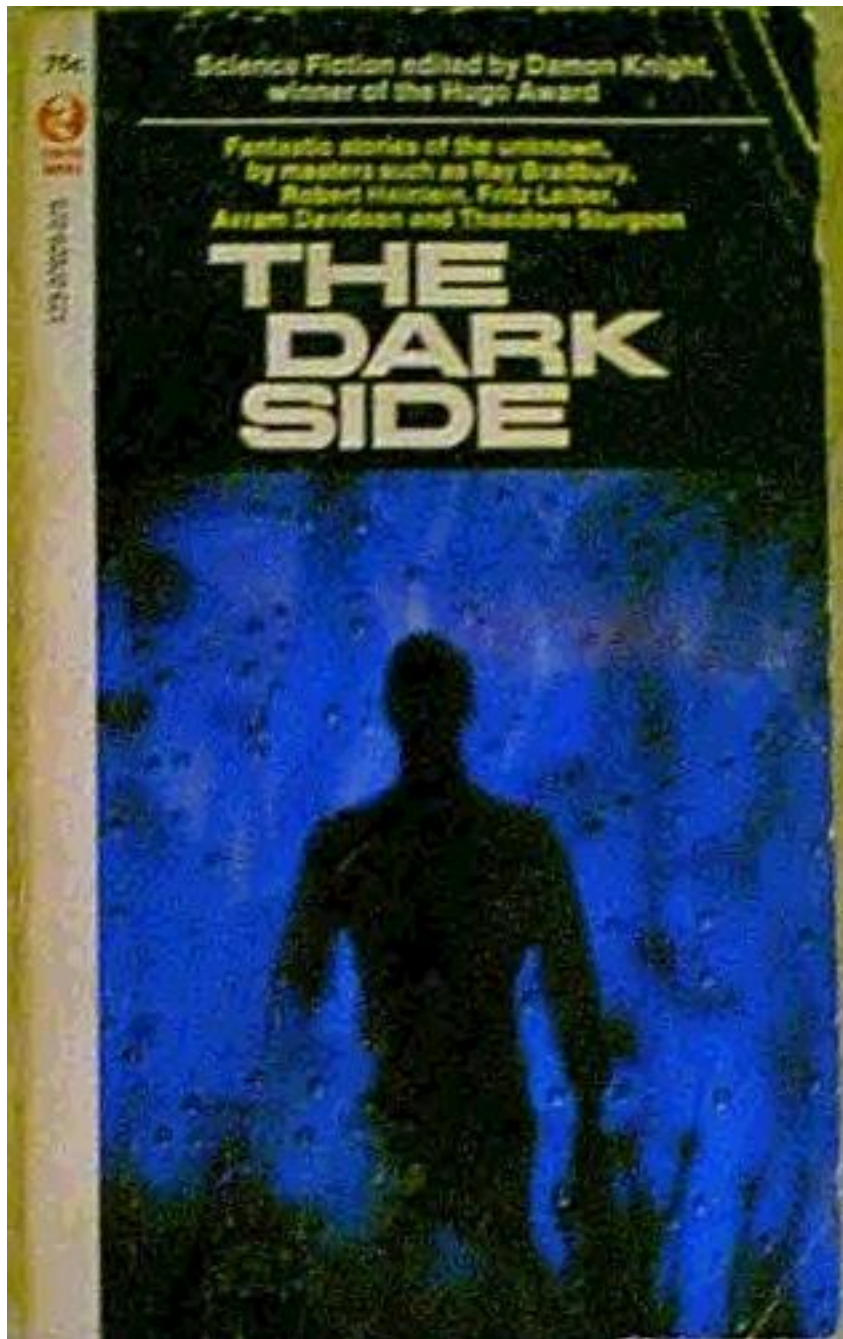
SCIENCE FICTION TERROR TALES

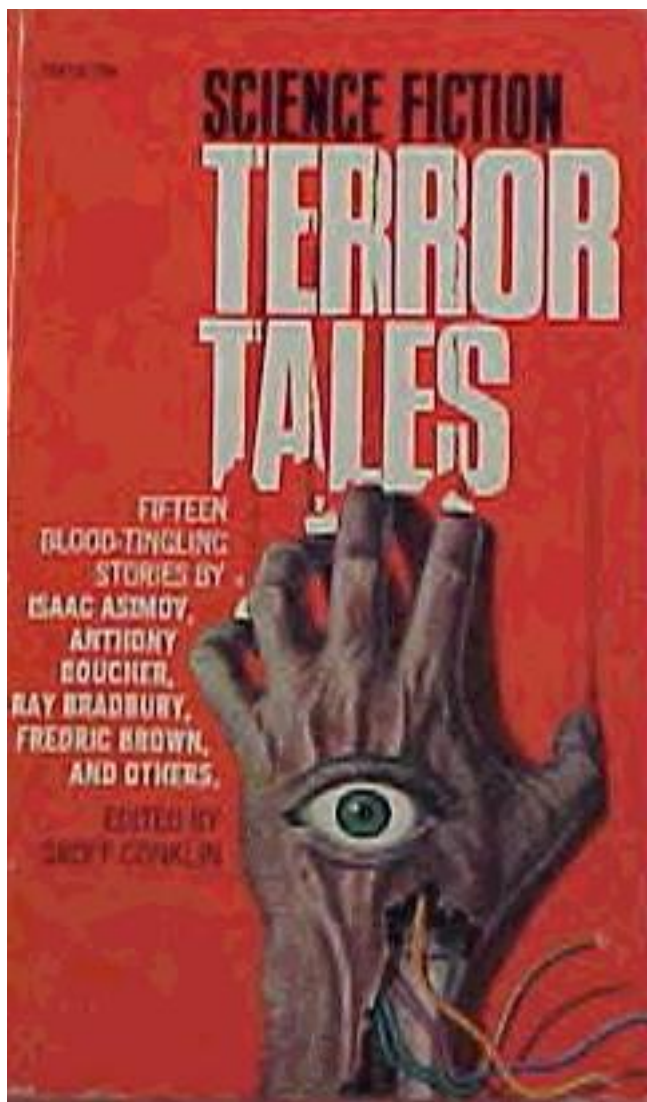
15 absolutely top stories
by RAY BRADBURY, FREDRIC BROWN,
ROBERT HEINLEIN, ANTHONY BOUCHER,
MURRAY LEINSTER, etc.

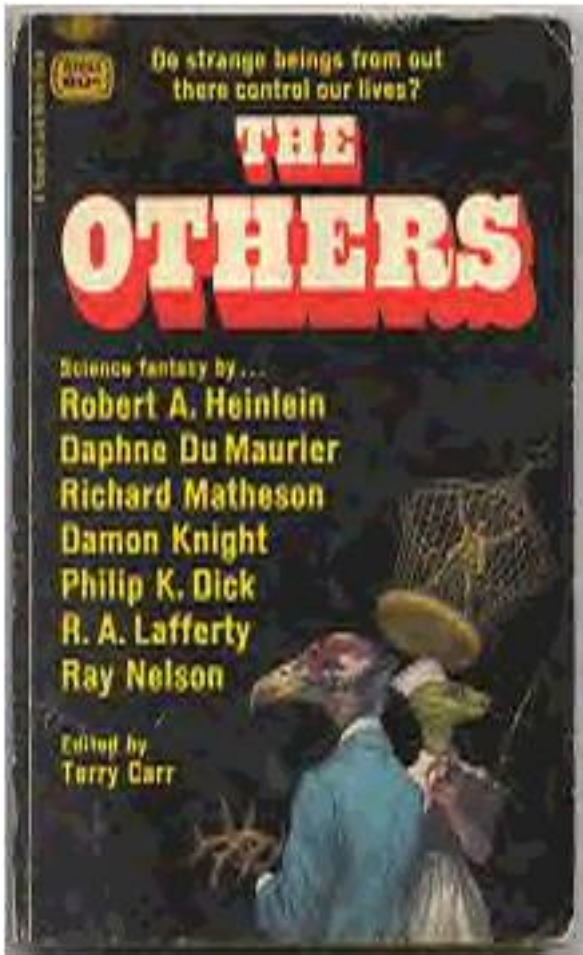


POCKET
BOOKS
INC.

EDITED BY
GROFF
CONKLIN







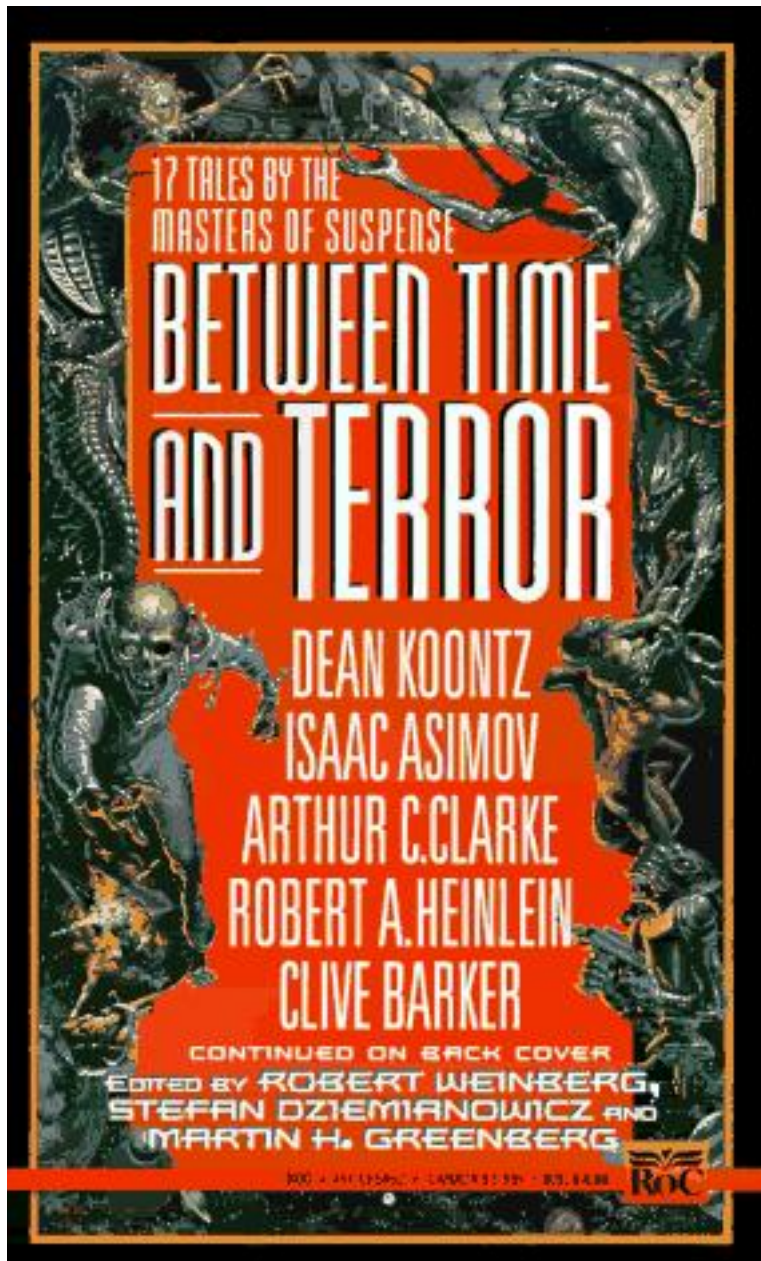
AN EXPLORATION OF HORROR

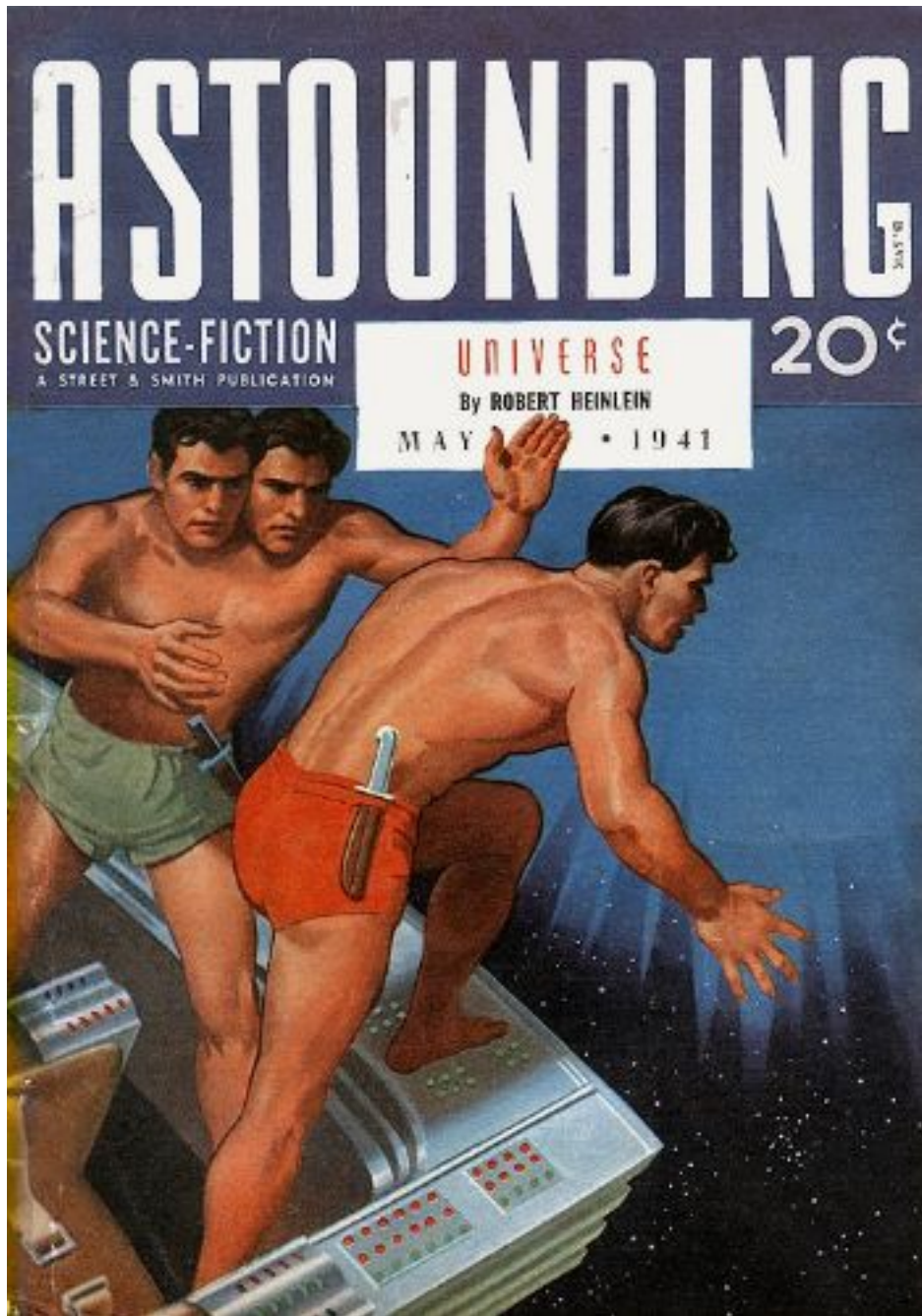
FOUNDATIONS OF FEAR

EDITED BY DAVID G. HARTWELL

CLIVE BARKER
DAPHNE DU MAURIER
GERALD DURRELL
CARLOS FUENTES
ROBERT HEINLEIN
RICHARD MATHESON
PETER STRAUB







10 WONDERFUL STORIES of the world that is almost here, a world full of the wonders of Atomic Power, Interplanetary Travel, Four Dimensional Life

THE BEST OF

SCIENCE FICTION

Edited by Groff Conklin

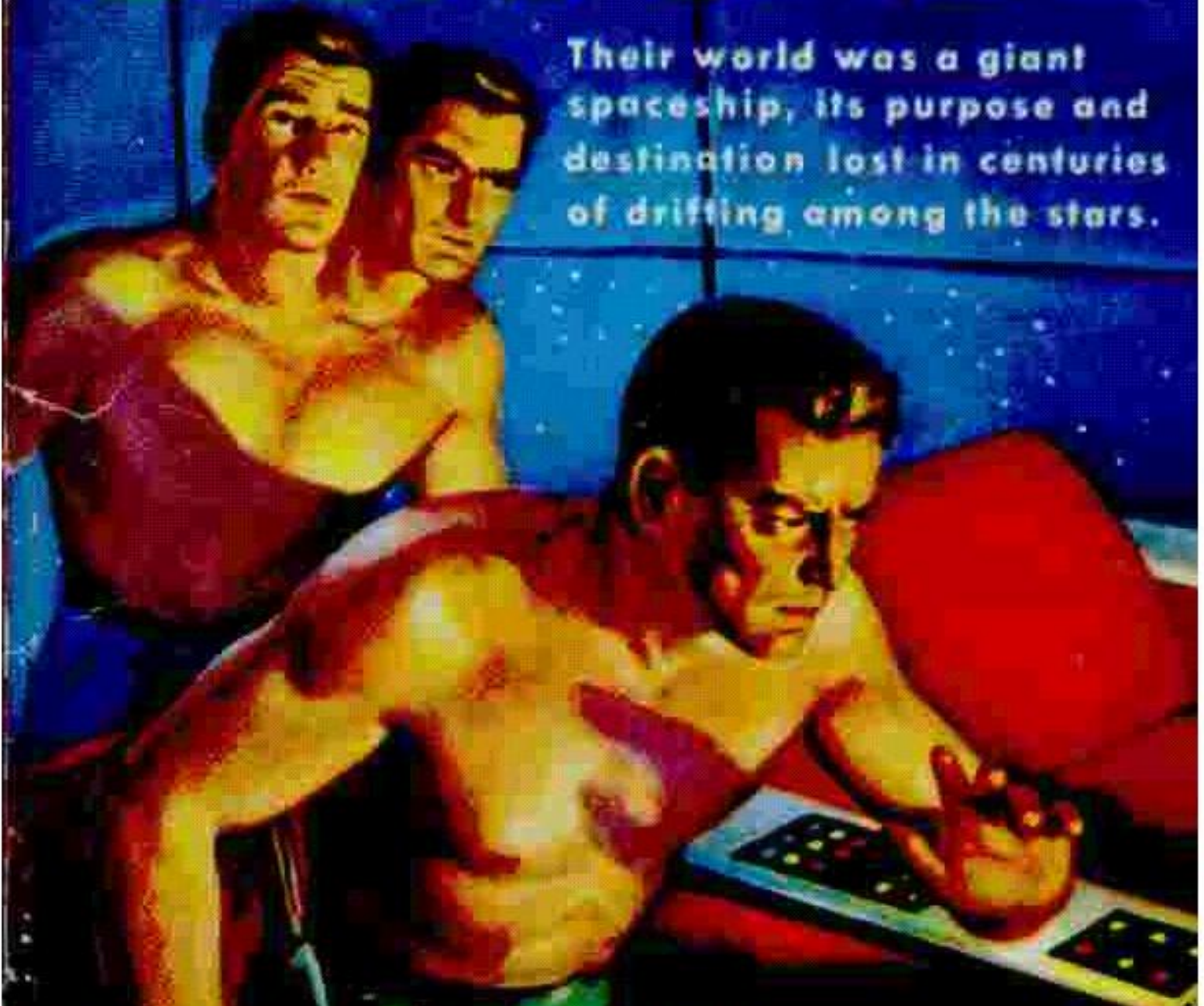
*Preface by JOHN W. CAMPBELL, JR.
Editor of ASTOUNDING SCIENCE FICTION*

10¢
DELL BOOK
36

Robert Heinlein

UNIVERSE

Their world was a giant
spaceship, its purpose and
destination lost in centuries
of drifting among the stars.





WONDERFUL STORIES of the world that is almost here, a world full of the wonders of Atomic Power, Interplanetary Travel, Four Dimensional Life

T H E B E S T O F

**SCIENCE
FICTION**

Edited by Groff Conklin



THE
SCIENCE
FICTION
HALL OF
FAME,

VOLUME TWO A

EDITED BY BEN BOVA

THE GREATEST SCIENCE
FICTION NOVELLAS
OF ALL TIME

CHOSEN BY THE MEMBERS OF THE
SCIENCE FICTION WRITERS OF AMERICA

POUL ANDERSON · JOHN W. CAMPBELL, writing as Don A. Stuart
LESTER DEL REY · ROBERT A. HEINLEIN
C. M. KORNBLUTH · HENRY KUTTNER and C. L. MOORE,
writing as Lawrence O'Donnell
ERIC FRANK RUSSELL · CORDWAINER SMITH
THEODORE STURGEON · H. G. WELLS · JACK WILLIAMSON

THE
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FICTION
HALL OF
FAME,

VOLUME TWO A

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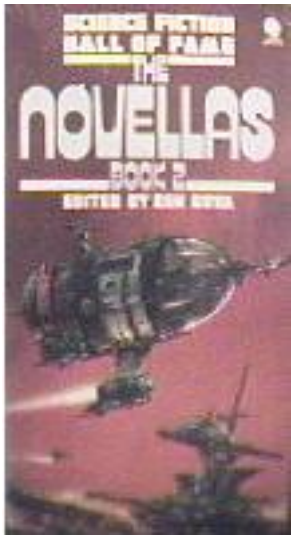
THE GREATEST SCIENCE
FICTION NOVELLAS
OF ALL TIME

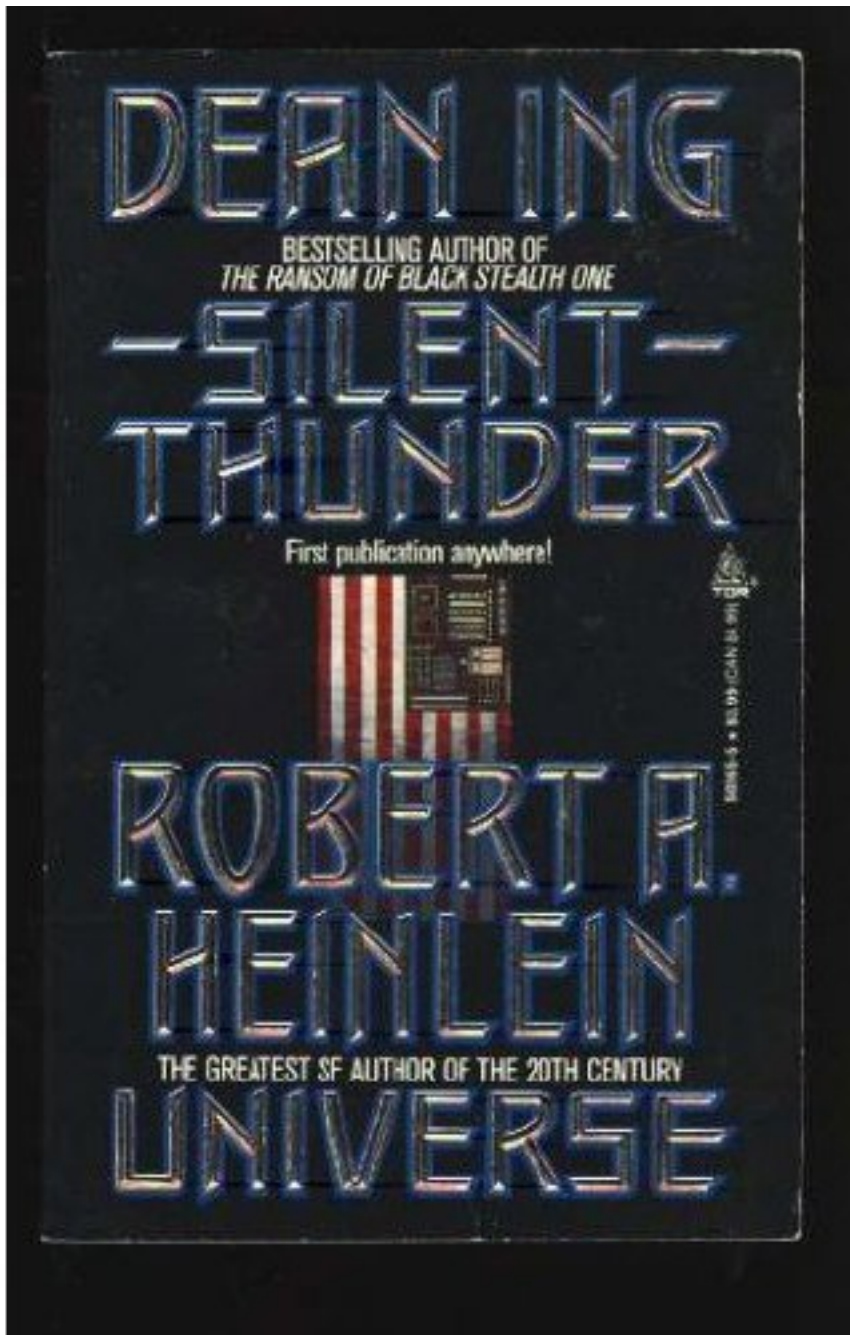
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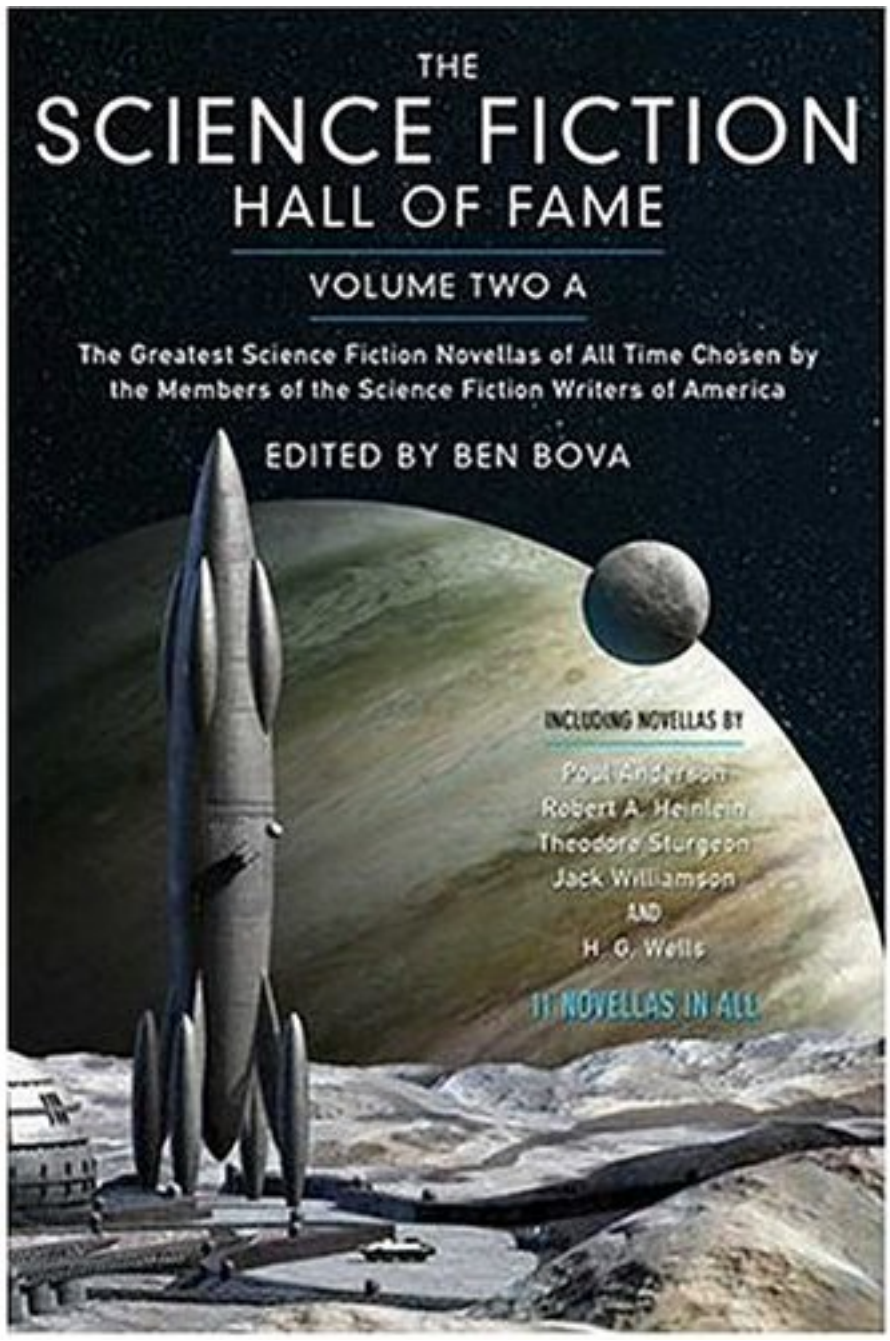
POUL ANDERSON · JOHN W. CAMPBELL, writing as Don A. Stuart
LESTER DEL REY · ROBERT A. HEINLEIN

LESTER DEL REY · ROBERT A. HEINLEIN
C. M. KORNBLUTH · HENRY KUTTNER and C. L. MOORE,
writing as Lawrence O'Donnell
ERIC FRANK RUSSELL · CORDWAINER SMITH
THEODORE STURGEON · H. G. WELLS · JACK WILLIAMSON









THE SCIENCE FICTION HALL OF FAME

VOLUME TWO A

The Greatest Science Fiction Novellas of All Time Chosen by
the Members of the Science Fiction Writers of America

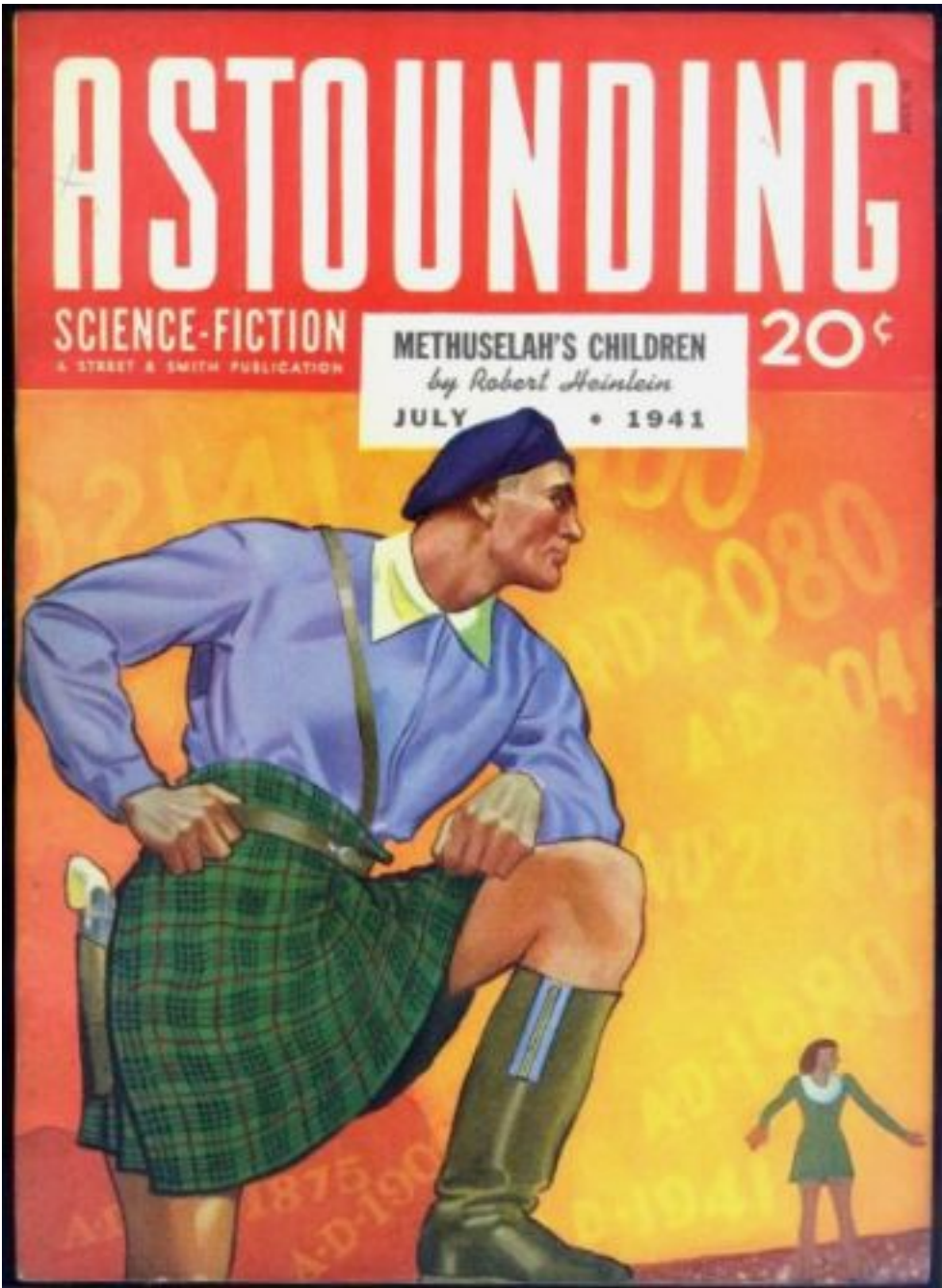
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INCLUDING NOVELLAS BY

Paul Anderson
Robert A. Heinlein
Theodore Sturgeon
Jack Williamson
AND
H. G. Wells

11 NOVELLAS IN ALL





A distinguished
anthology of
Twentieth Century
science fiction



Modern Masterpieces

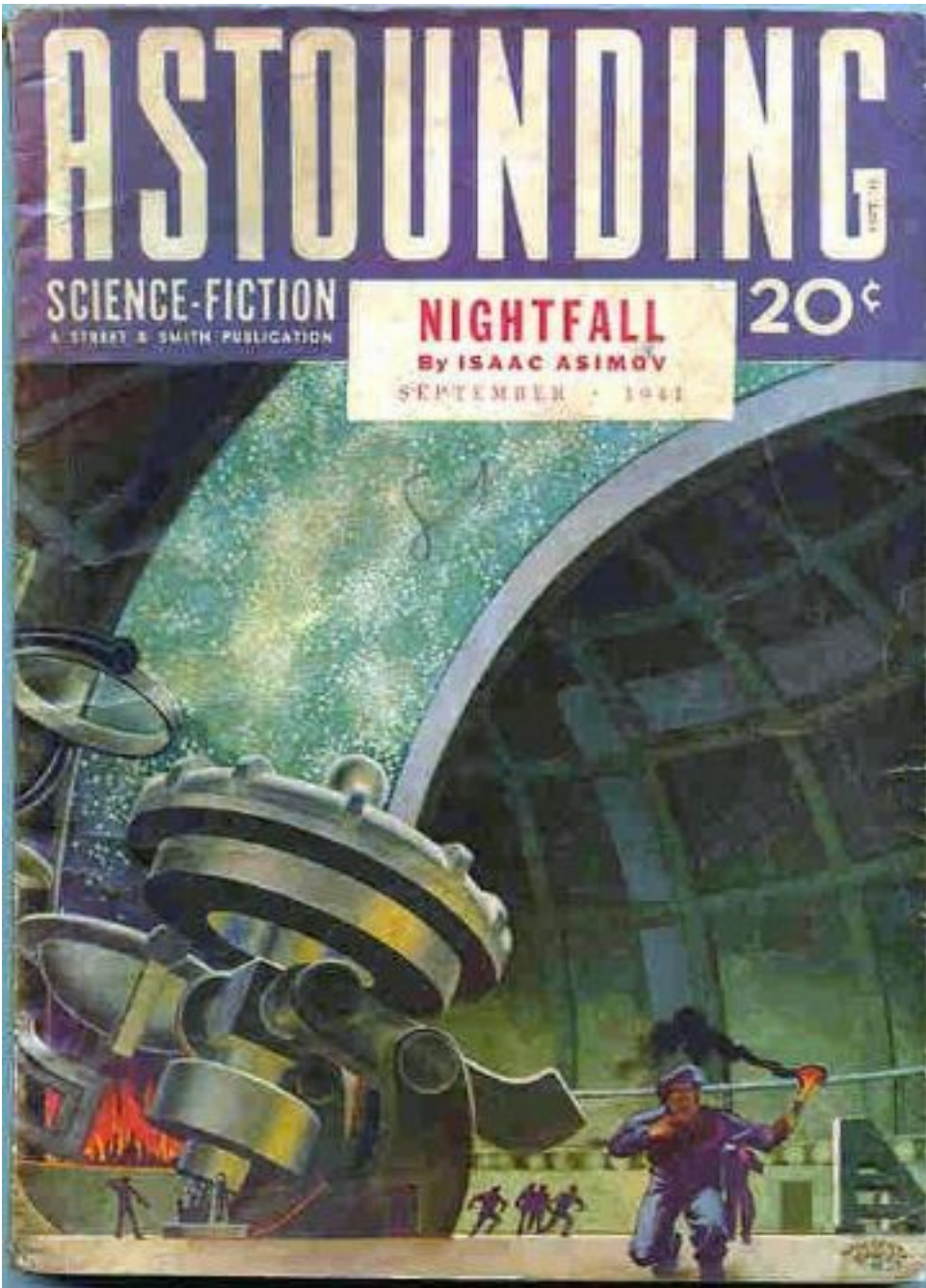
TOWARD E. SMITH - JOHN W. CAMPBELL - KENNETH RANDOLPH
JACK WILLIAMSON - MURRAY LEINSTER - NORTON WHELAN
JOHN WYNDHAM - ERIC SHERBURN FOSTER - L. SPRUELL DE CAMP
LESTER DEL REY - ROBERT A. HEINLEIN - A. E. VAN VOGT

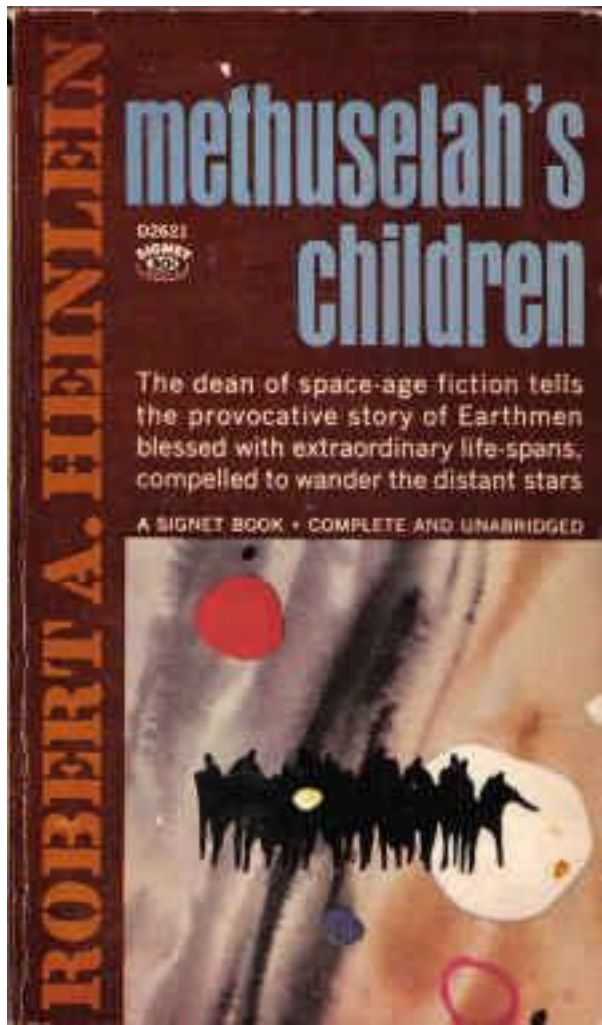
of Science Fiction

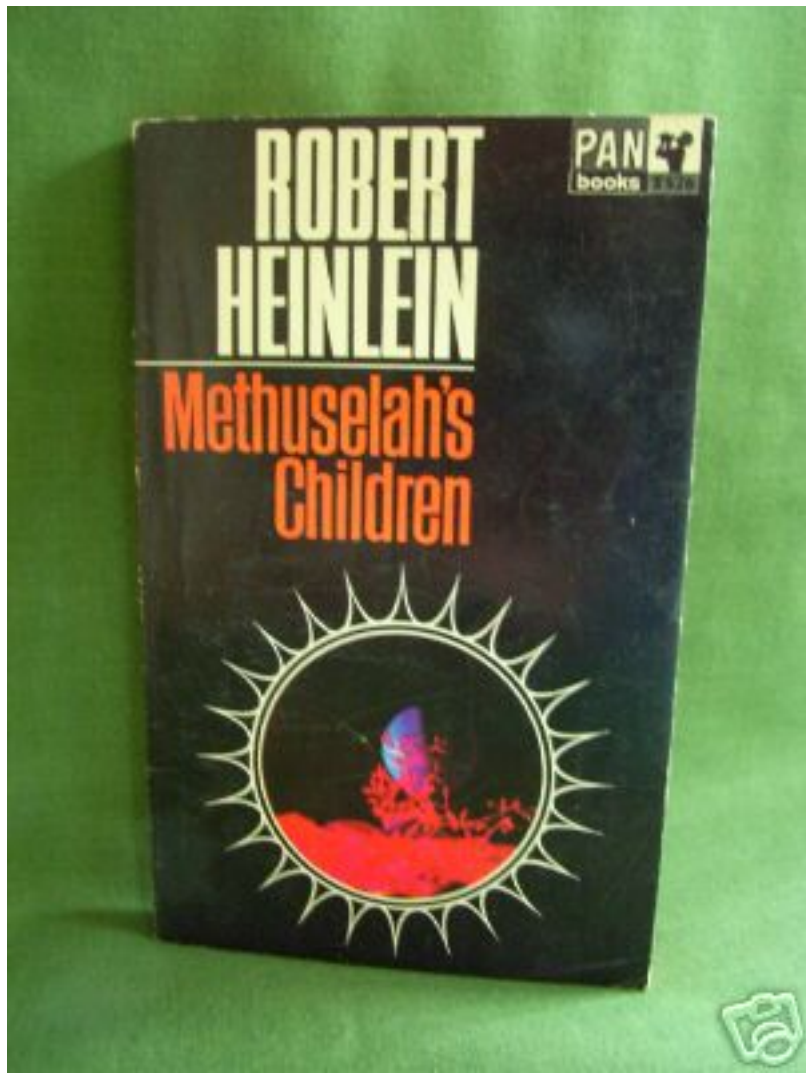
THEODORE STURGEON - ISAC ASIMOV - CLIFFORD D. SIMAK
FRITZ LEGER - C. L. MOORE - HENRY KLTNER - ROBERT BLOCH
RAY BRADBURY - ARTHUR C. CLARKE - PHILIP KOP FARMER

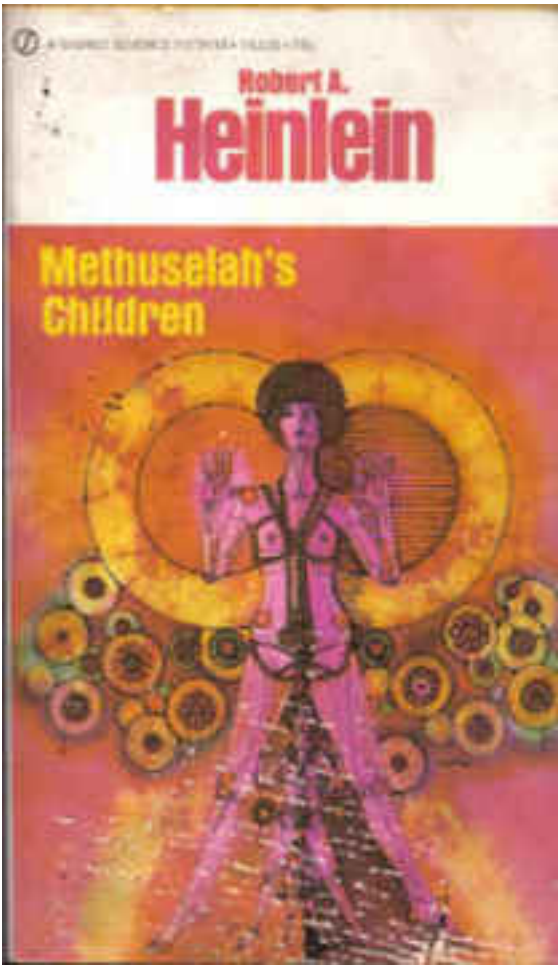
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Sam Moskowitz

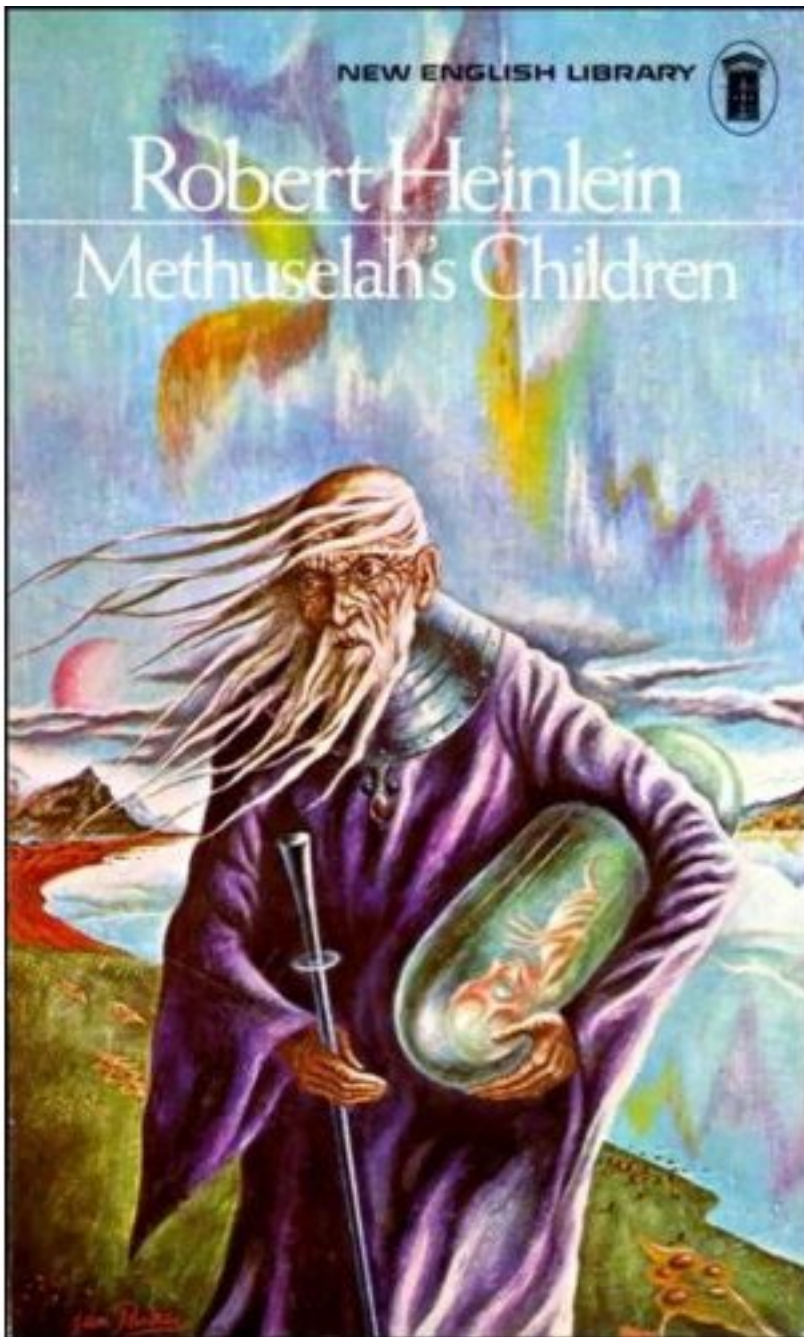


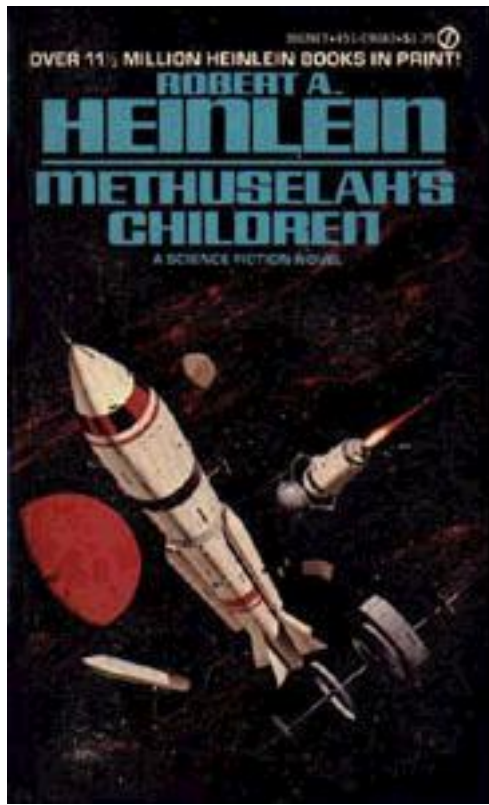












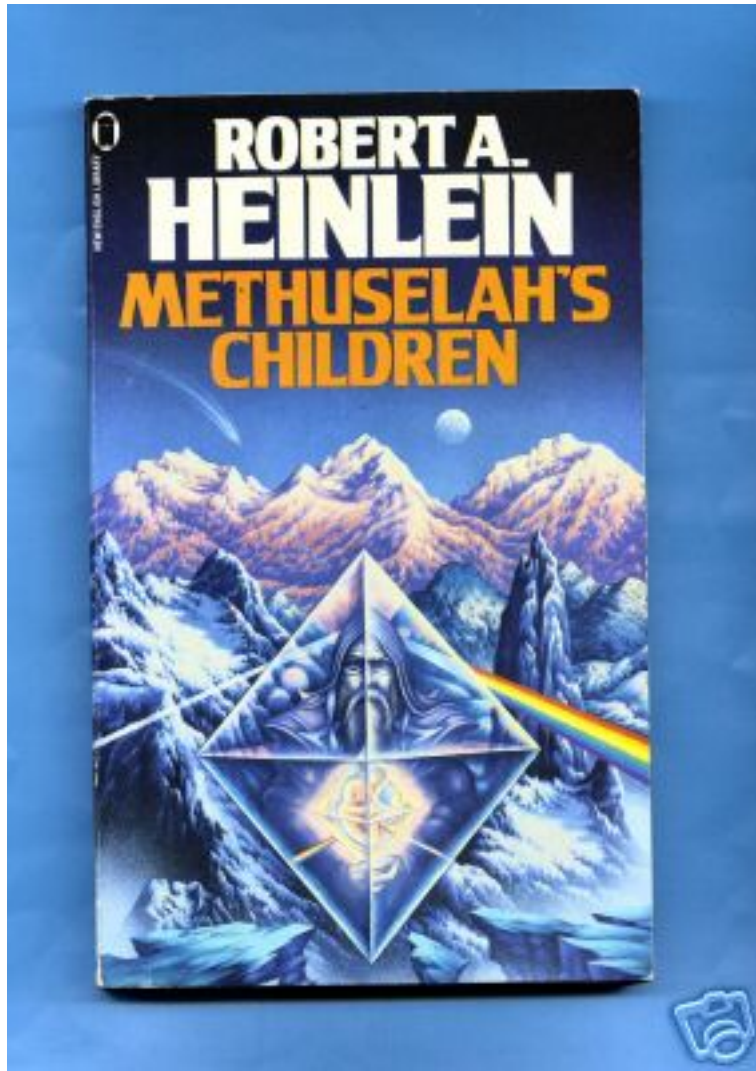
Methuselah's CHILDREN

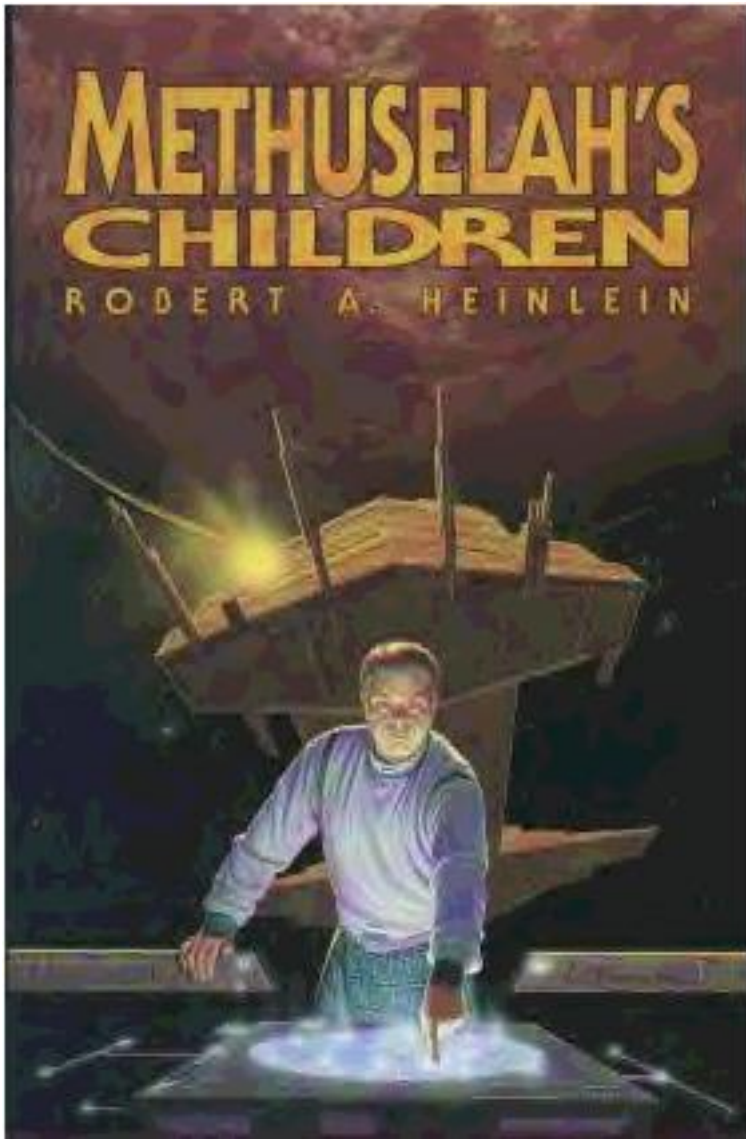
Robert A. Heinlein

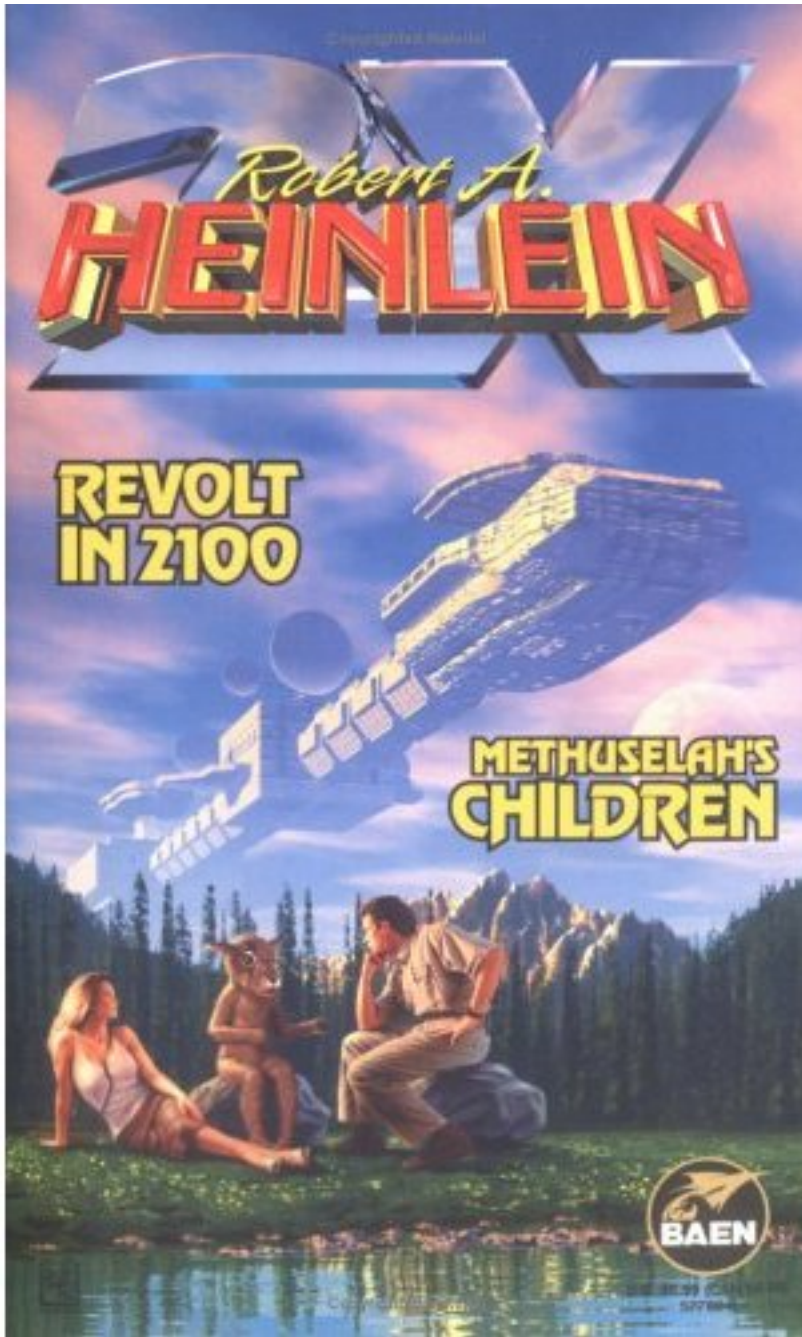




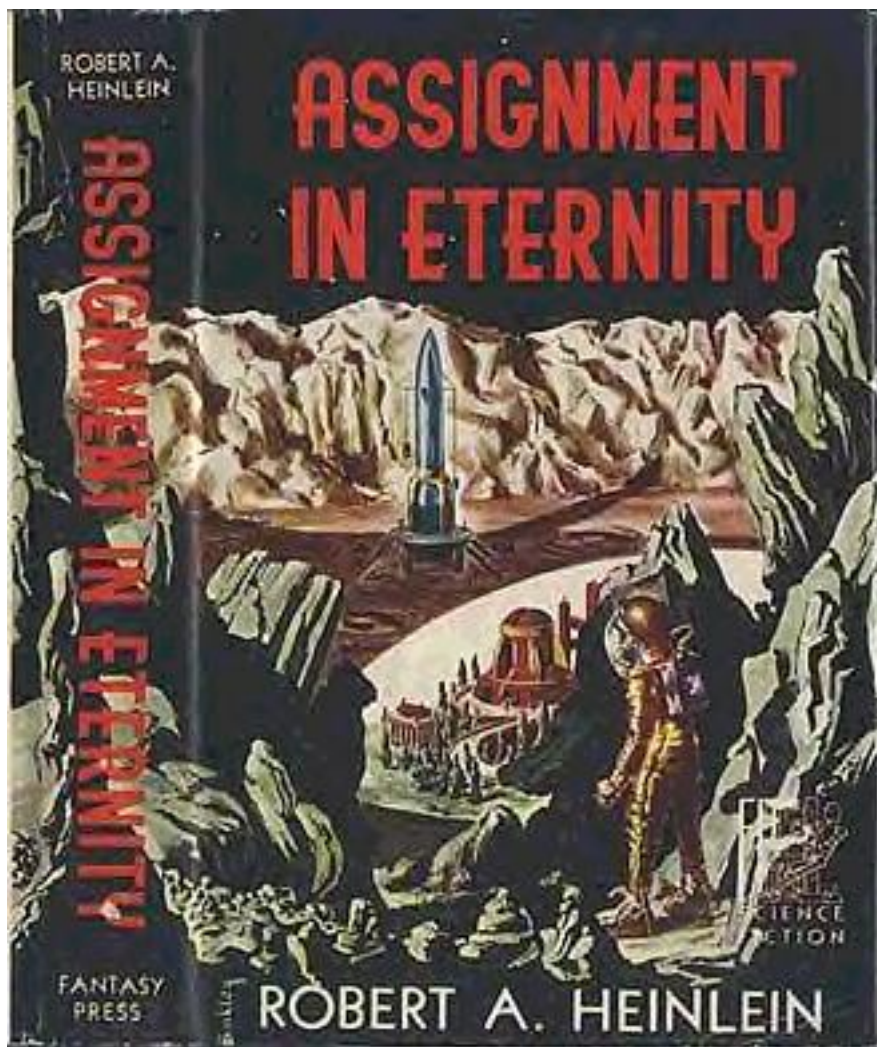




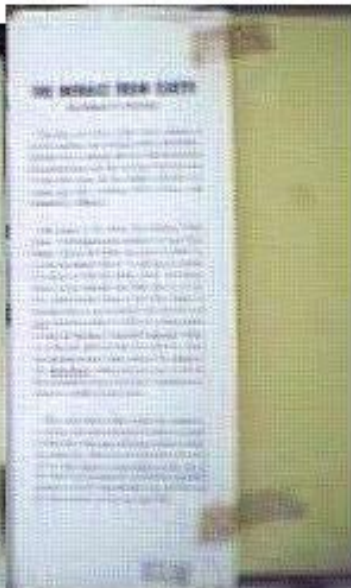
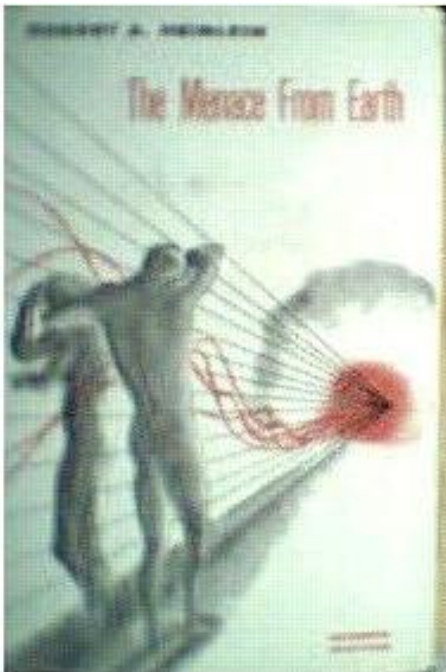


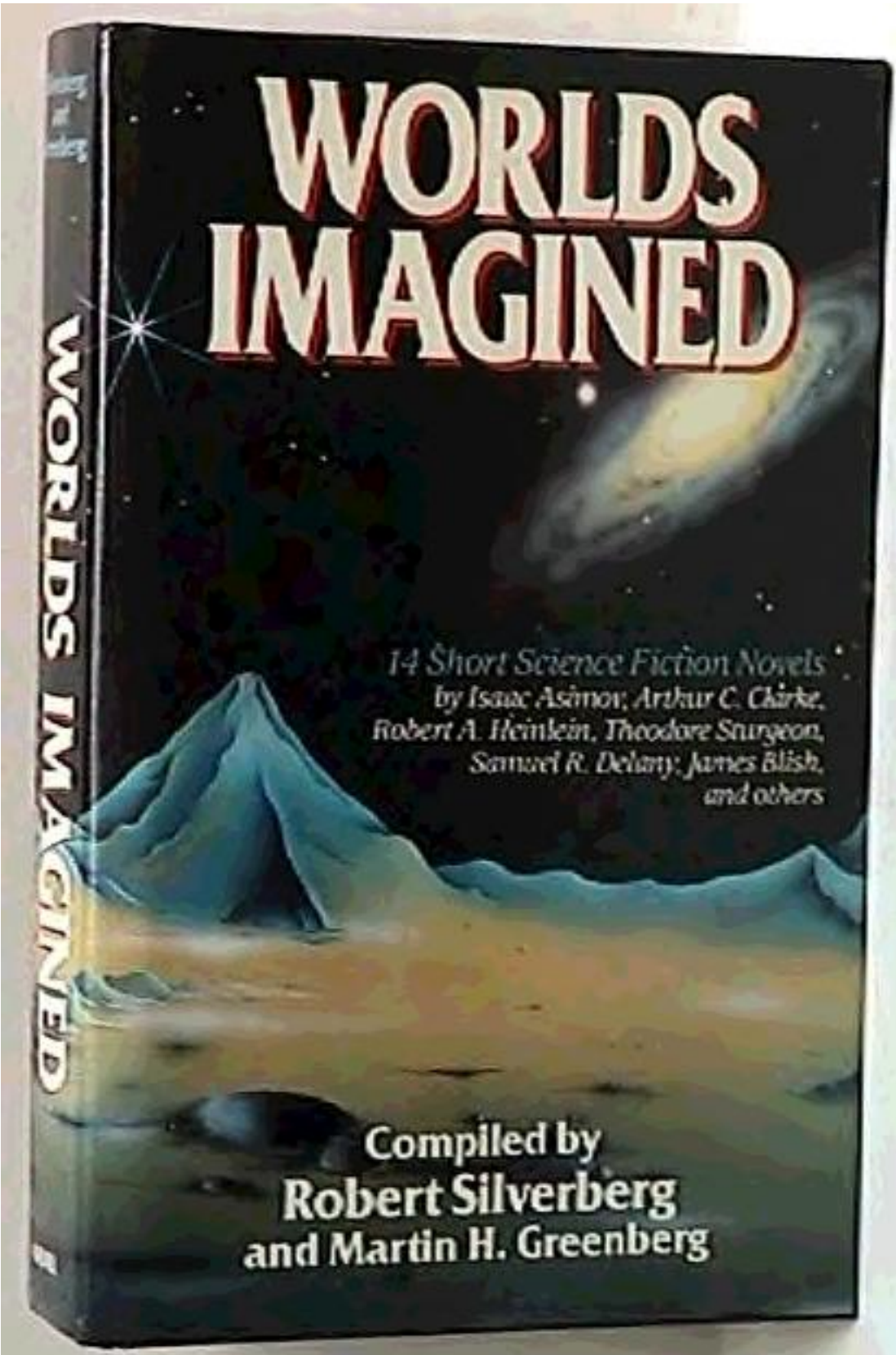














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Science-fiction 25¢

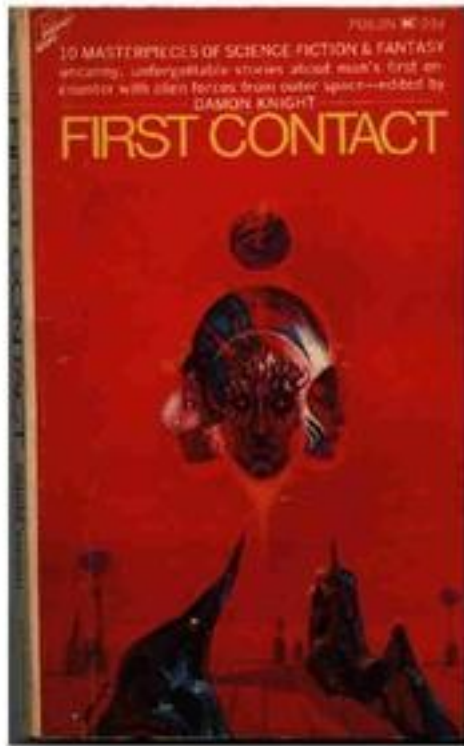


**RECRUITING
STATION**

By A. E. VAN YOGT

MARCH • 1942

A STREET AND SMITH PUBLICATION



1971

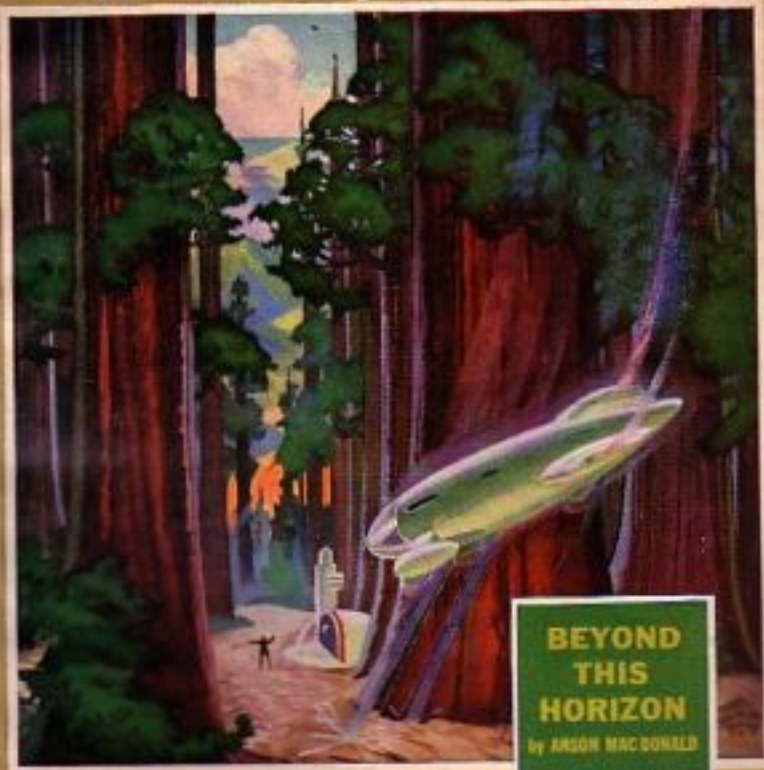
TOMORROW, AND TOMORROW, AND TOMORROW ...

Heintz / Herbert / Joos / McGee



ASTOUNDING

Science-fiction 25¢



**BEYOND
THIS
HORIZON**
by ANSON MACDONALD
APRIL - 1942

A STREET AND SMITH PUBLICATION

ASTOUNDING

Science-fiction 25¢

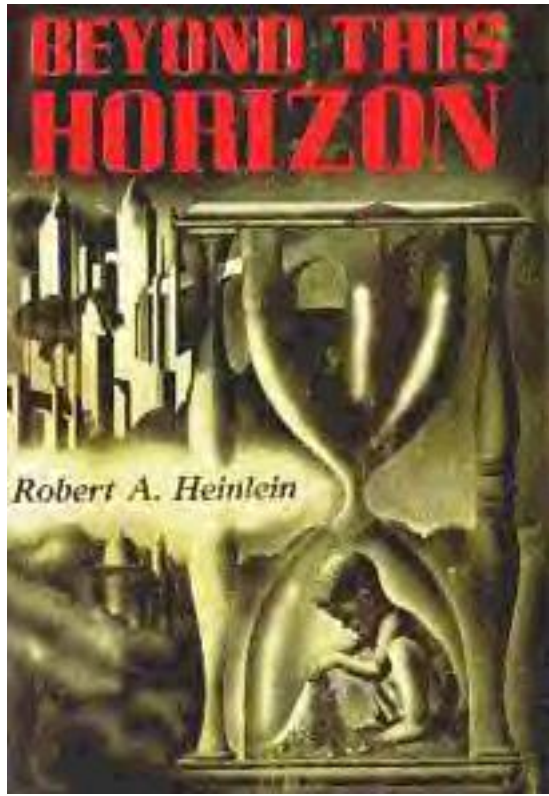


"ASYLUM"

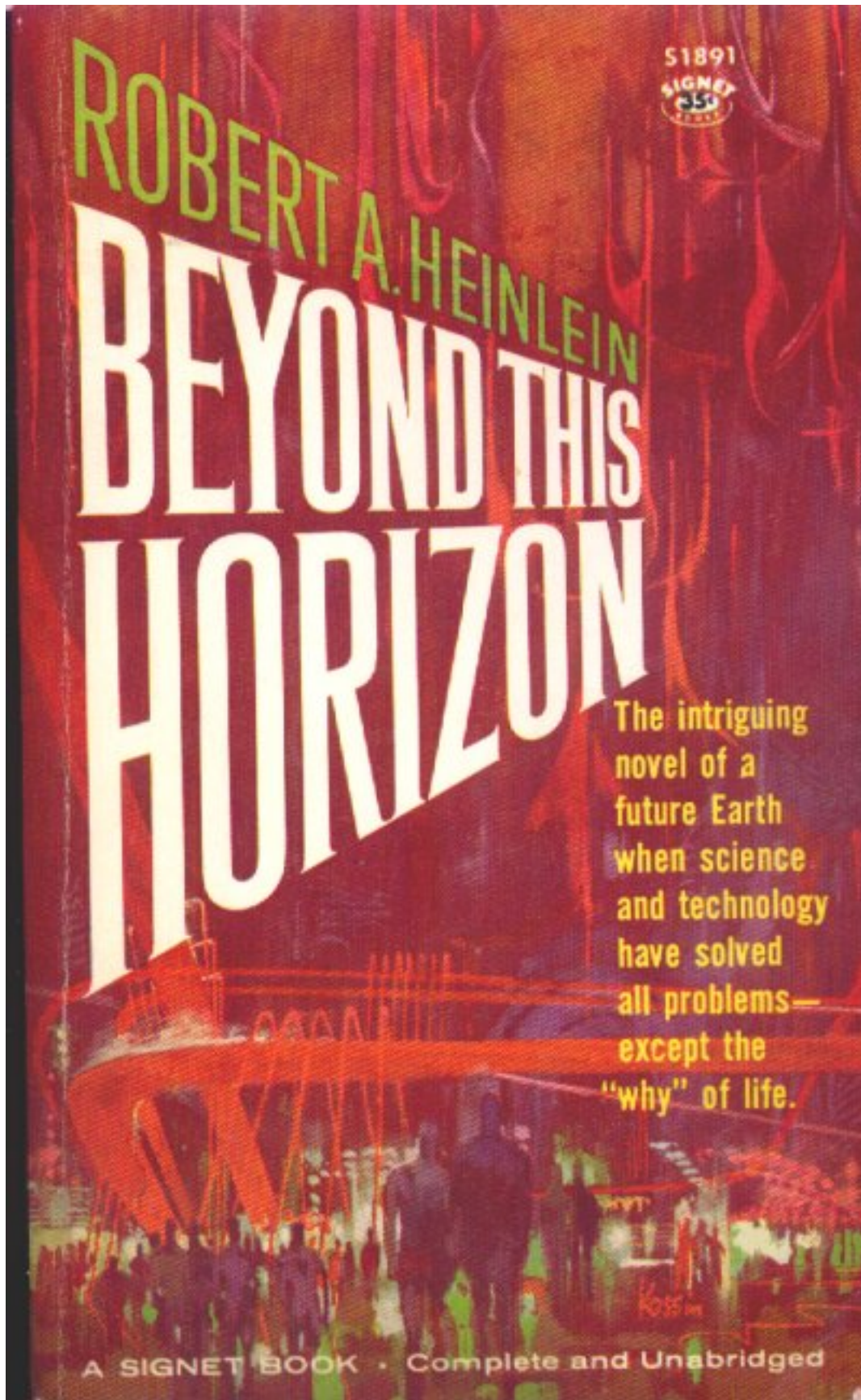
by A. E. VAN VOCT

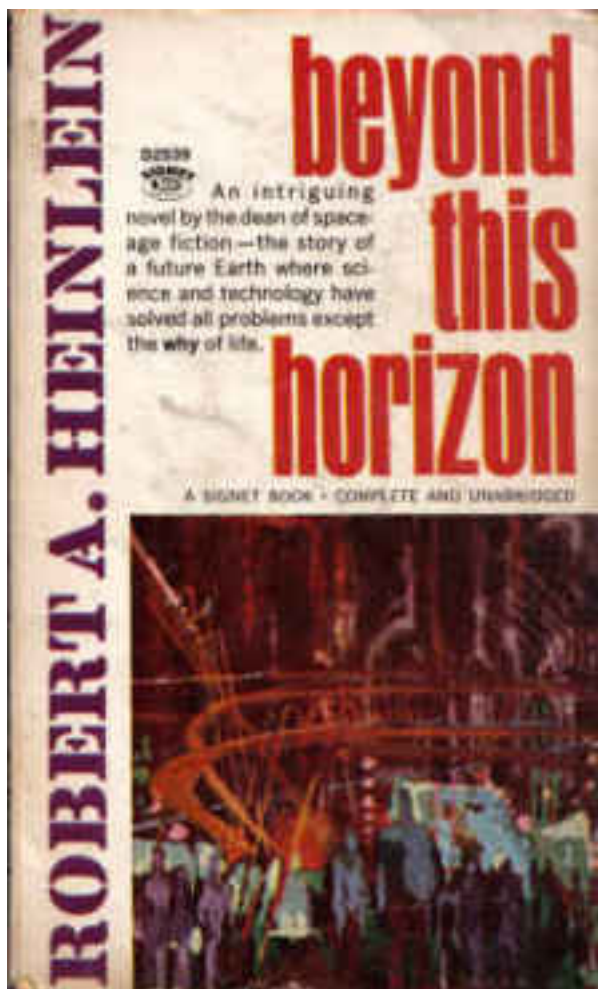
MAY • 1942

A STREET AND SMITH PUBLICATION

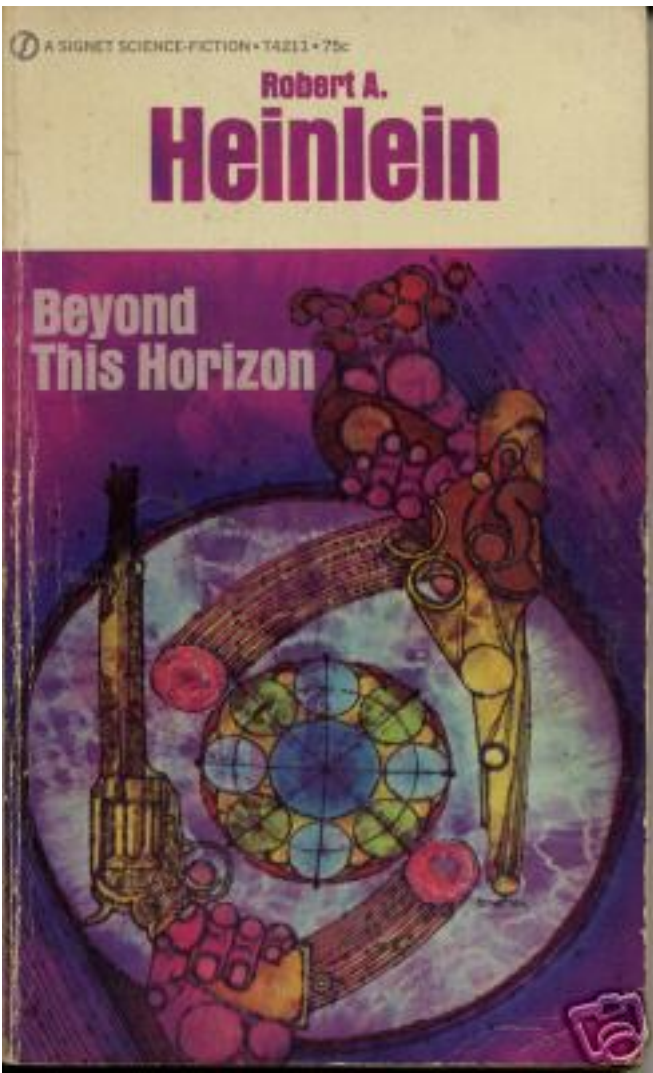


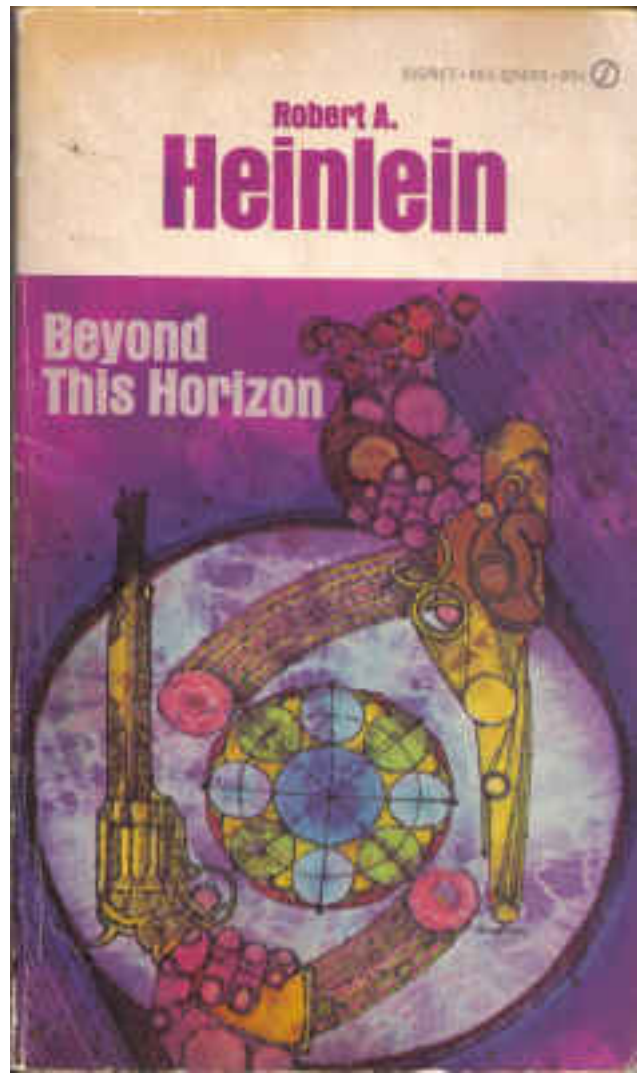








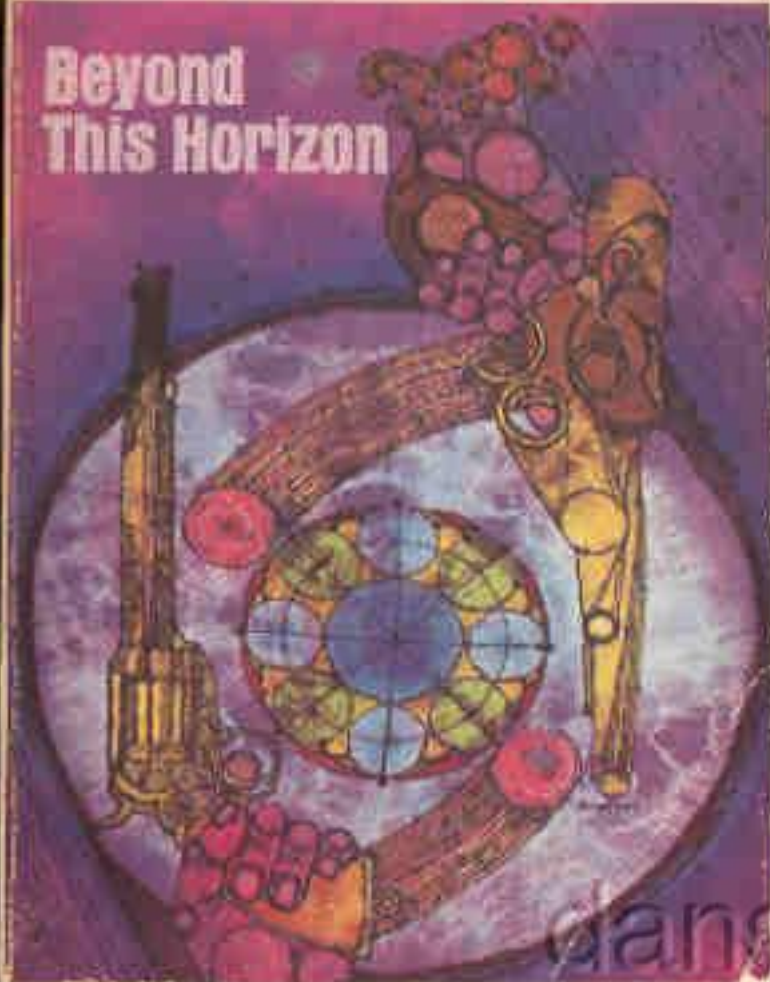




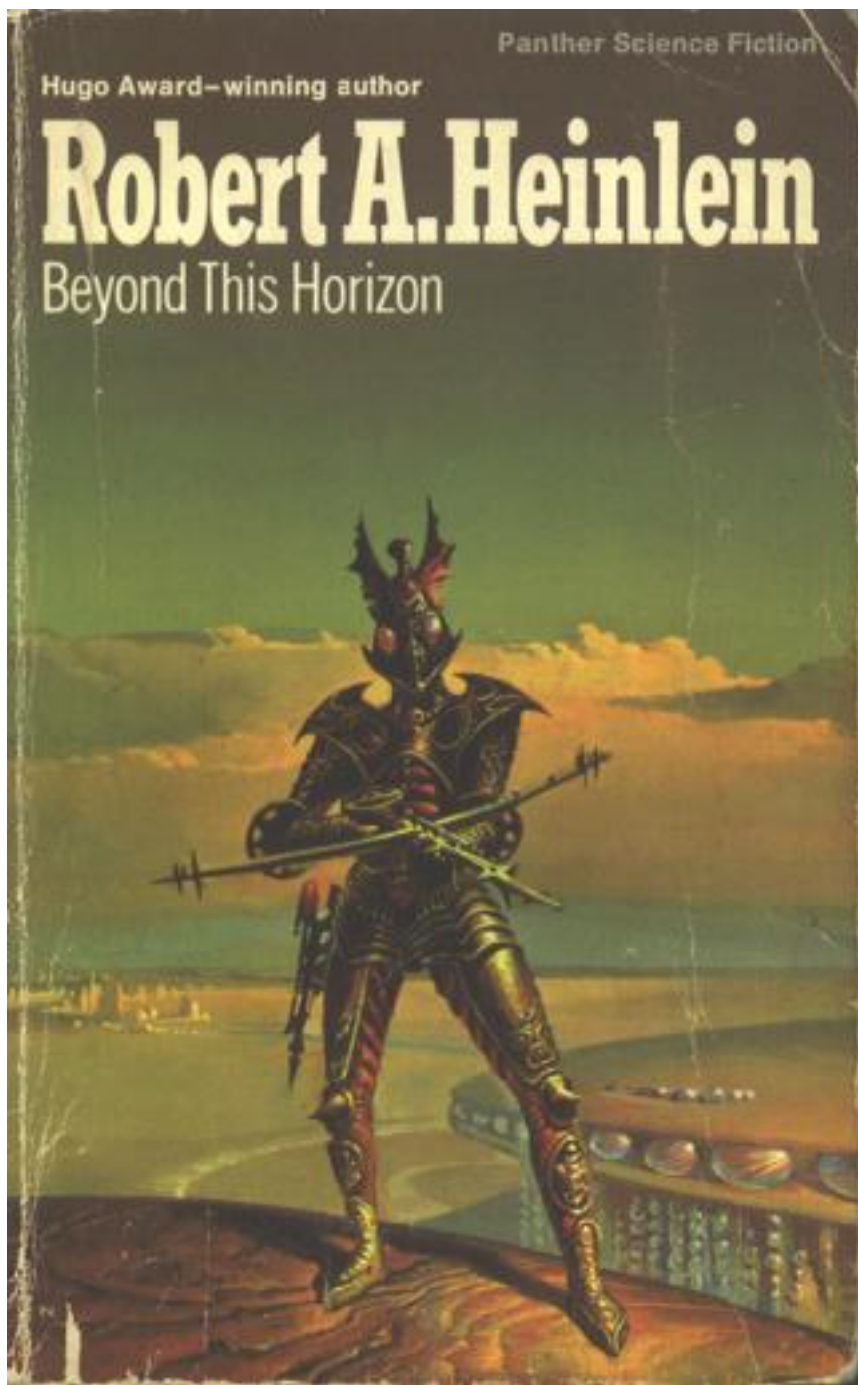
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Robert A.
Heinlein

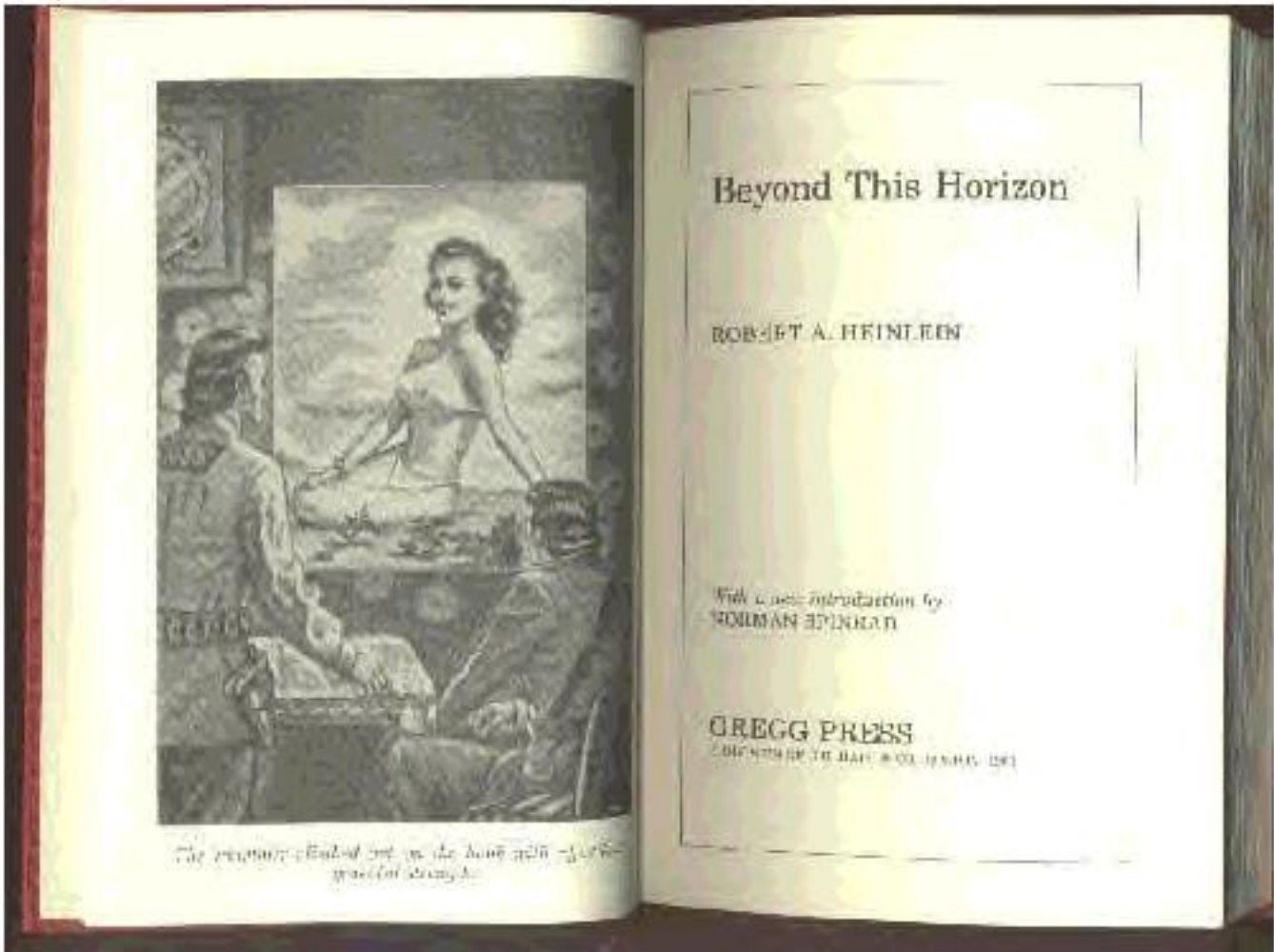
**Beyond
This Horizon**







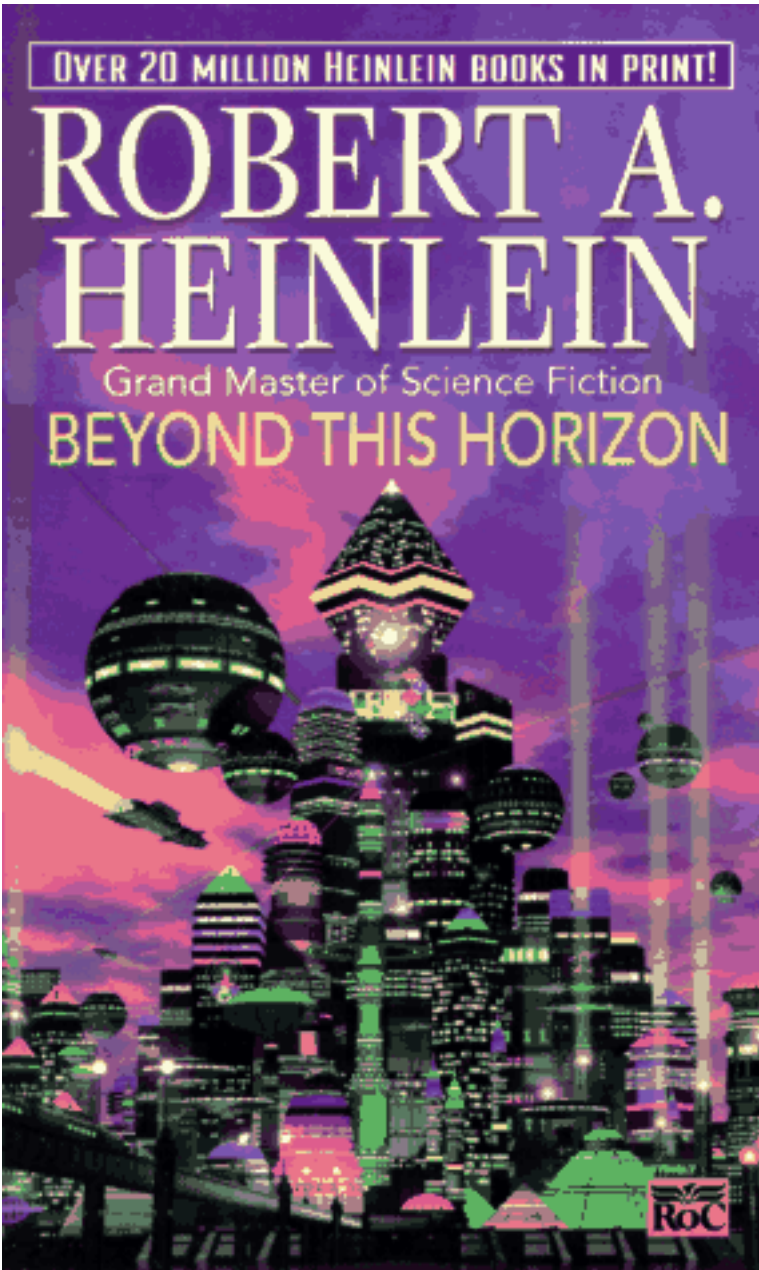


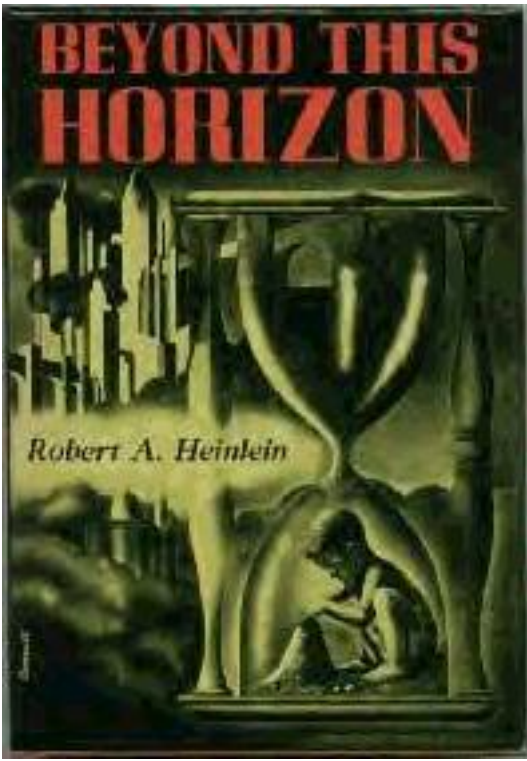


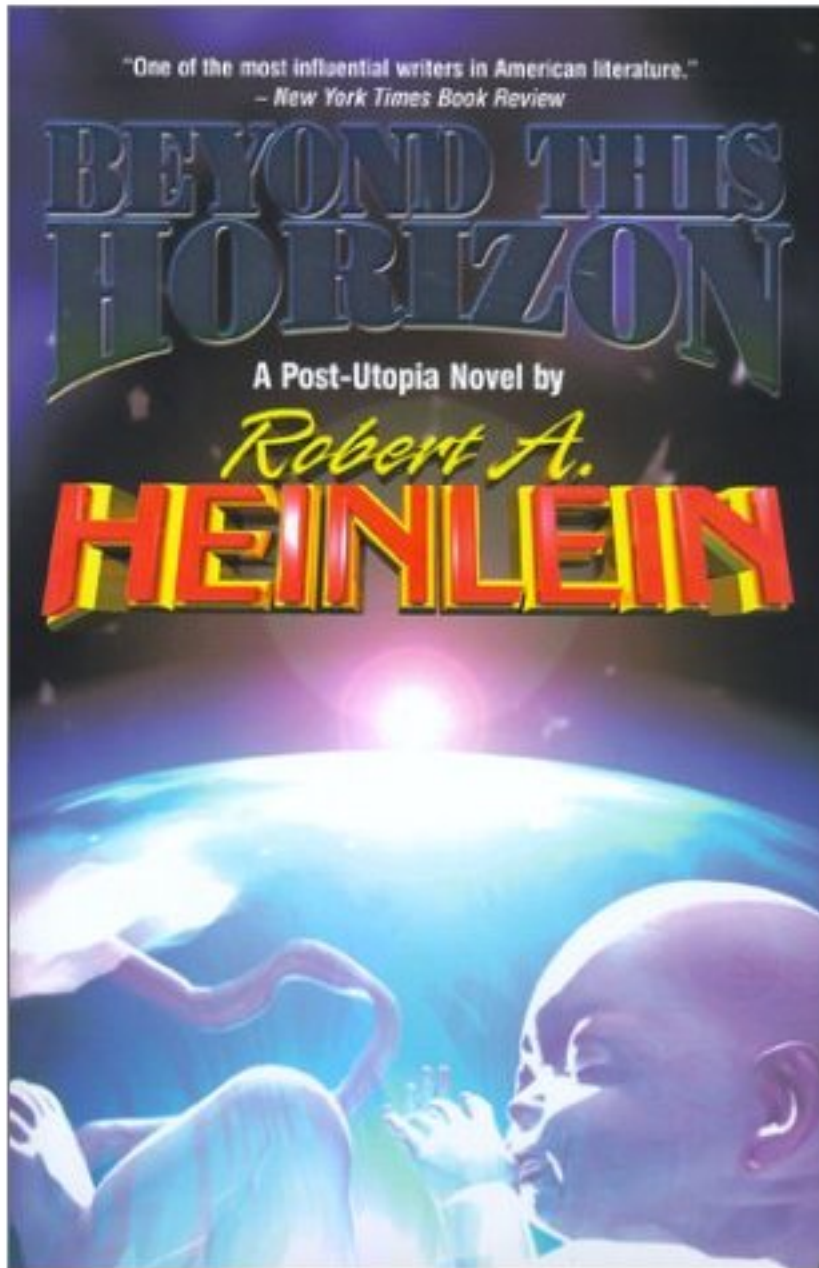
Includes artwork from the 1948 edition.

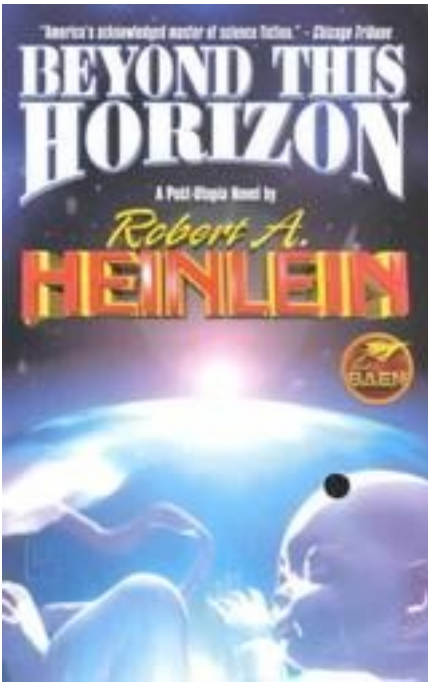












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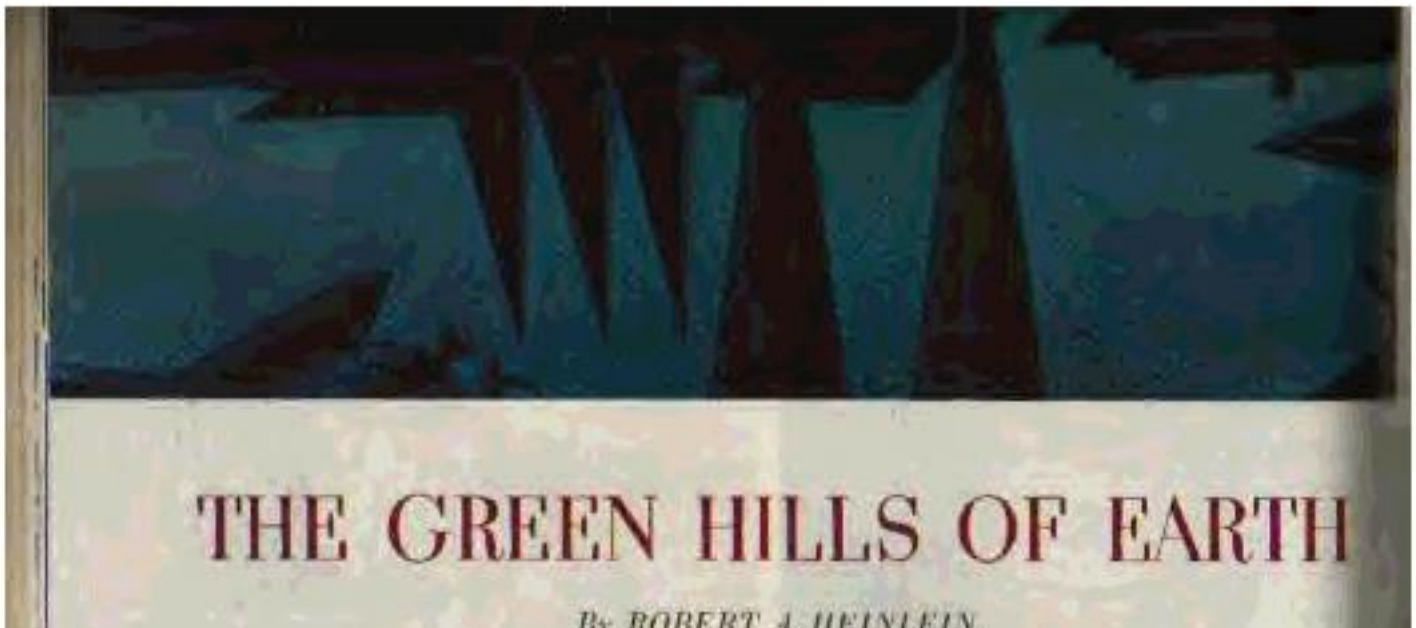
Science-fiction 25c



**LUNAR
LANDING**
BY LESTER DEL REY
●
OCTOBER
1942

A STREET AND SMITH PUBLICATION





By ROBERT A. HEINLEIN

SOME REMEMBER RHYSLING FOR HIS SONGS; SOME BECAUSE HE WAS A PIONEER OF THE SPACE WAYS, BUT NO ONE WILL EVER FORGET HIS HEROISM ON THE FLIGHT FROM VENUS TO EARTH.

THIS is the story of Rhysling, the Blind Singer of the Spaceways—but not the official version. You sang his words as usual:

*I give the eye that landings
Do the globe that give me birth;
For me rest my eyes on the dusty stars
And the cool, green hills of Earth.*

Or perhaps you sang in French or German. Or it might have been Esperanto, while Terra's rhythmic dances swayed over your head.

The language does not matter—it was certainly an Earth tongue. No one has ever translated Gues-

Hills into the lapping Venetian speech; no Martian ever reached and believed it in the dry asteroids. This is true. We of Earth have translated everything from Hollywood operettas to apothecary prescriptions, but this belongs solely to Terra, and to her sons and daughters wherever they may be.

We have all heard stories of Rhysling. You may even be one of the many who have sought degrees by scholarly evaluations of his published works—Sings of the Spaceways, The Grand Cruise, and other Process, High and Far, and Up High!

Nevertheless, although you have sung his songs and read his verses, in school and out, your whole

life, to it have an even-temper bed—unless you're a specimen yourself—that you have never heard of most of Rhysling's unpublished songs and poems as done the Pasha Met My Cousin, The Tail-Headed Venusling Girl, Keep Your Pants On, Skipper, or A Space Suit Built for Two. We can't quite blame you for that.

Rhysling's reputation was protected by a vast literary audience and by the happy strokes that were never interrupted. Songs of the Spaceways is sacred the work he did; when it became a matter, the publicity stories about him were put together from what people remembered about his



20 OF THE BEST STORIES IN A BANNER YEAR
OF THE POST — CHOSEN BY ITS EDITORS

THE SATURDAY EVENING

POST

STORIES • 1947

J. B. MORTON

ROBERT A. HEINLEIN

GERALD KERSH

JOHN & WARD HAWKINS

WILBUR SCHRAMM

DOUGLASS WELCH

SOPHIE KERR

CLEMENTS RIPLEY

MORLEY CALLAGHAN

RICHARD STERN

WILLIAM FAY

HENRY KANE

ROBERT CARSON

NORMAN REILLY RAINI

ALAN RITNER ANDERSON

GEORGE W. MORSE

FRANK O'ROURKE

NORMAN KATKOV

JAMES RONALD

SALLY CARRIGAR

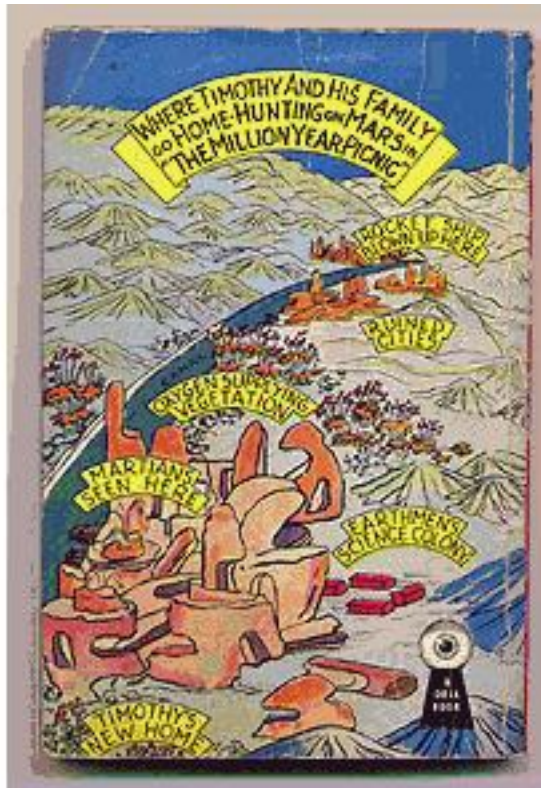
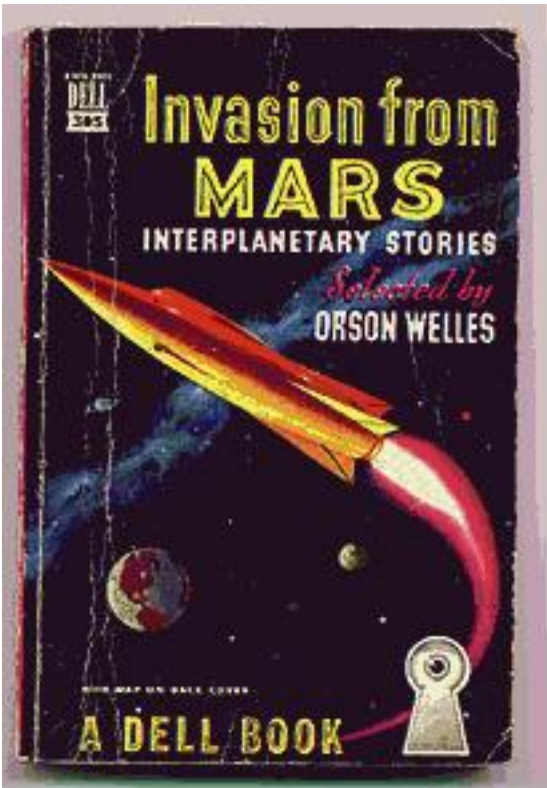
A R A N D O M H O U S E B O O K

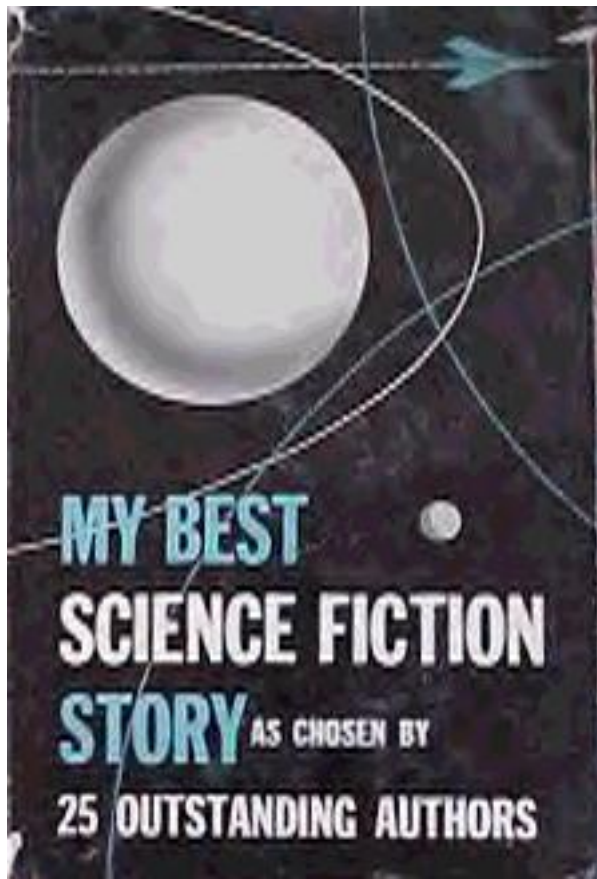
20 MASTERPIECES OF SCIENCE-FICTION

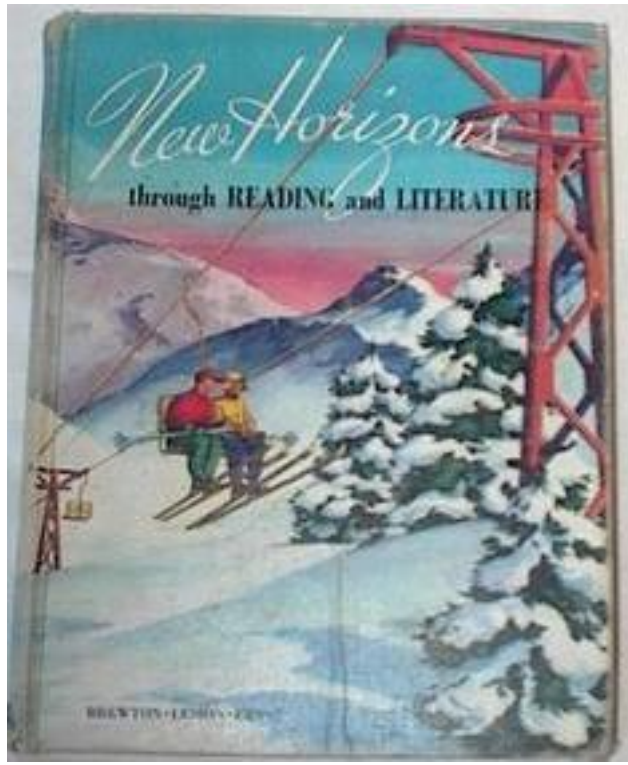
STRANGE PORTS OF CALL

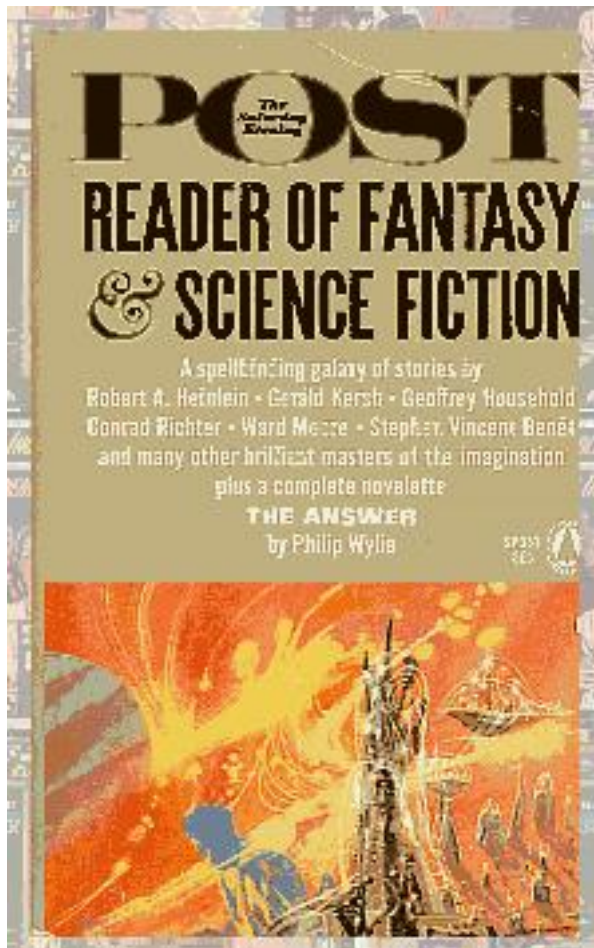


selected by AUGUST DERLETH







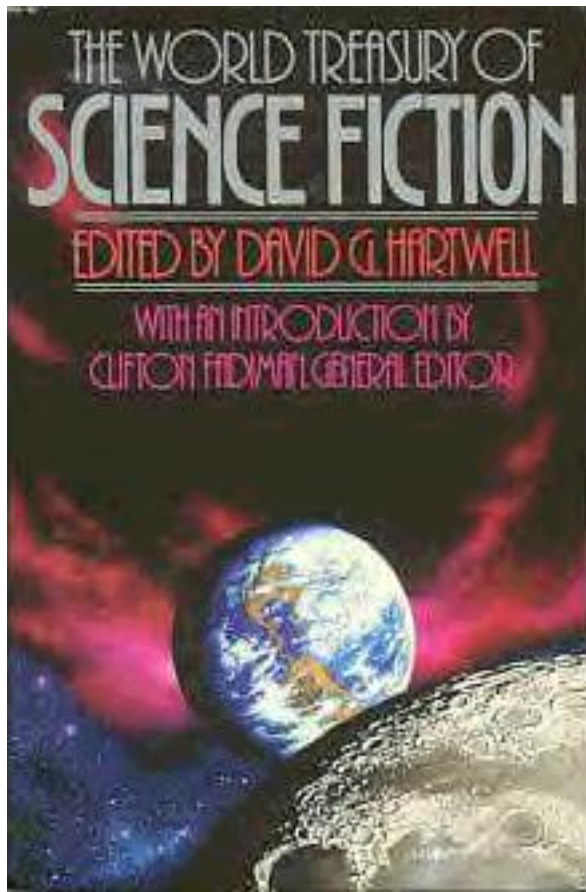


FANTASY VOYAGES

Great Science Fiction from
THE SATURDAY EVENING POST



20 exciting stories by Robert A. Heinlein,
Stephen Vincent Benét, Philip Wylie,
W. F. Jenkins and others.



WILLIAM AND LEONARD SHATNER AND NIMOY READ FOUR SCIENCE FICTION CLASSICS



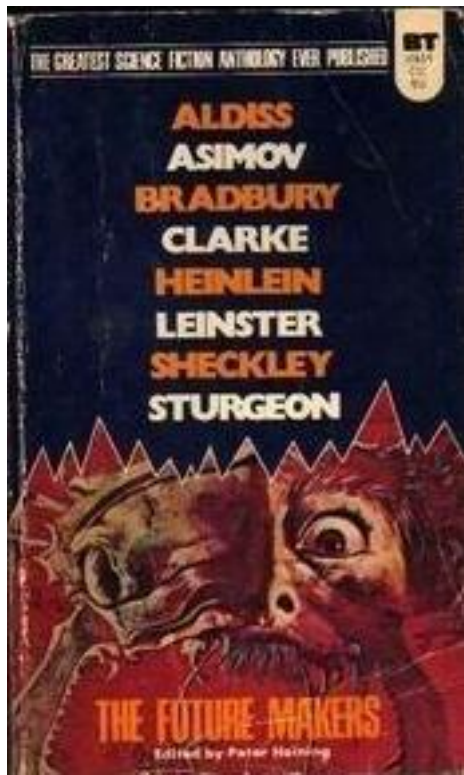
FOUNDATION
THE PSYCHOHISTORICAL
by Isaac Asimov
MINKY WERE THE DOROGGYPS
by Henry Kuttner
**READ BY
WILLIAM SHATNER**

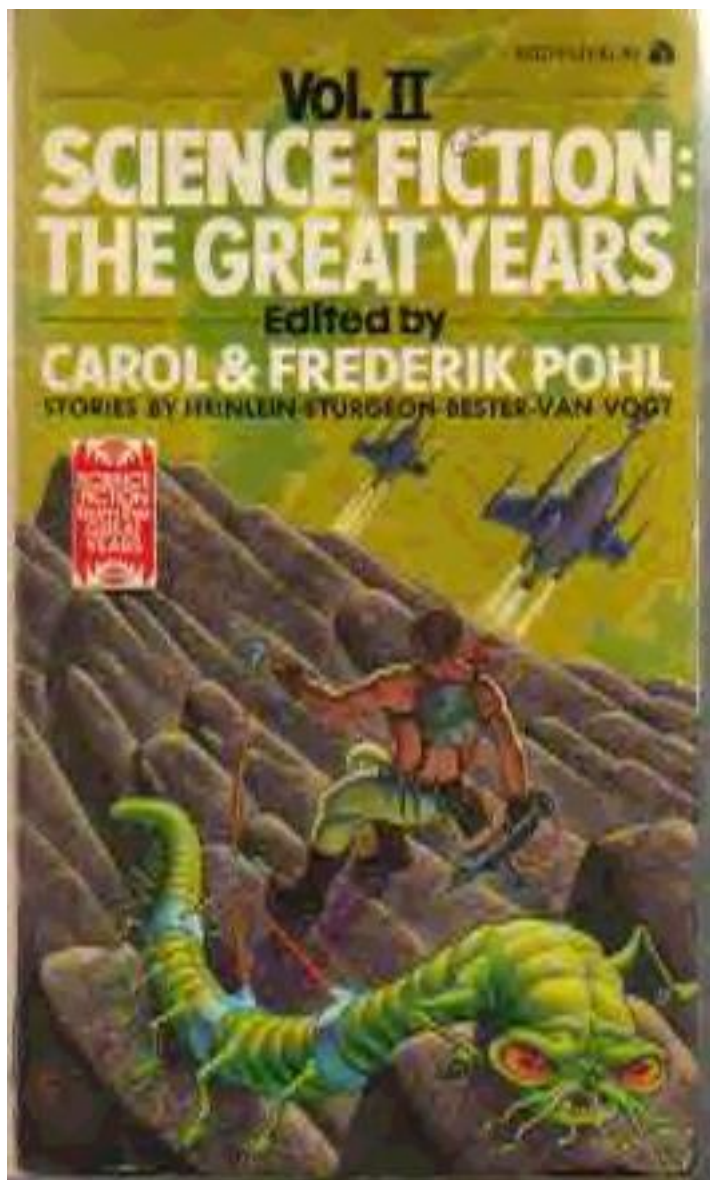
THE MARTIAN CHRONICLES
by Ray Bradbury
THE GREEN HILLS OF EARTH
by Robert A. Heinlein
**READ BY
LEONARD NIMOY**

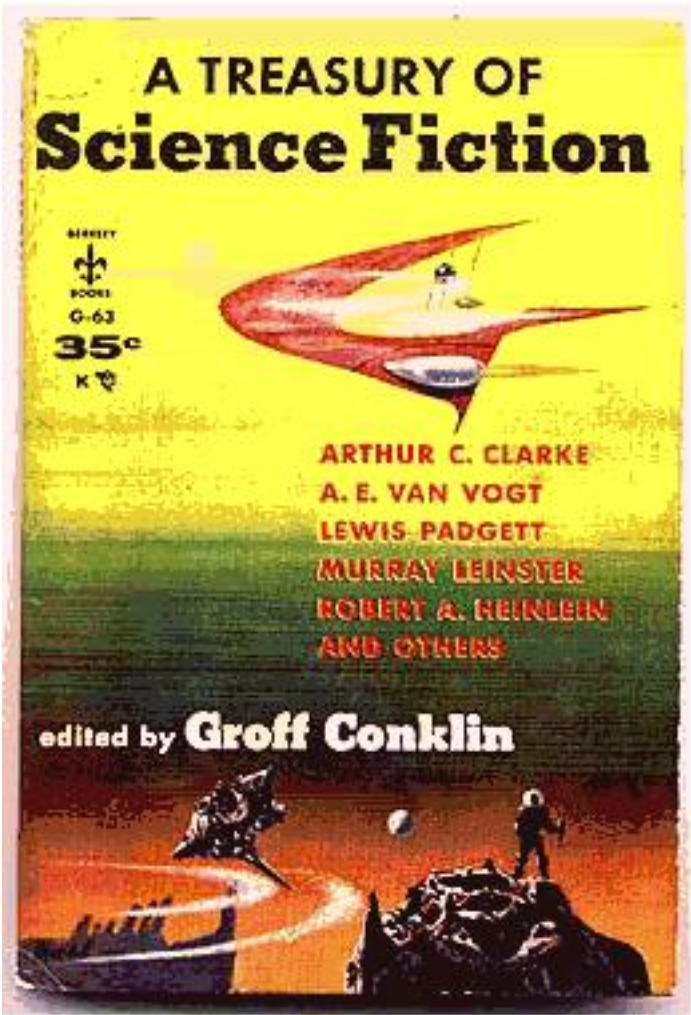
THE STORIES ON FOUR CASSETTES

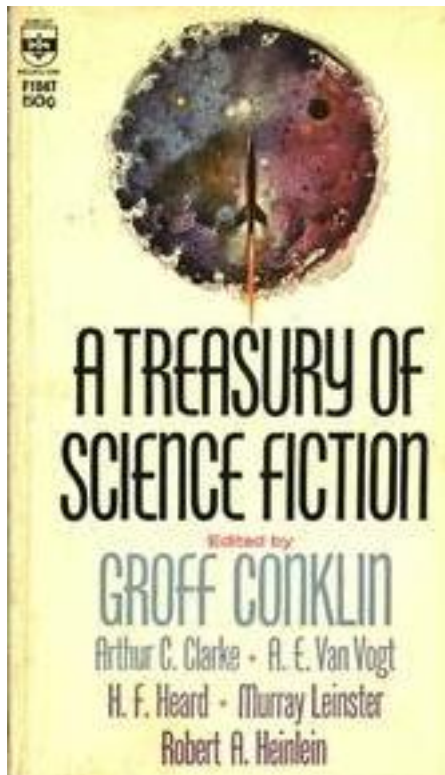












EDITED BY DAMON KNIGHT

cities of wonder

95-166 • 95c • 25



THE ASCENT OF WONDER

THE EVOLUTION OF HARD SF

Featuring

ISAAC ASIMOV
ARTHUR C. CLARKE
ROBERT A. HEINLEIN
H. G. WELLS

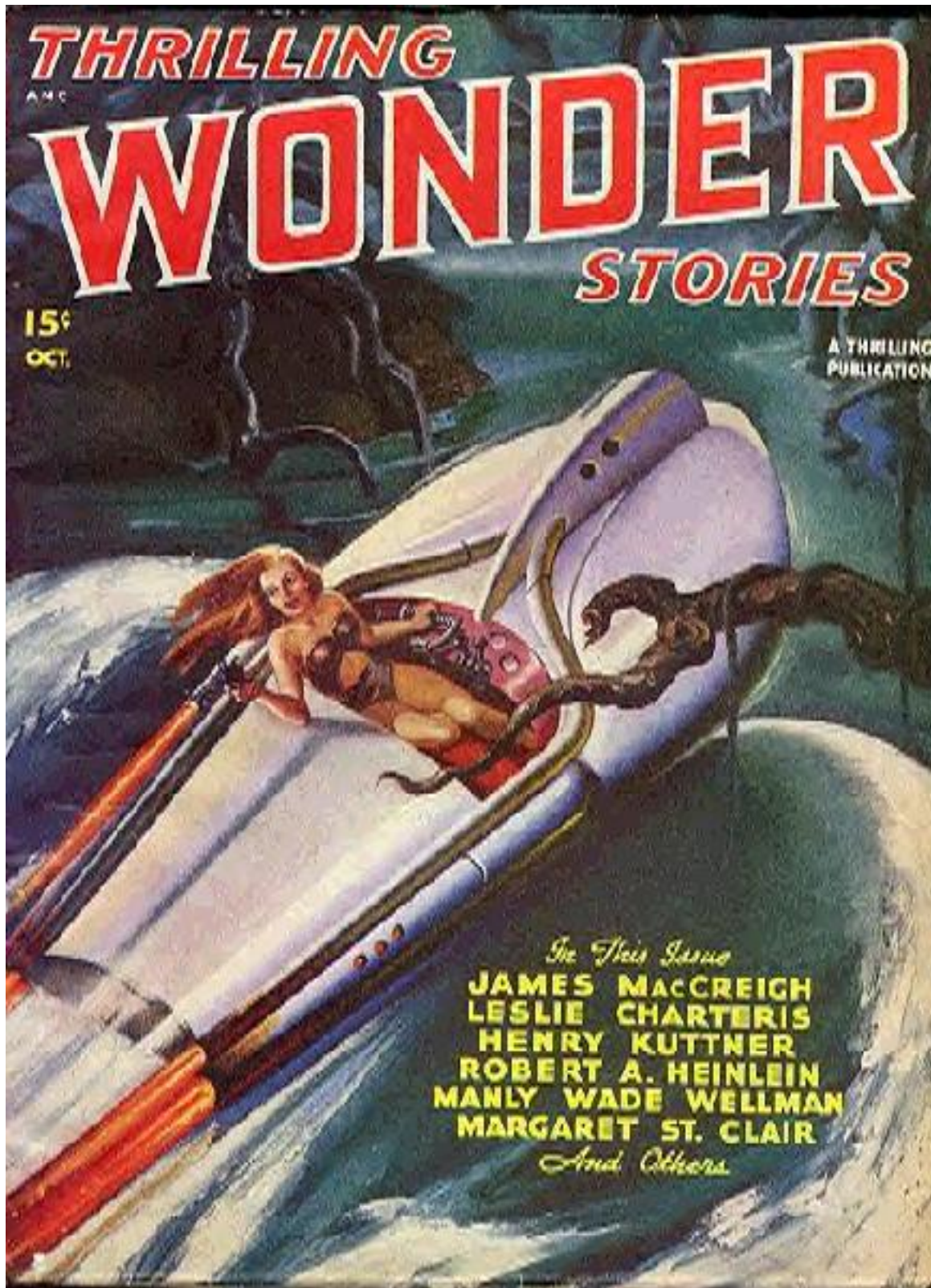
GREG BEAR
WILLIAM GIBSON
URSULA K. LE GUIN
VERNOR VINCE

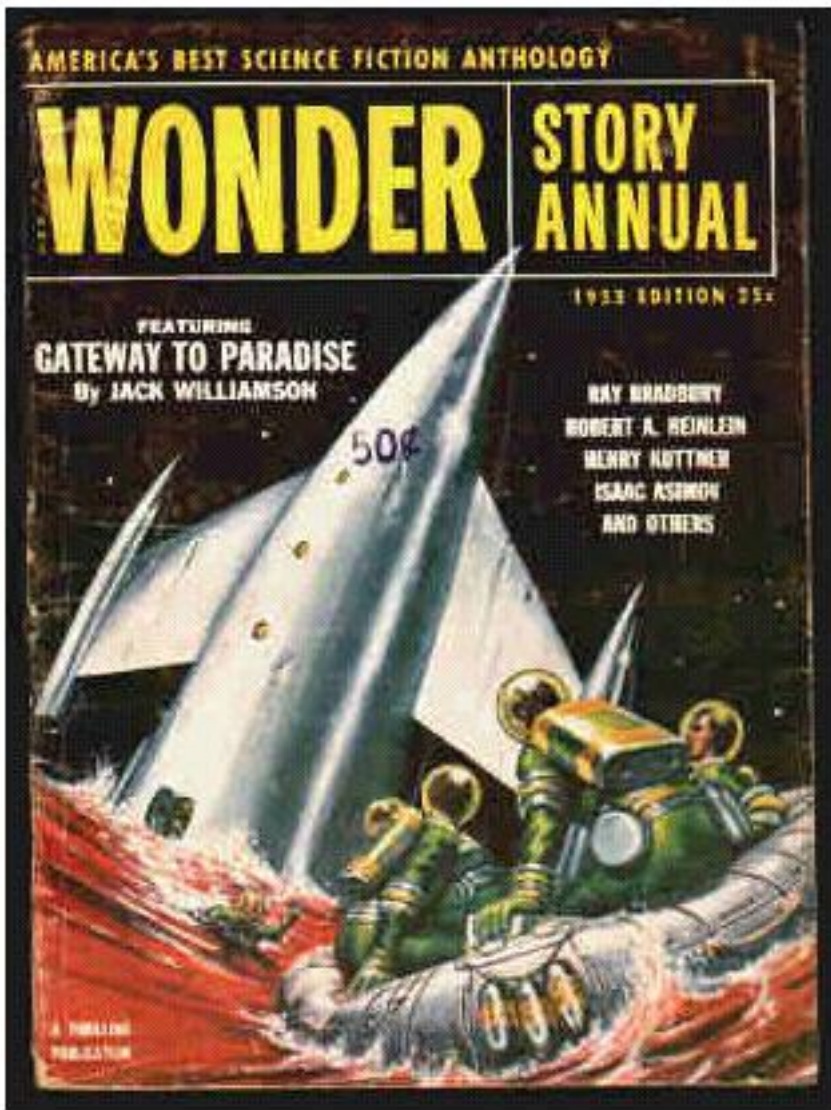
and others...

With an introduction by Gregory Benford

EDITED BY

DAVID G. HARTWELL
AND
KATHRYN CRAMER







ROCKET SHIP GALLEO

"Good. Now let's run over the plan—I don't want any slip-ups. Ross comes with me. You and Art stay with the pop. We will look over the Wagon first, then, about mid-day. If we are gone longer than thirty minutes, you must assume that we are dead or captured. No matter what happens, under no circumstances whatever are you to leave this rocket. If any one comes toward you, blast off! Don't even let us come near you unless we are by ourselves. Blast off! You've got one more chance—you know what to do with it."

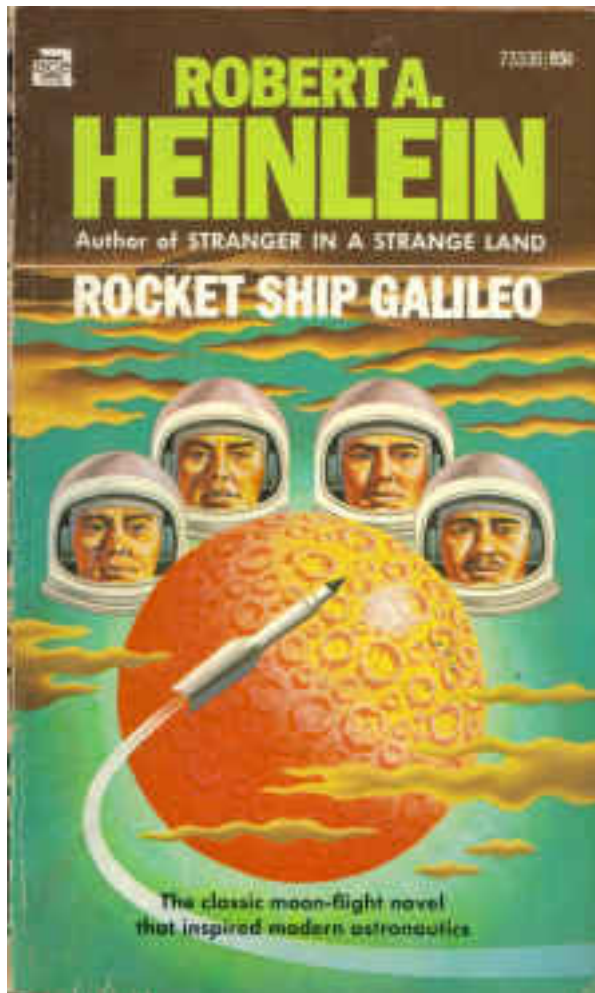
Morris smiled. "Blast the Wagon. I have to do that." He stood wisely as the big ship, their one chance to the west, and get back to the Dog House and hold up. I'll be your business, Art, to message somehow or other to those together a way that can get a message back to earth. That's your only business, both of you. Under no circumstances are you to come back here looking for Ross and me. If you stay hold up, they may not find you for weeks—and that will give you your chance, the world's chance. Agreed?"

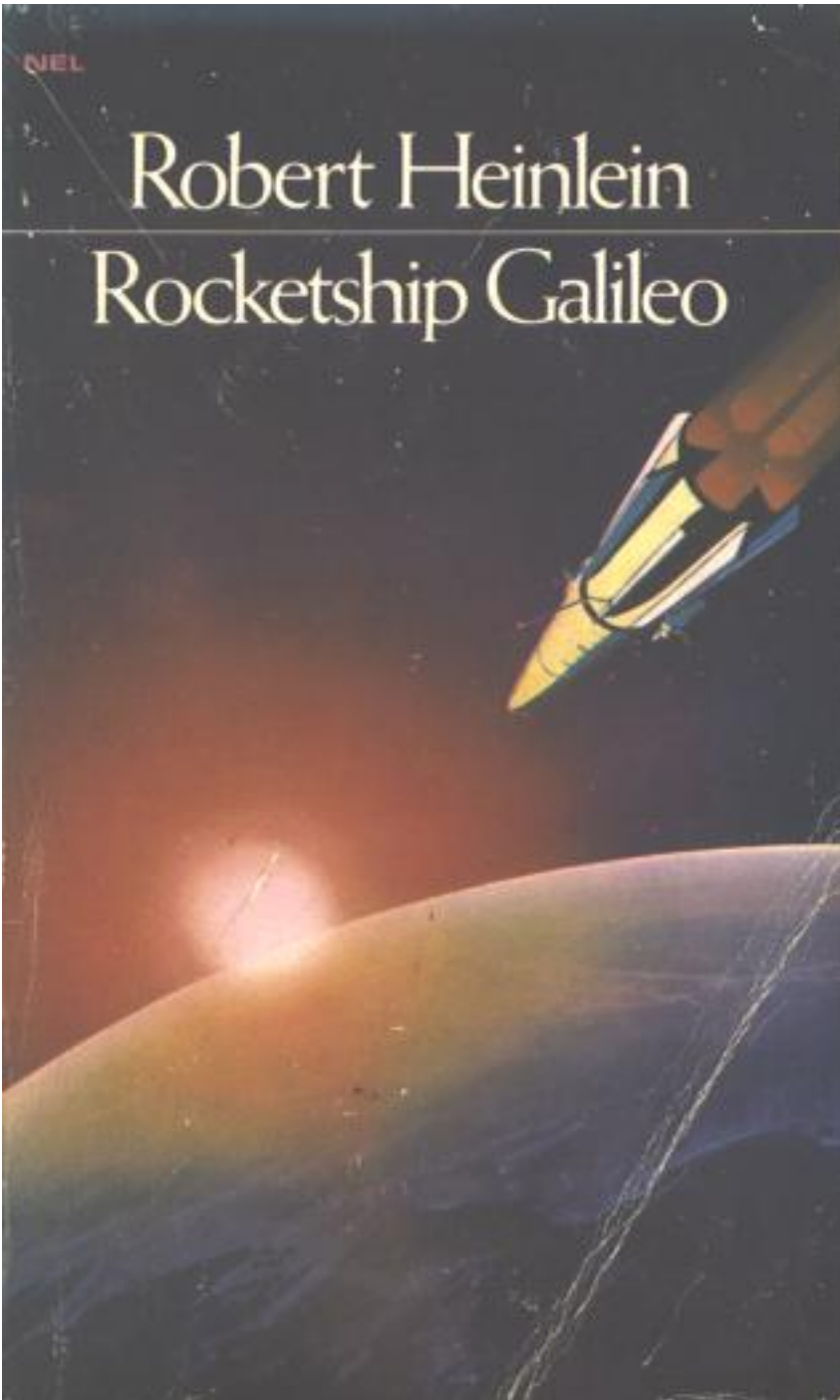
Morris hesitated. "Suppose we get a message through to earth. How about it then?"

Carpenter thought for a moment, then replied, "We can't stand here jawing—there's work to be done. If you get a message through with a reply that makes quite clear that they believe you and are getting busy, then you are on your own. But I advise you not to take any long chances. If we aren't jammed for a moment, you probably can't help us." He pointed for a moment and decided to add one more thing— "You know, don't you, that when it comes to dropping that bomb if you do, you must drop it where it has to go, even if Ross and I are standing on your target?"

"I suppose so."
"Those are orders, Morris."



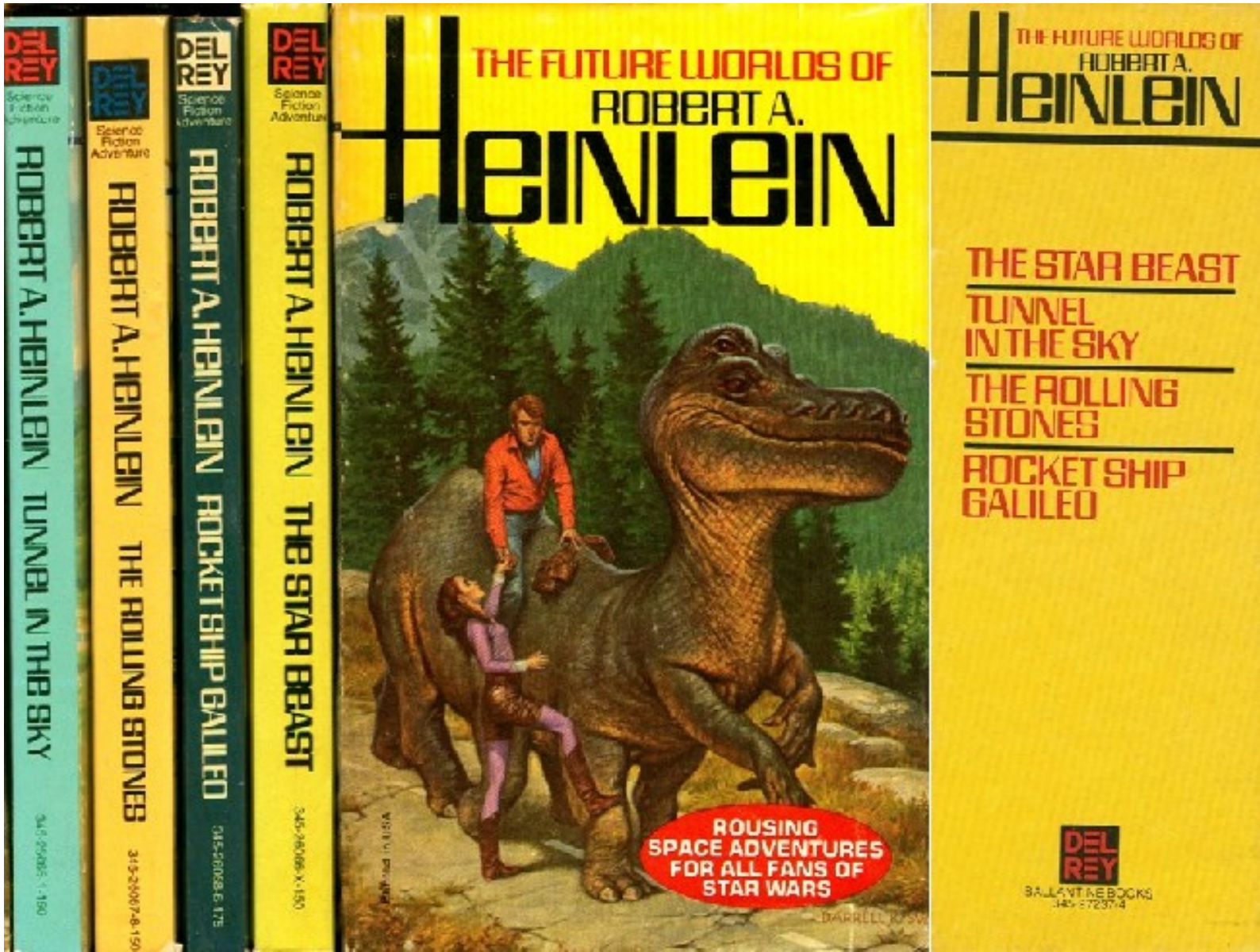


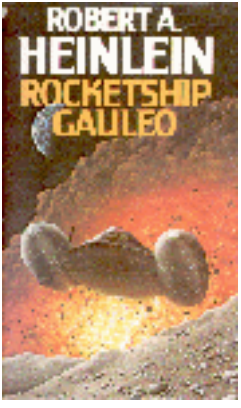


ROCKET
SHIP
GALILEO
ROBERT
HEINLEIN









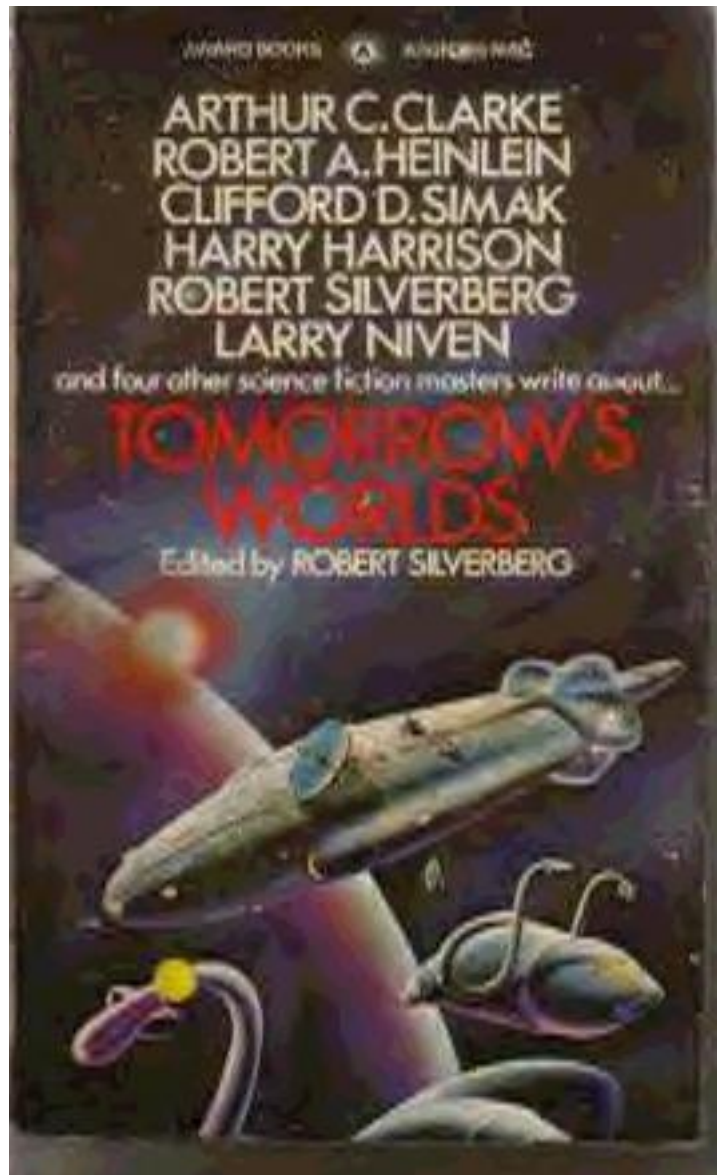
ROBERT A. HEINLEIN

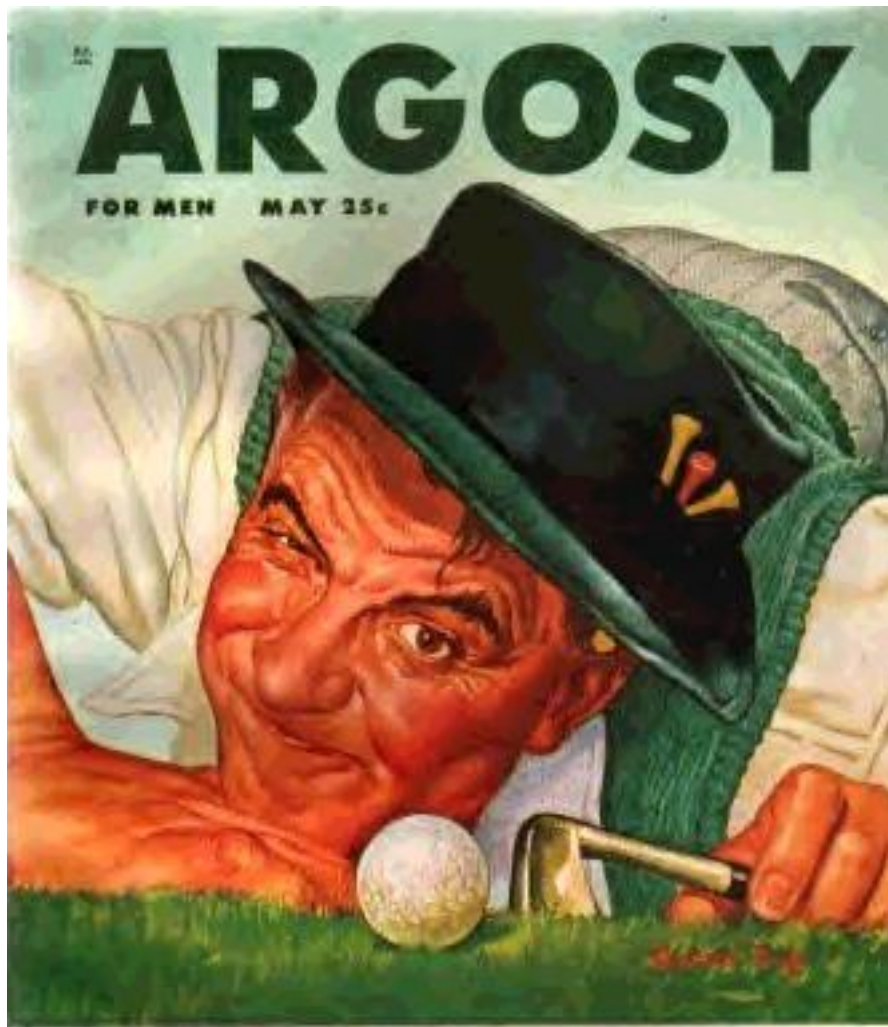
Off the Main **SEQUENCE**

The Other Science Fiction Stories
of Robert A. Heinlein

edited by Andrew Wheeler
introduction by Greg Bear
foreword by Michael Cassutt







ARGOSY

FOR MEN MAY 15c

In this Issue **ERLE STANLEY GARDNER**

Book-Length Novel
THE SECRET OF THUNDER ISLAND
by William Holder

First Opportunity of its Kind! Join
DODGER ROOKIE CONTEST
Application Blank on Page 31

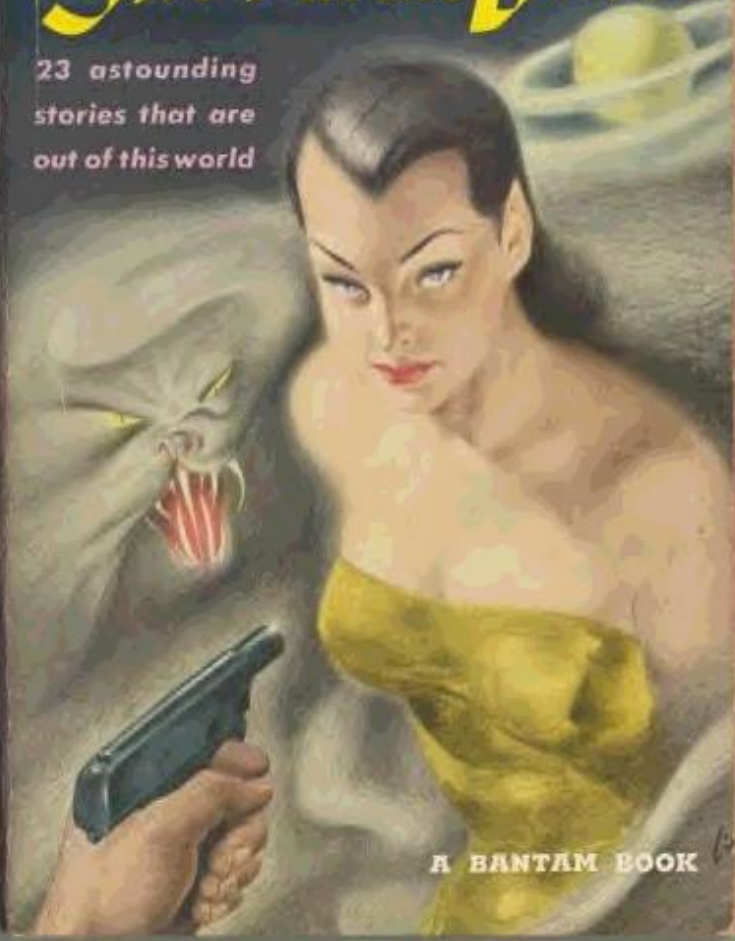
A DIFFERENT KIND OF MYSTERY THRILL!



751

Shot in the Dark

23 astounding stories that are out of this world



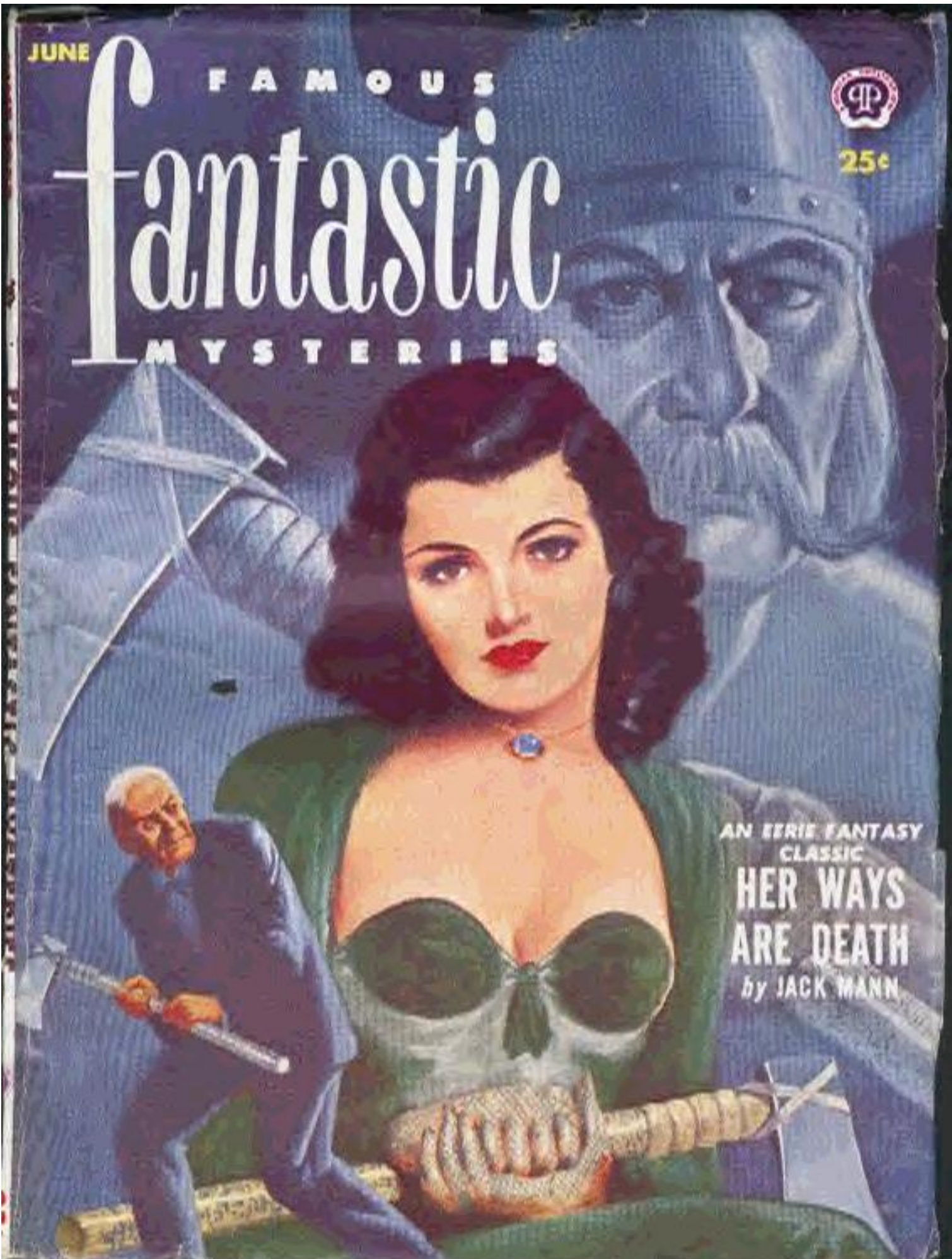
A BANTAM BOOK

Amazing — Astounding!

You'll start with the tale of a murderer's strange defense, in *The Sky Was Full of Ships*, and read straight through Philip Wylie's exciting story of two ambitious scientists, *Blunder . . .* and you won't find any two yarns alike. Not just mystery or adventure . . . not *only* suspense or romance . . . not *merely* spooky or weird . . . they're all that, and more . . . the new kind of reading thrill that is taking America by storm . . . *science-fantasy.*

BANTAM
1950

BANTAM BOOKS



JUNE

FAMOUS

fantastic

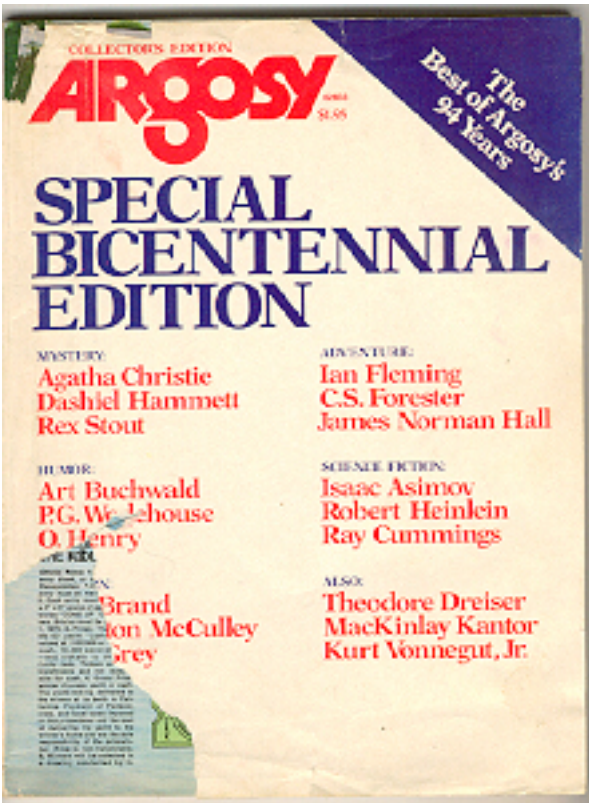
MYSTERIES

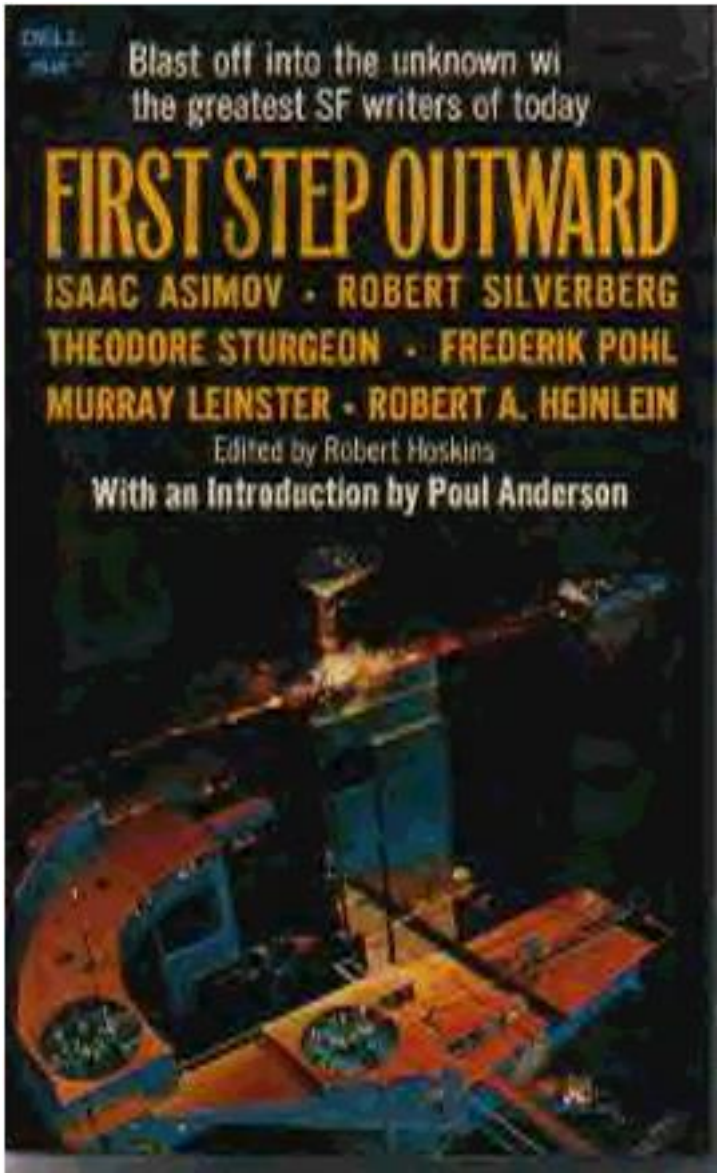


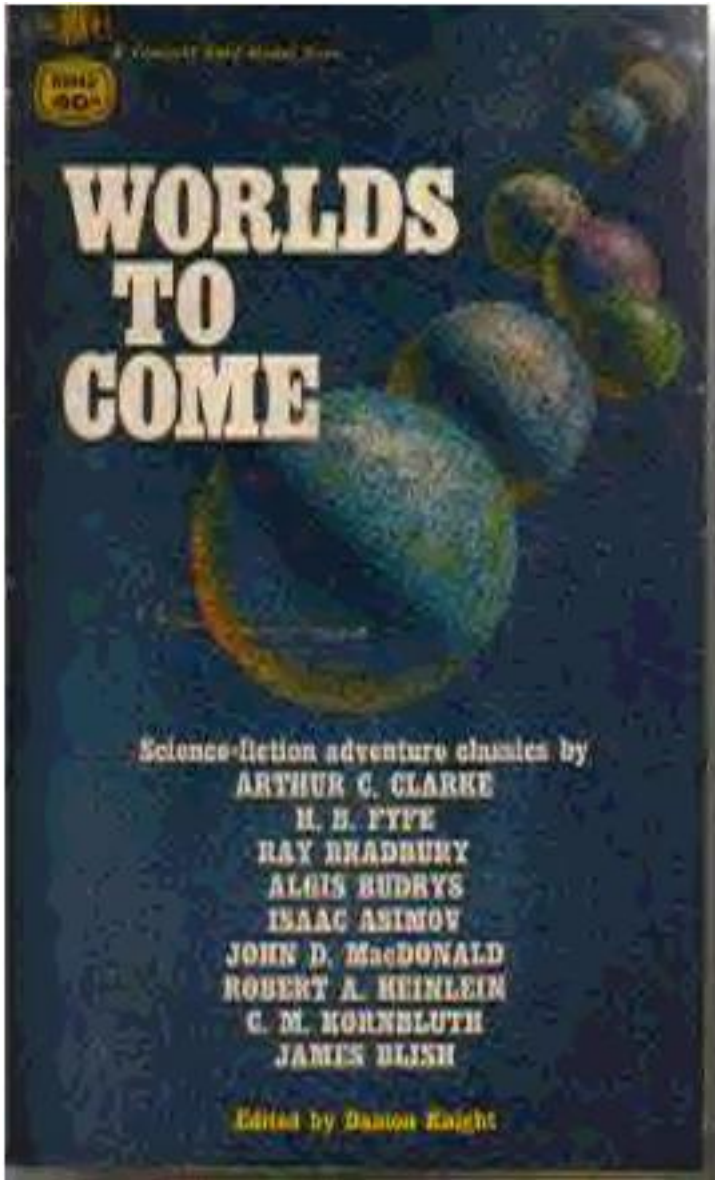
25c

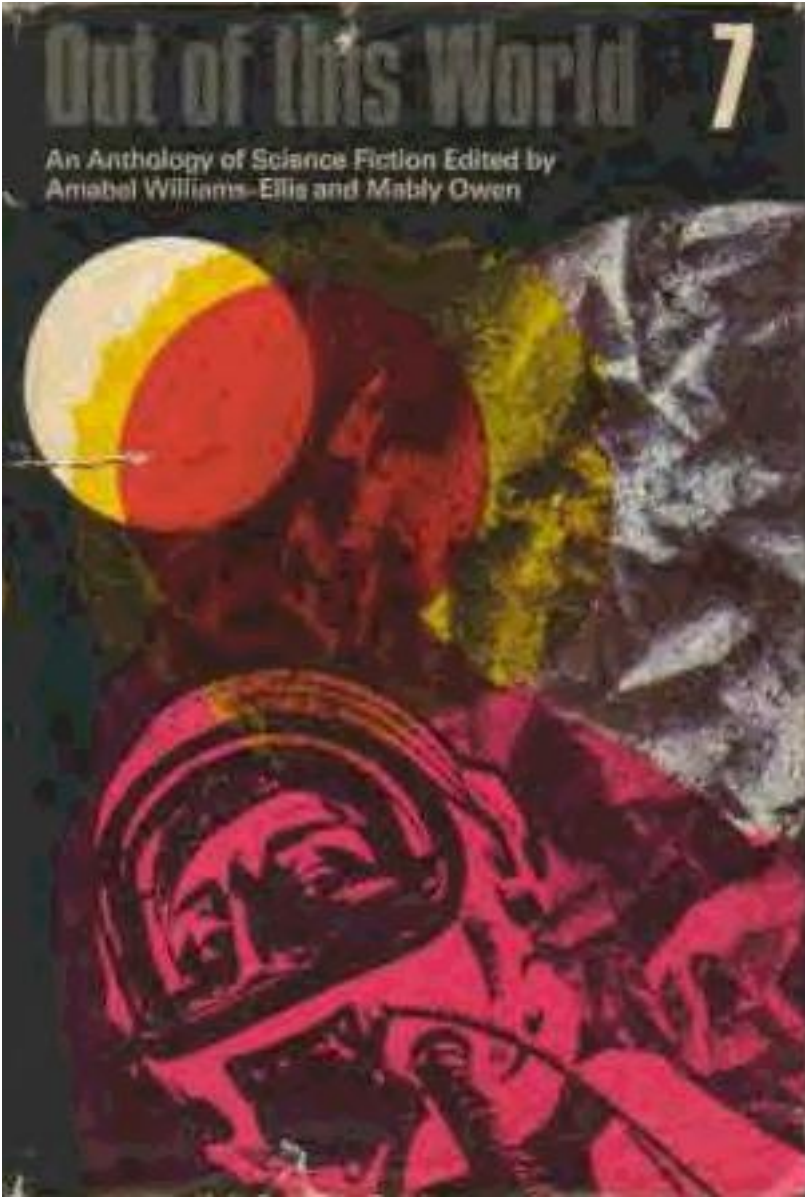
AN EERIE FANTASY
CLASSIC
**HER WAYS
ARE DEATH**
by JACK MANN

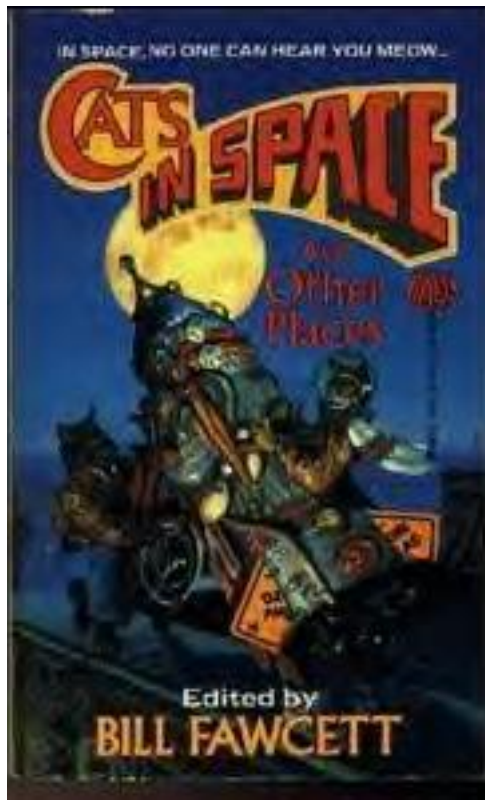




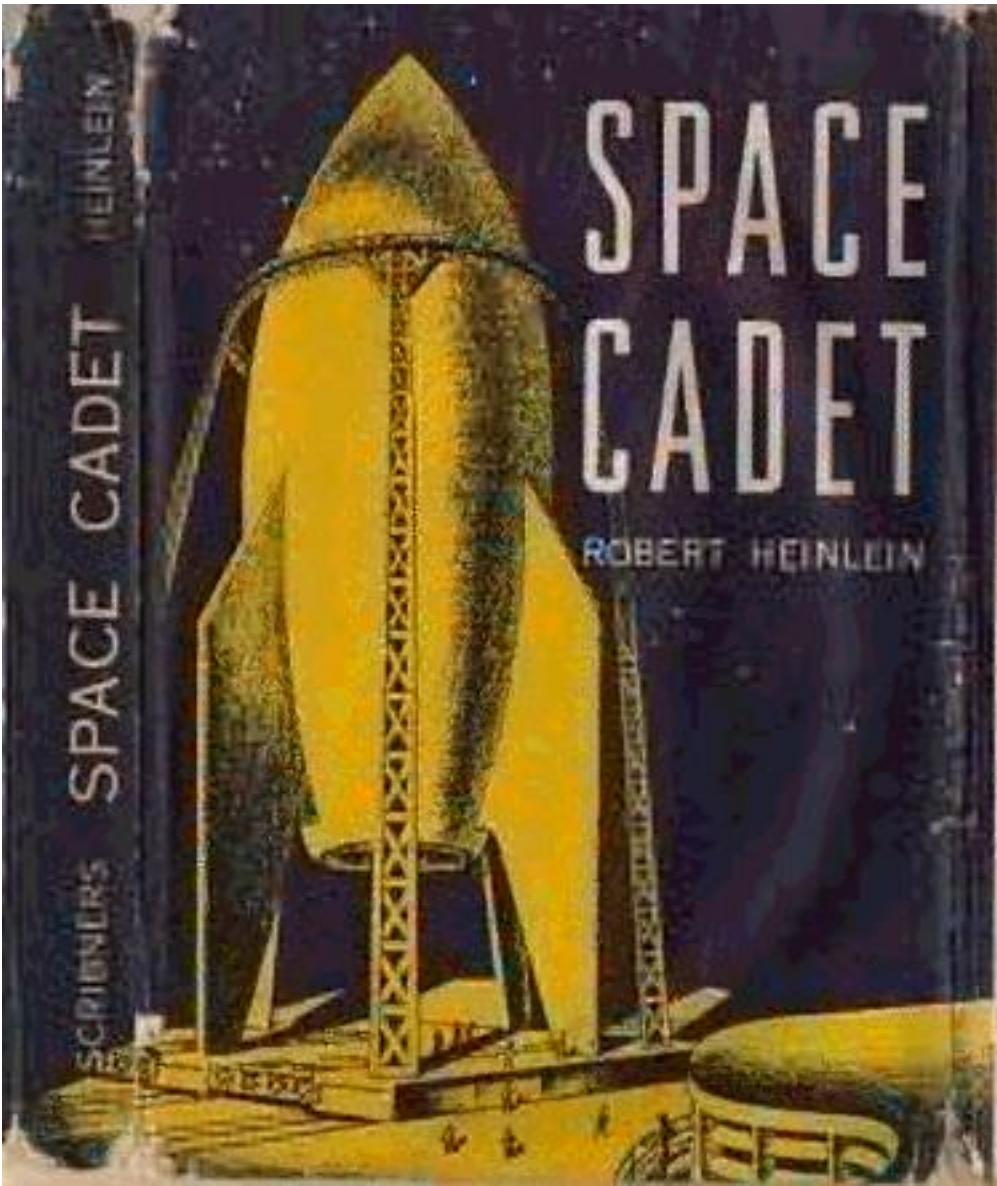












SPACE CADET

BY
ROBERT A. HEINLEIN

Author of
ROCKET SNIP GALILEO

ILLUSTRATED BY
CLIFFORD N. GEARY

The year is 2075. Five cadets are being sent to a rocket ship training school of Terra Nova, Colorado.

The commentary reads like this:

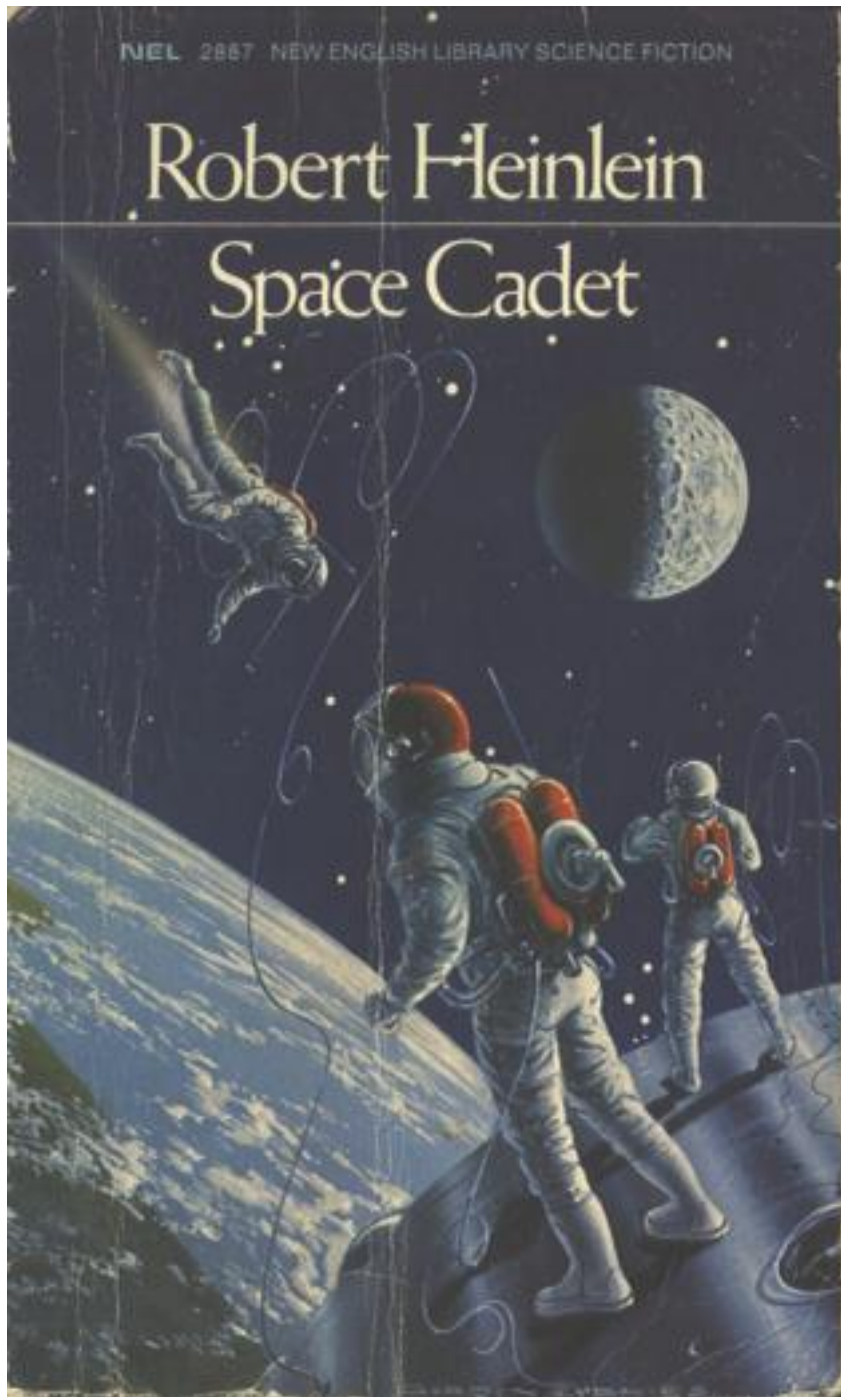
"Report about me: 'Of my own free will without reservations—'"

"Of my own free will without reservations—"

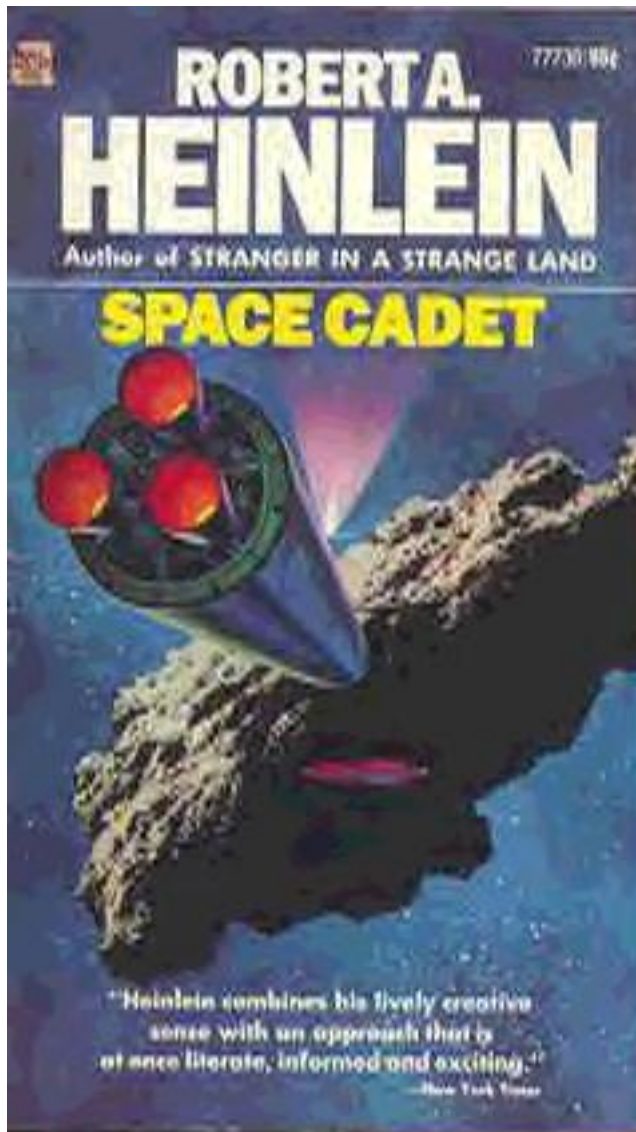
"I intend to uphold the peace of the Solar System. . . . To defend the constitution of the Solar Federation."

In Black and Tan, cadets from Texas, Oscar a cadet from Texas, Peter from one of Jupiter's moons, and others get on their space ships and start their training and their strange adventures in the Solar System.

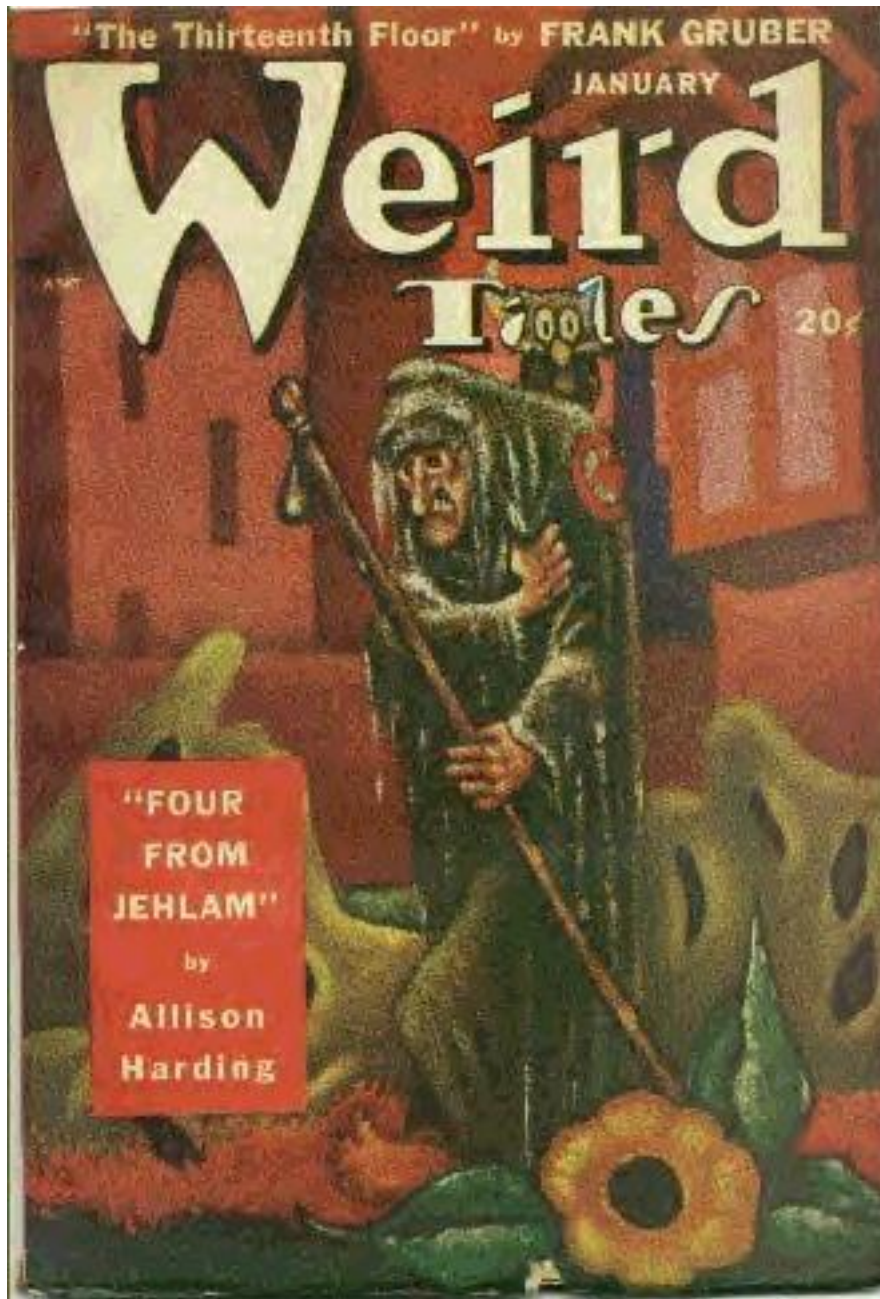
Exciting, strange, weird, yet realistic and as scientific as a "story projected into the future" can be, this gives us some idea of what interplanetary communication—already definitely planned—may mean.

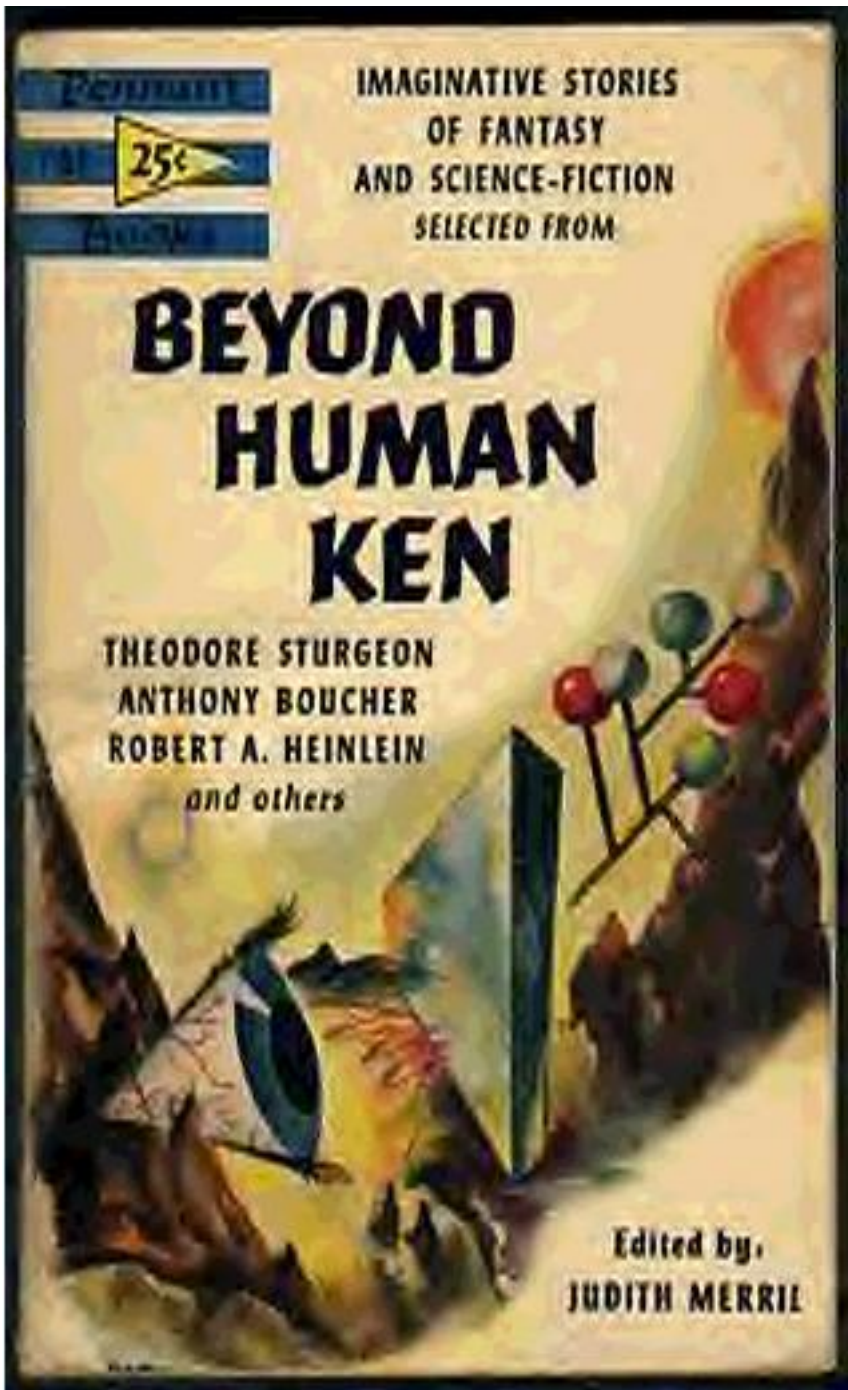










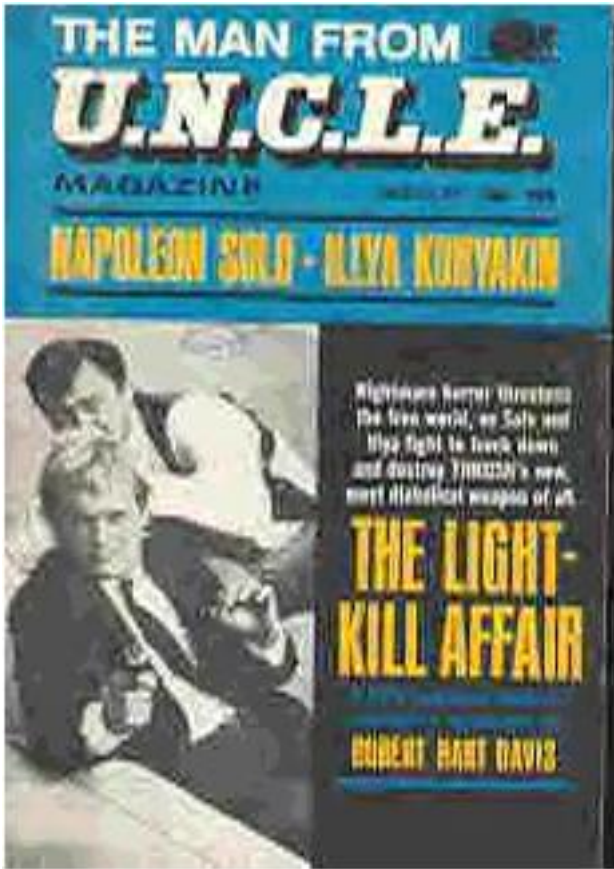


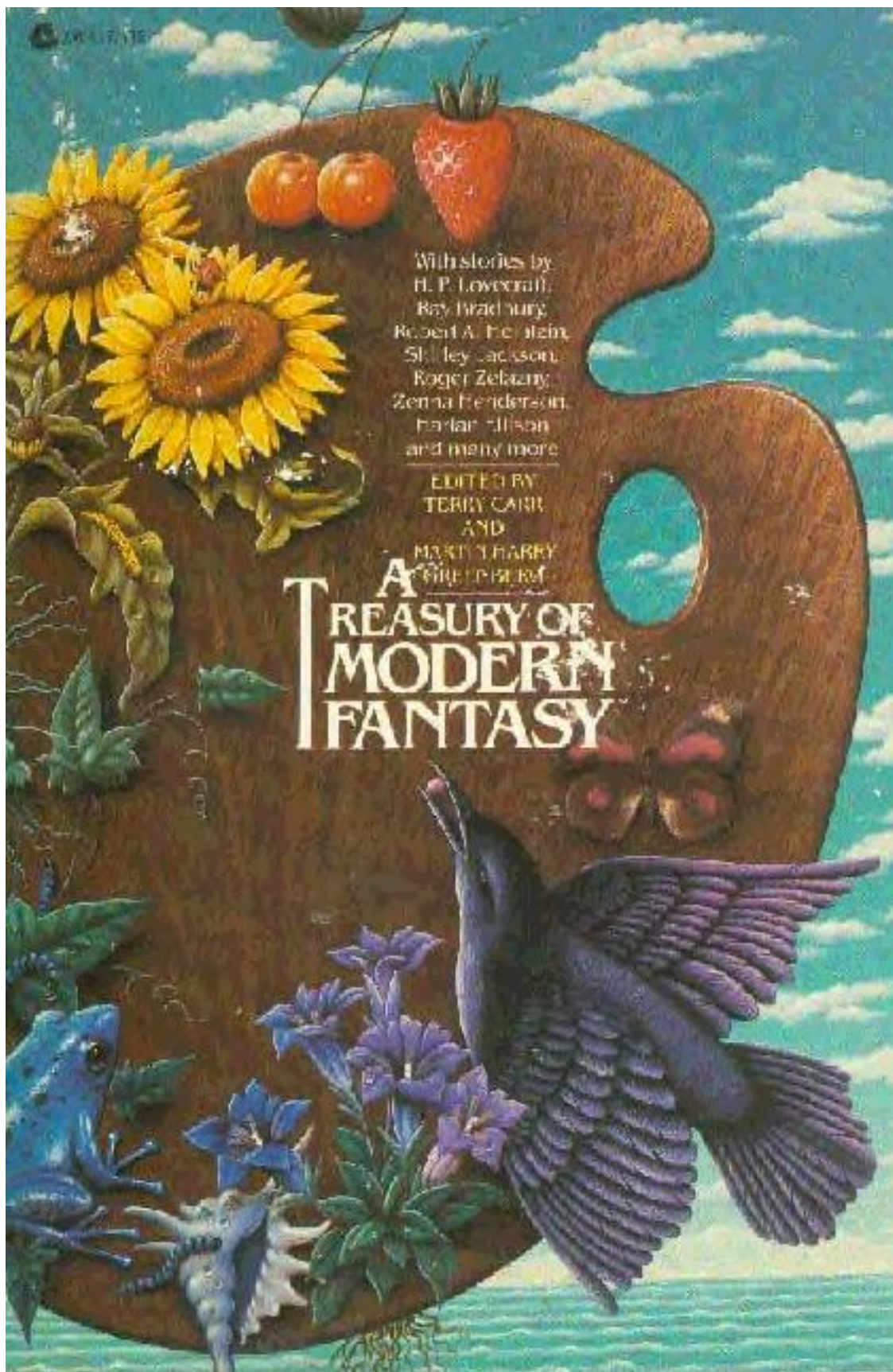
IMAGINATIVE STORIES
OF FANTASY
AND SCIENCE-FICTION
SELECTED FROM

BEYOND HUMAN KEN

THEODORE STURGEON
ANTHONY BOUCHER
ROBERT A. HEINLEIN
and others

Edited by,
JUDITH MERRIL

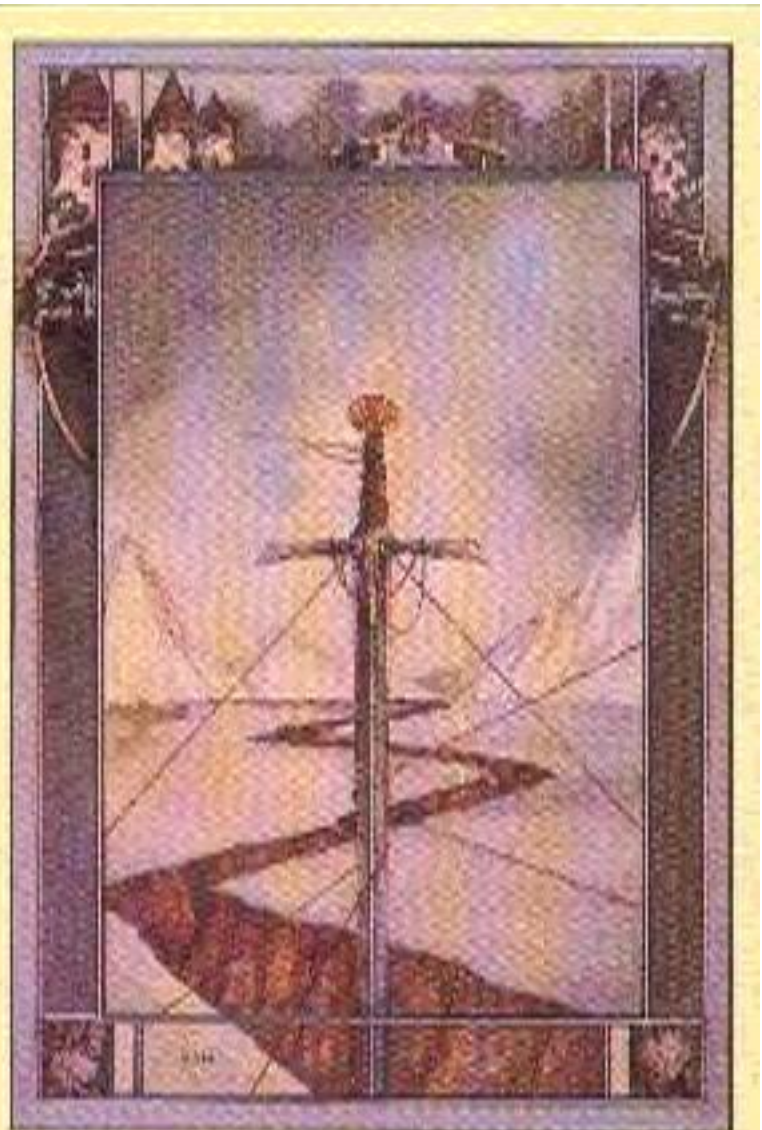
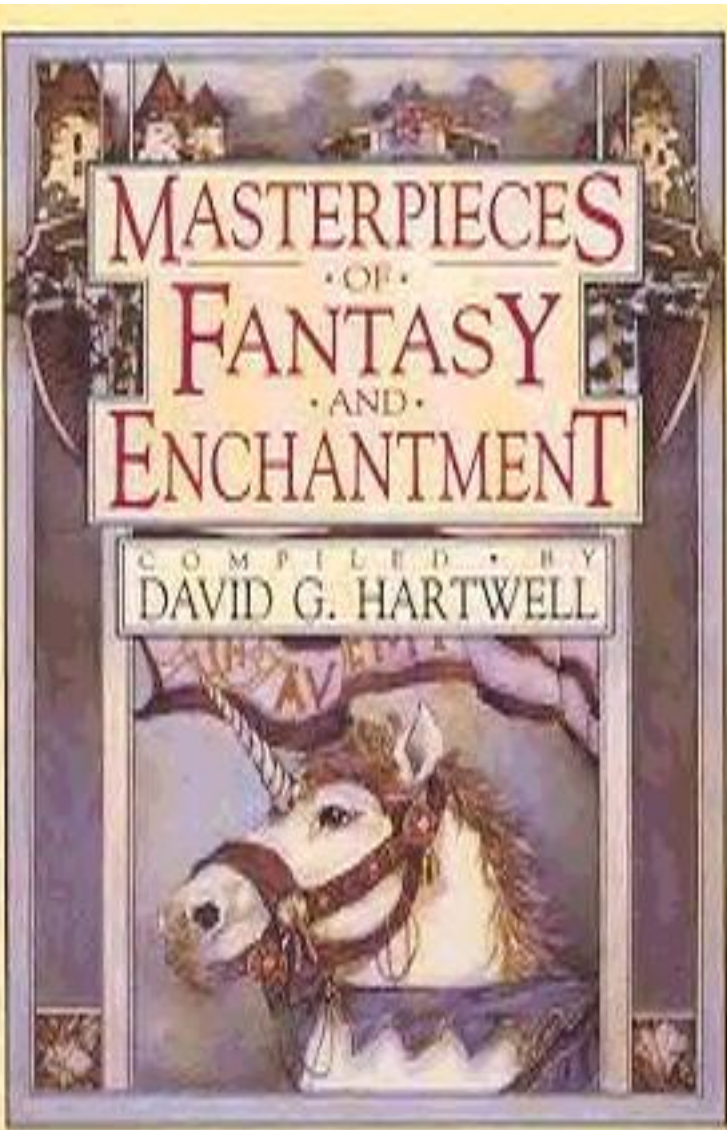




With stories by
H. P. Lovecraft,
Ray Bradbury,
Robert A. Heinlein,
Shelley Jackson,
Roger Zelazny,
Zenna Henderson,
Harlan Ellison
and many more

EDITED BY
TERRY CARL
AND
MARTY HARRY
FOREWORD

A TREASURY OF MODERN FANTASY



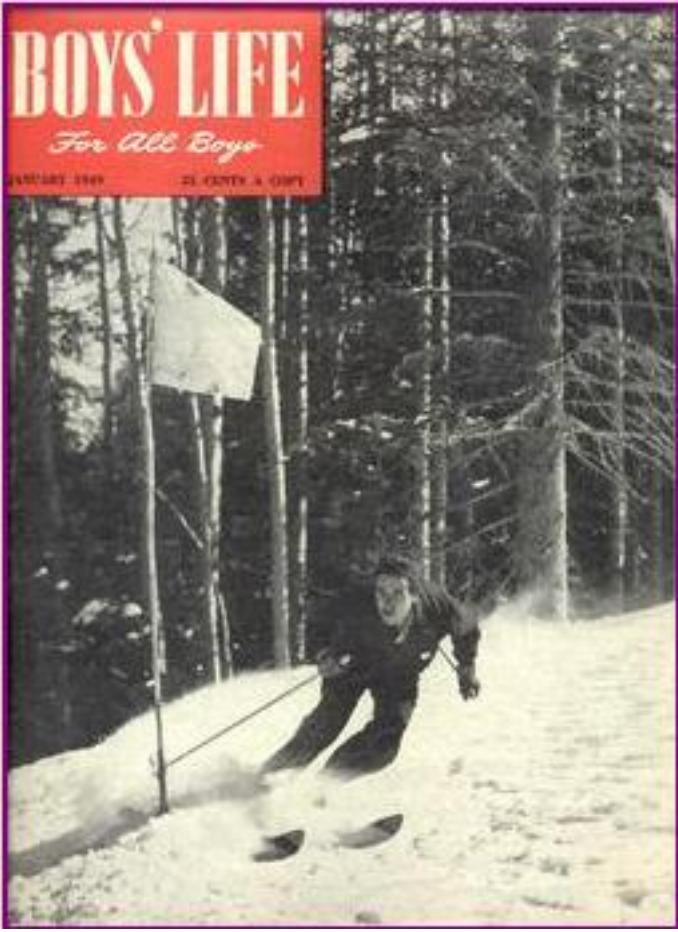
THE DEFINITIVE COLLECTION
OF THE BEST MODERN FANTASY

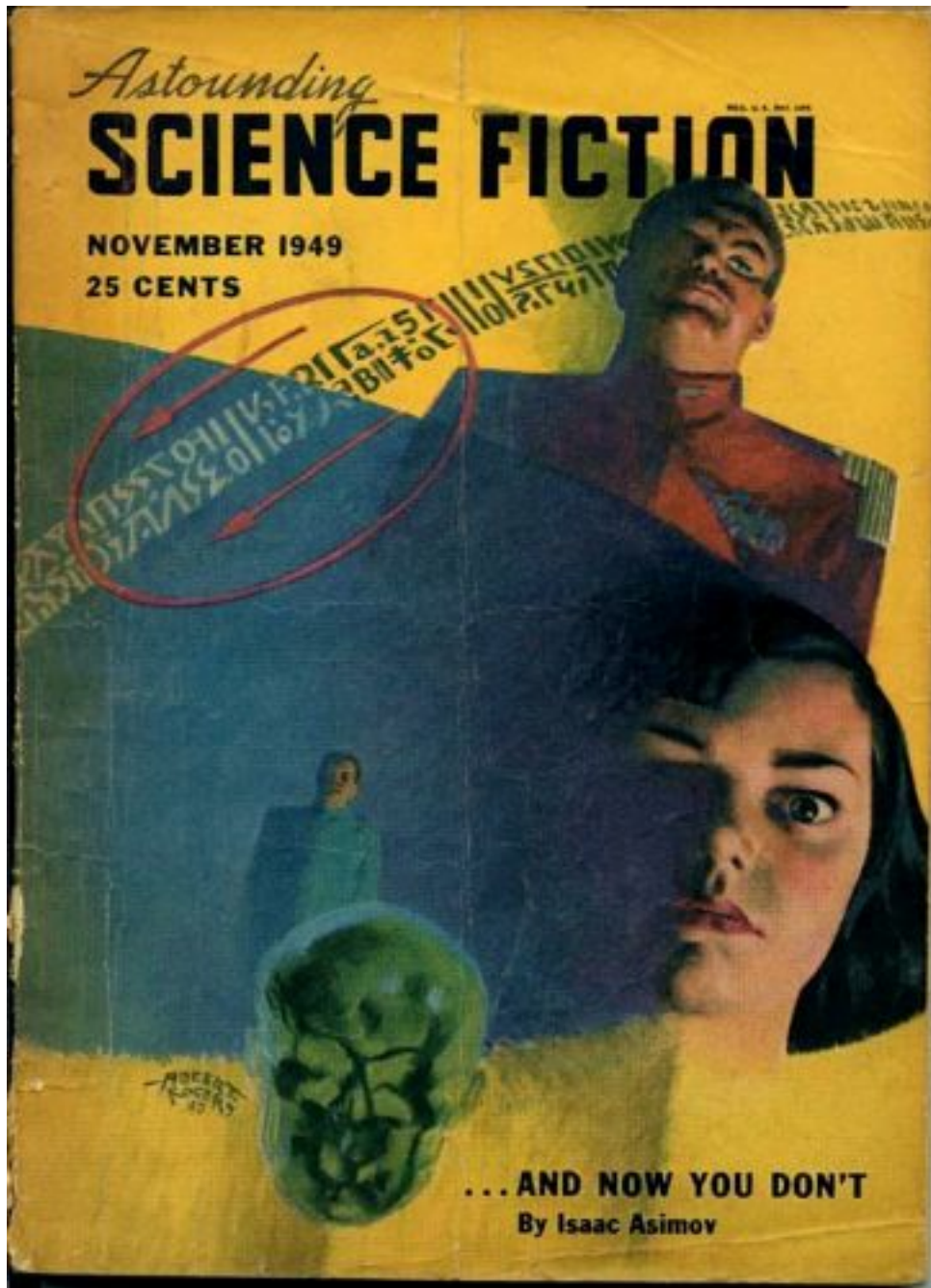
THE FANTASY HALL OF FAME



CHOSEN BY THE MEMBERS OF THE
SCIENCE FICTION
& FANTASY WRITERS
OF AMERICA

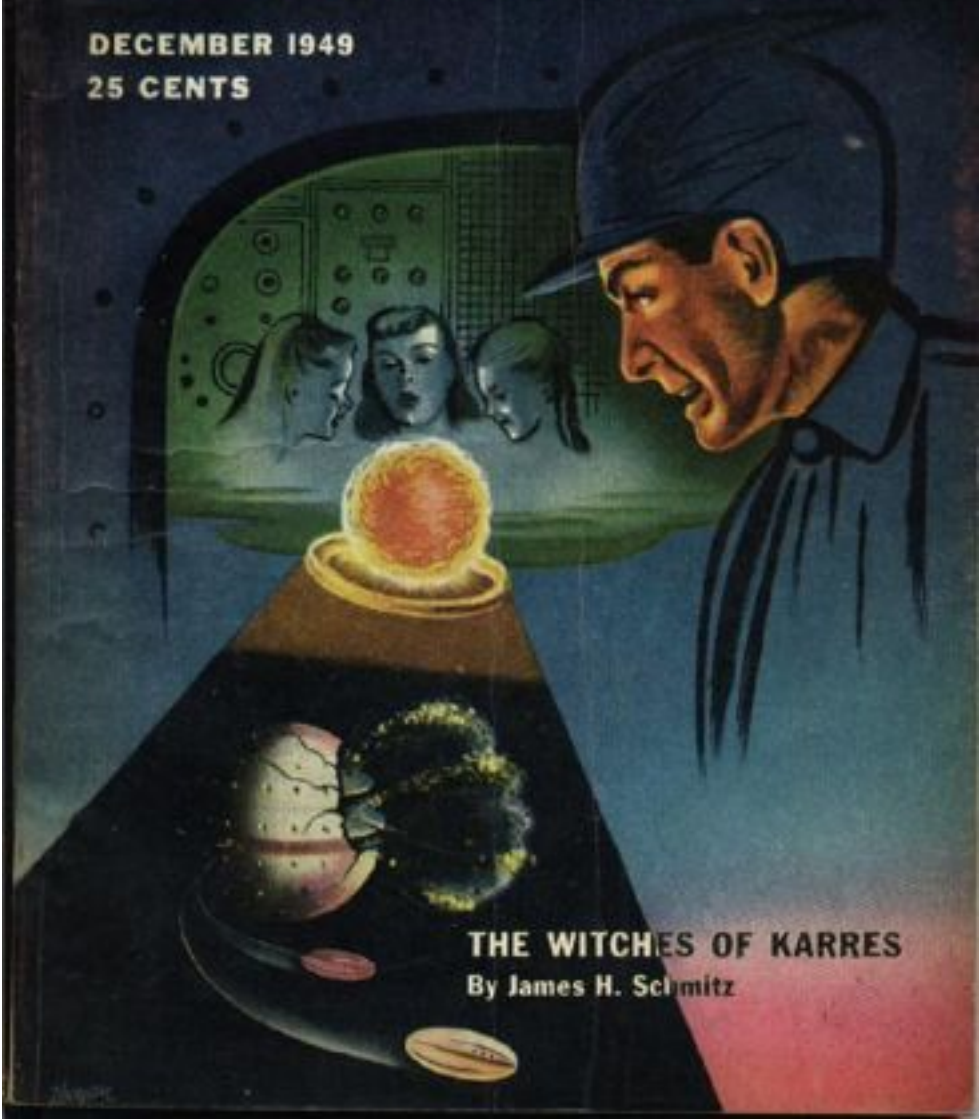
EDITED BY
ROBERT SILVERBERG



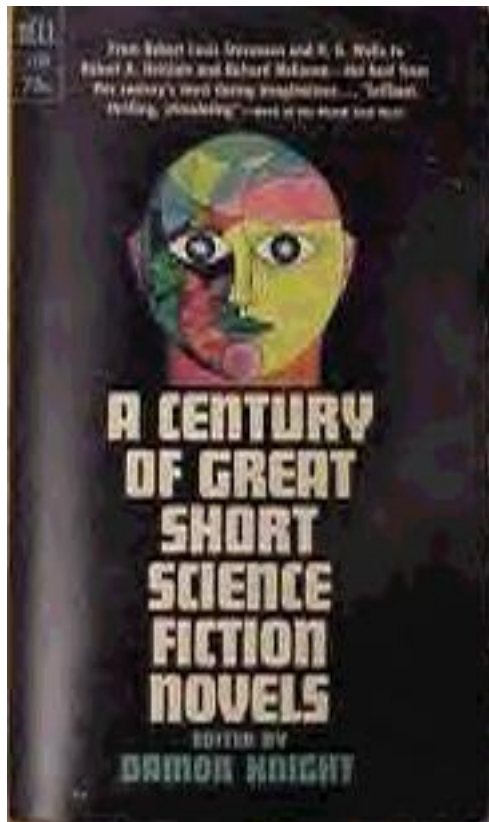


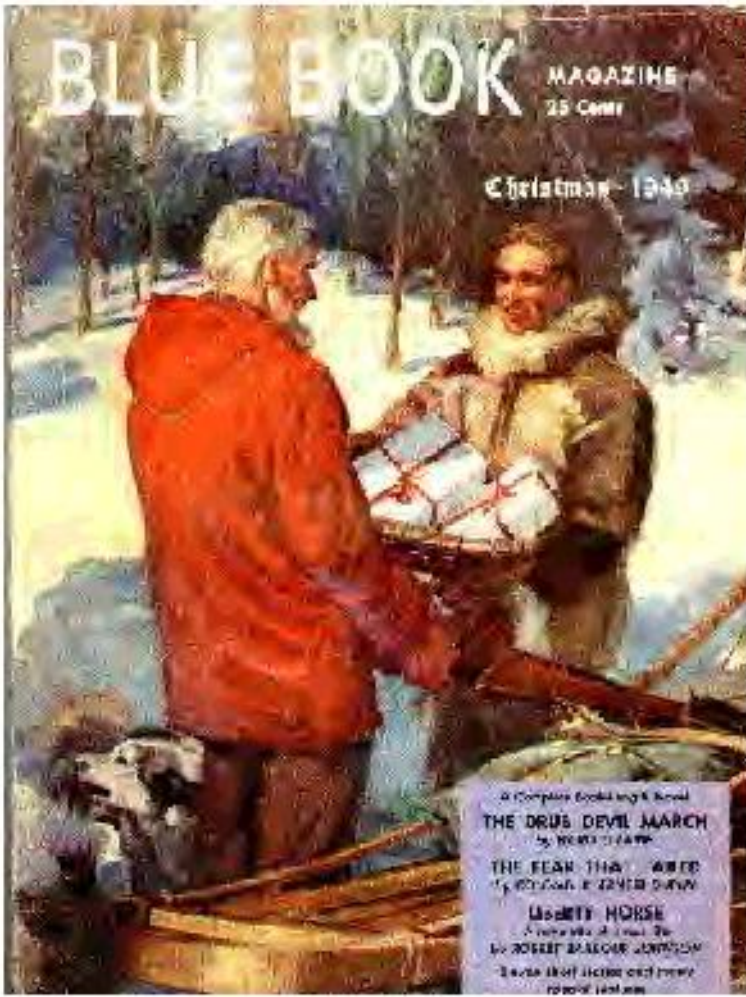
Astounding
SCIENCE FICTION

DECEMBER 1949
25 CENTS

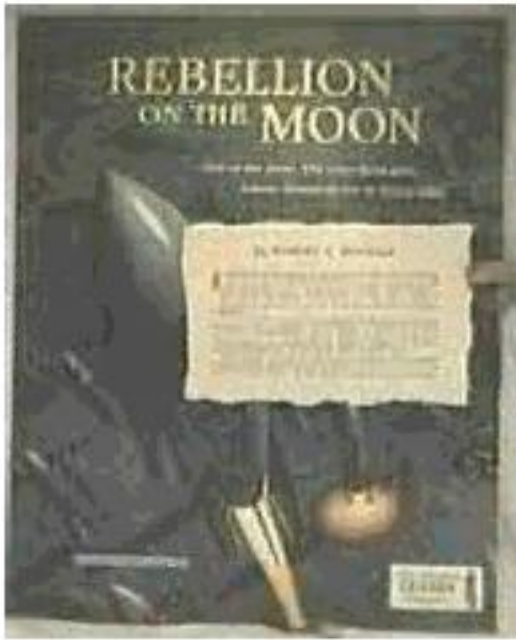


THE WITCHES OF KARRES
By James H. Schmitz





**Blue Book
December 1949
Contains Heinlein's "Delilah and the Space
Rigger"**



NEBULA

BI-MONTHLY

35
21-

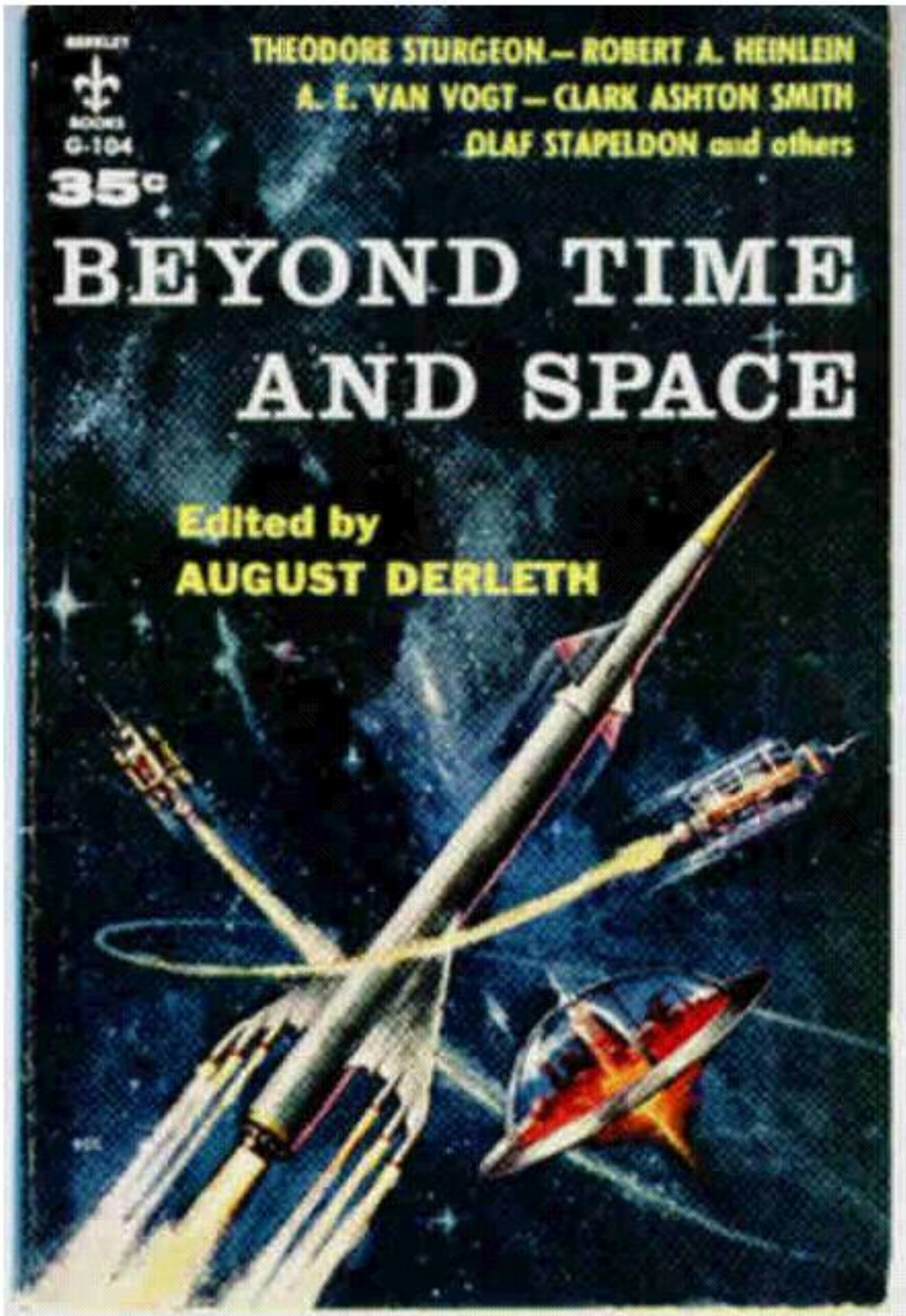
SCIENCE FICTION

NUMBER 12





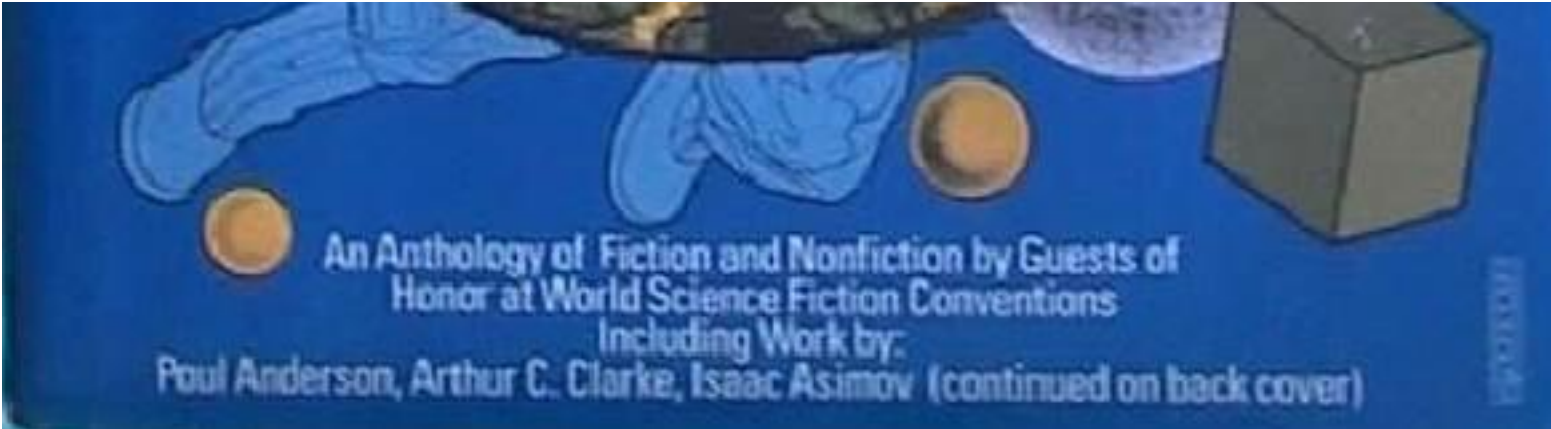
SF FILM NEWS DIRECT FROM HOLLYWOOD



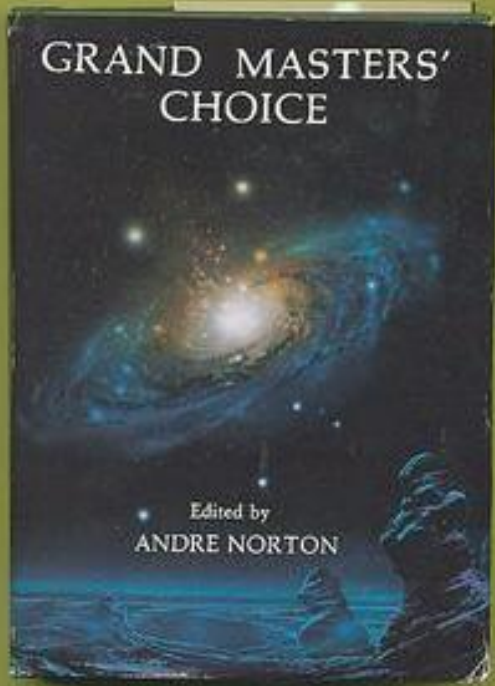
THE SCIENCE FICTION ROLL OF HONOR

Edited by Frederik Pohl





An Anthology of Fiction and Nonfiction by Guests of
Honor at World Science Fiction Conventions
Including Work by:
Paul Anderson, Arthur C. Clarke, Isaac Asimov (continued on back cover)



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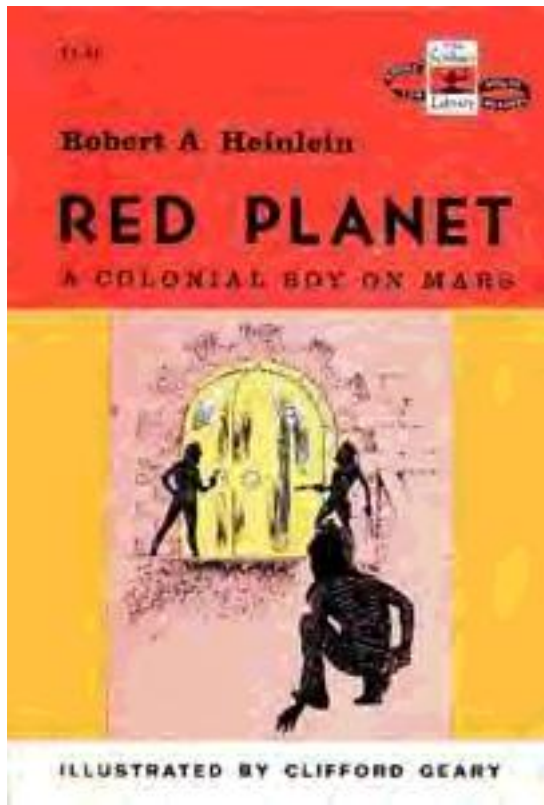
THIS IS COPY NUMBER 273

**GRAND MASTERS'
 CHOICE**

Edited by
**Andre Norton
 and Ingrid Zierhut**







RED PLANET

'The plant stirred and unfolded. The sunward half opened flat to the ground; the other half fanned itself open like a spread peacock's tail to catch the almost horizontal rays. In doing so it spilled something out of its heart and on to the flat portion — two human bodies, twisted and stiff, clad garishly in elastic suits and grotesque helmets.'

Through the amazing talents of Willis, an engaging Martian roundhead, two boys at school in Syrtis Minor discover a plot by the Resident Agent General to make the colonists his slaves. The boys escape to warn their families in the South Colony and survive many dangers before finding sanctuary with the true Martians, who return the boys home to face arrest and disbelief . . .

In a savage battle for survival everything depends on Willis . . .

'A most readable straight story this. Full marks for memorable descriptions of journeys down the great frozen Martian canals, through thousands of miles of haunted landscapes where the very flora creak with dryness.' Daily Telegraph

'A thoroughly satisfying tale of Martians and earth colonists . . . as convincing and exciting as anyone could wish for.' Eastern Daily Press

You will also enjoy

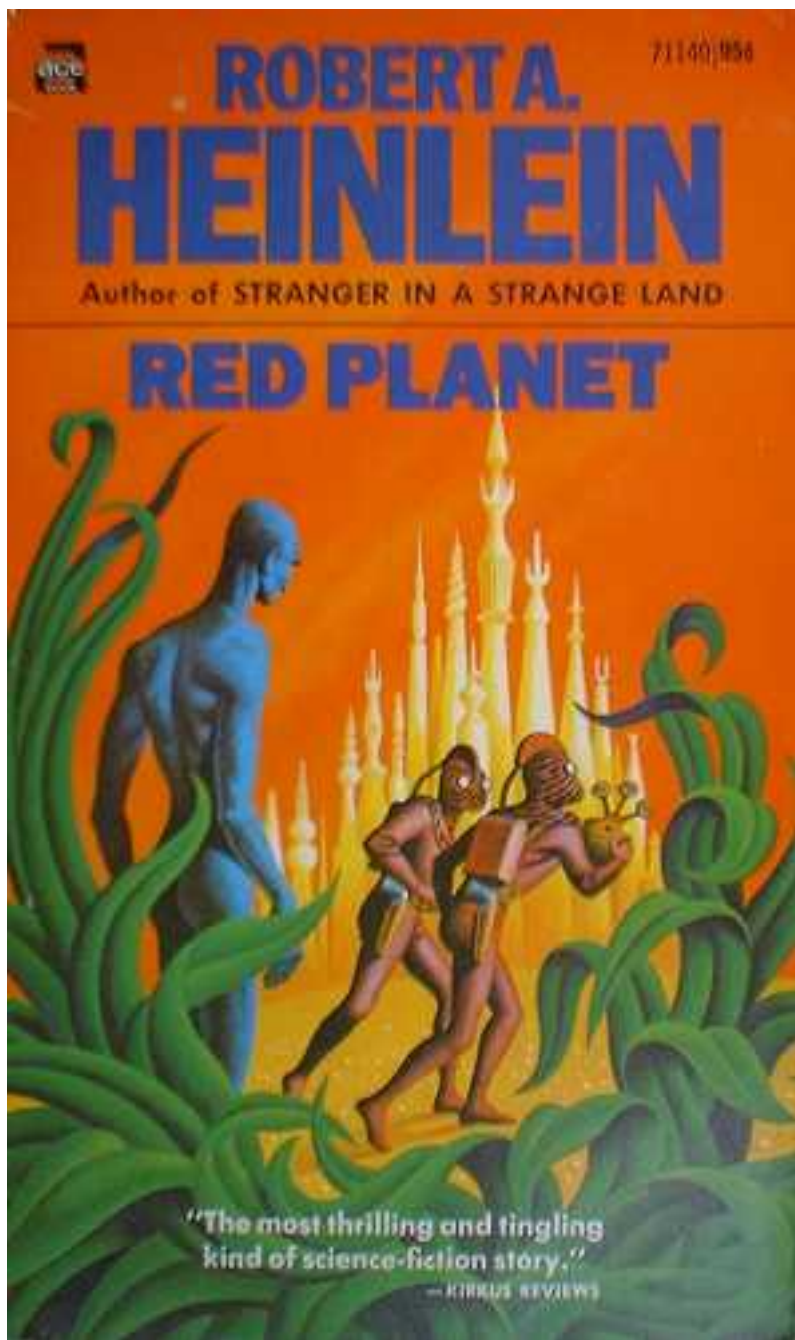
Farmer in the Sky

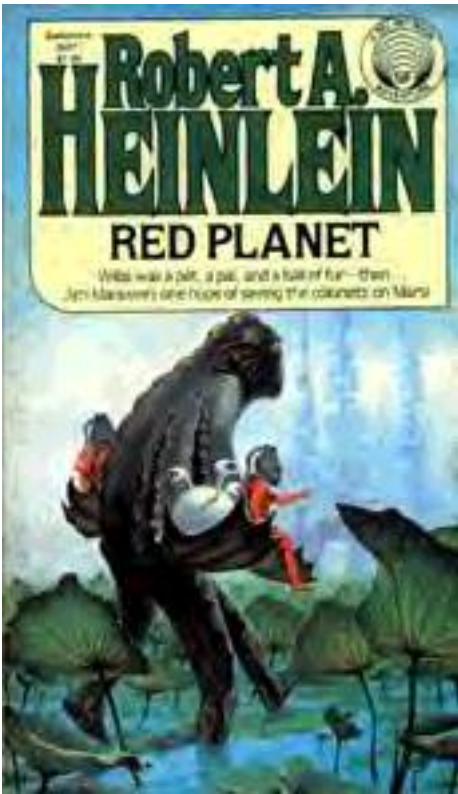
'A wonderful glimpse into the mists of the future'

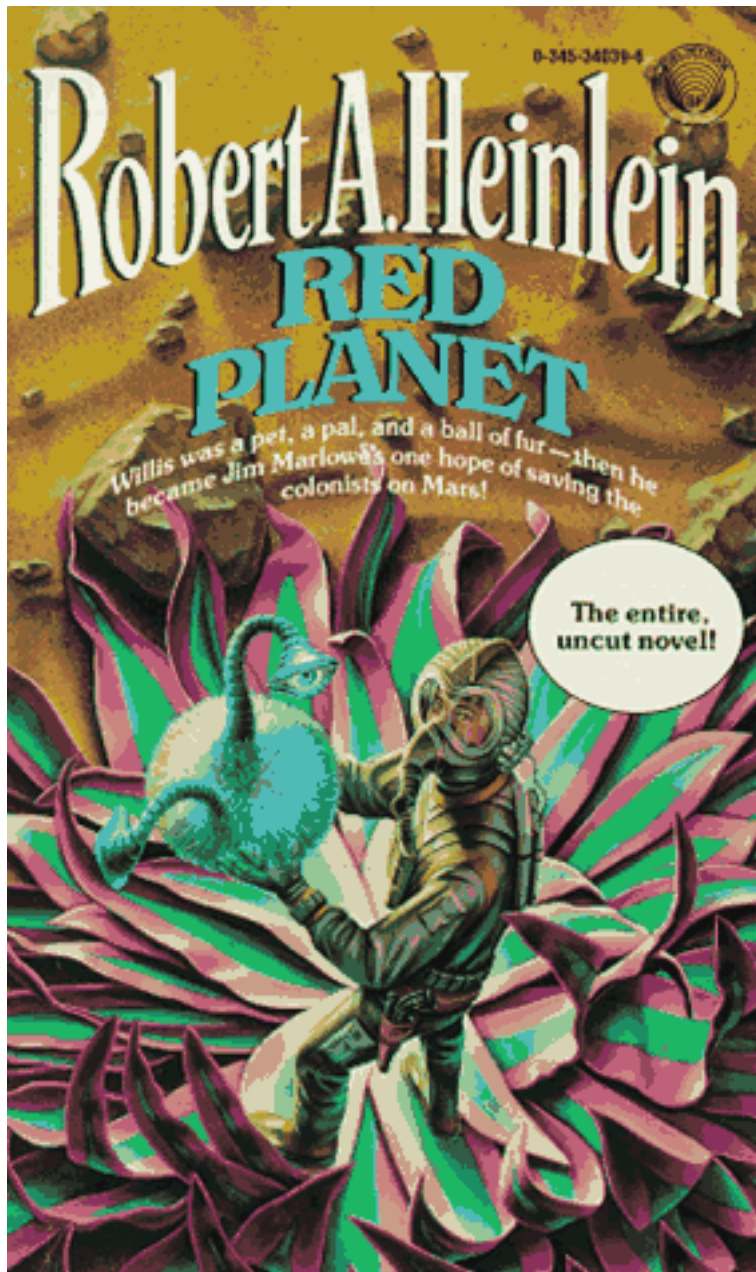
Manchester Evening News

W.D.

| | |
|----------------|-----------|
| UNITED KINGDOM | 3/6 |
| AUSTRALIA | 60c |
| NEW ZEALAND | (4/6) 45c |
| SOUTH AFRICA | 45c |







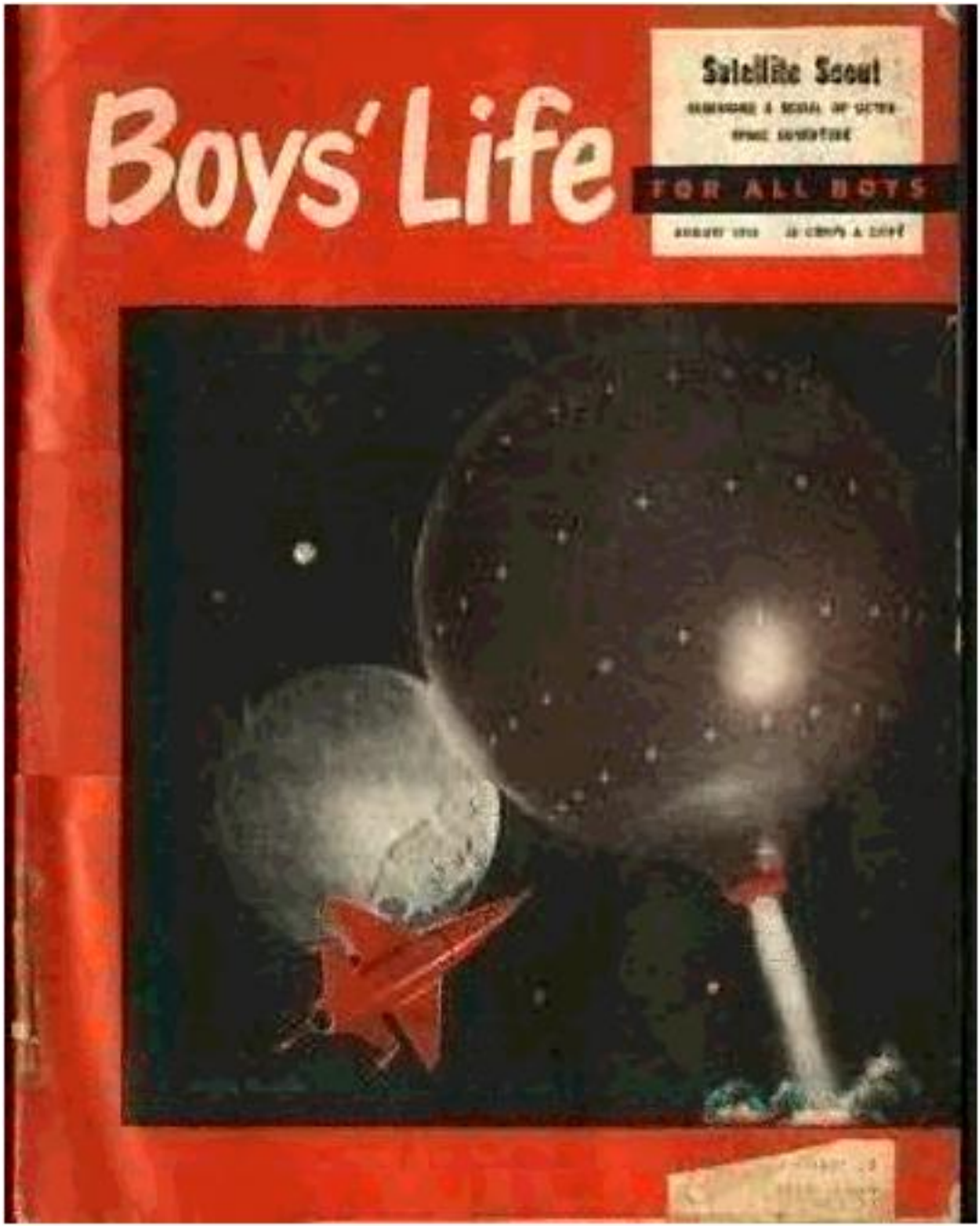
Robert A. Heinlein

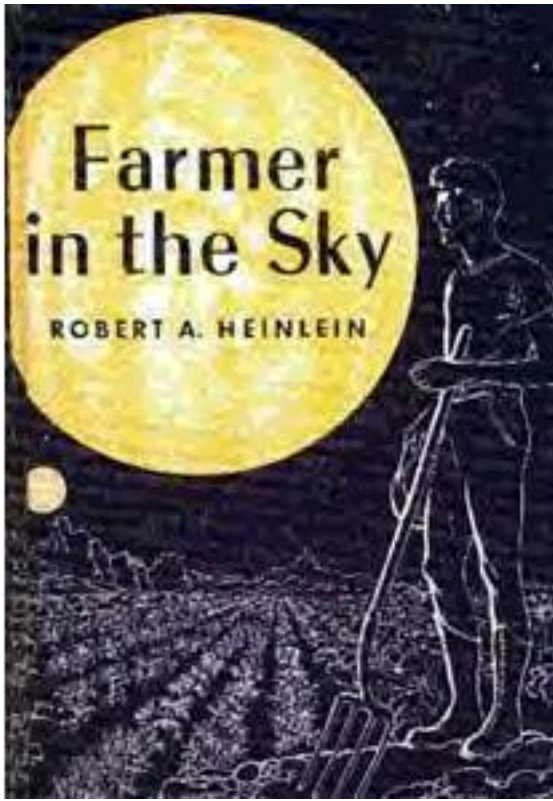
RED PLANET

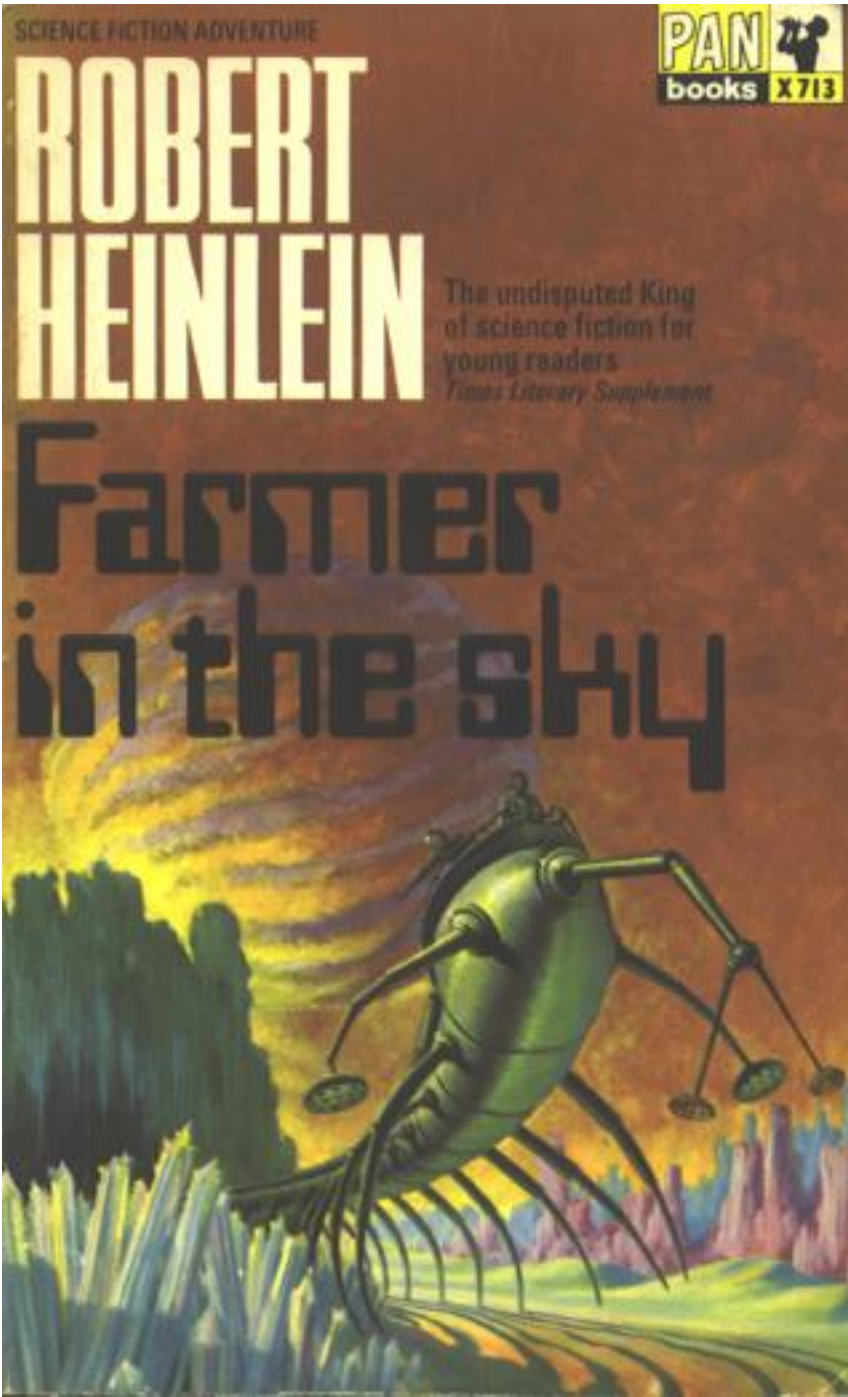
Willis was a pet, a pal, and a ball of fur — then he became Jim Marlowe's one hope of saving the colonists on Mars!

The entire,
uncut novel!









DELL
2518

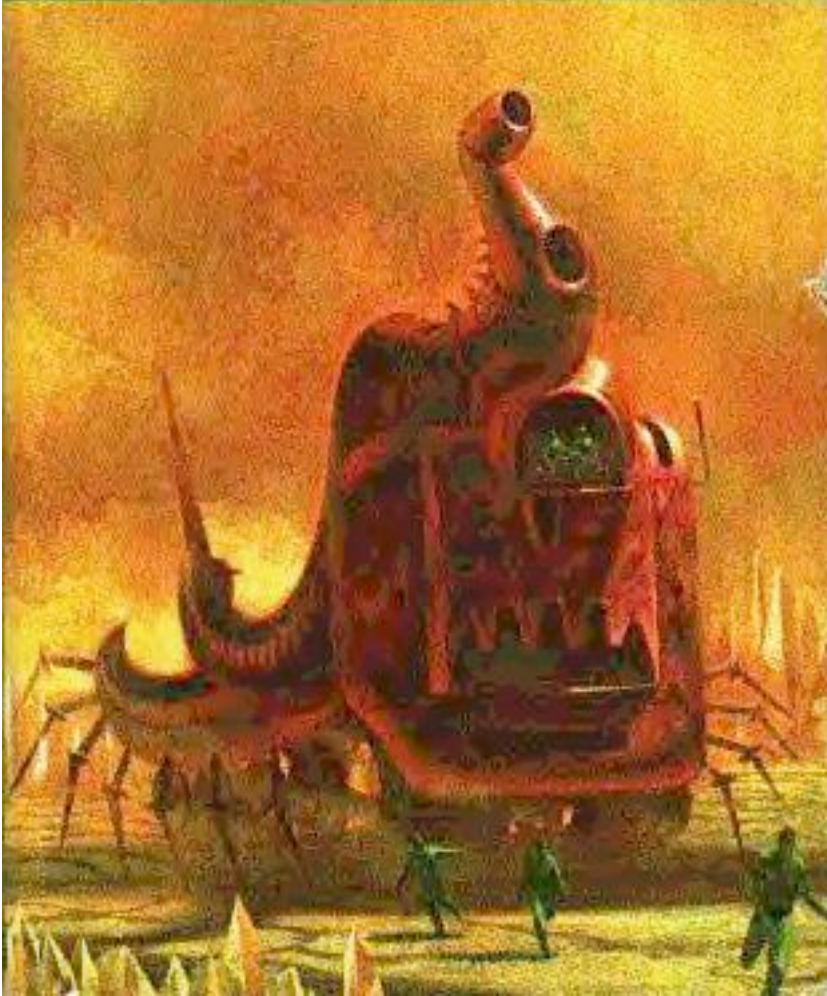
50c

FARMER IN THE SKY

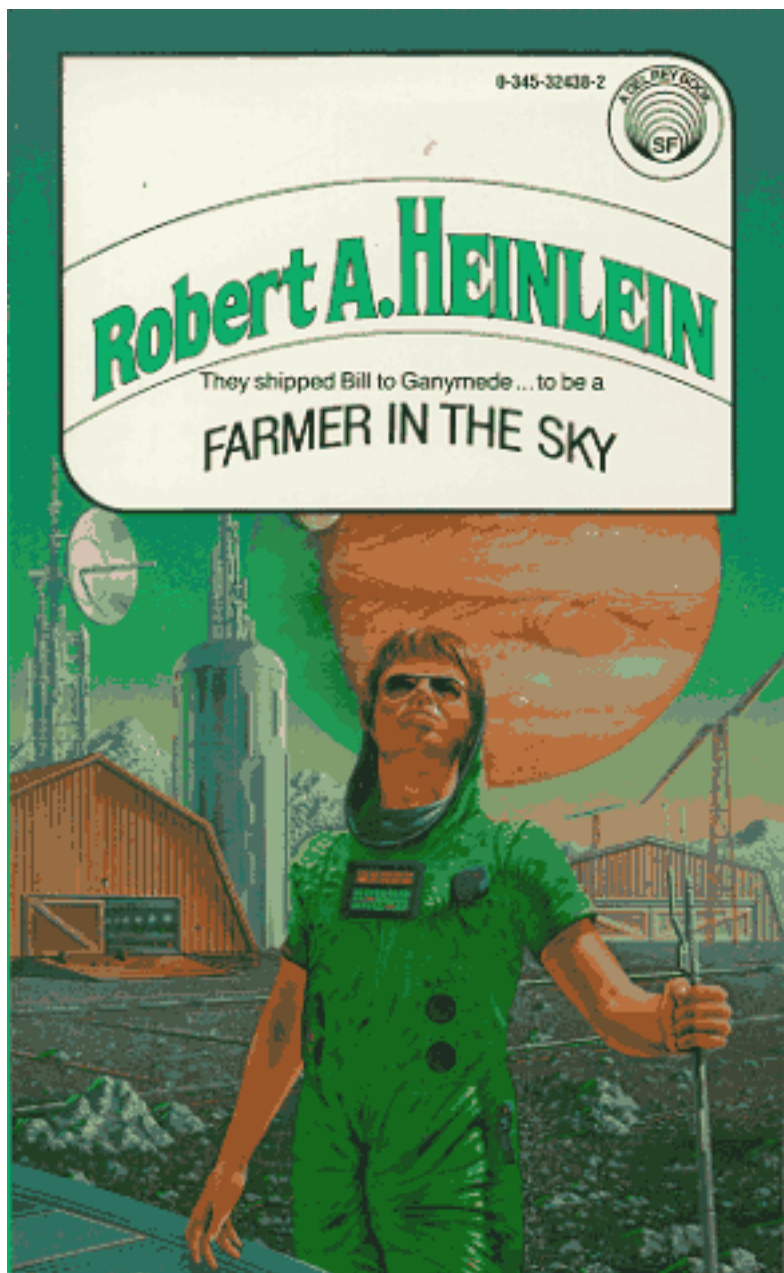
Robert A. Heinlein

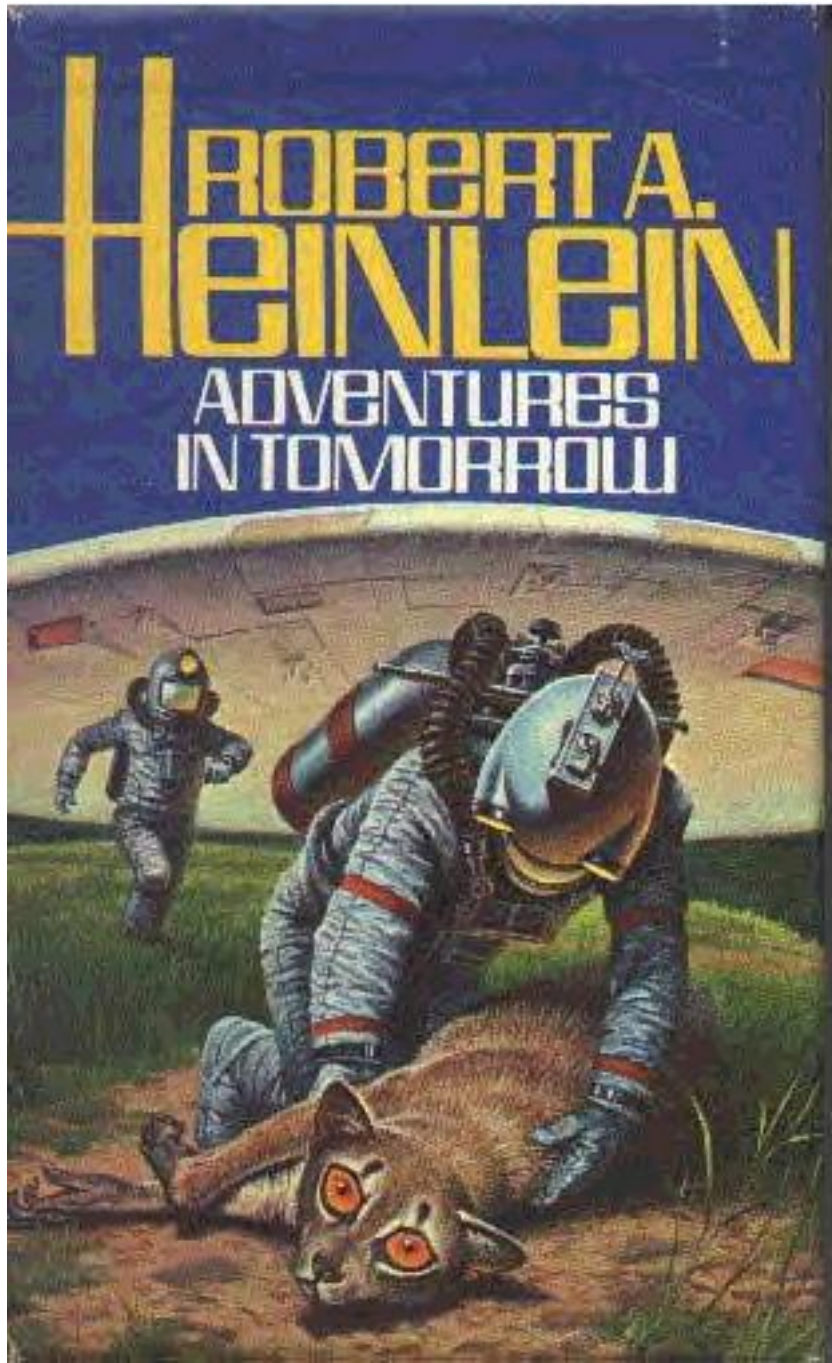


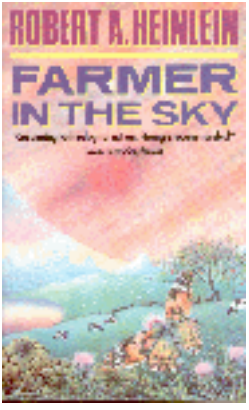
A MAYFLOWER BOOK

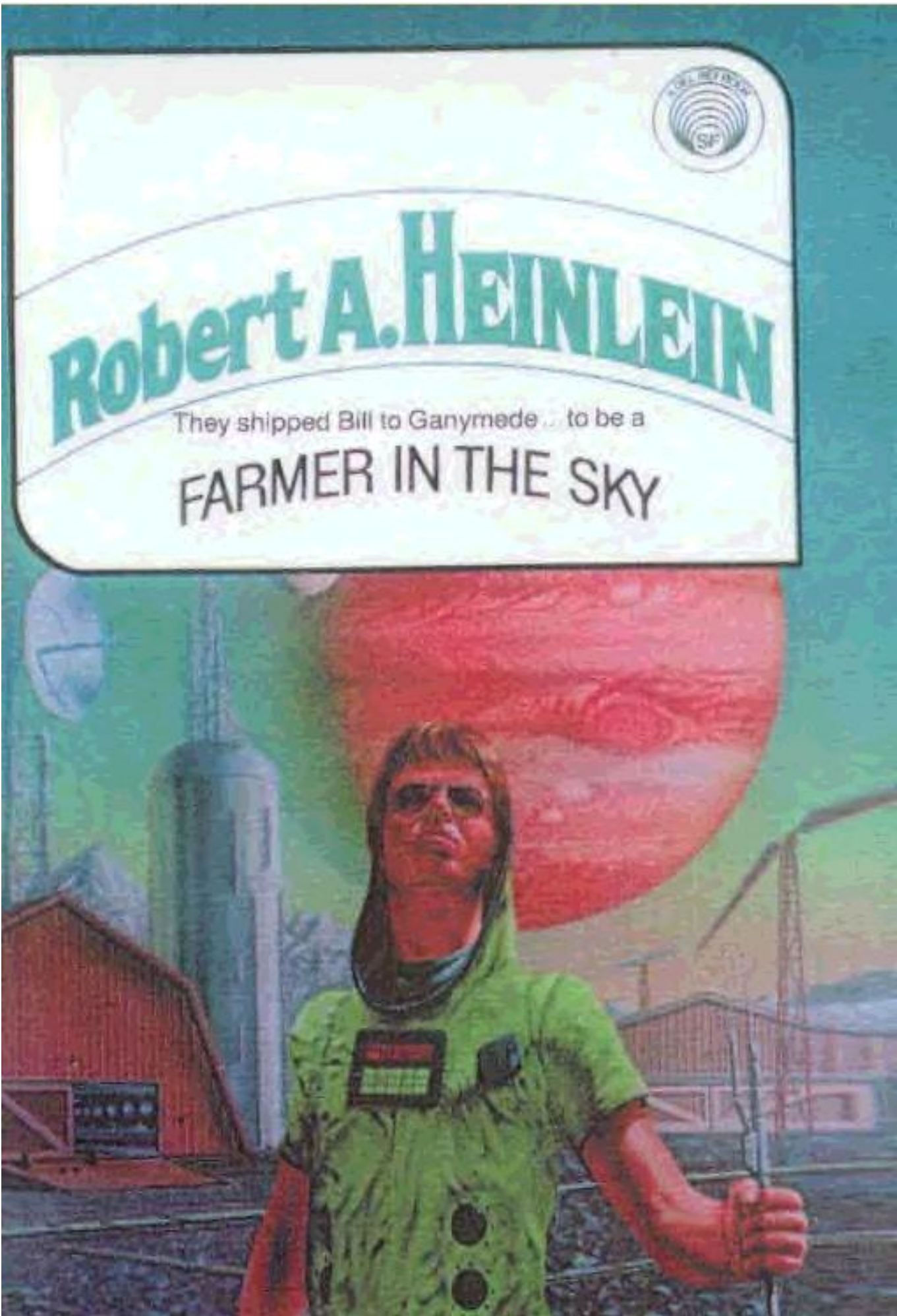




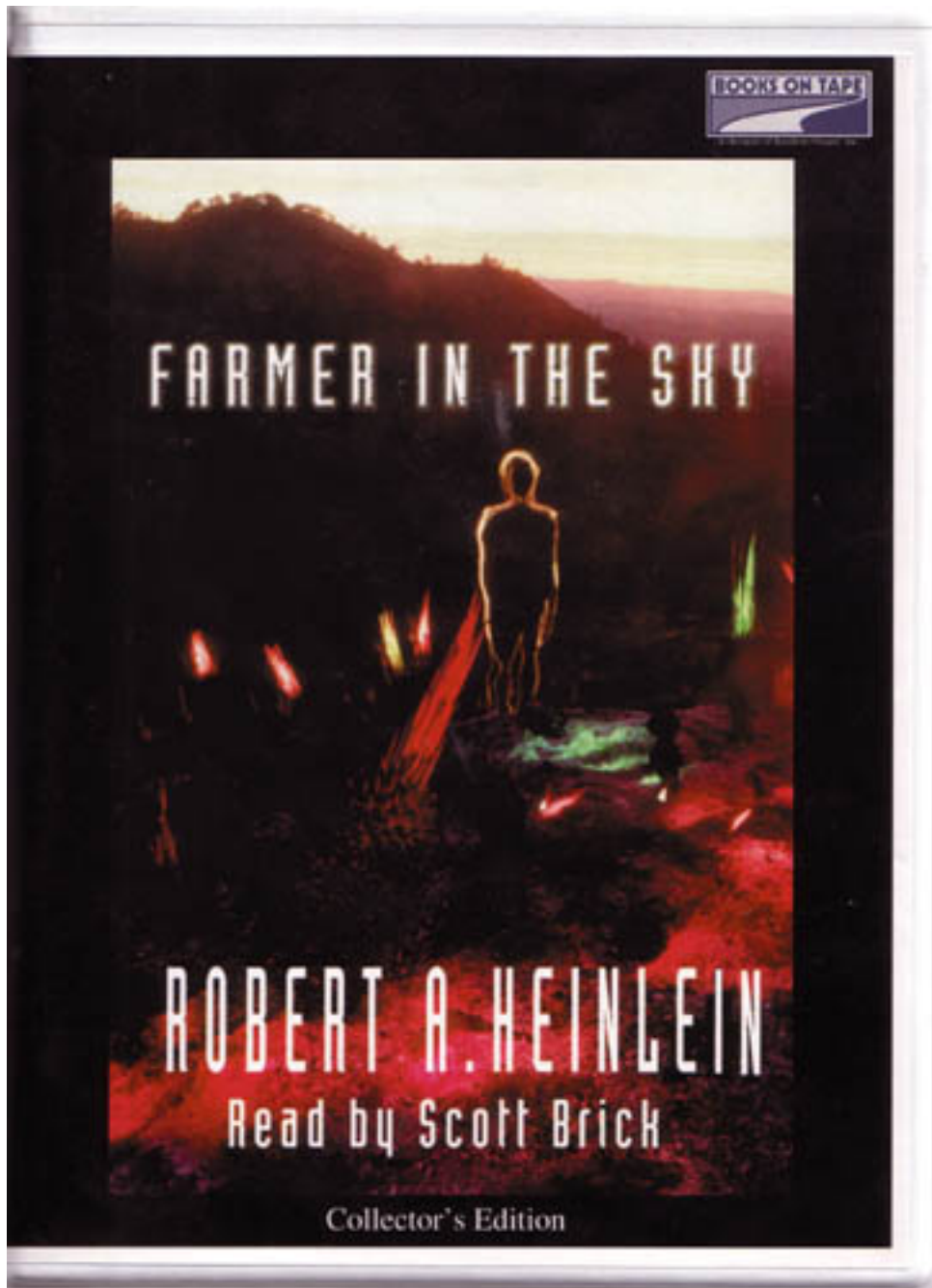










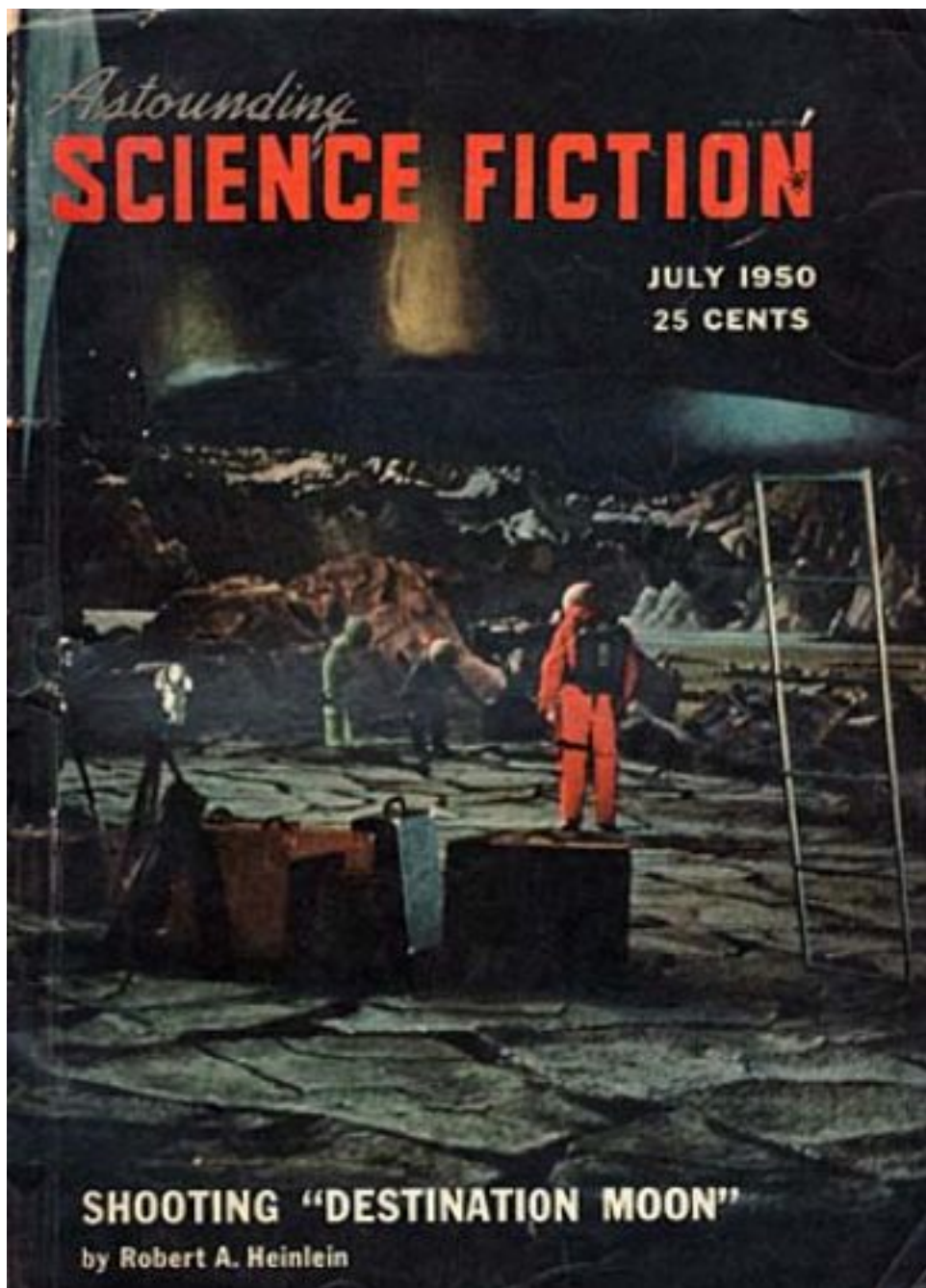


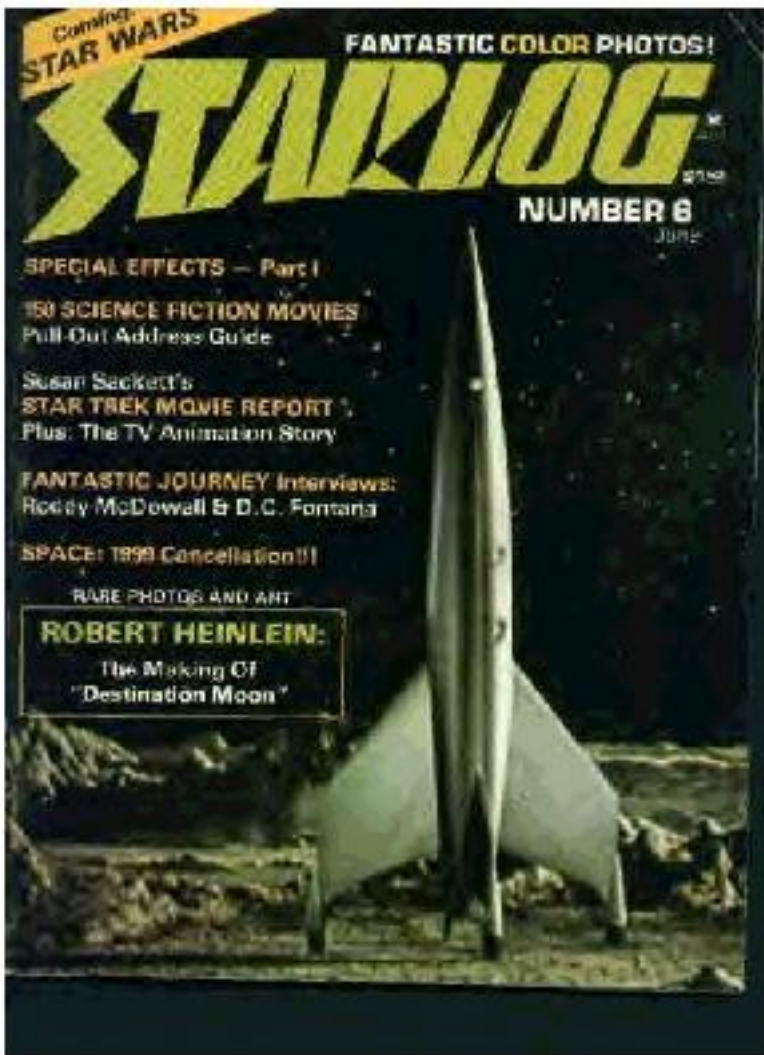


DIMENSION X



HEINLEIN • KORNBLUTH
McKENNA • ALDISS • ASIMOV
FIVE SCIENCE FICTION NOVELLAS
COMPILED BY
DAMON KNIGHT













TWO YEARS IN THE MAKING!



DESTINATION MOON

COLOR BY TECHNICOLOR

Produced by **GEORGE PAL** - Directed by **IRVING PICHEL**
Screenplay by **BIP VAN RONKEL, ROBERT HEINLEIN** and **JAMES O'HANLON**







Academy Award Winner:
BEST SPECIAL EFFECTS!

DESTINATION MOON



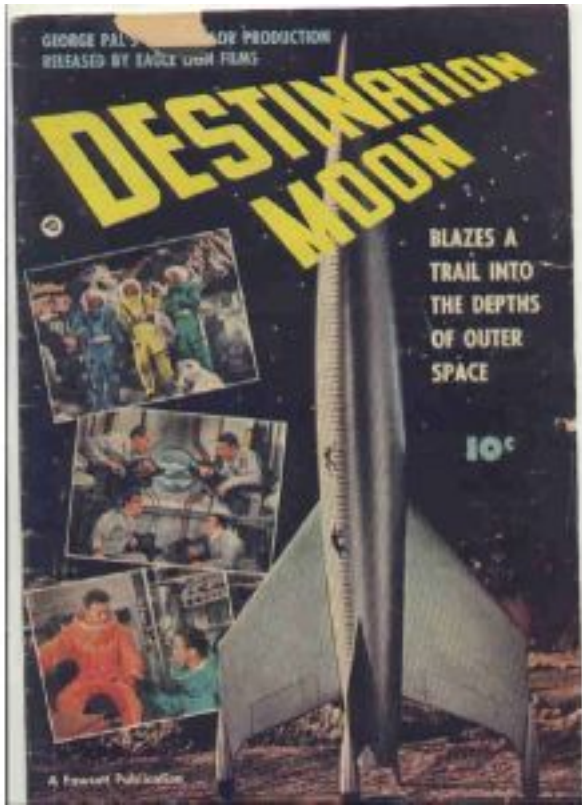
Yesterday's Fiction
...TODAY'S FACT!

Starring
**WARNER
ANDERSON
JOHN ARCHER
TOM POWERS**

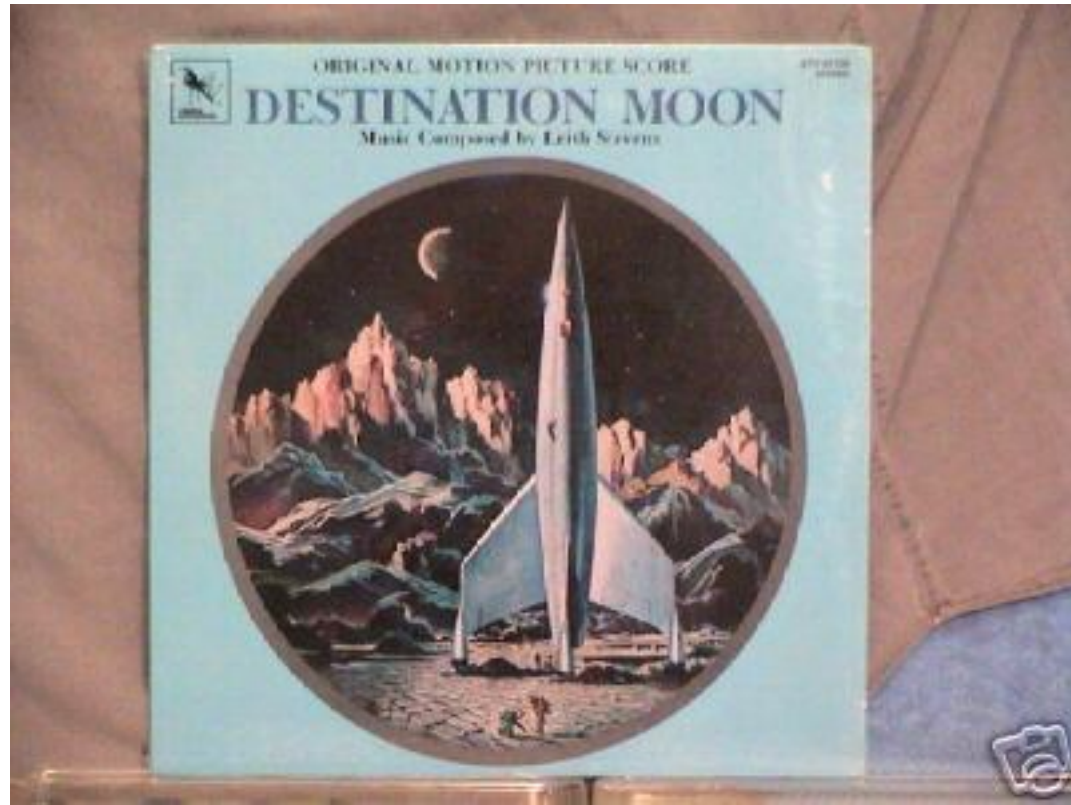


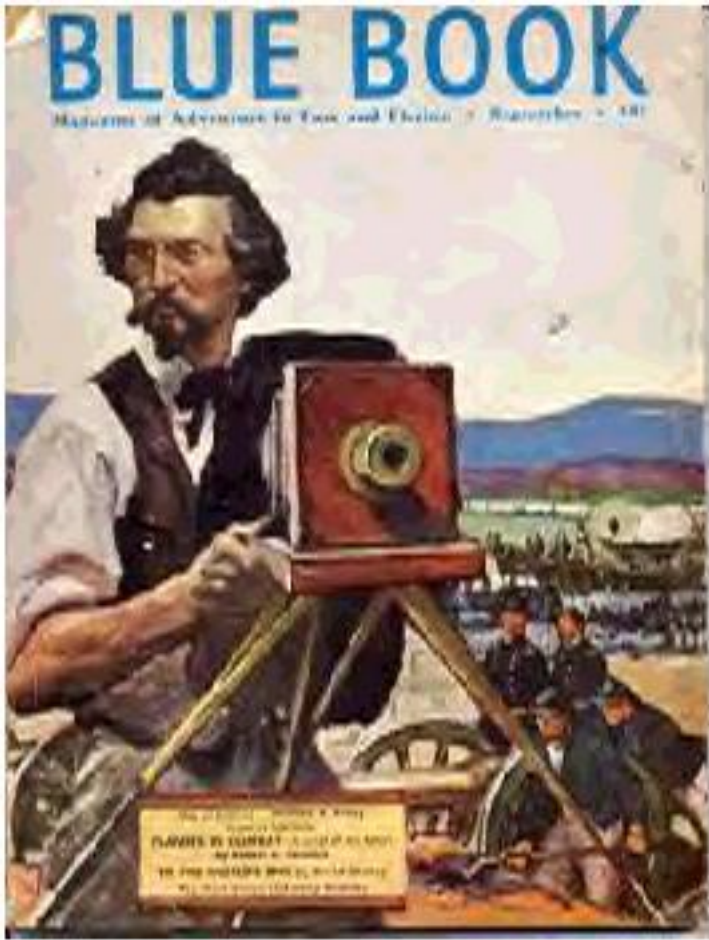
VHS 3901



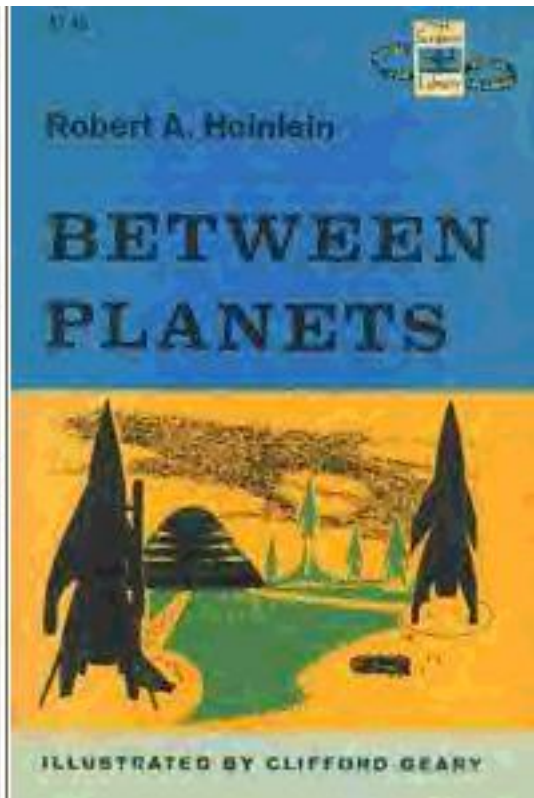
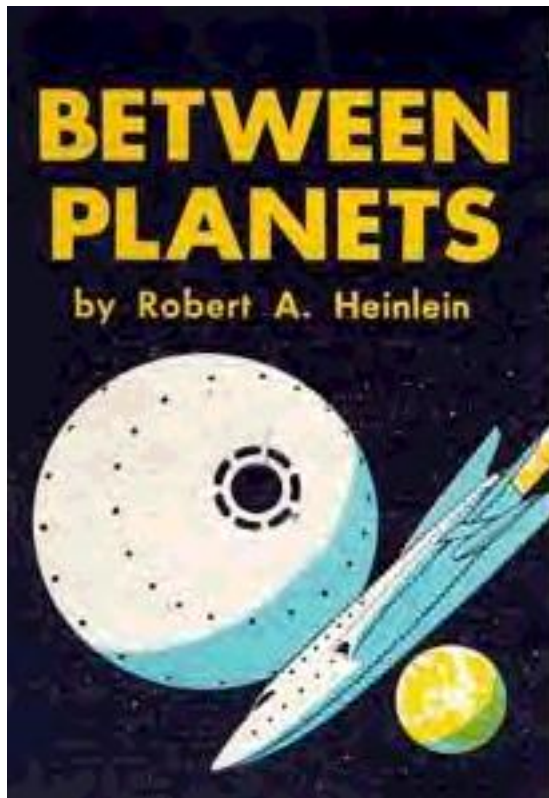


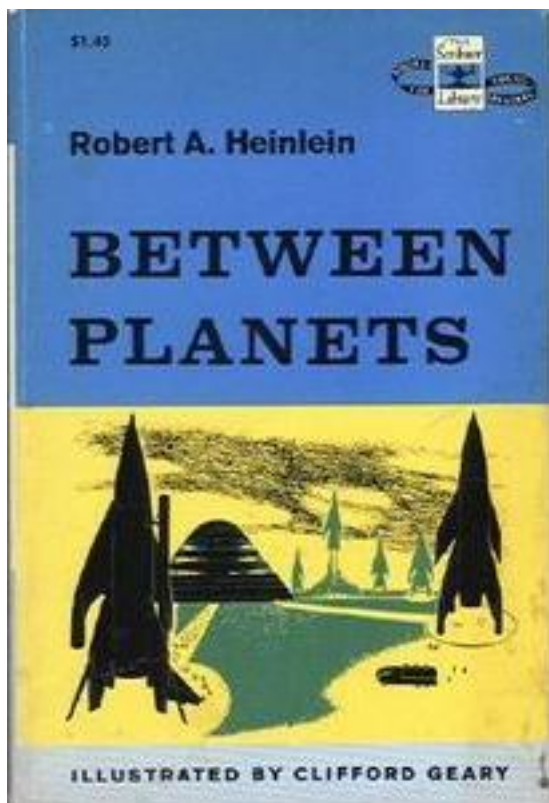
RKO





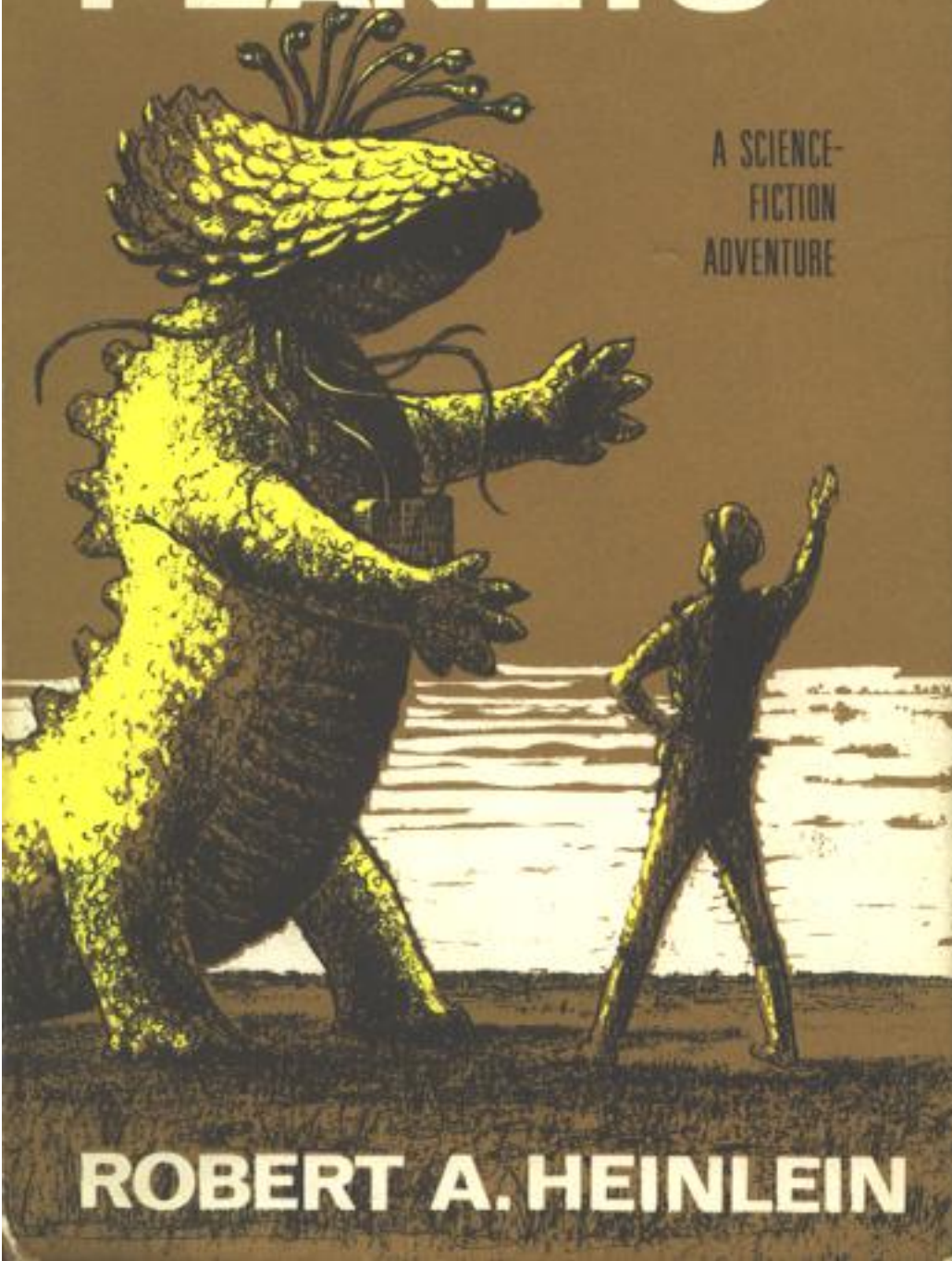




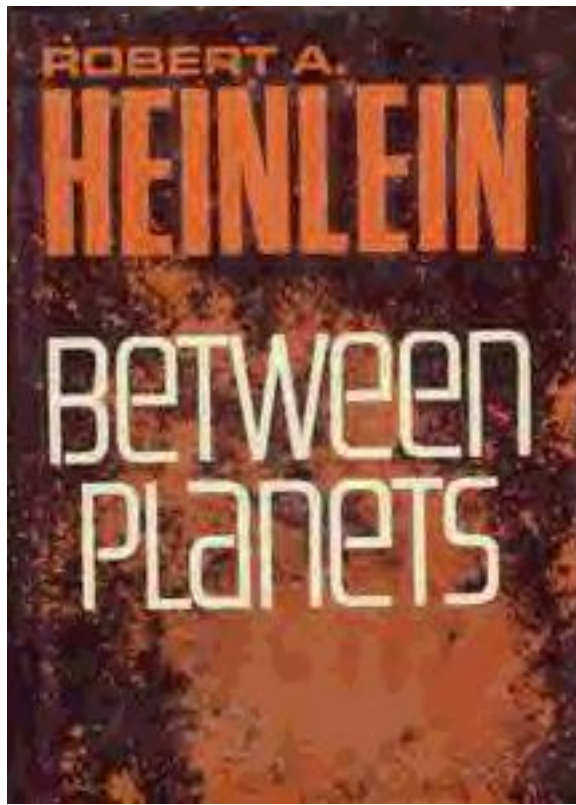


BETWEEN PLANETS

A SCIENCE-
FICTION
ADVENTURE



ROBERT A. HEINLEIN



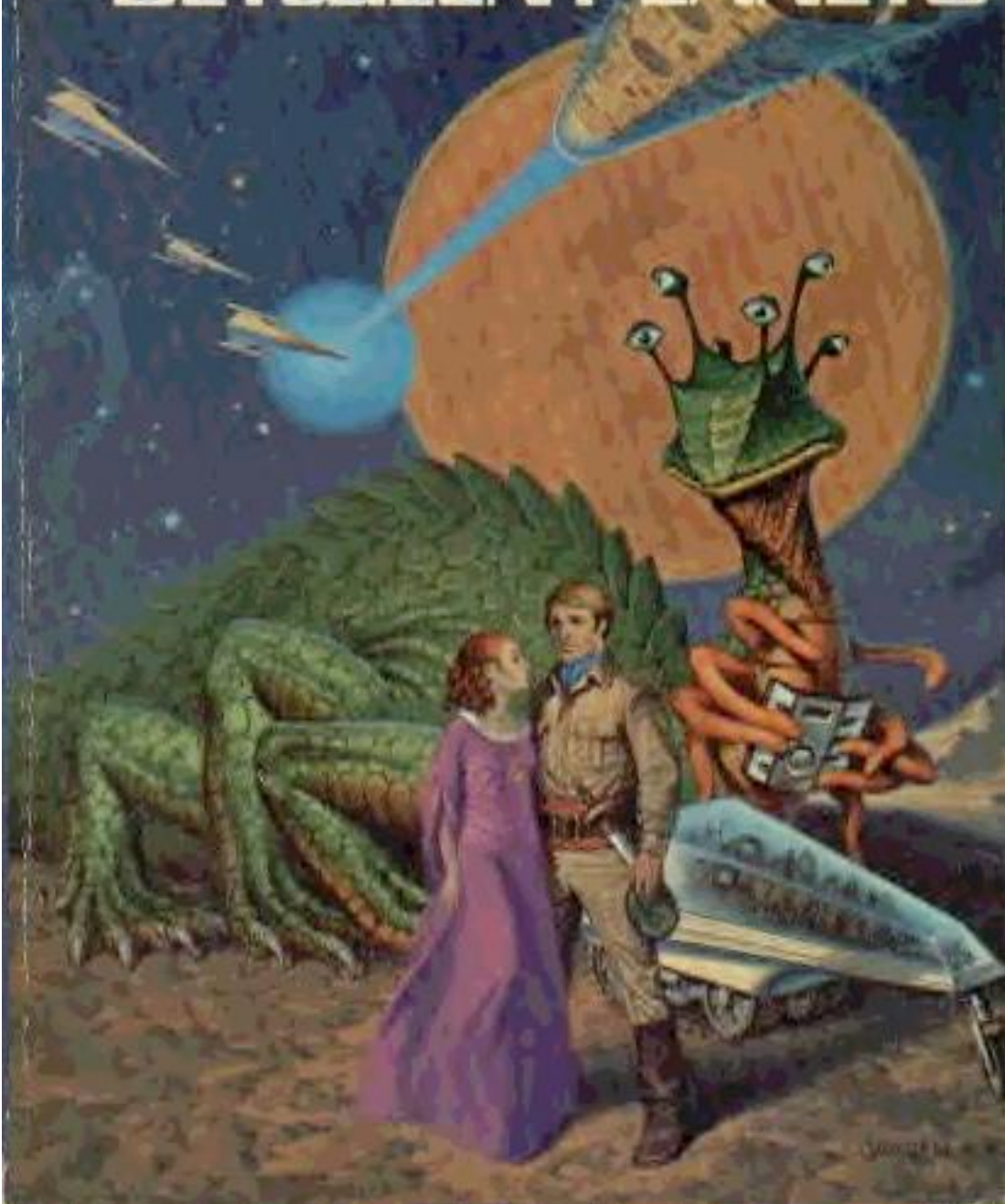
His mother came from Venus; his father was born on Earth—and before Don Harvey knew what hit him, he was caught up in a deadly war between planets!

Ballantine
27796
\$1.75



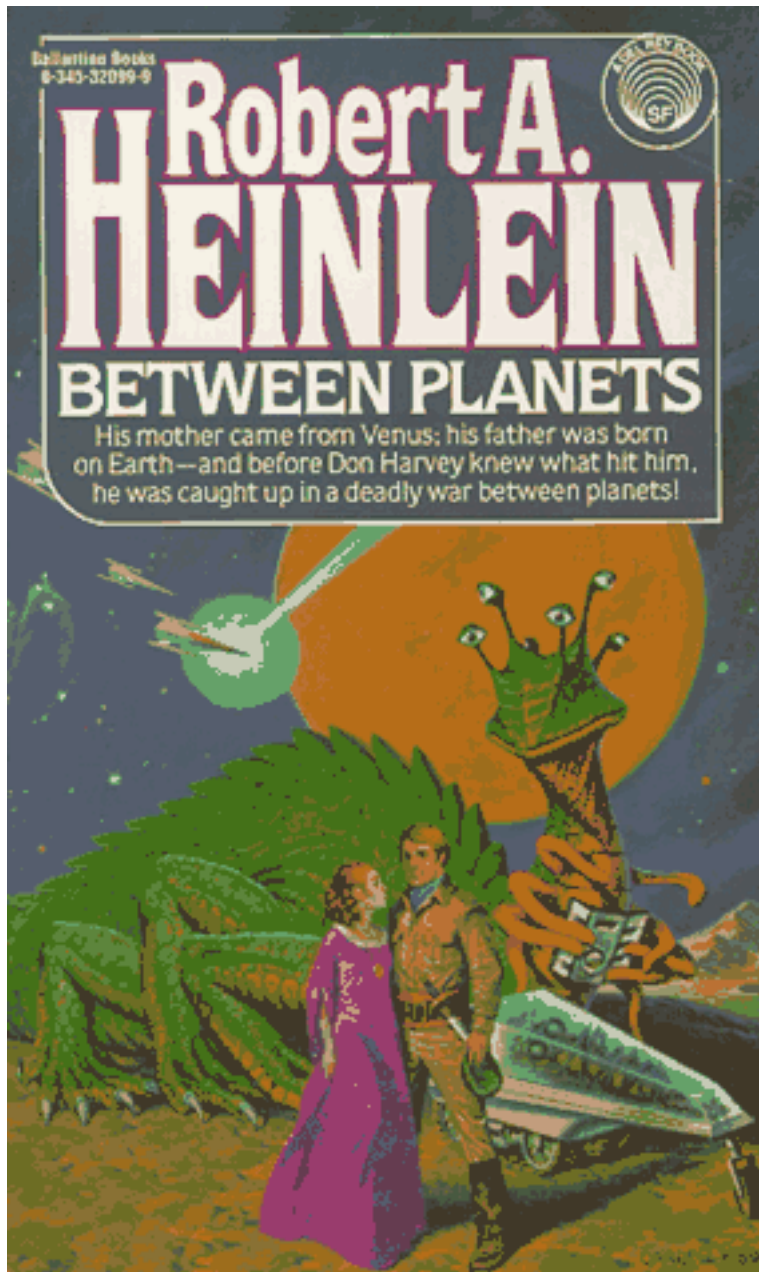
ROBERT A. HEINLEIN

BETWEEN PLANETS









Galaxy

SCIENCE FICTION

SEPTEMBER 1951

35¢

ANC



THE PUPPET MASTERS
by Robert A. Heinlein

Galaxy

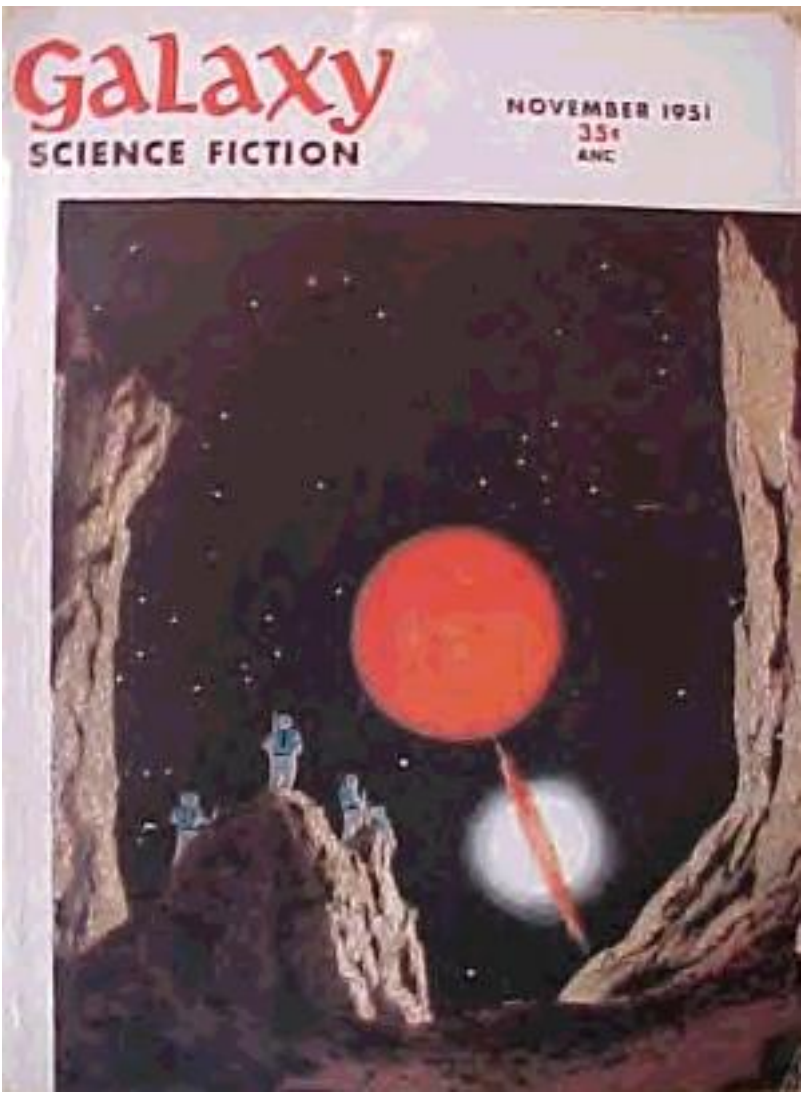
SCIENCE FICTION

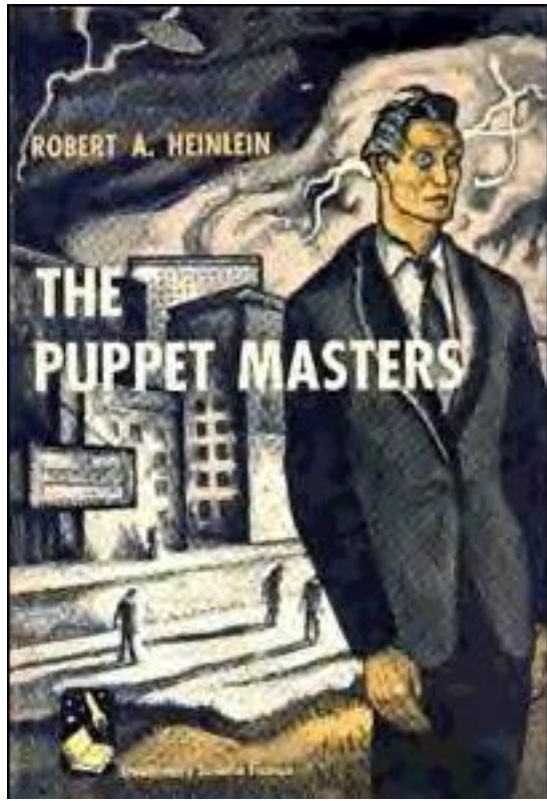
OCTOBER 1951
35¢
ANC

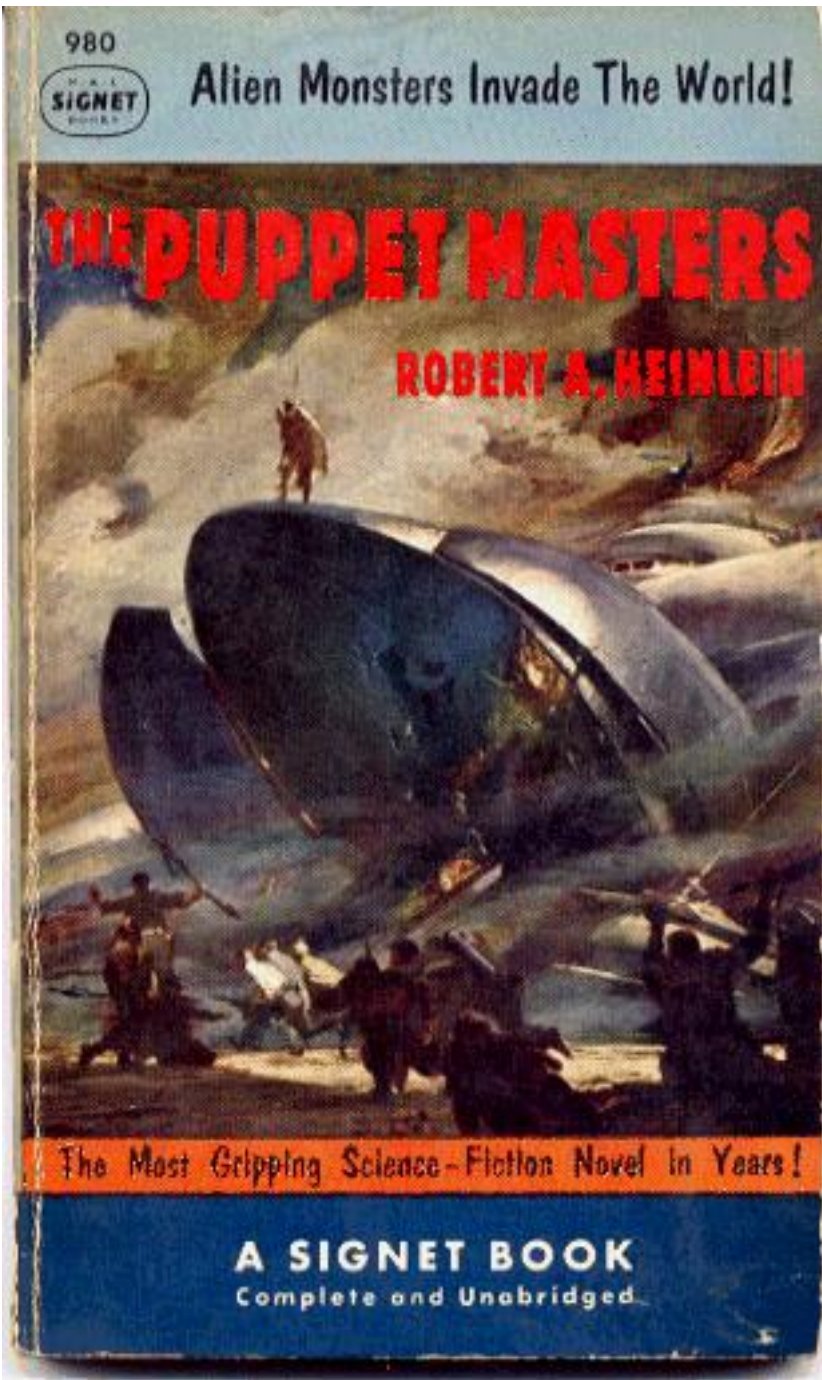


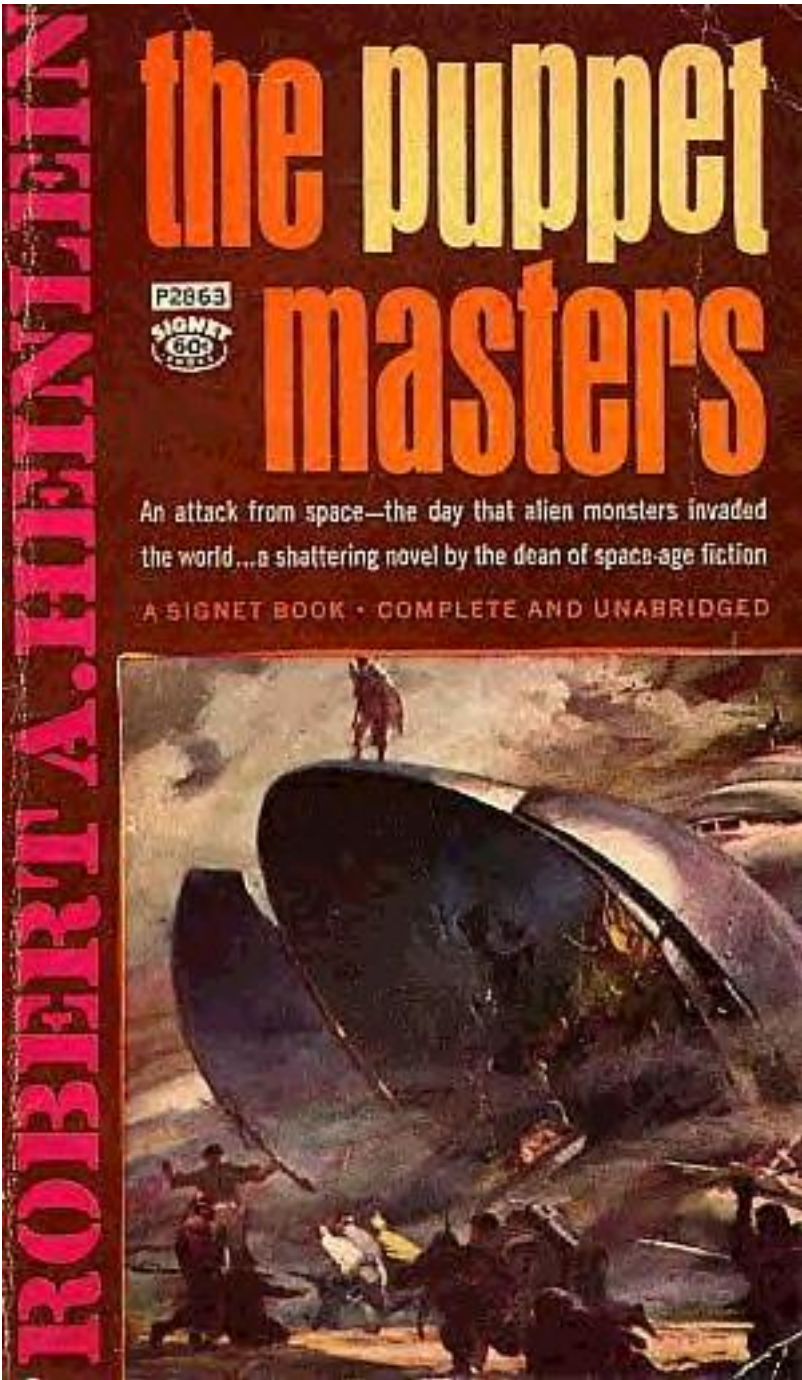
THE C-CHUTE By ISAAC ASIMOV

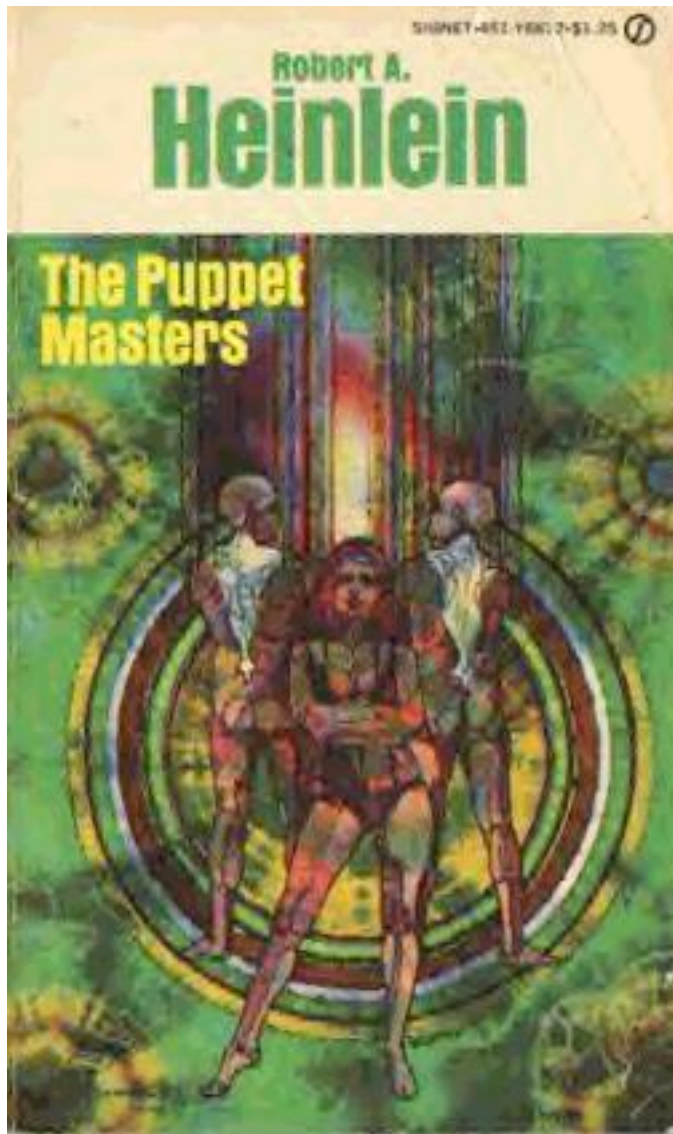
Art

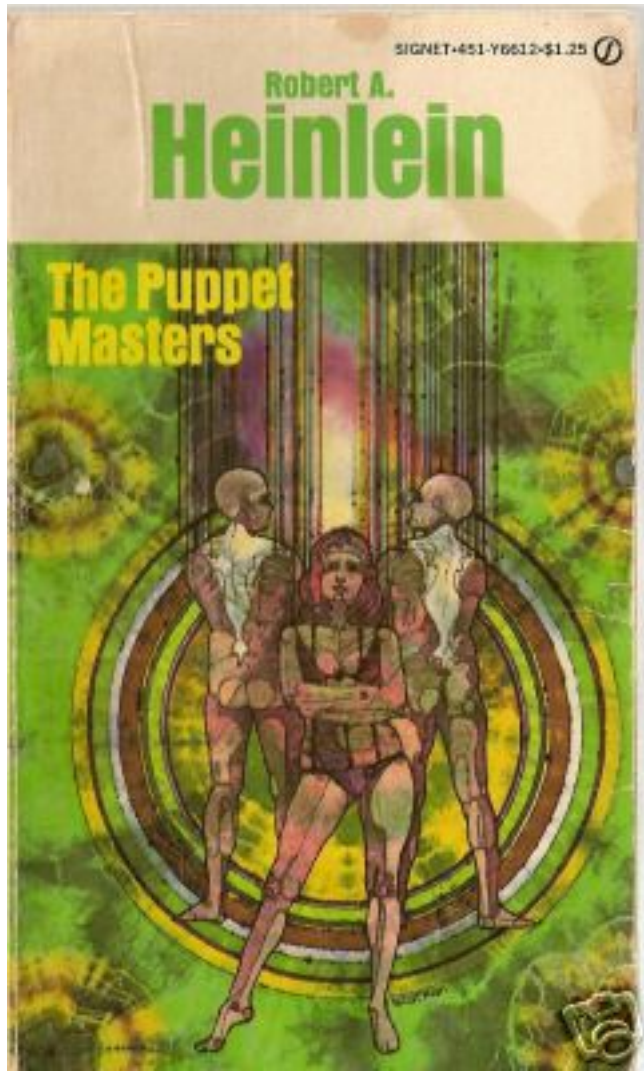










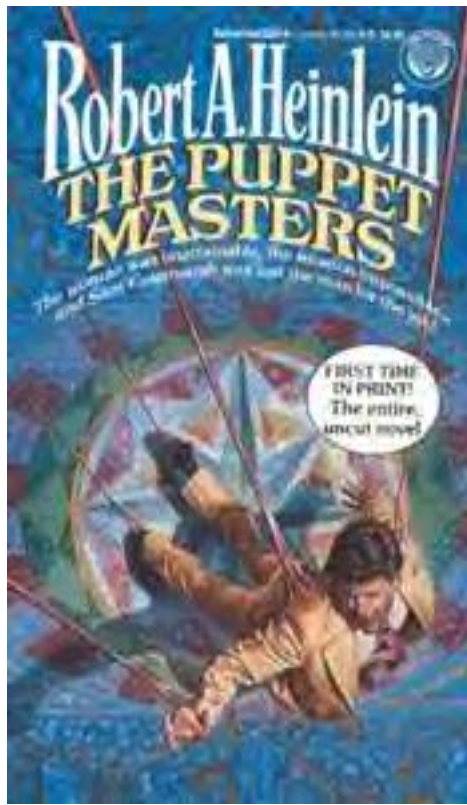


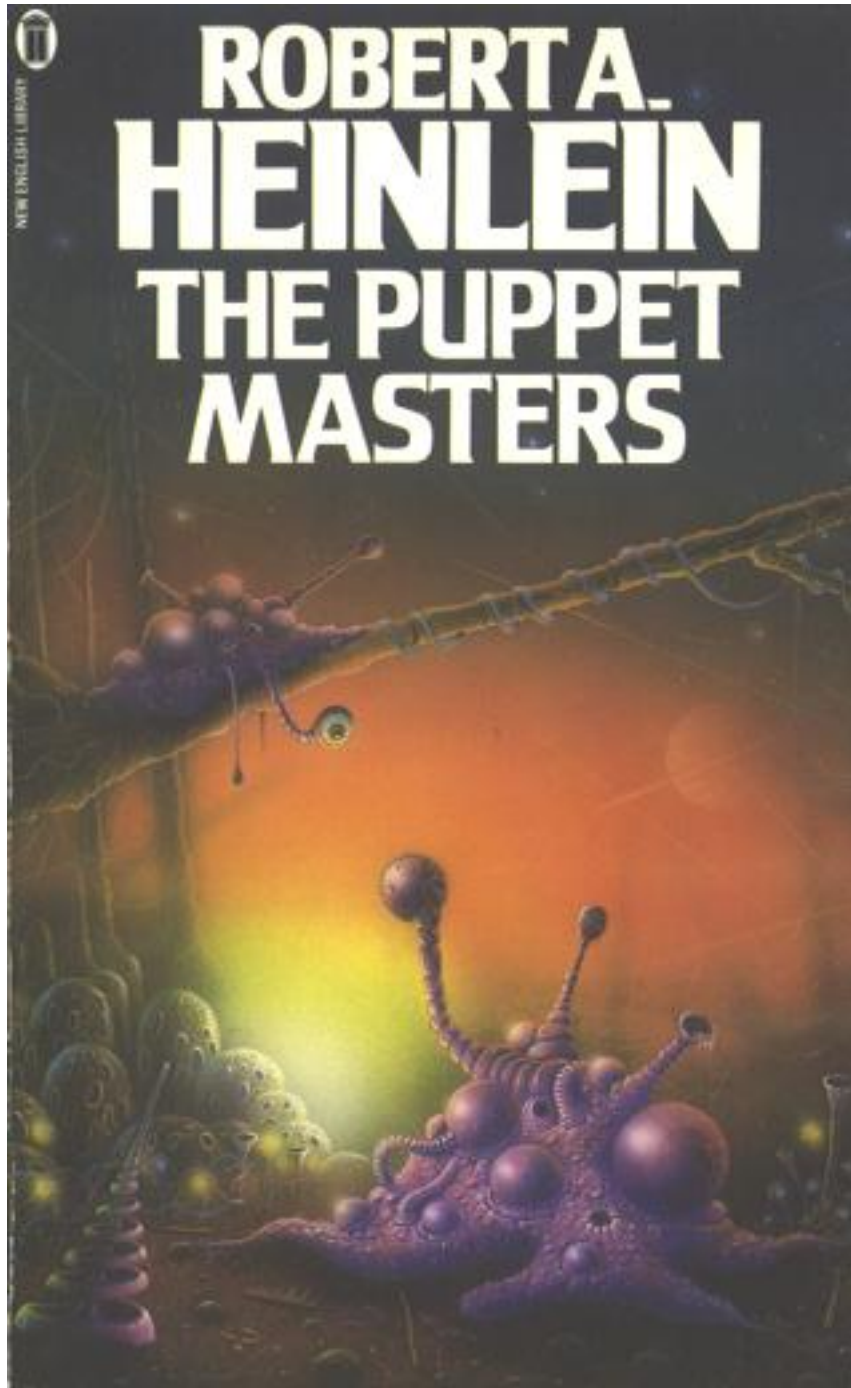
A HEINLEIN TRIO

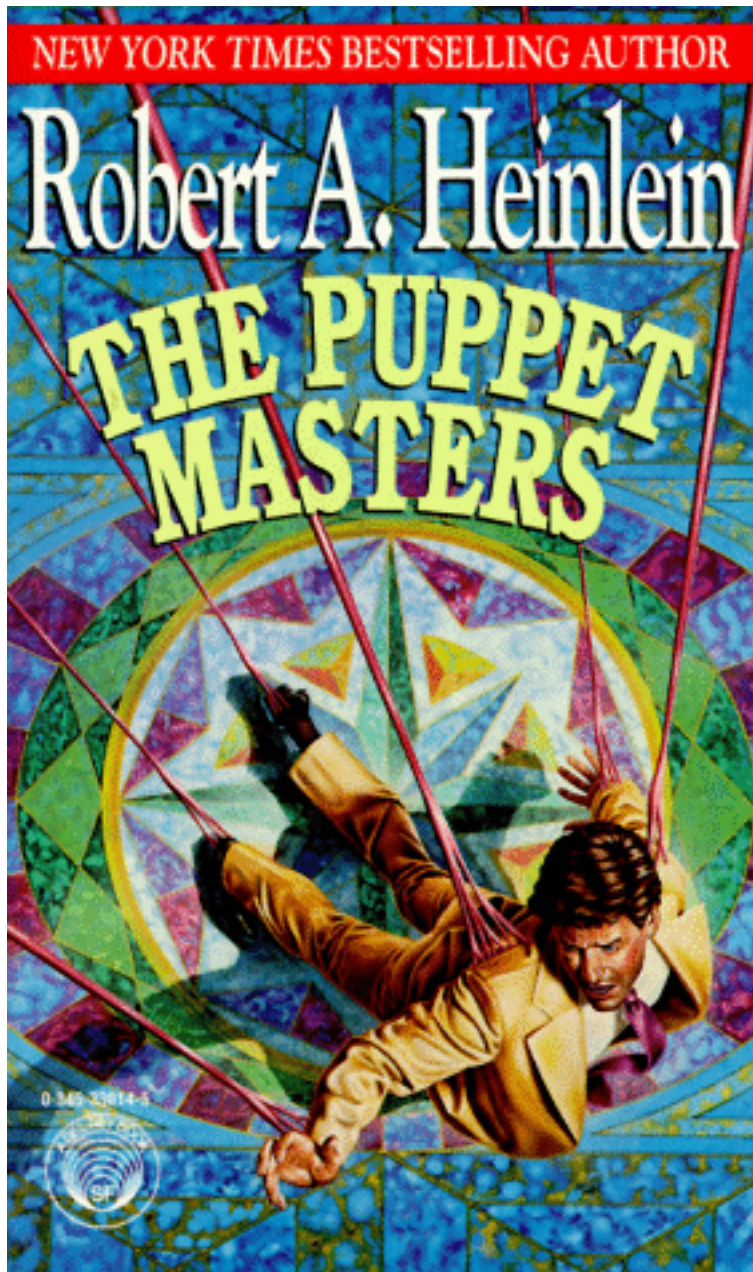
A HEINLEIN TRIO

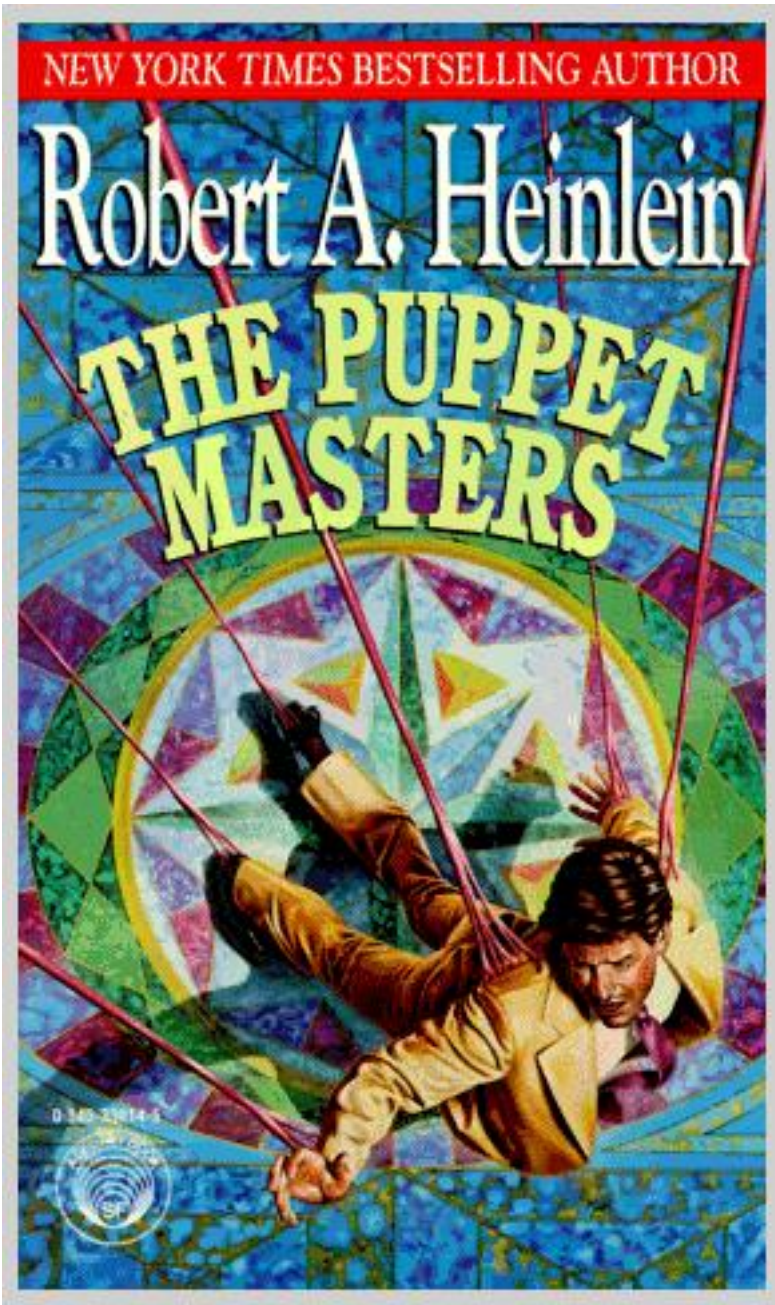






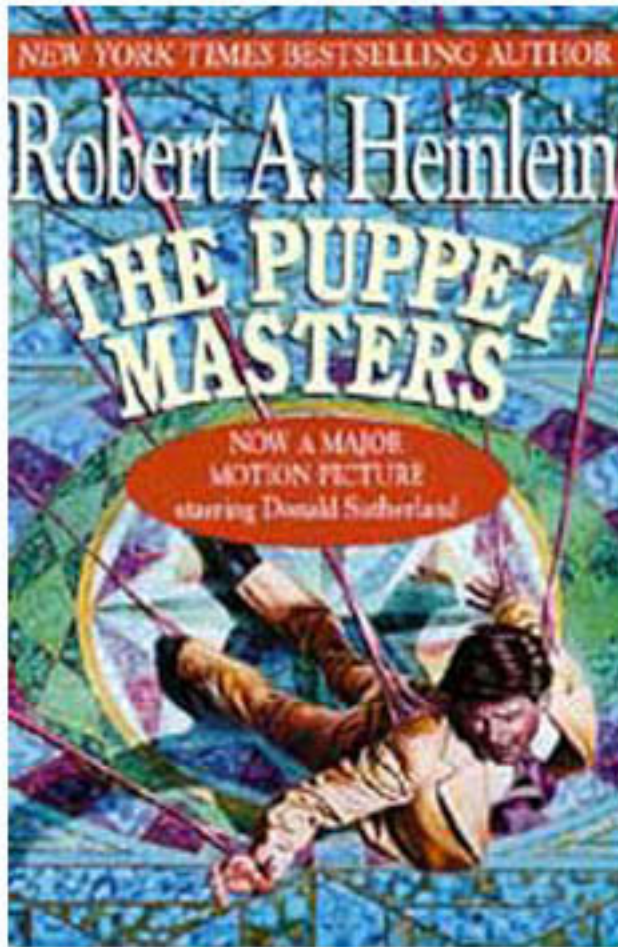








BLACKSTONE AUDIOBOOKS



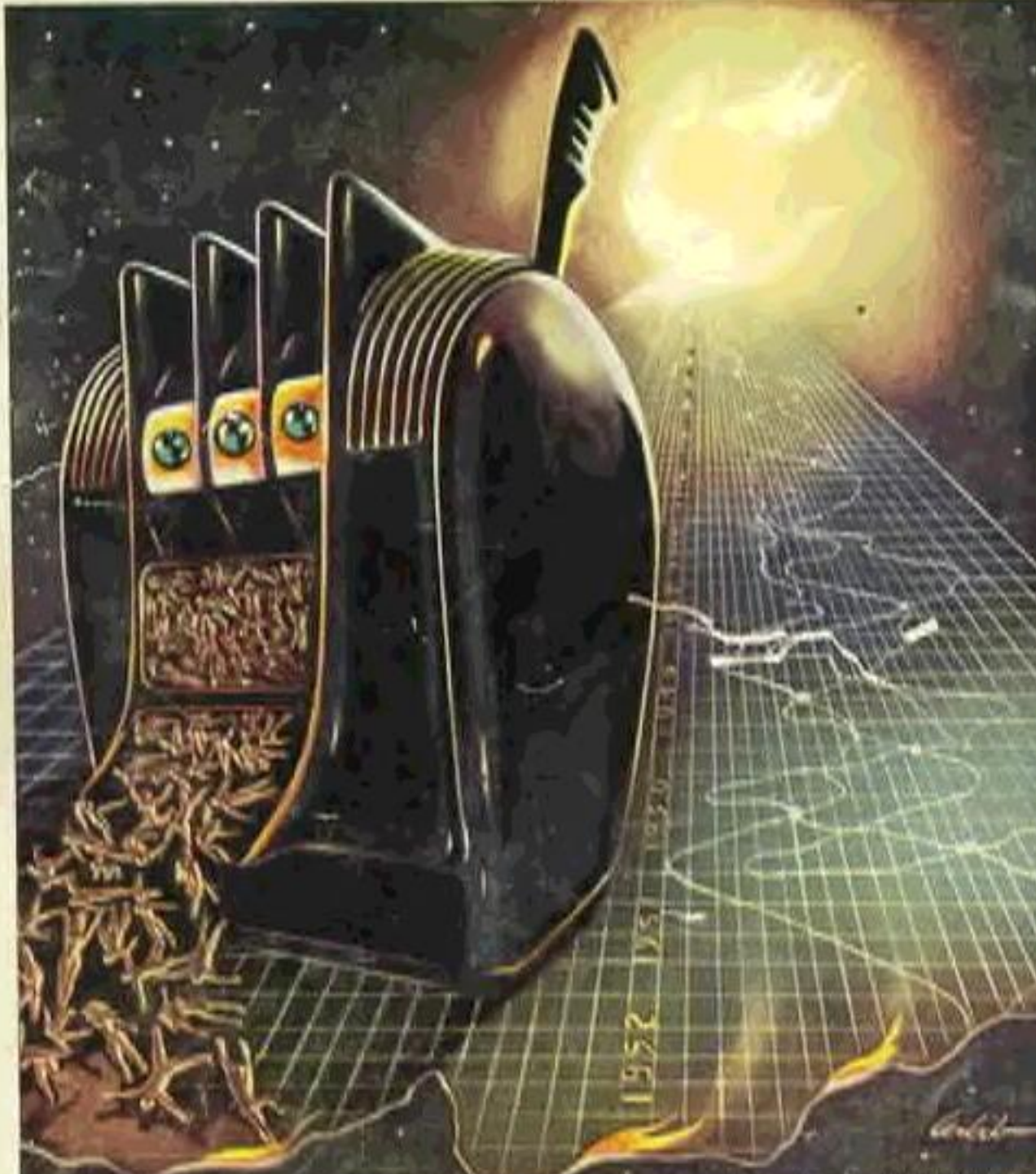
UNABRIDGED

Read by Lloyd James

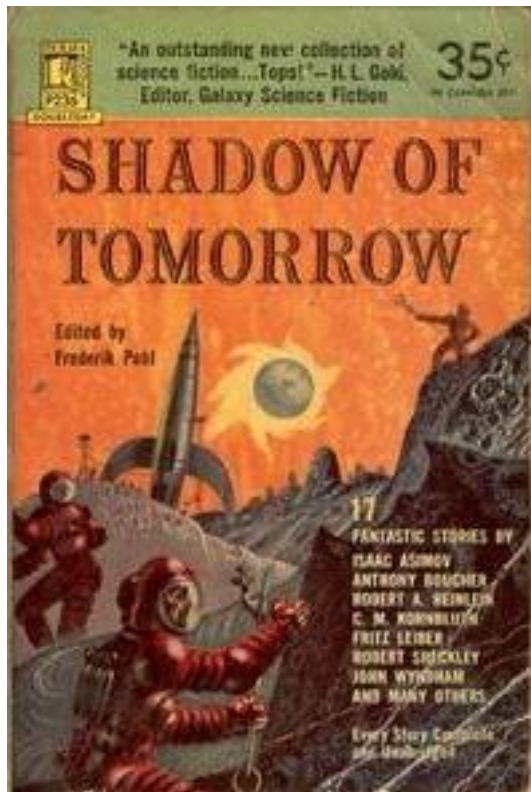
Galaxy

SCIENCE FICTION

MARCH 1952
354
ANC



1952 VS 1950
THE YEAR OF THE JACKPOT by ROBERT A. HEINLEIN



S-183

ACE

250

BOOKS

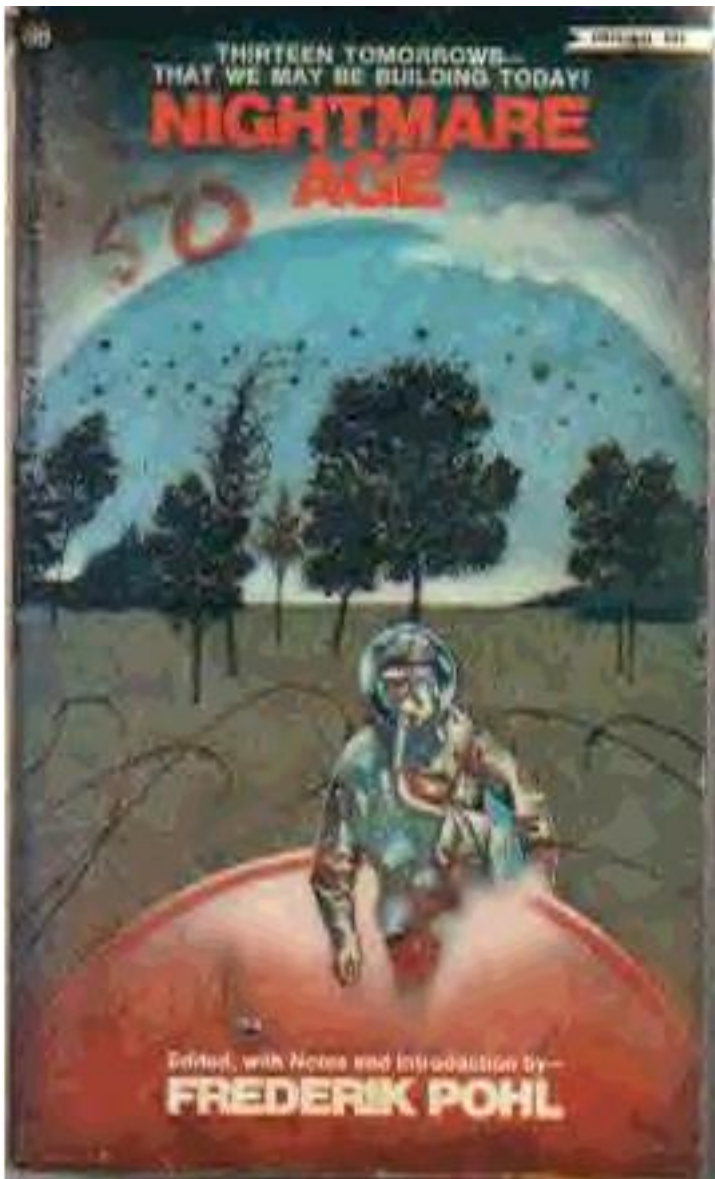
THE END OF THE WORLD

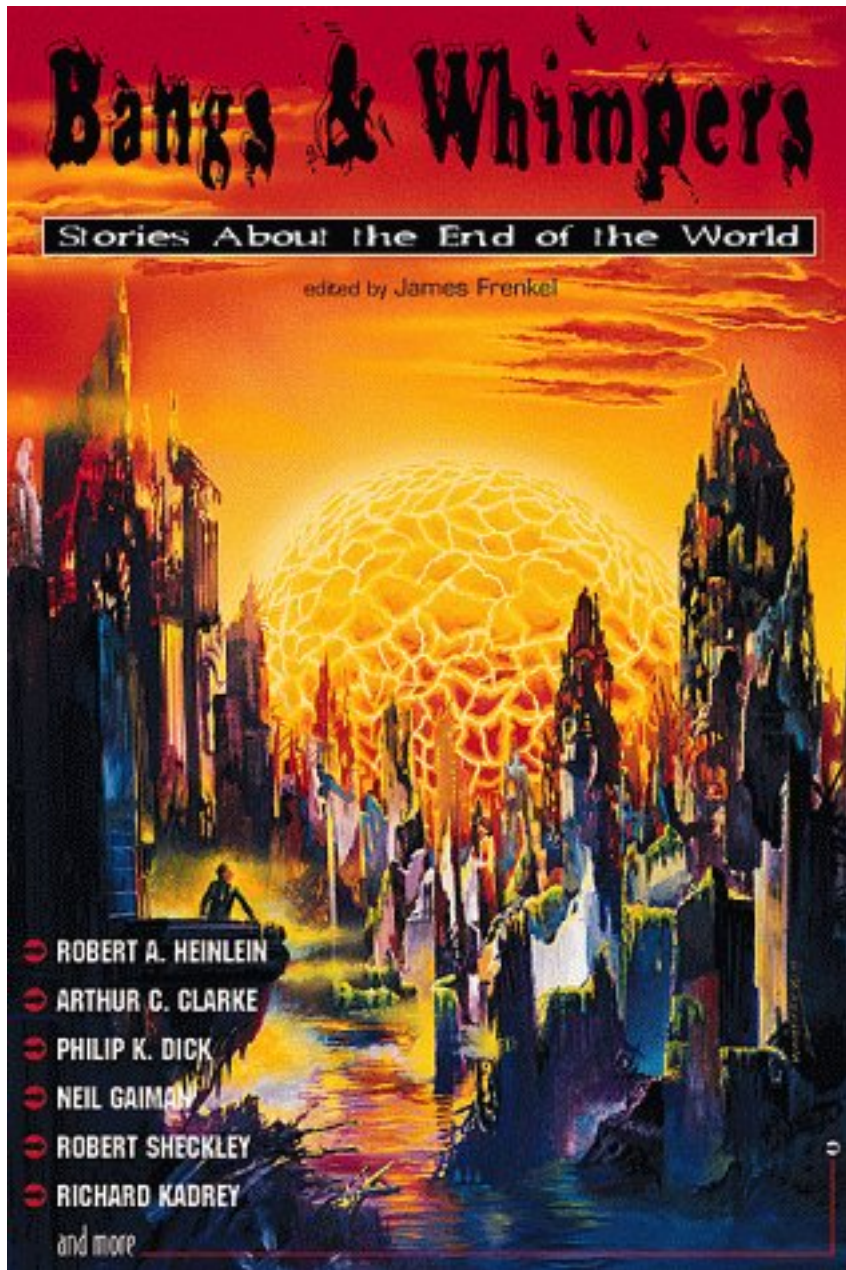
as projected by these leading science-fiction writers:

ROBERT A. HEINLEIN • ARTHUR C. CLARKE • PHILIP K.
DICK • EDMOND HAMILTON • ALFRED COPPEL • A. R. LONG

Edited by DONALD A. WOLLHEIM





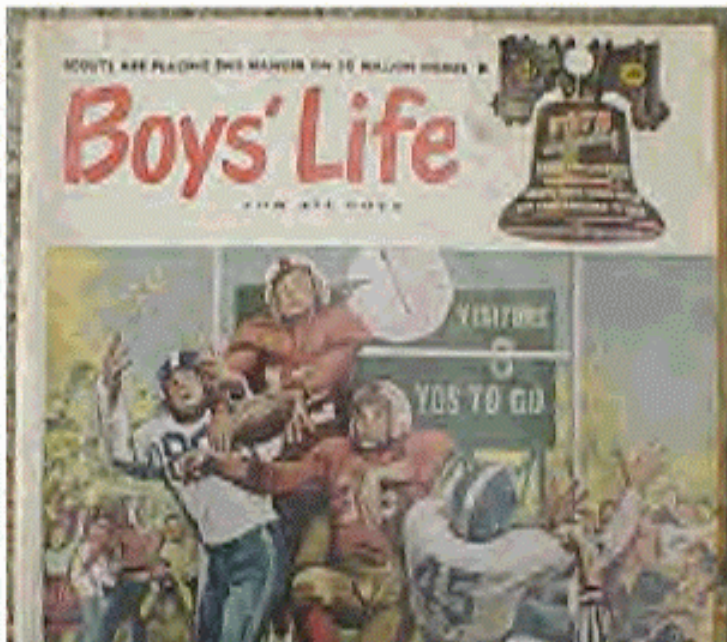




Has not even the "floating" possibility? Well it does seem rather being in free fall and working the reins or chains of the belt.

TRAMP SPACE SHIP

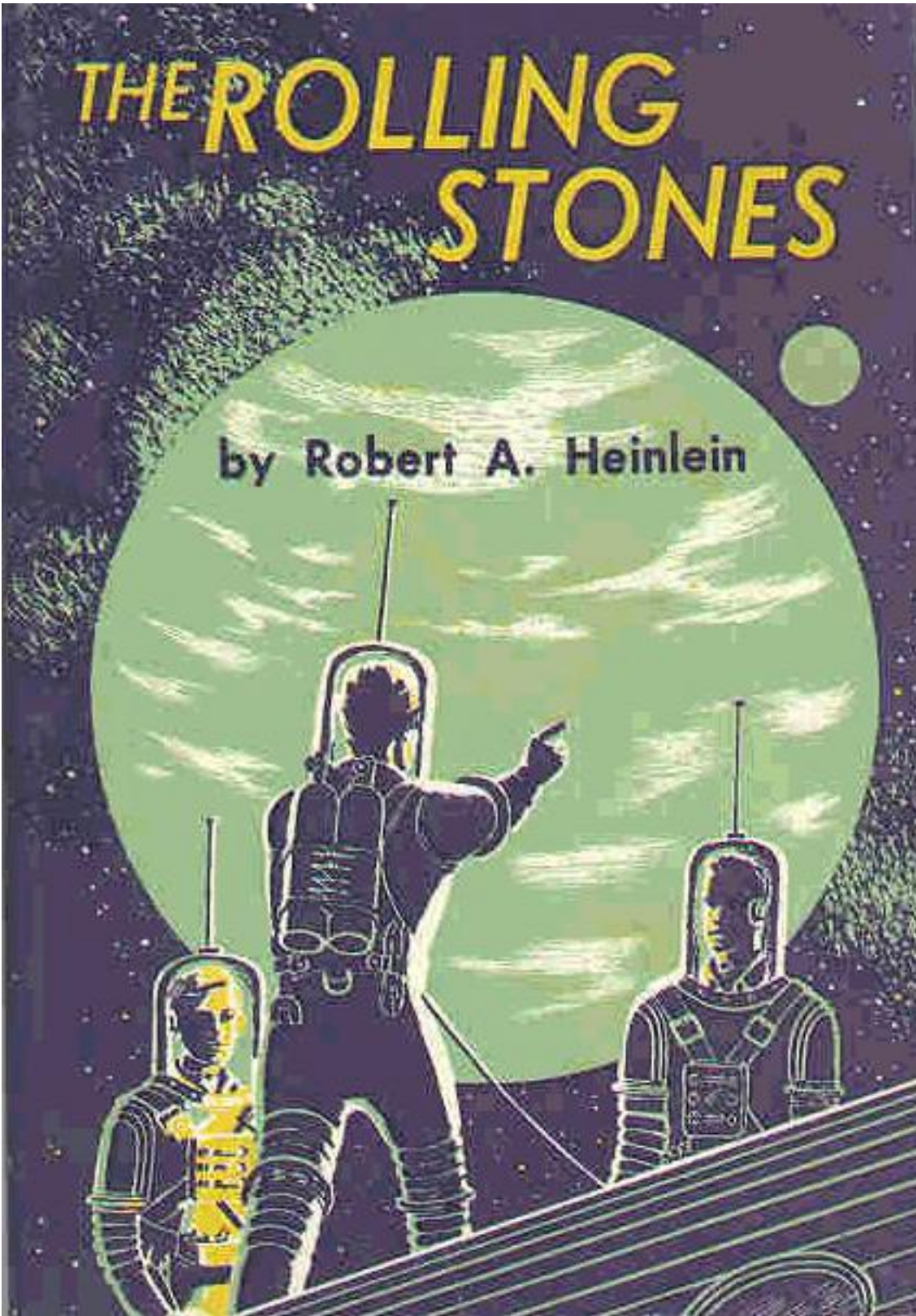
The huge titanic face the possibility of being overrun with Martian flat cuts but they proved an asset later • By ROBERT A. HEINLEIN

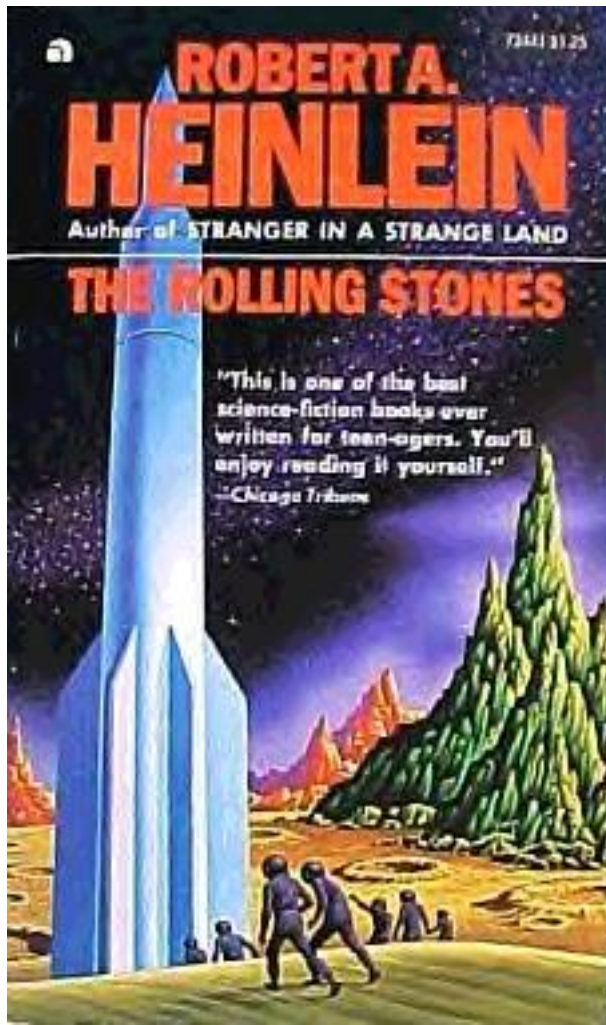


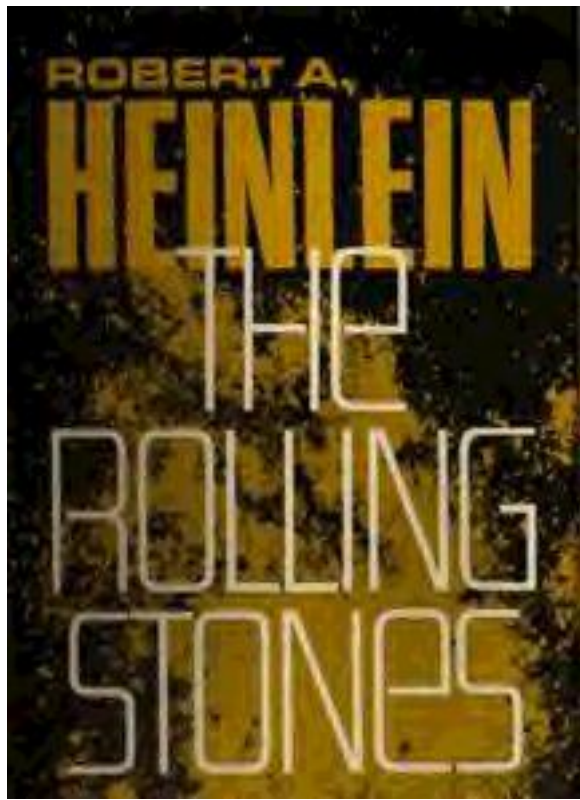


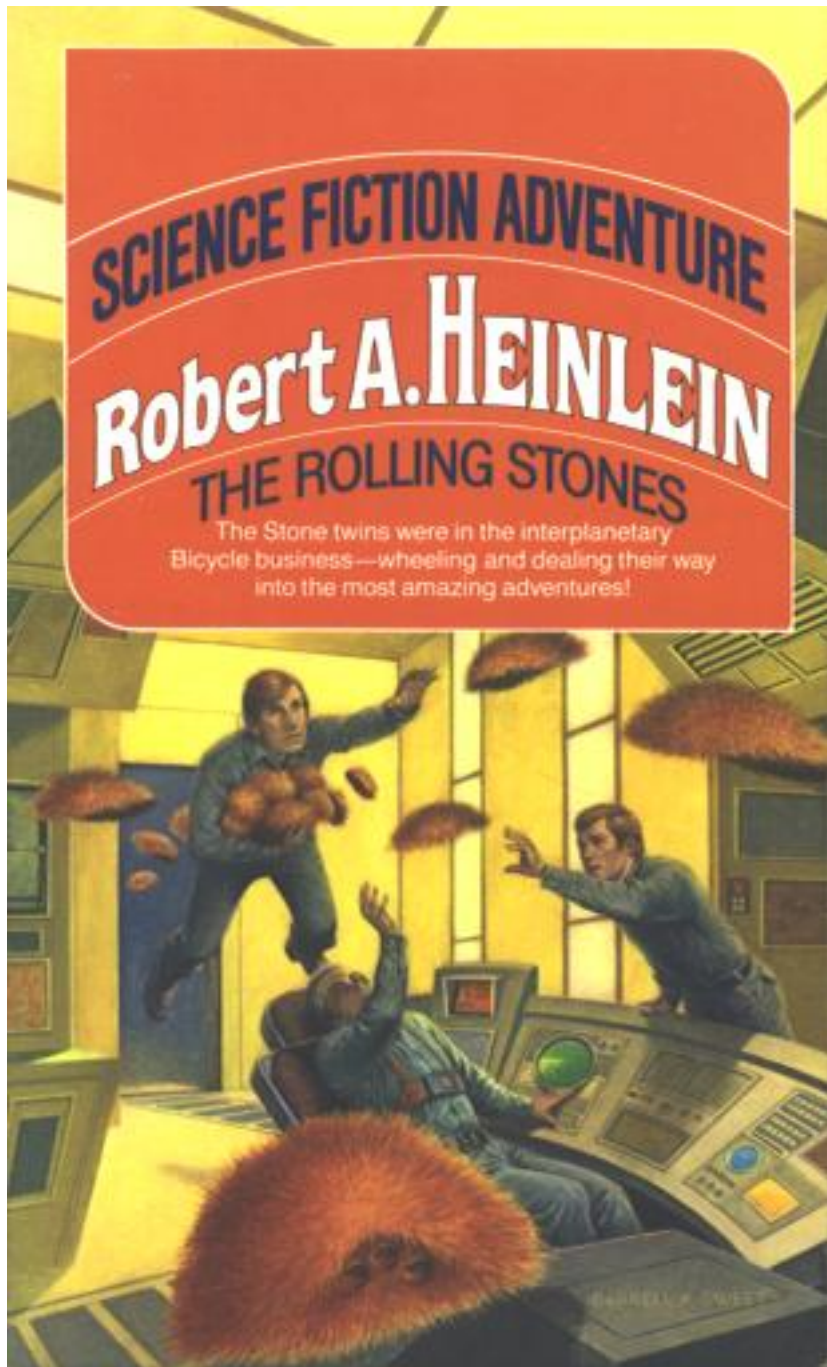
THE ROLLING STONES

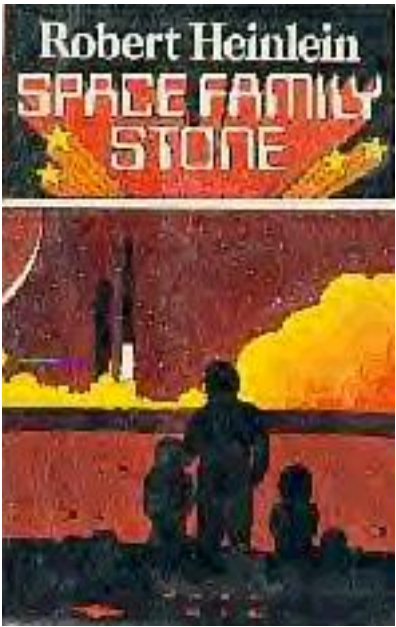
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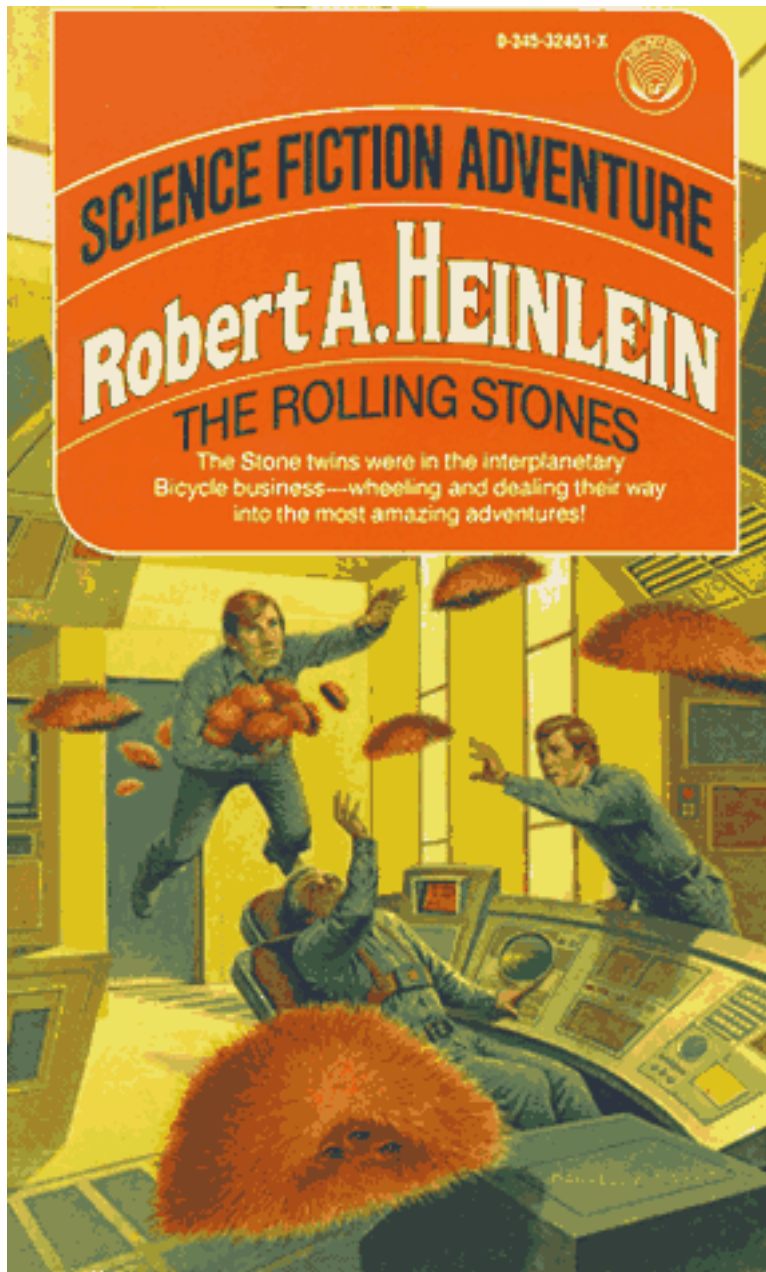


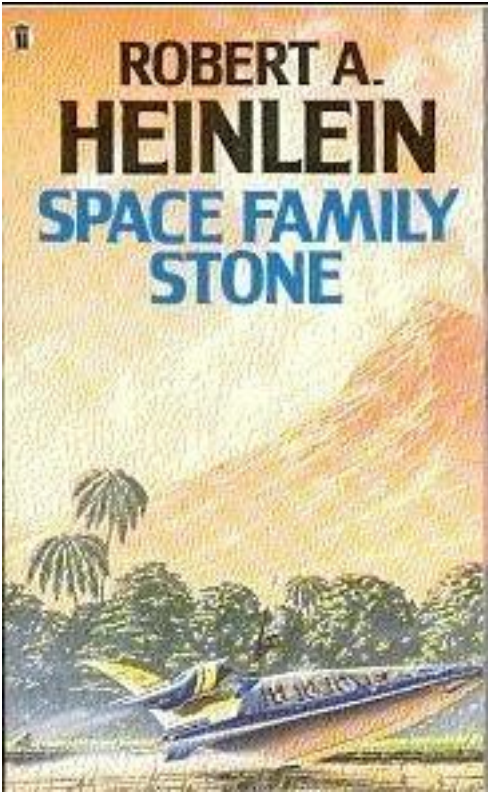




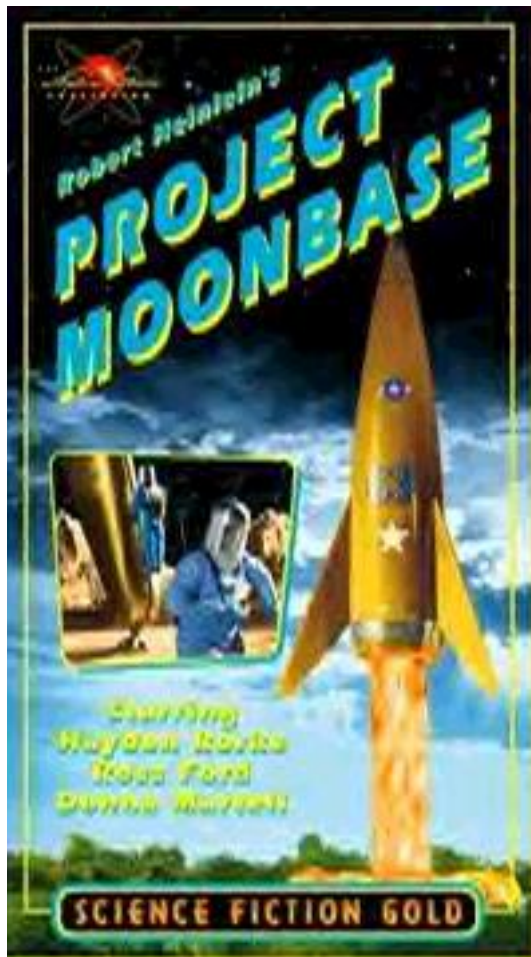


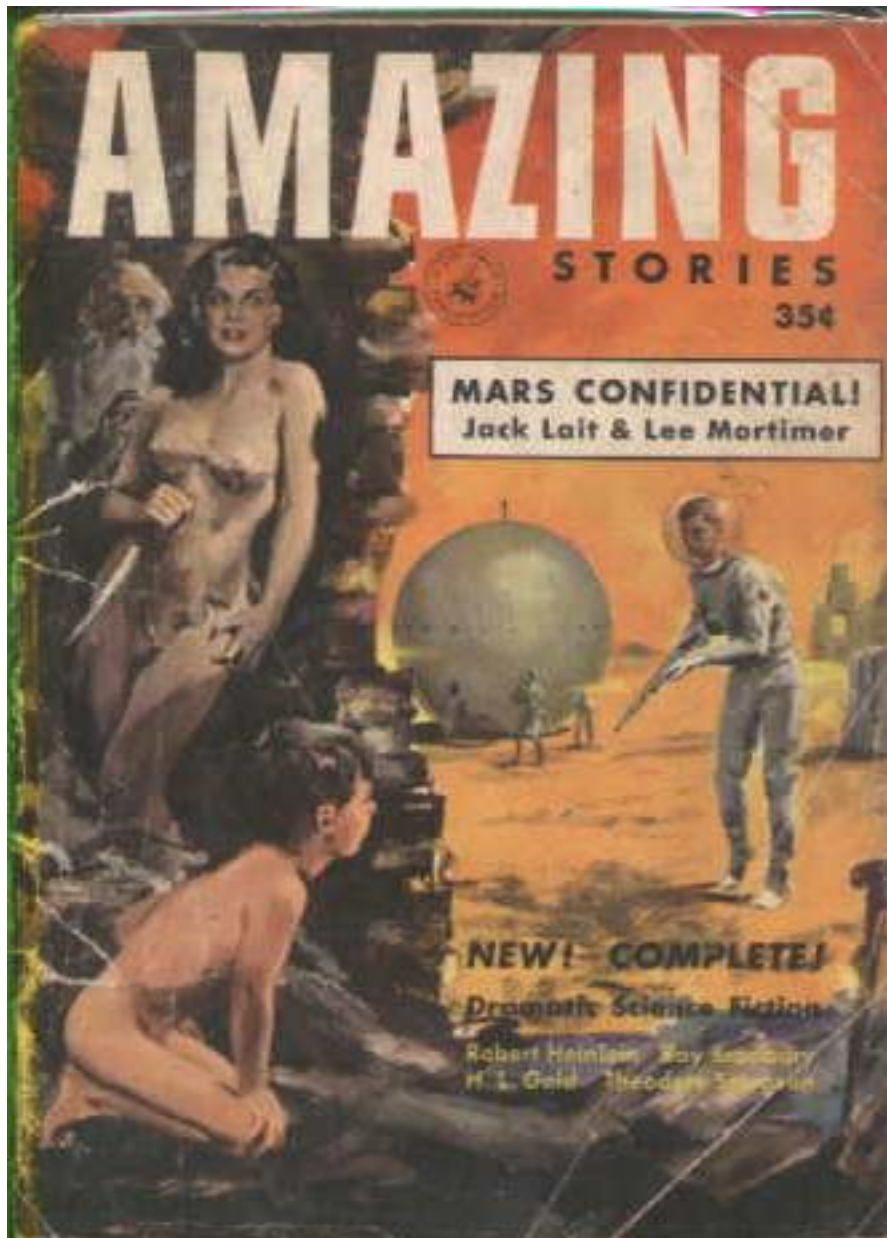


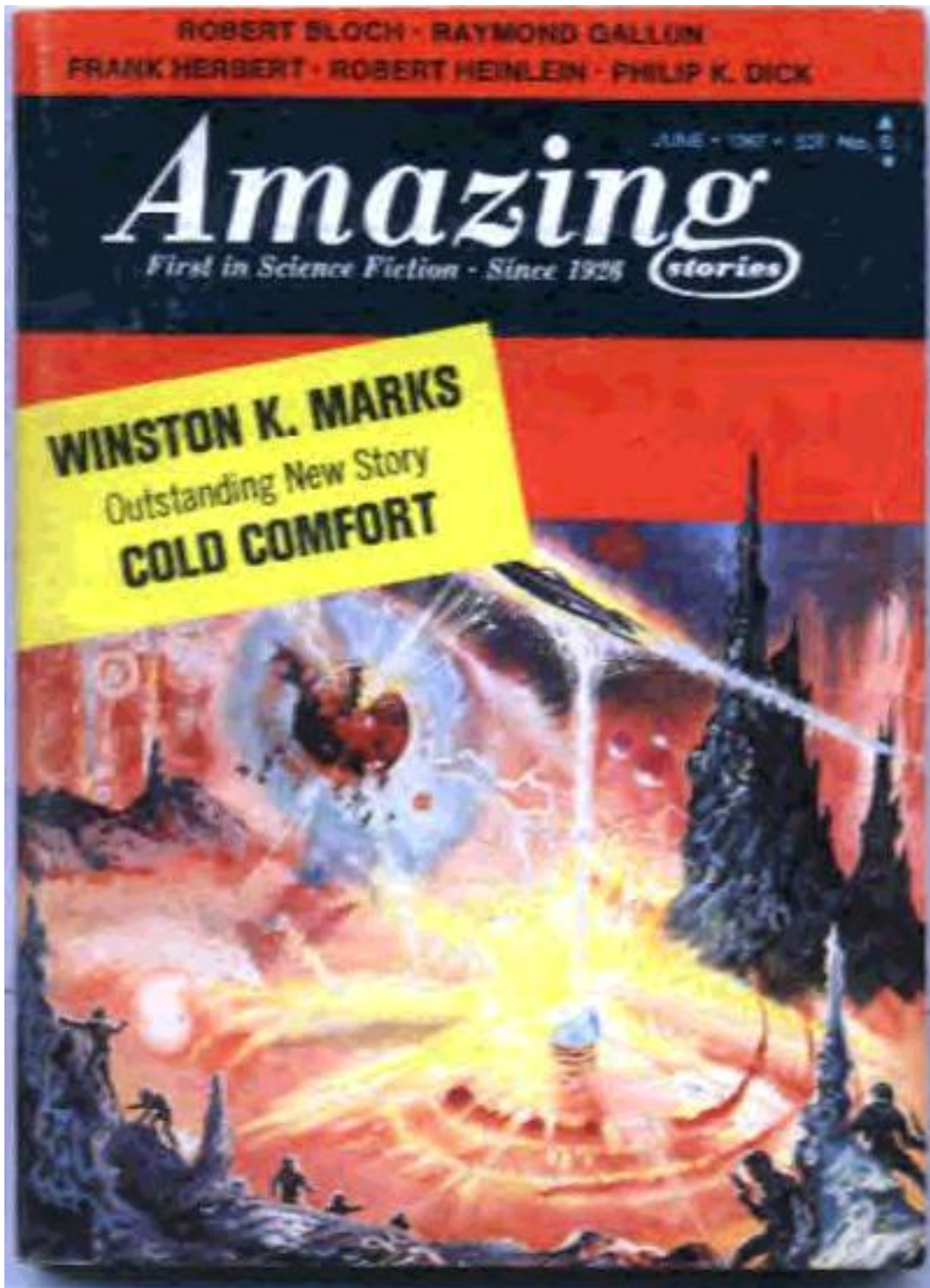


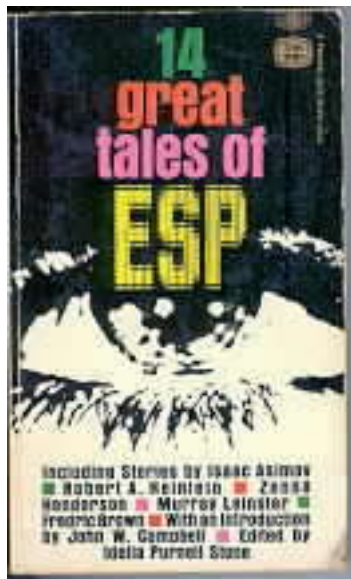


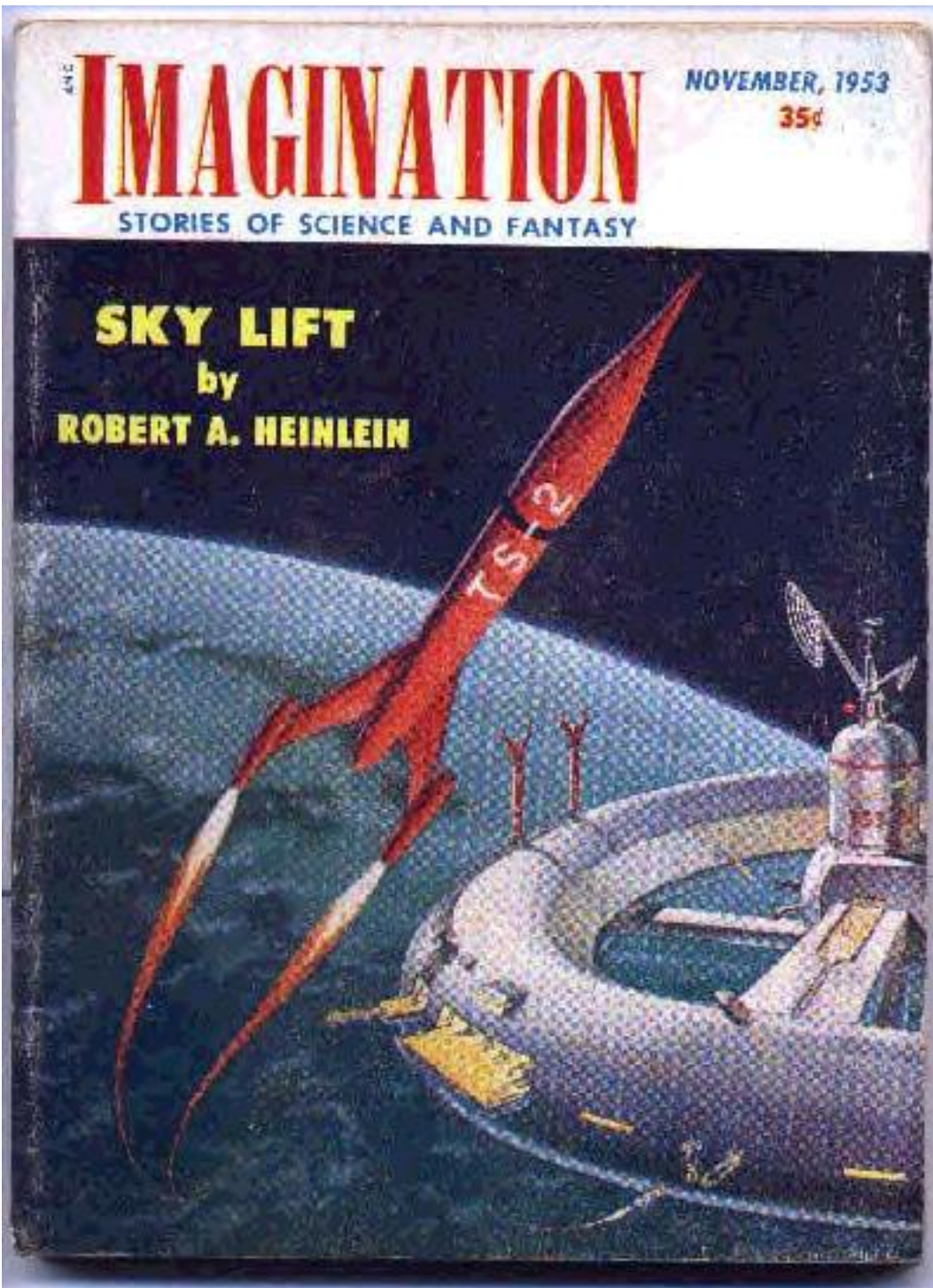




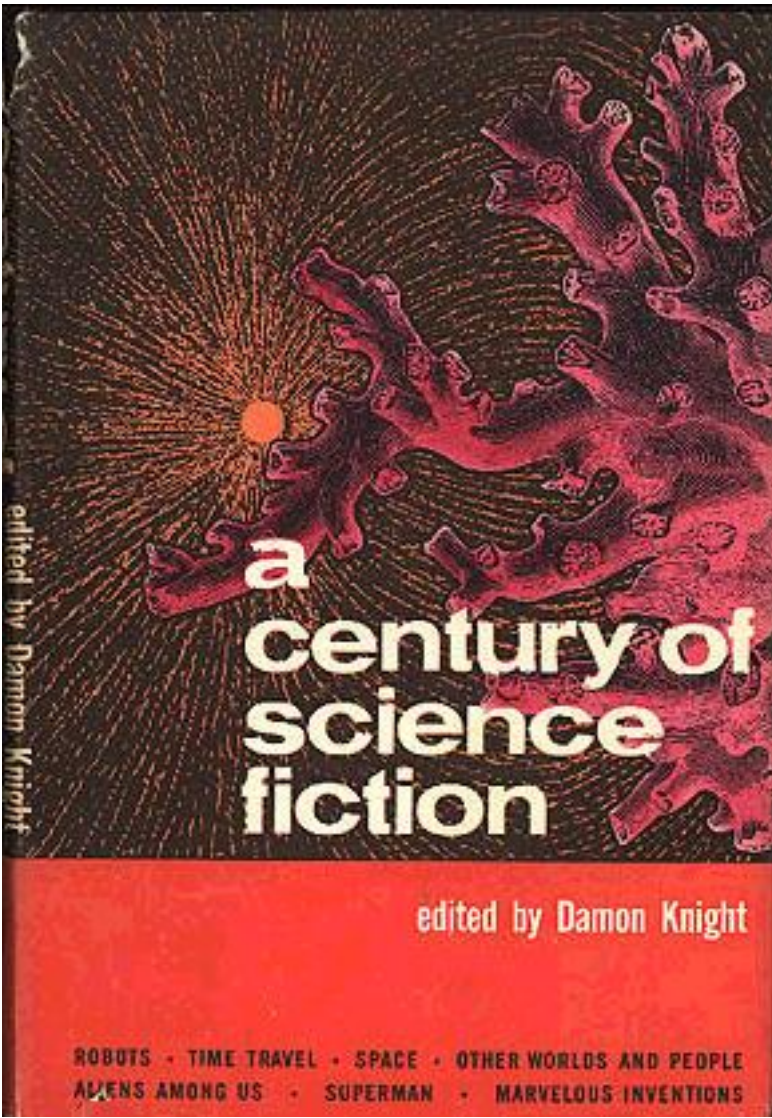






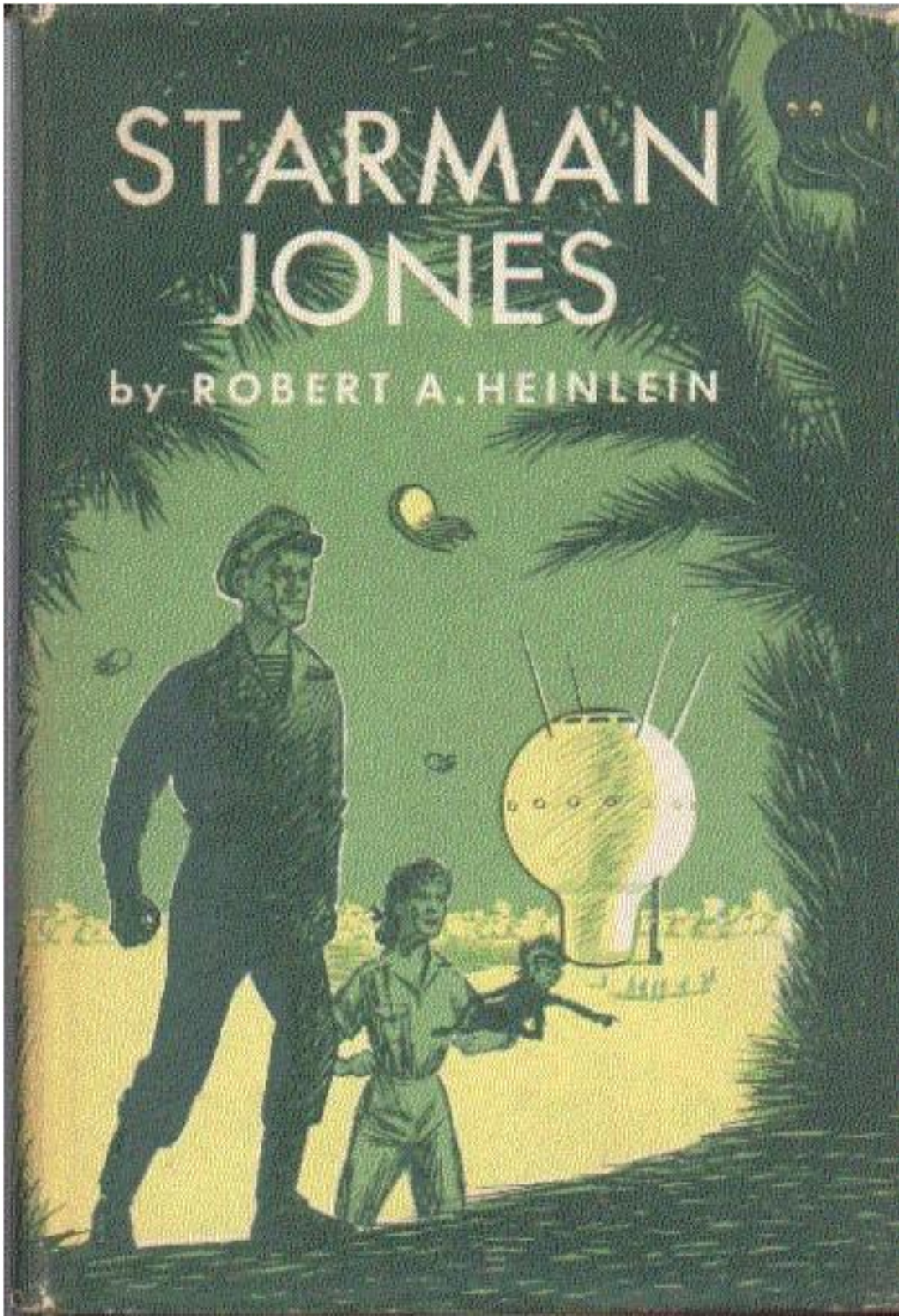






STARMAN JONES

by ROBERT A. HEINLEIN

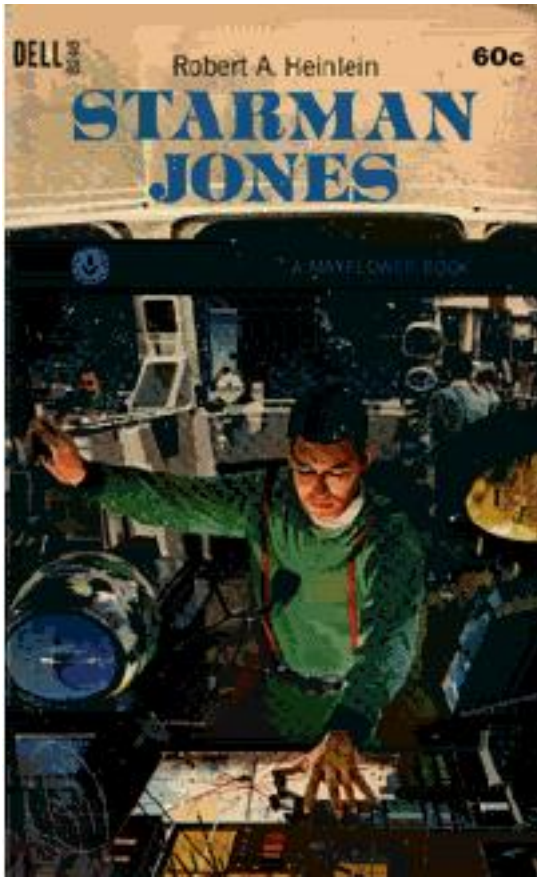


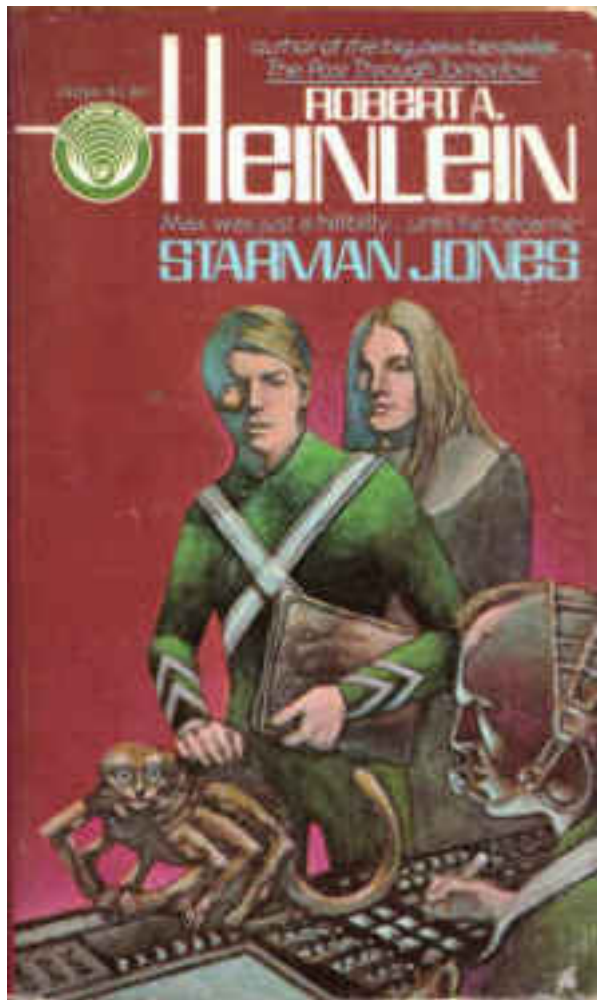
Science Fiction for Boys

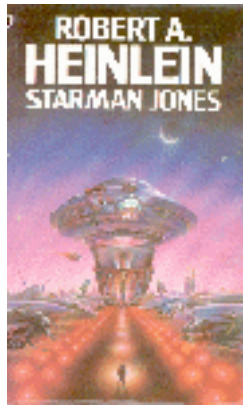
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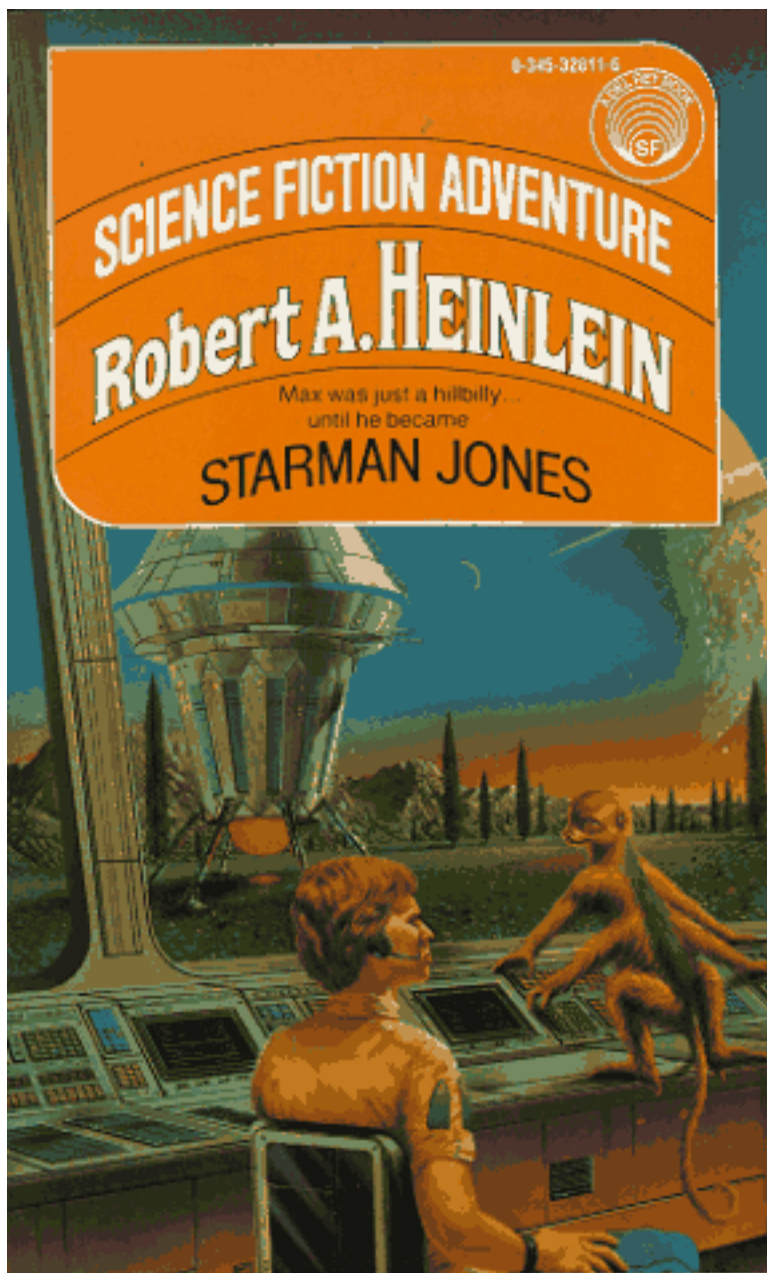
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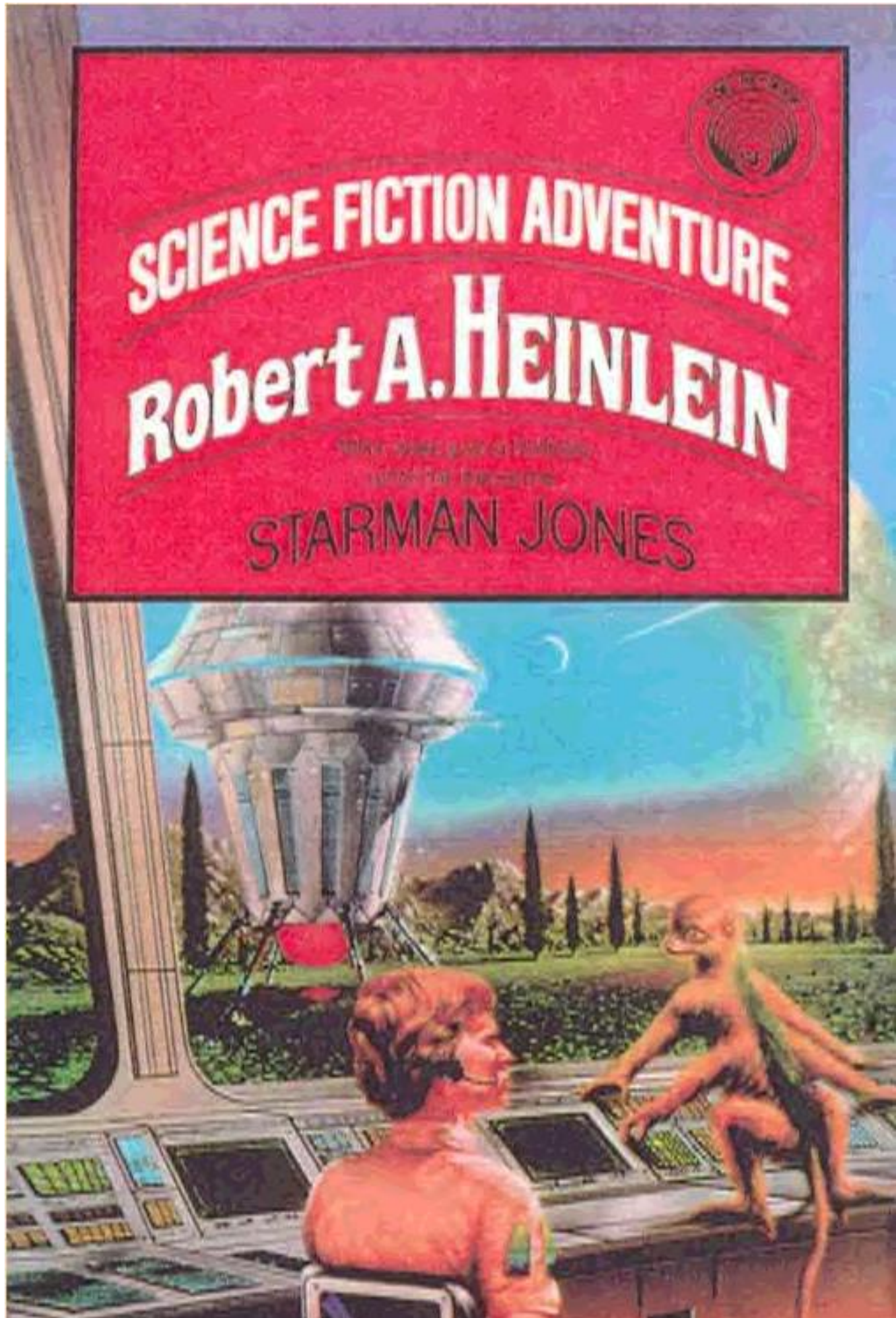




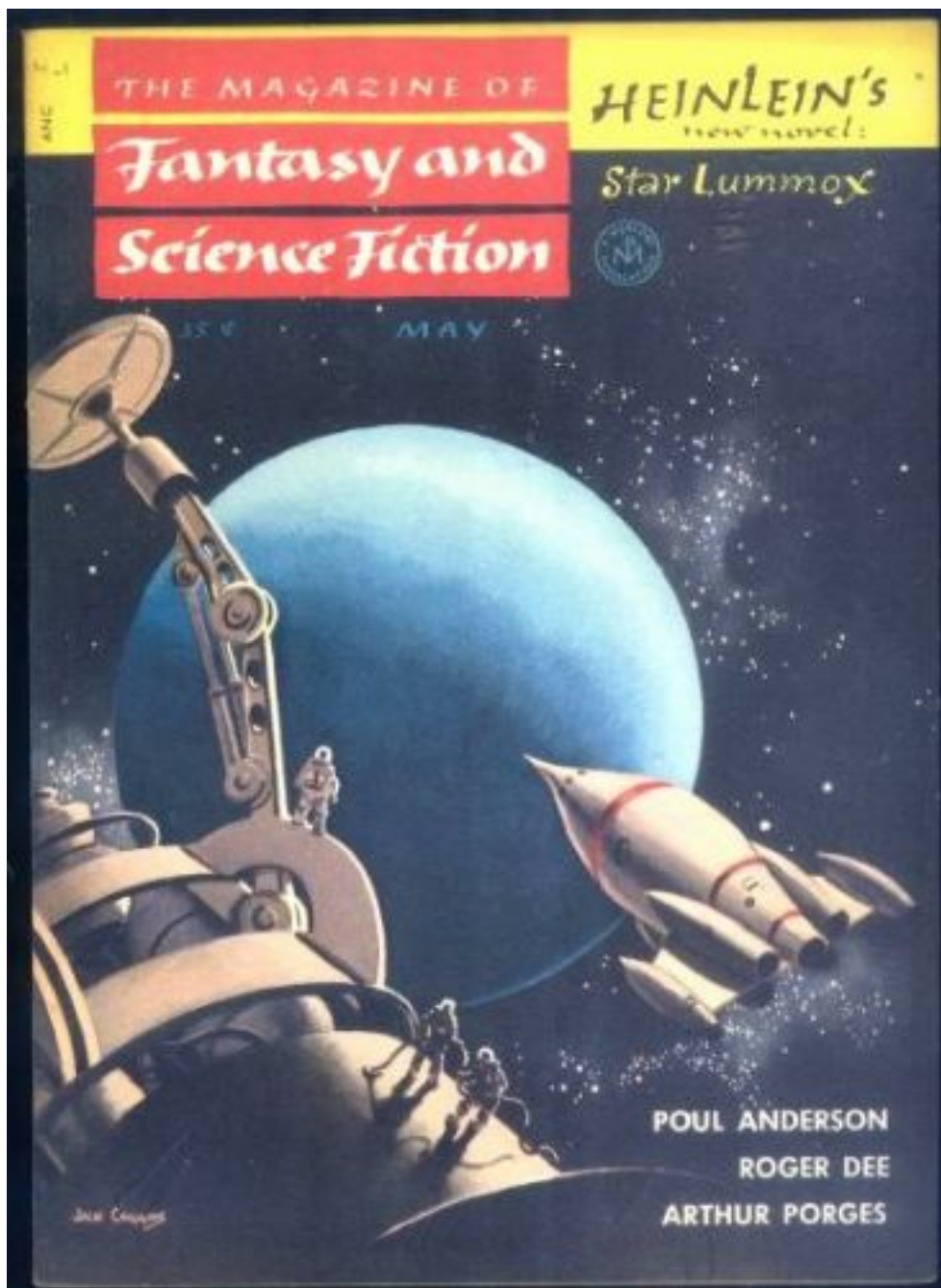


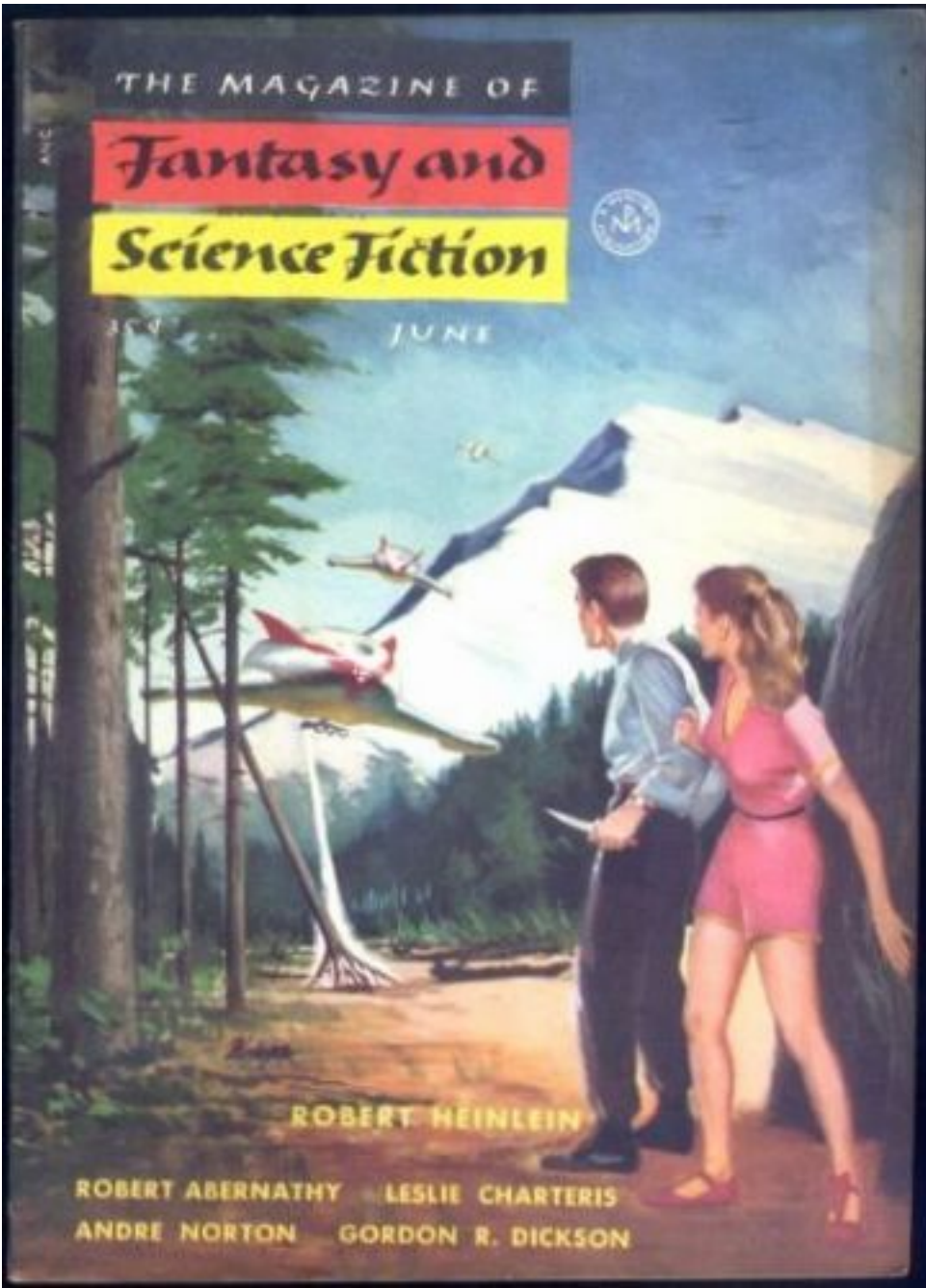


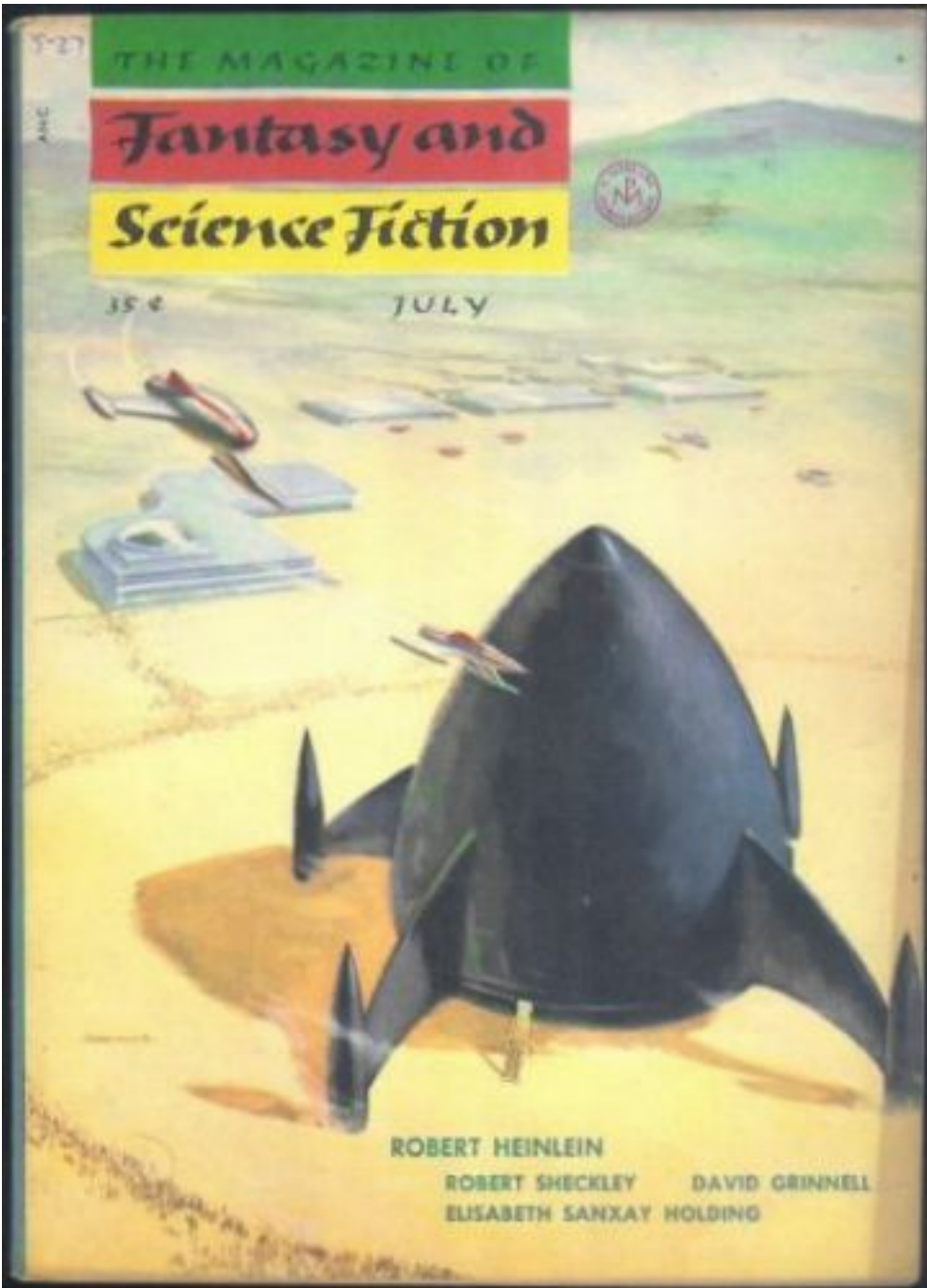


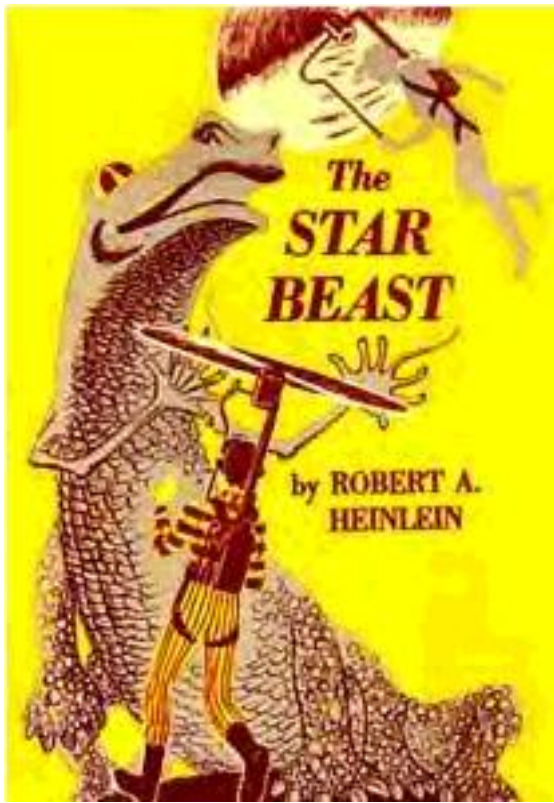






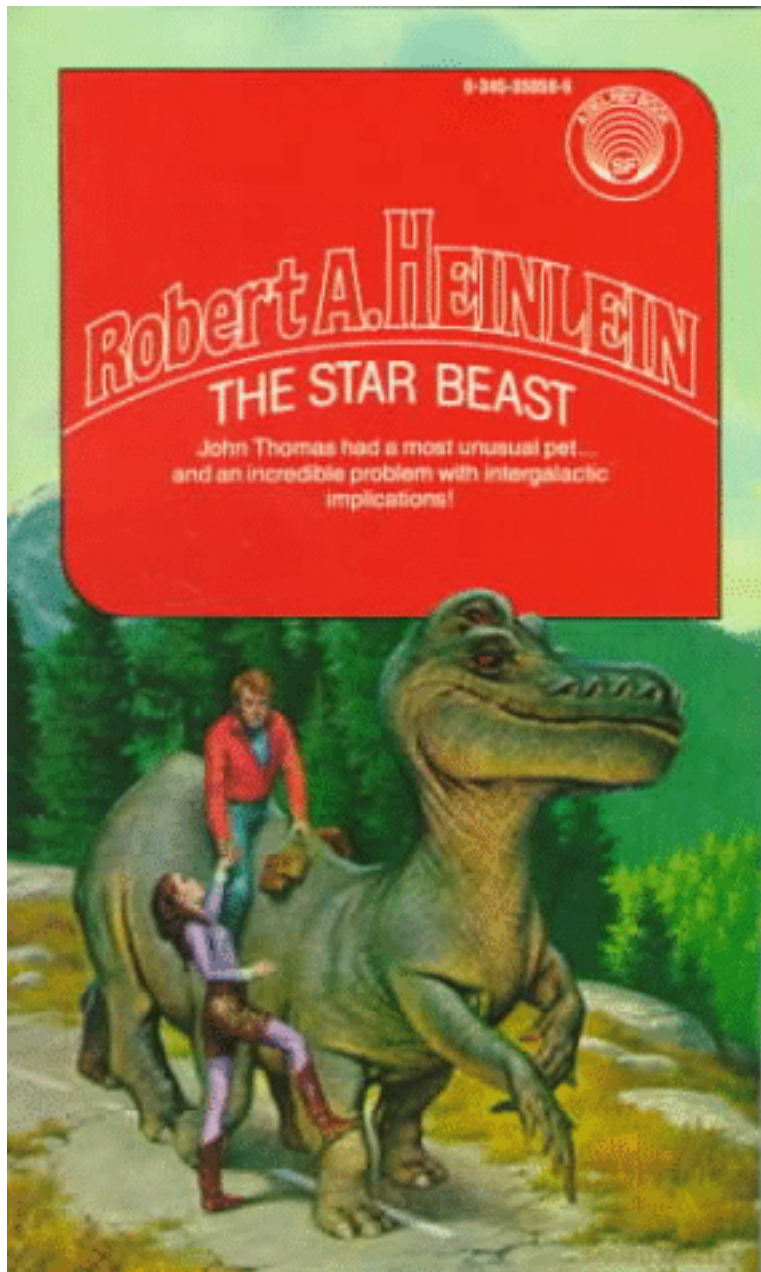


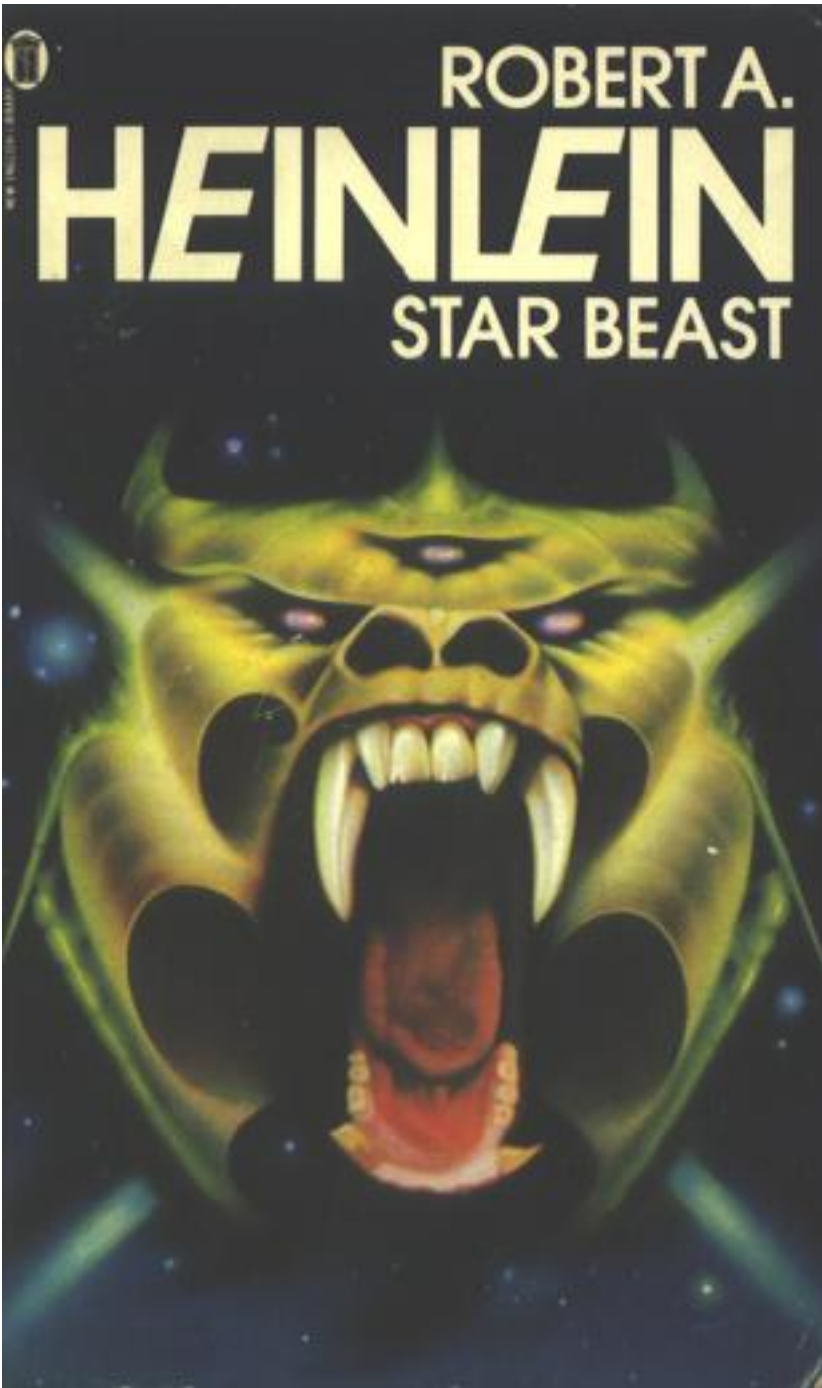


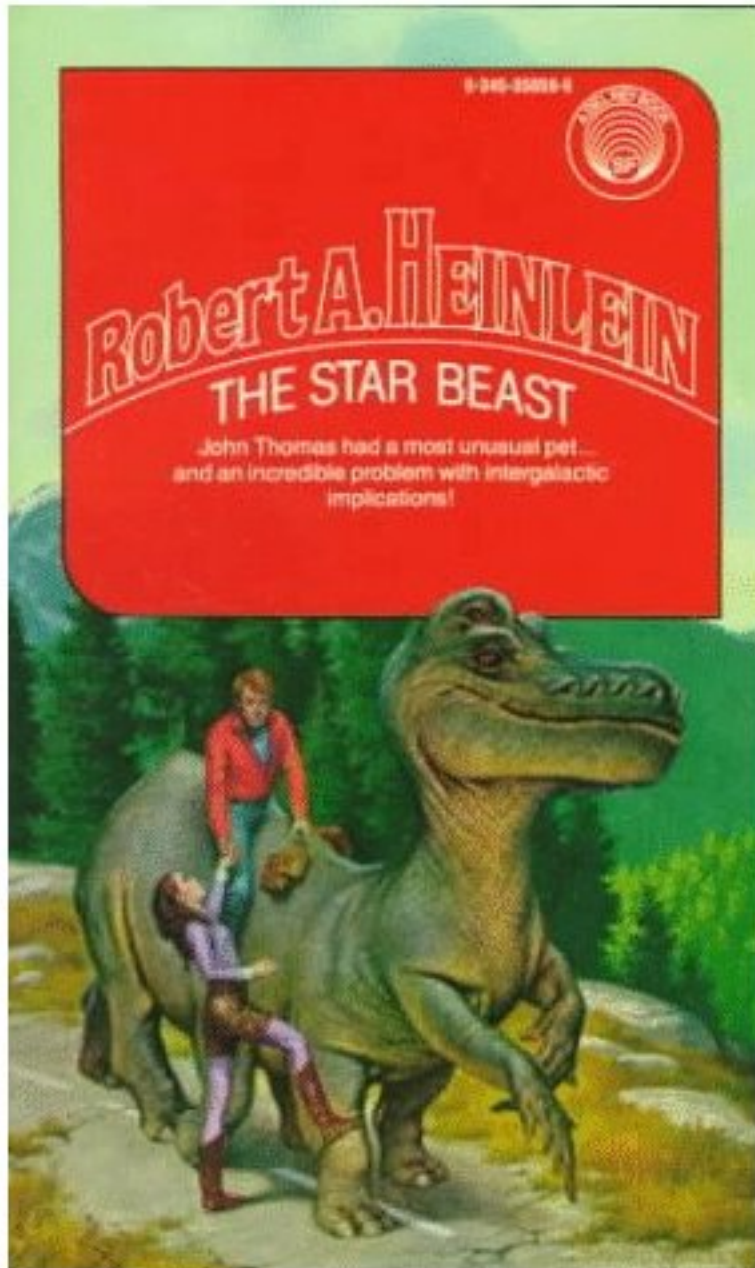










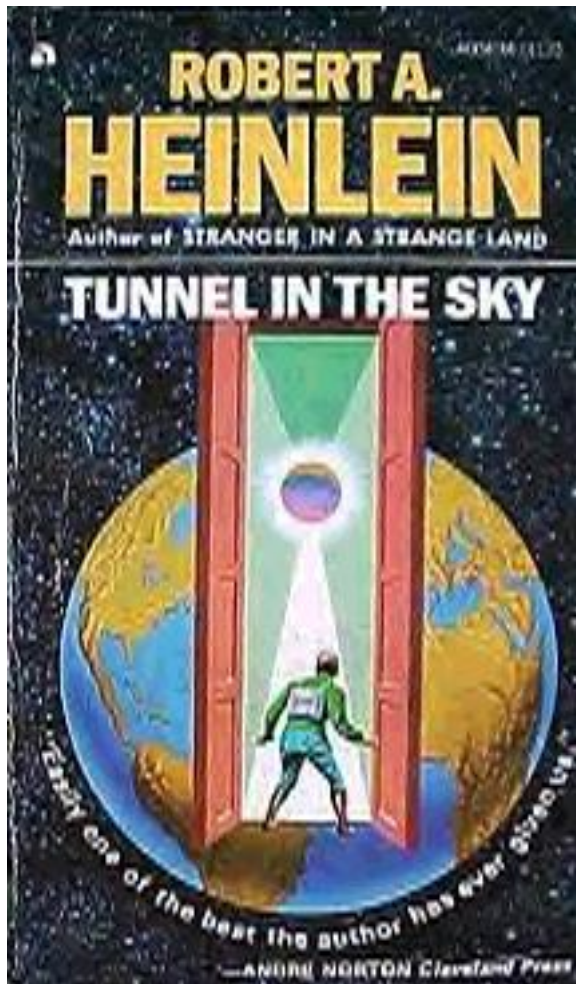


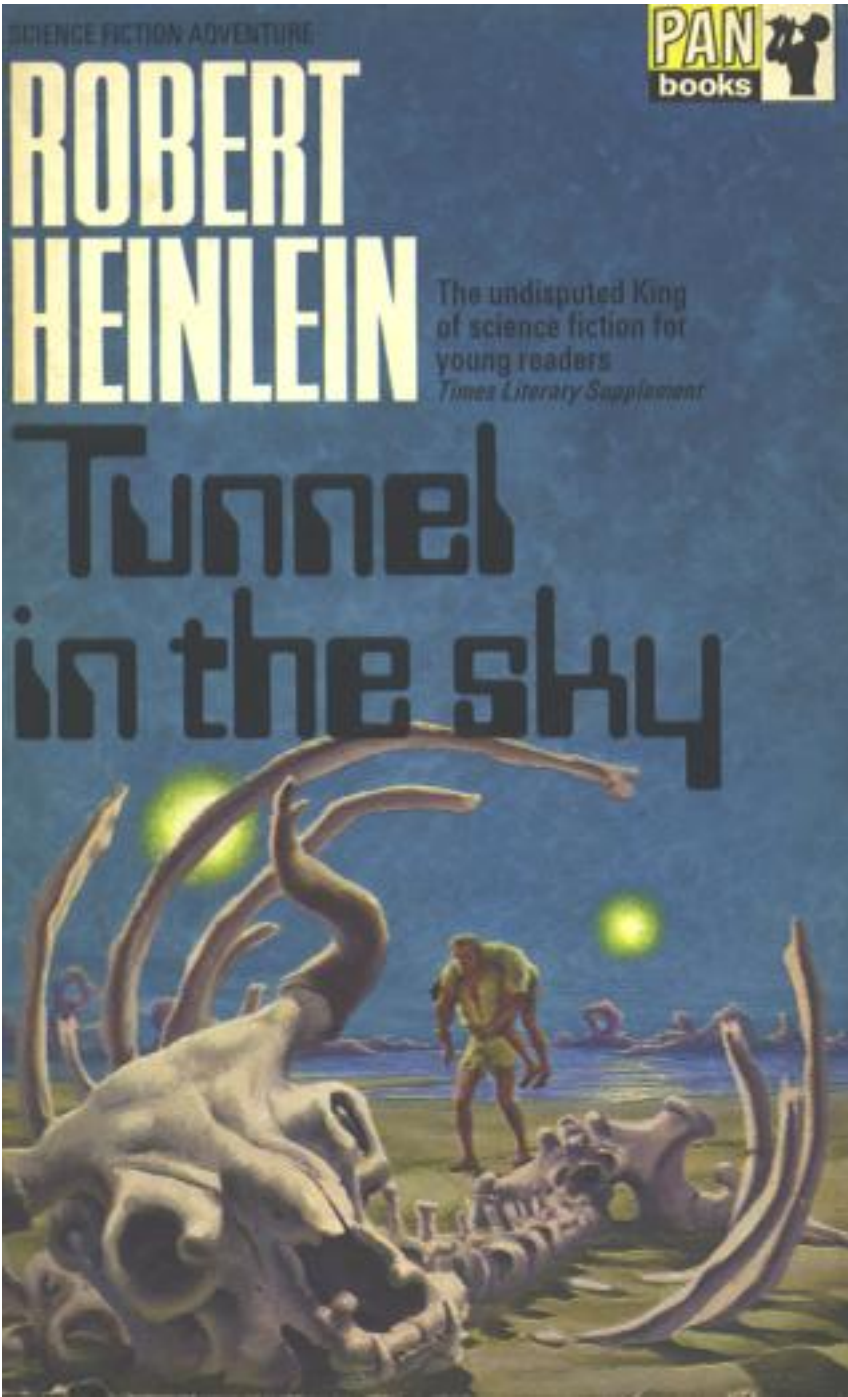
TUNNEL IN THE SKY

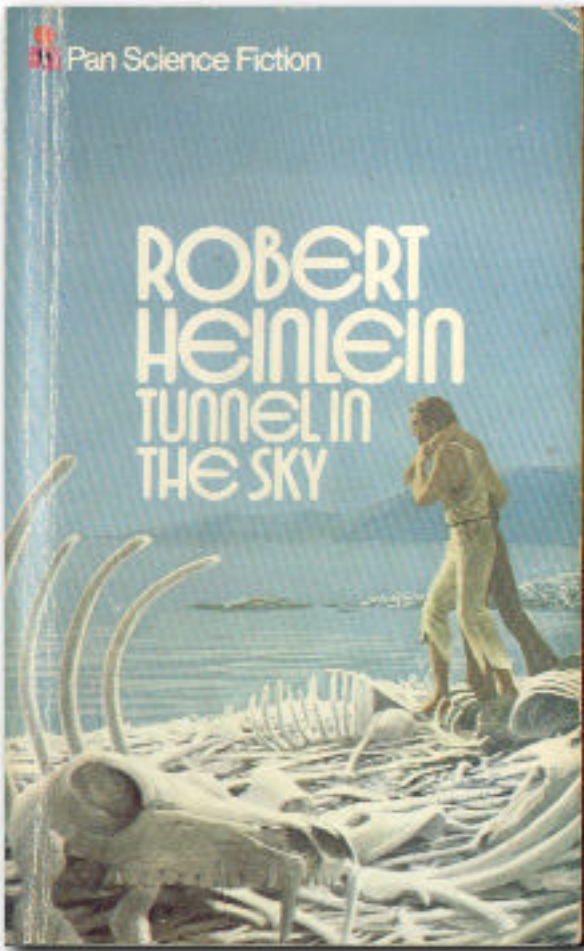
*The story
of an examination
in Solo Survival—
any planet, any climate
any terrain*

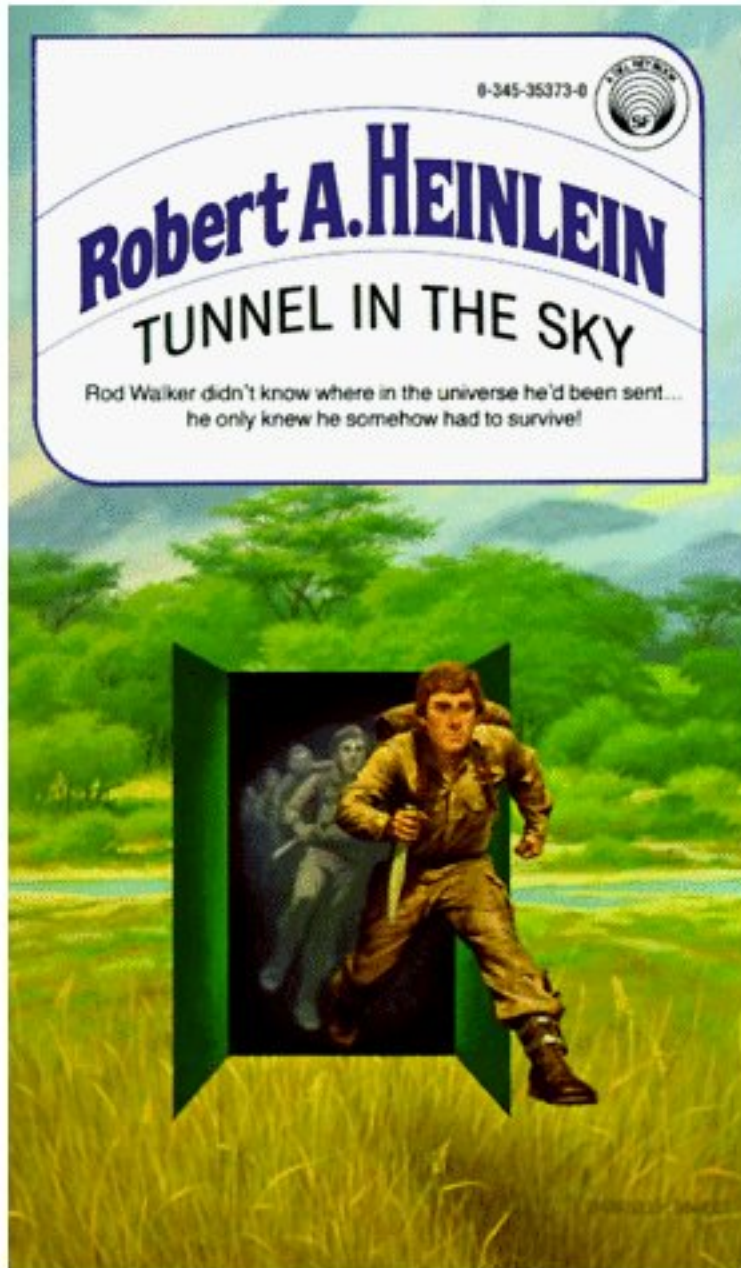
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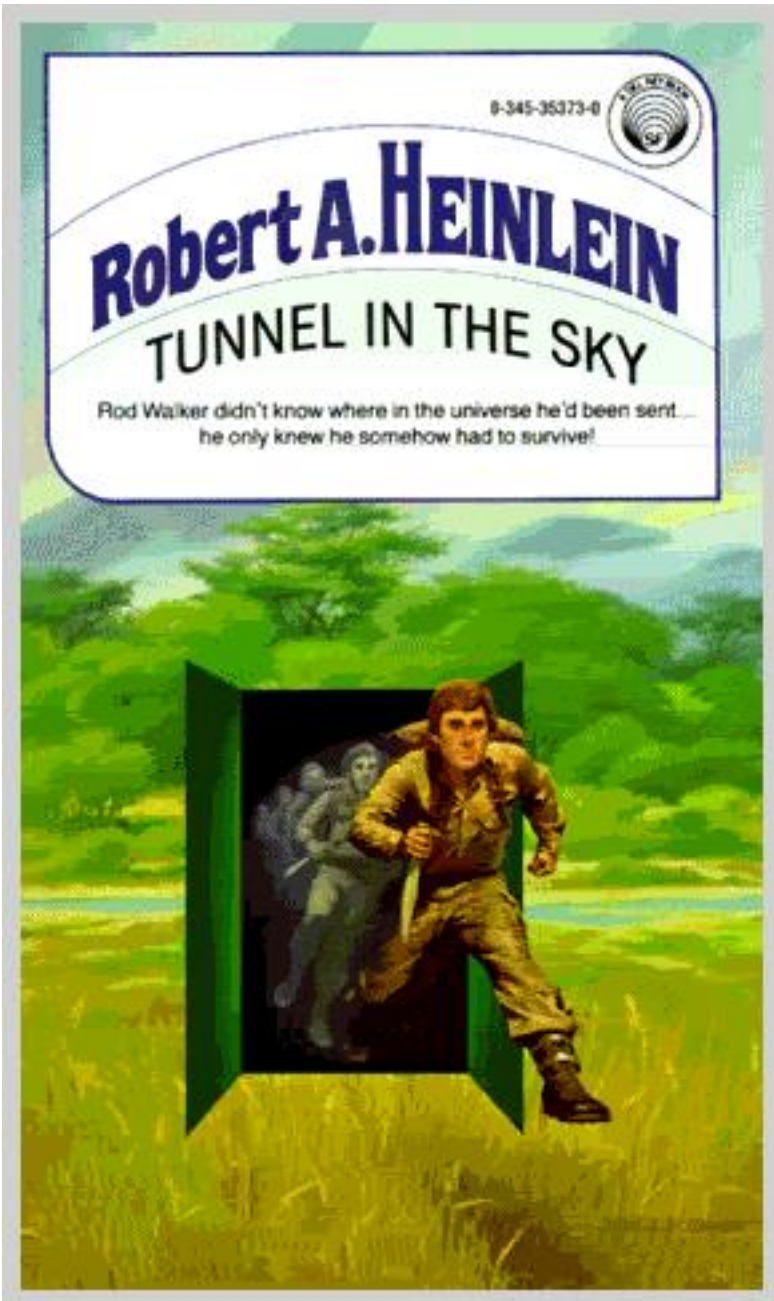


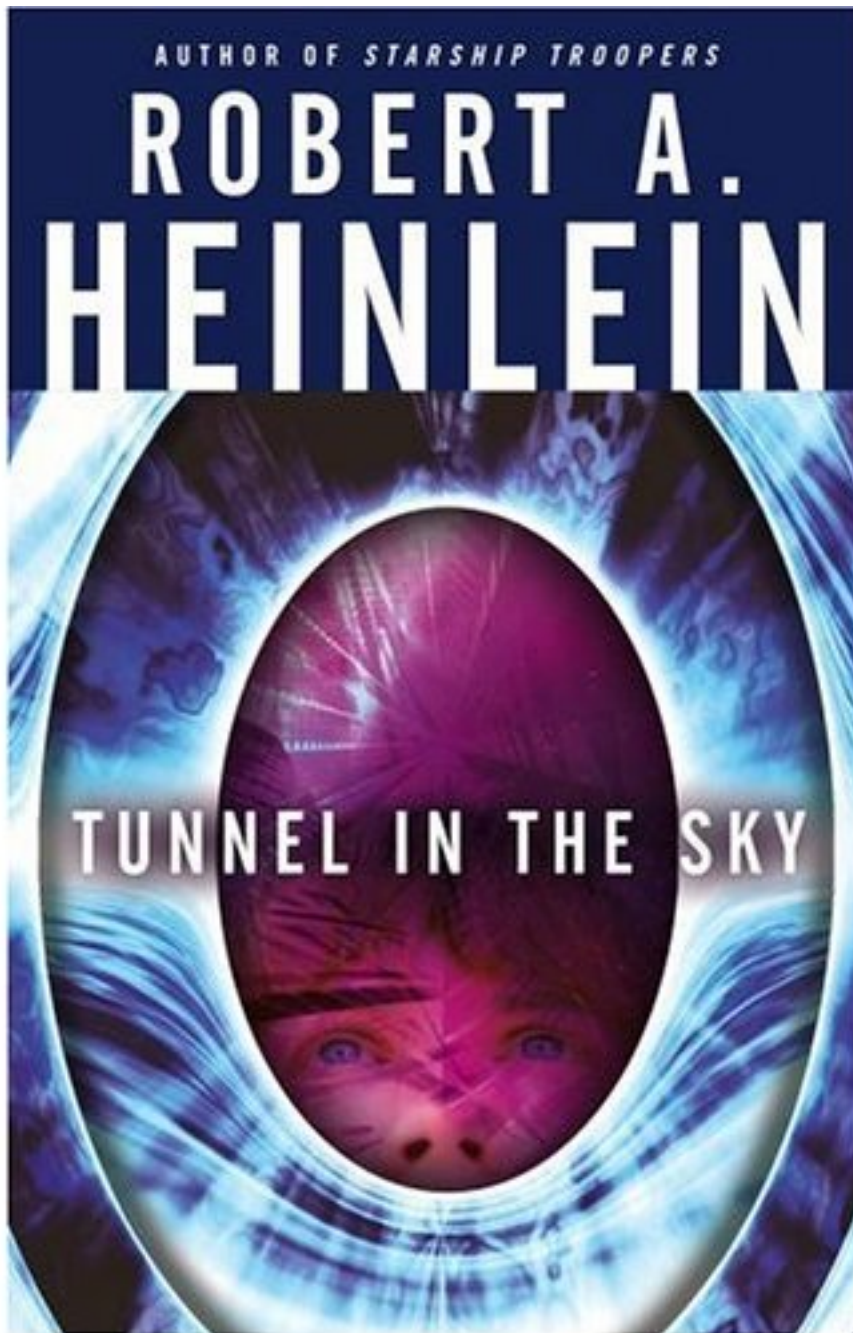




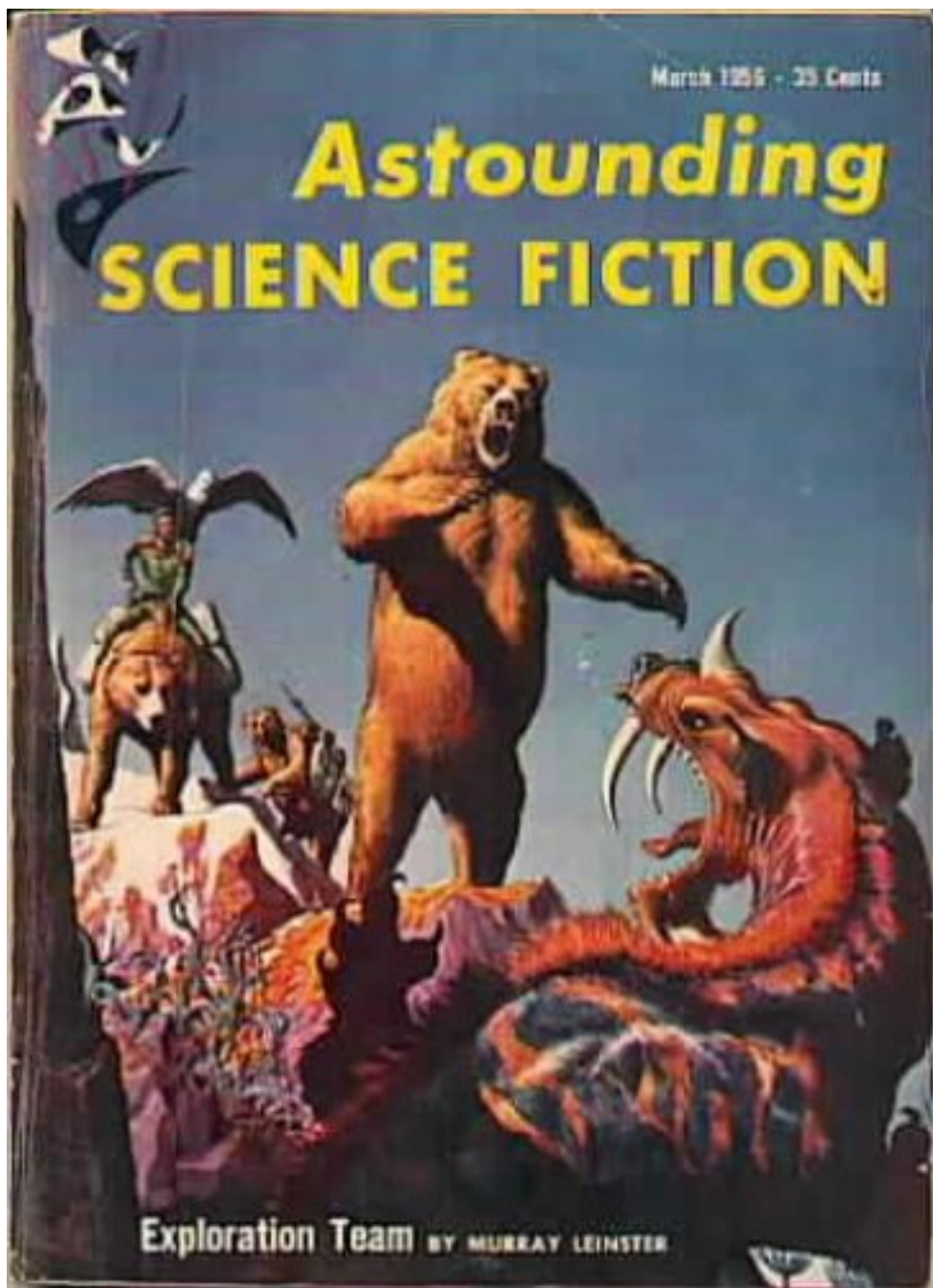


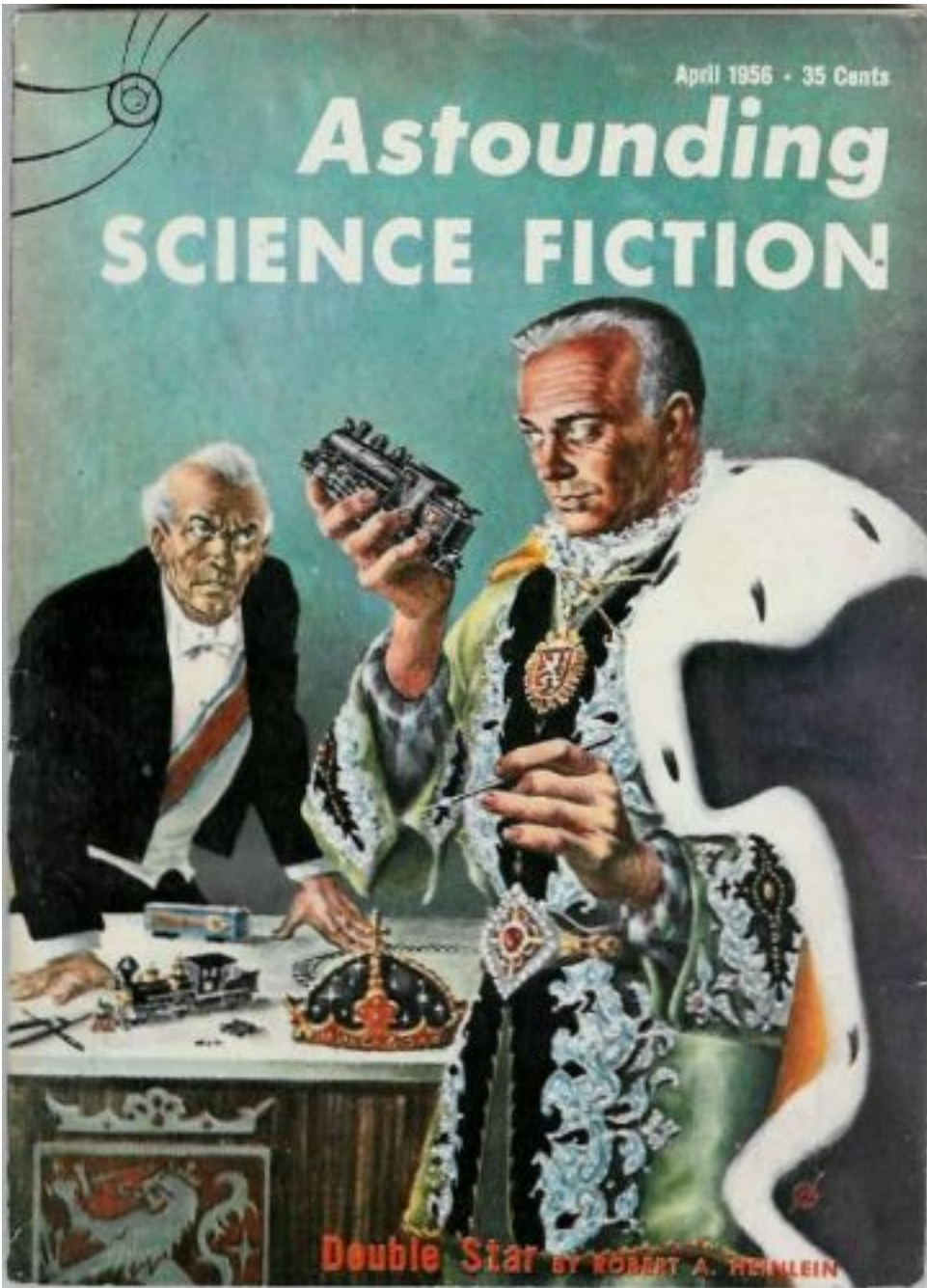


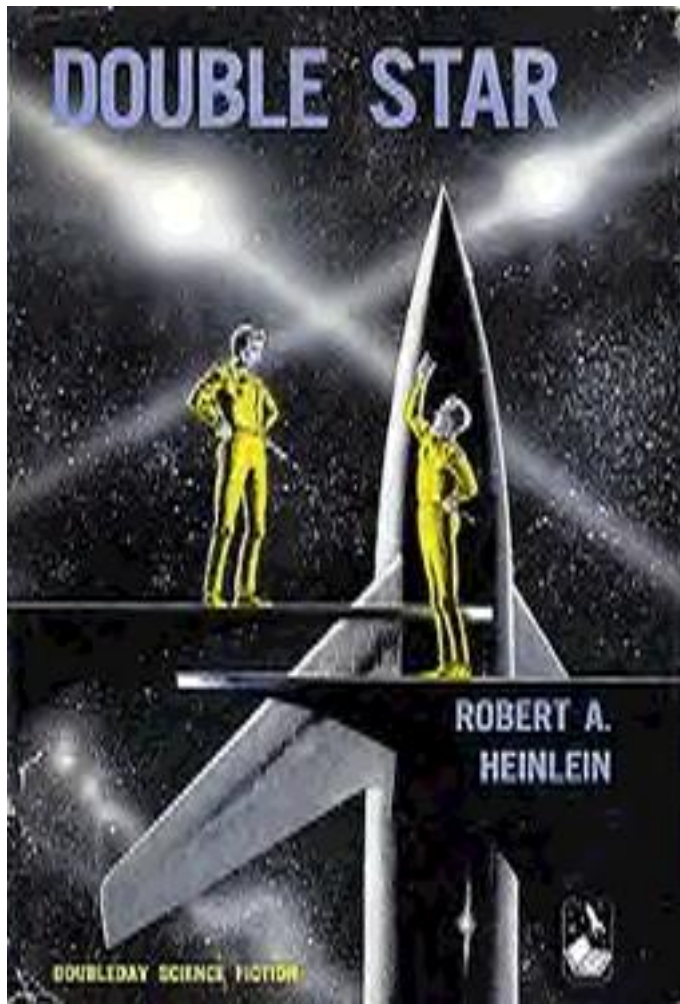


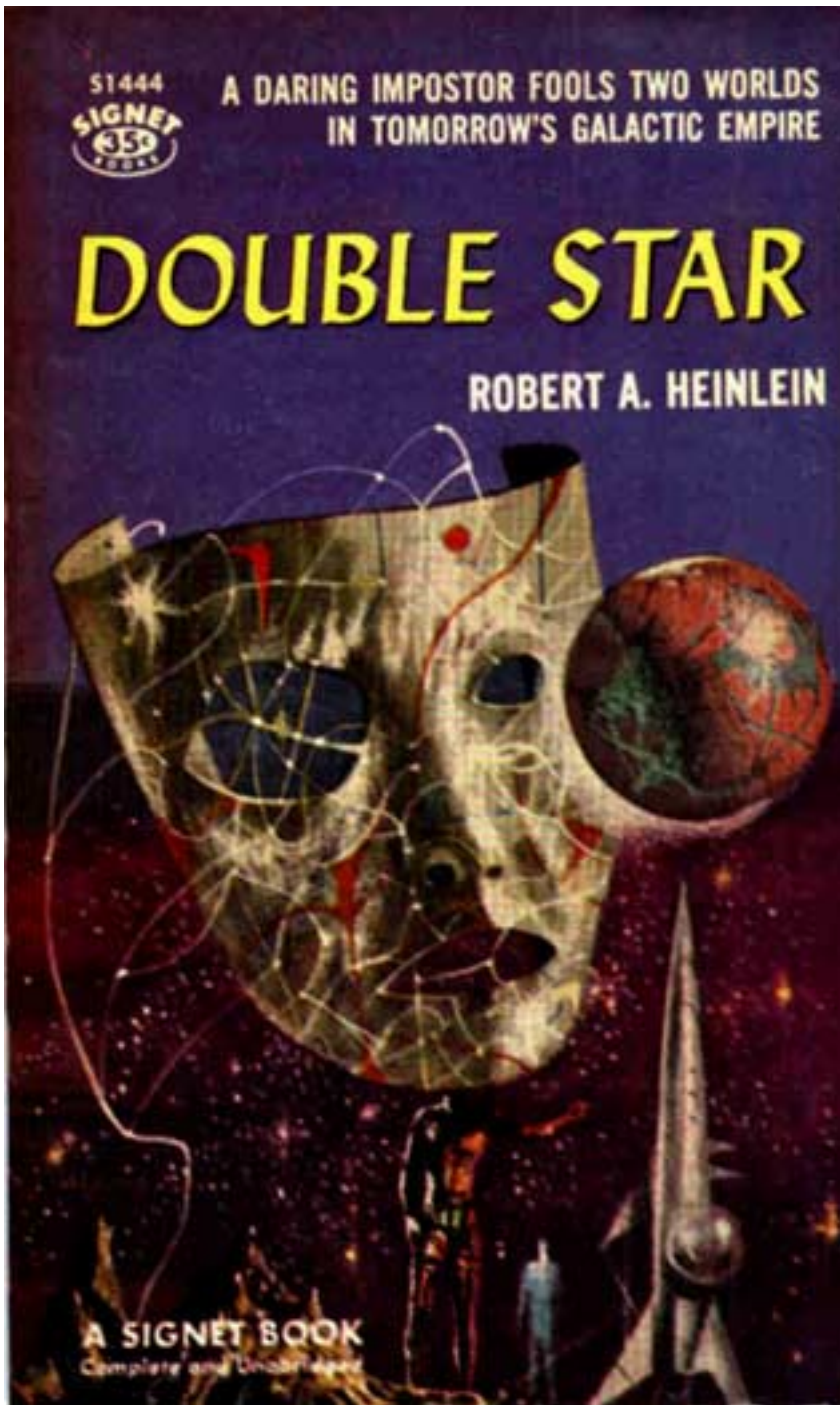


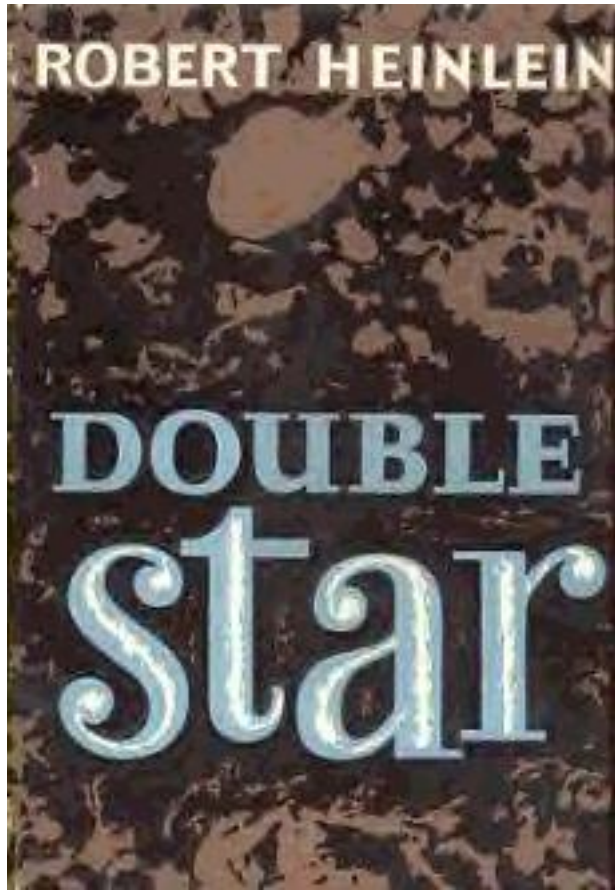












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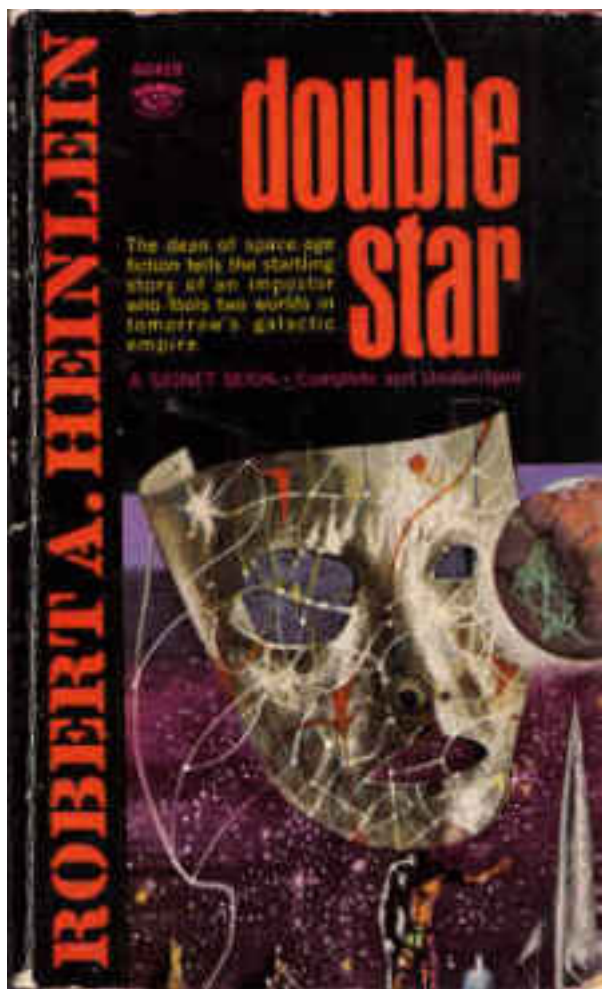

DOUBLE STAR

The stage was set for the greatest
of all impersonations, with the fate
of the universe at stake —
a startling novel of the future

Robert A. Heinlein





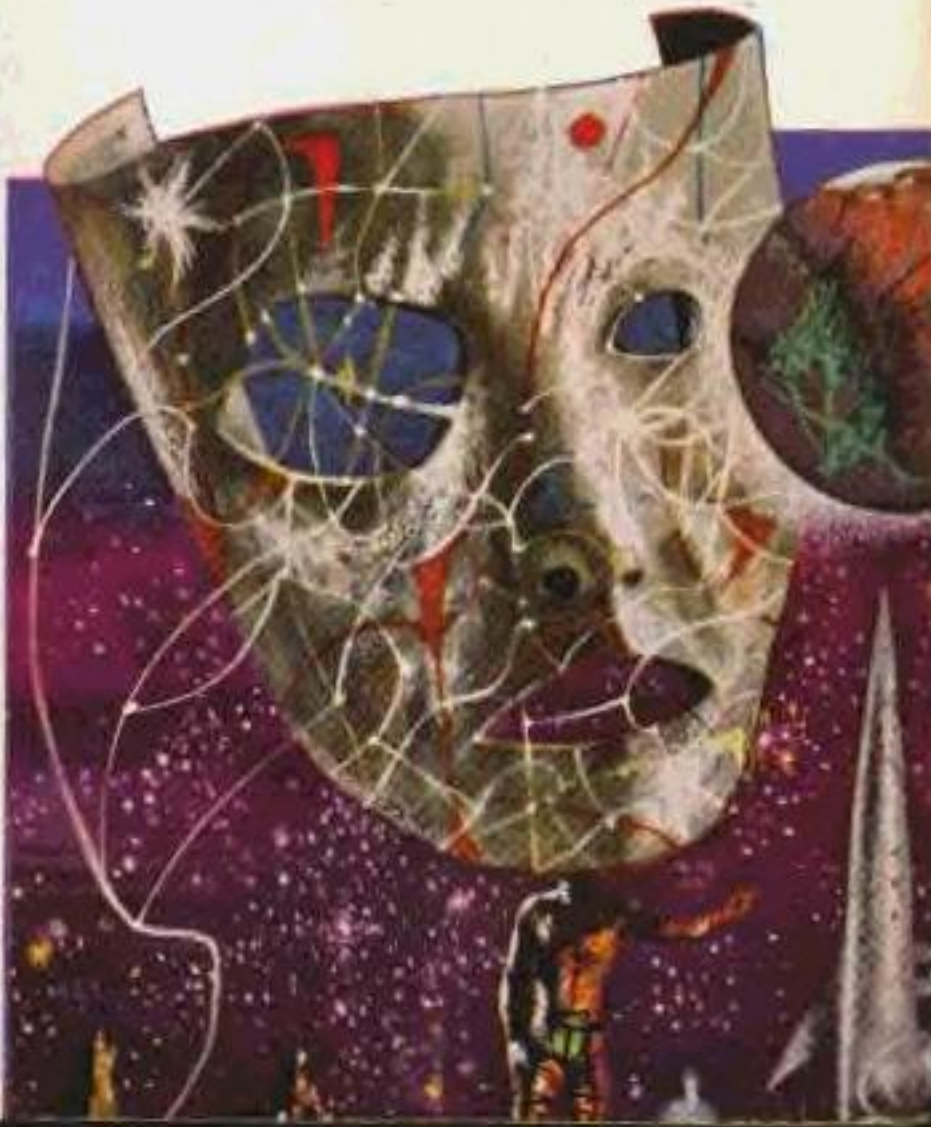


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by the author of
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STRANGE LAND**

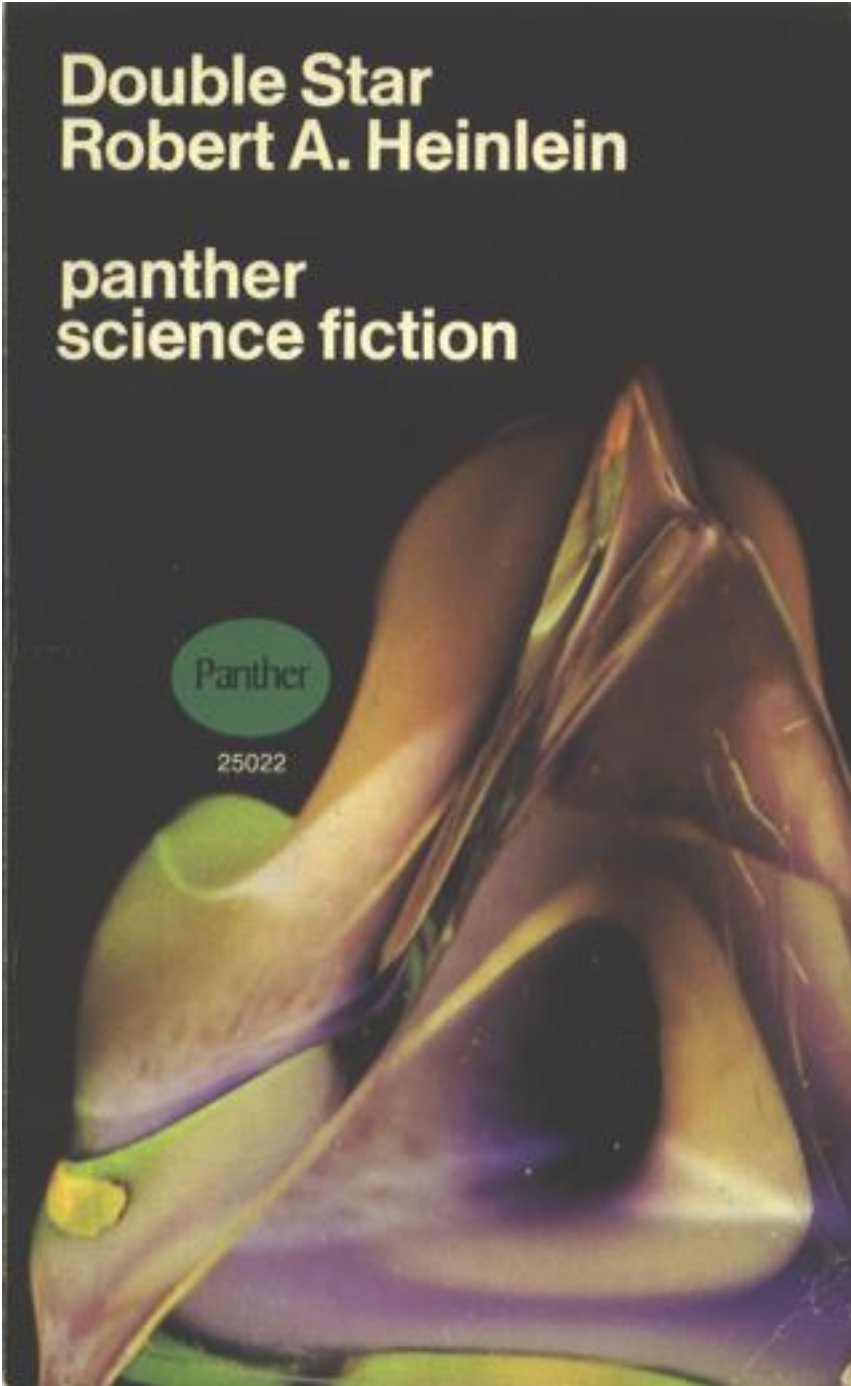


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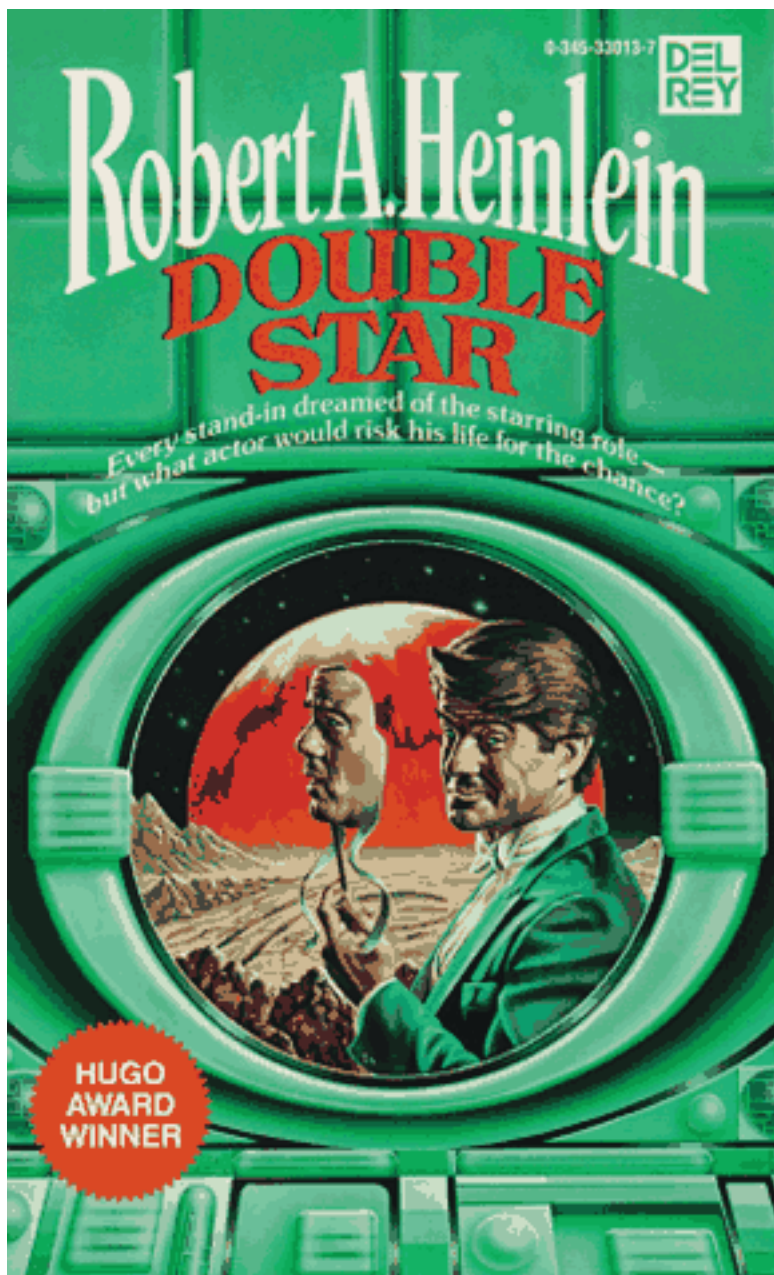


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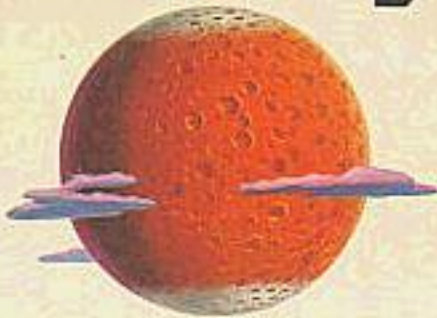
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PYRAMID

TALES OF MARS, MEN, AND MARTIANS

ISAAC ASIMOV

INTRODUCES BRILLIANT TALES OF
THE RED PLANET

**MARS,
WE LOVE YOU**



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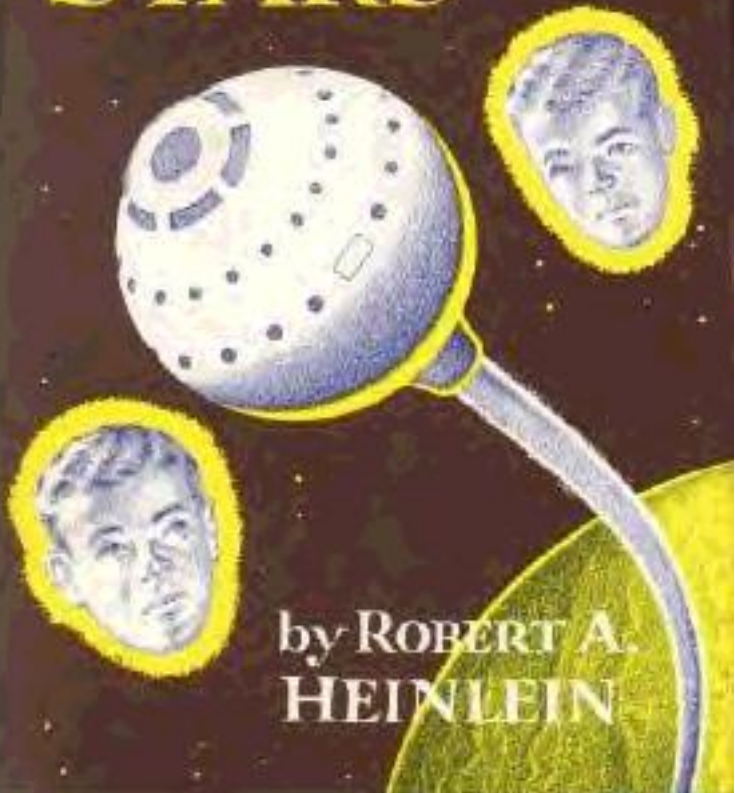
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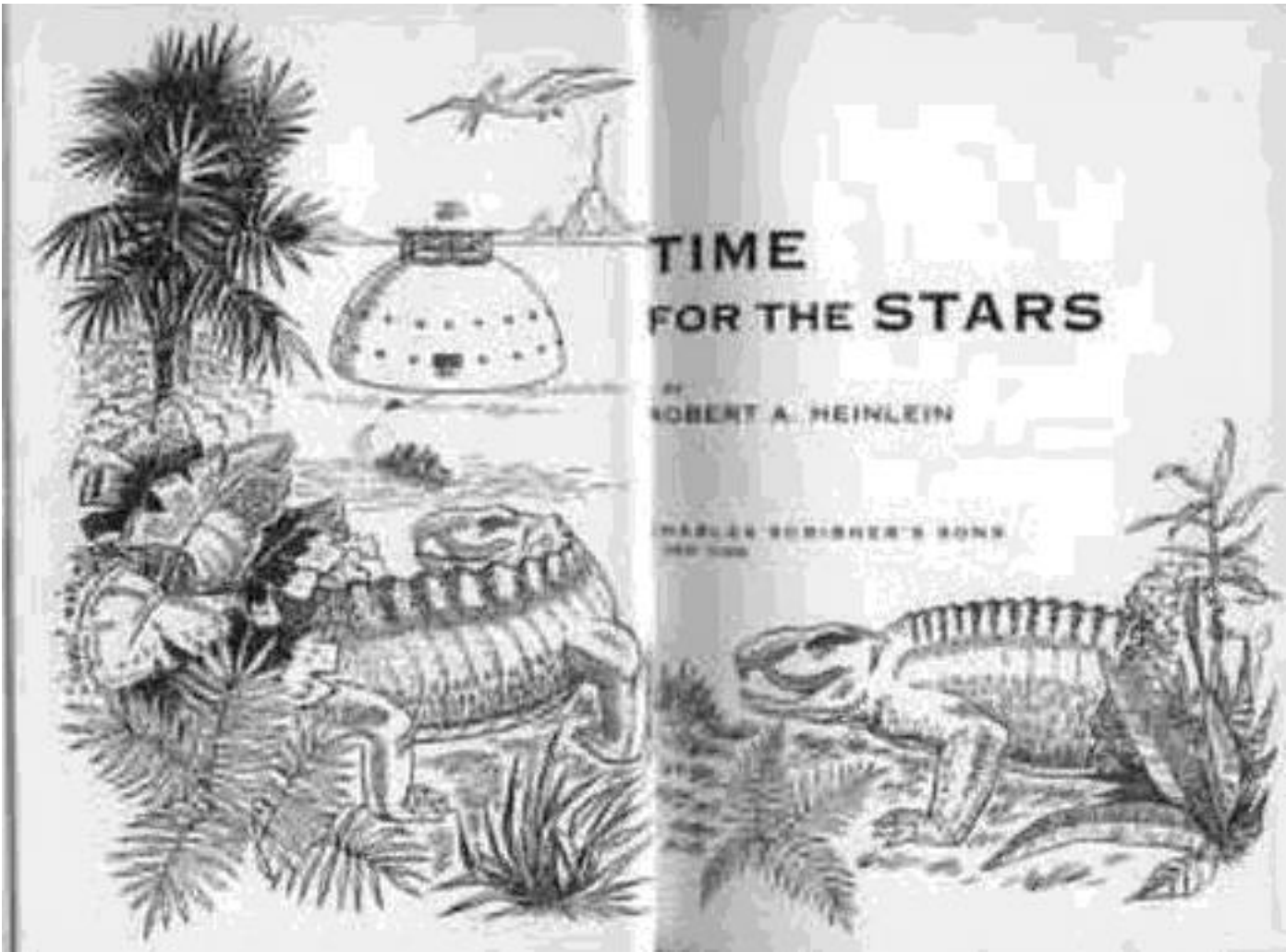
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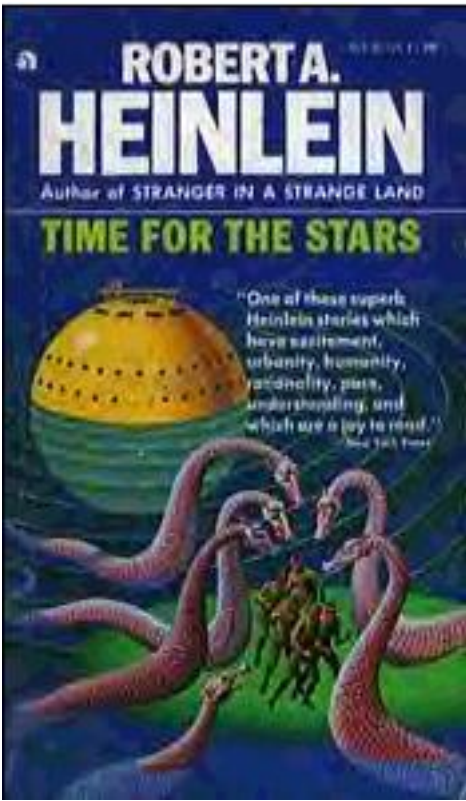
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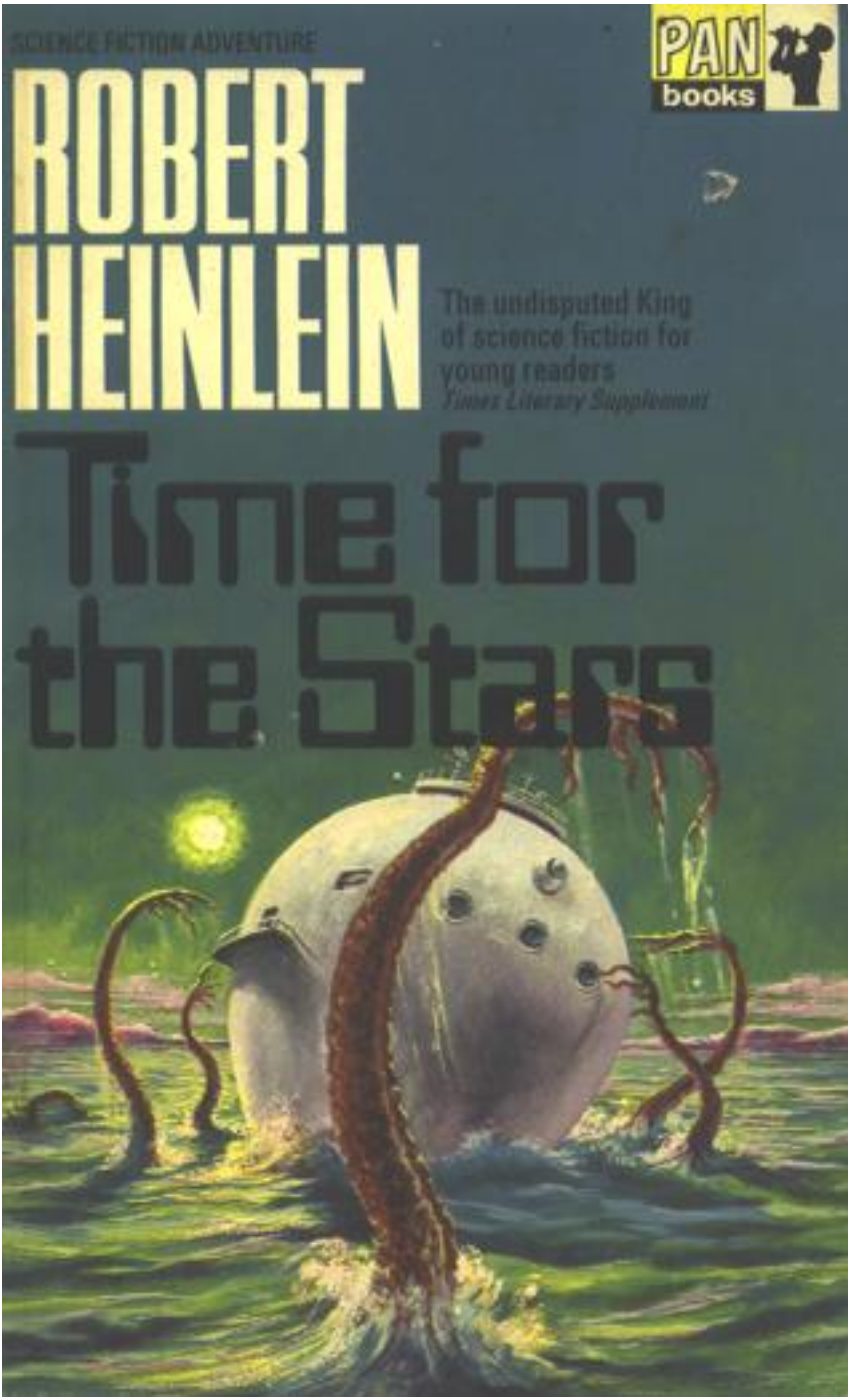
TIME for the STARS

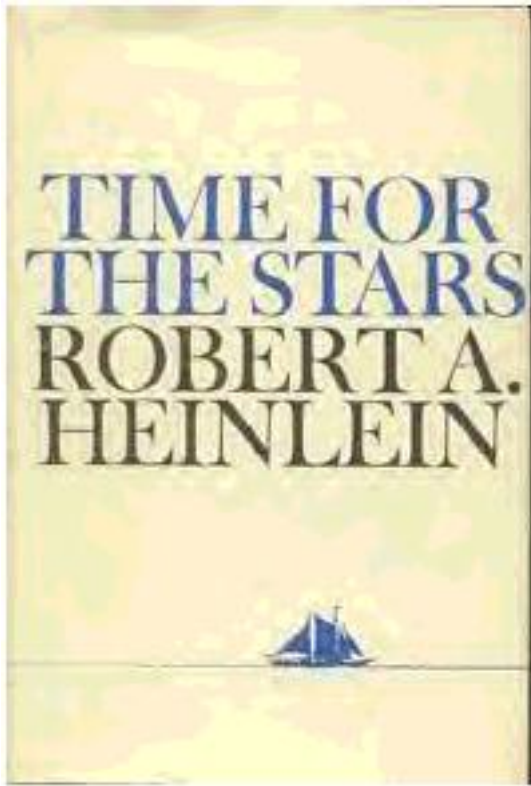


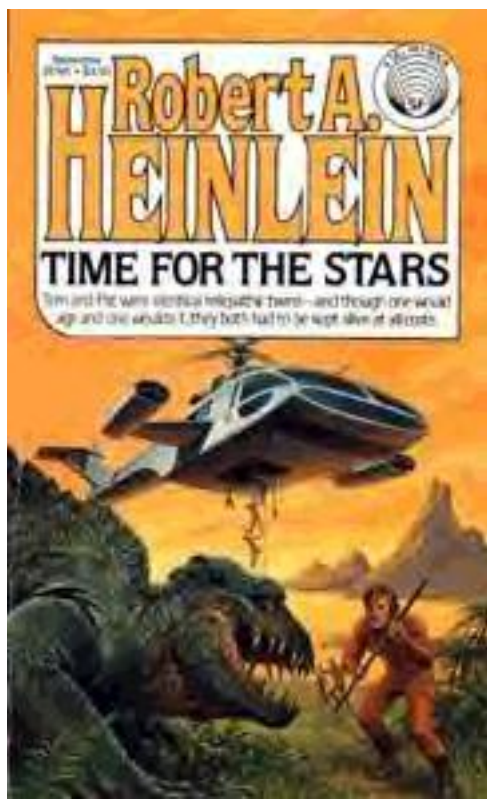
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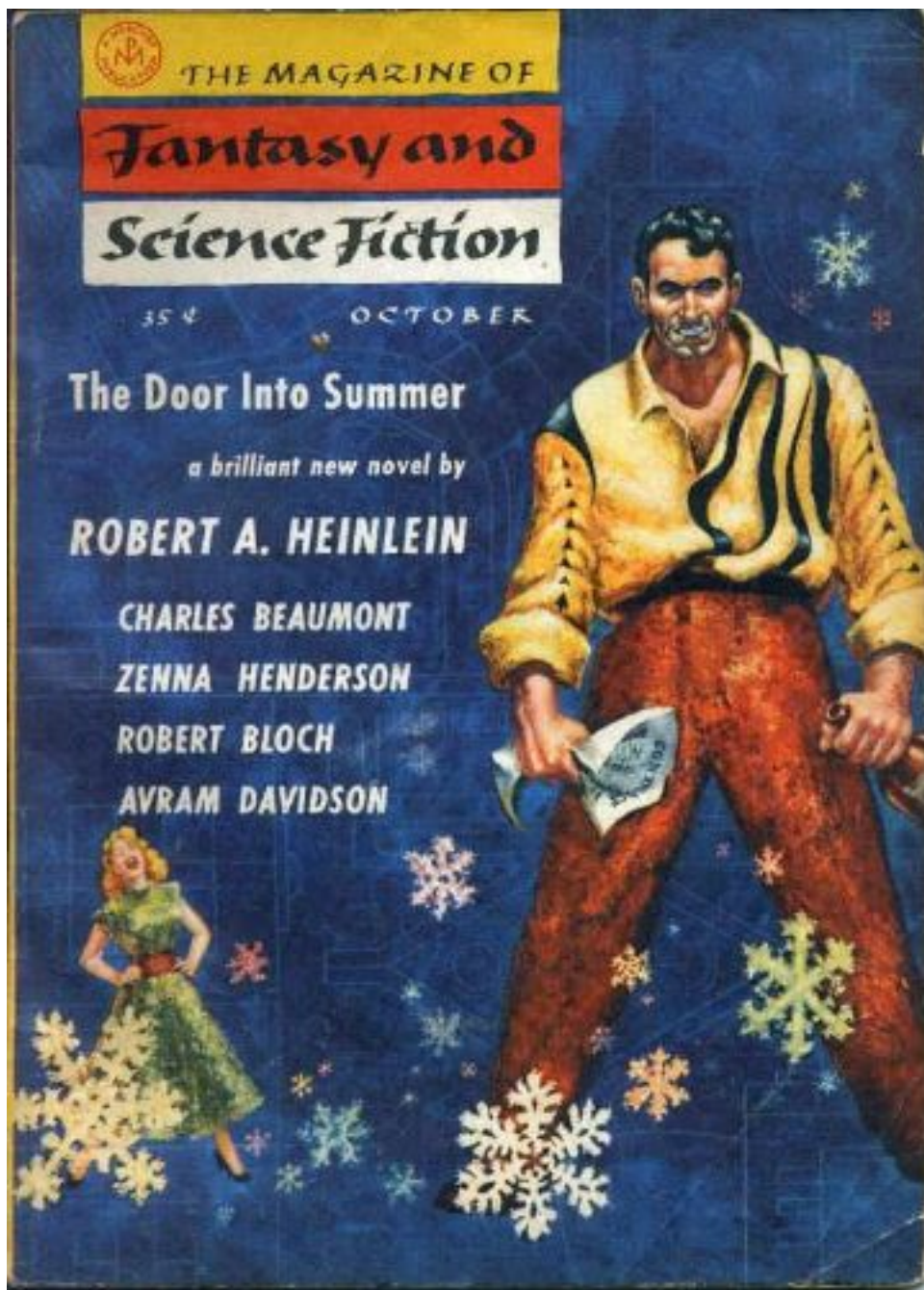












THE MAGAZINE OF

**Fantasy and
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354 OCTOBER

The Door Into Summer

a brilliant new novel by

ROBERT A. HEINLEIN

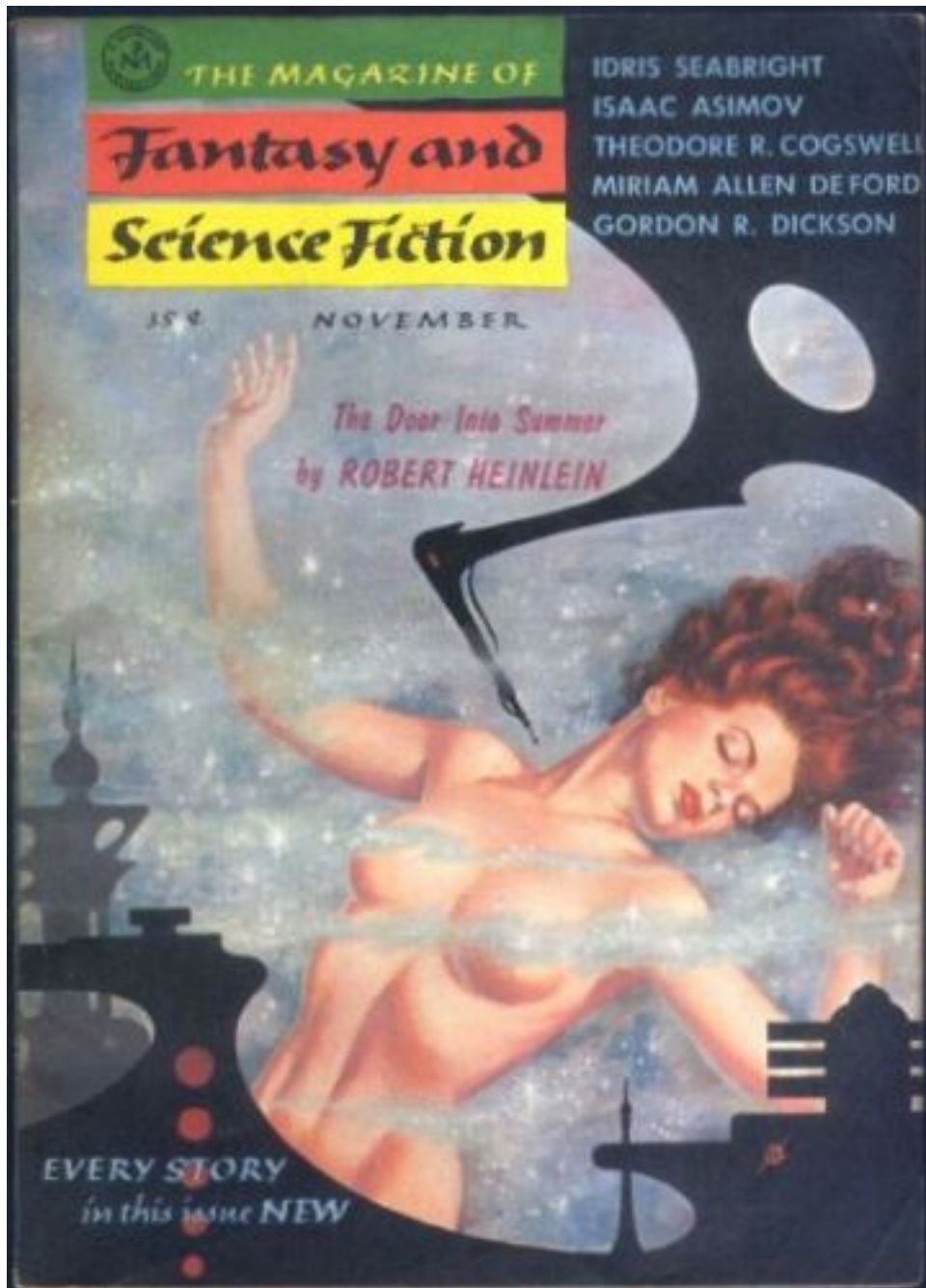
CHARLES BEAUMONT

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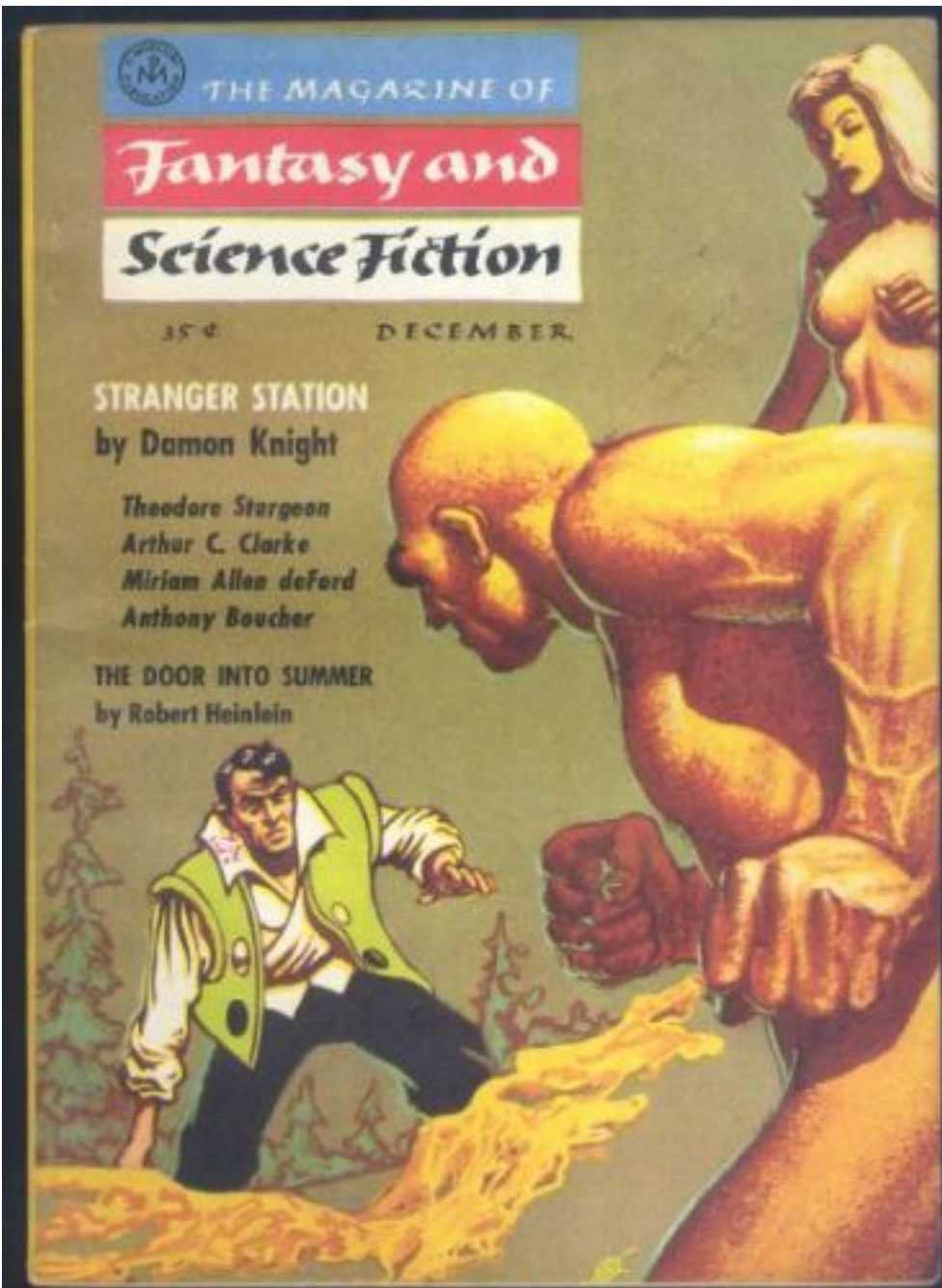
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35¢ NOVEMBER

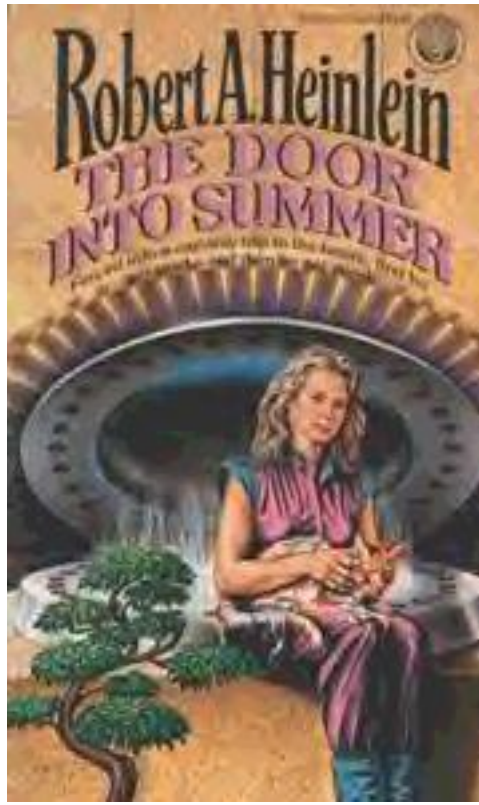
The Door Into Summer
by **ROBERT HEINLEIN**

EVERY STORY
in this issue **NEW**

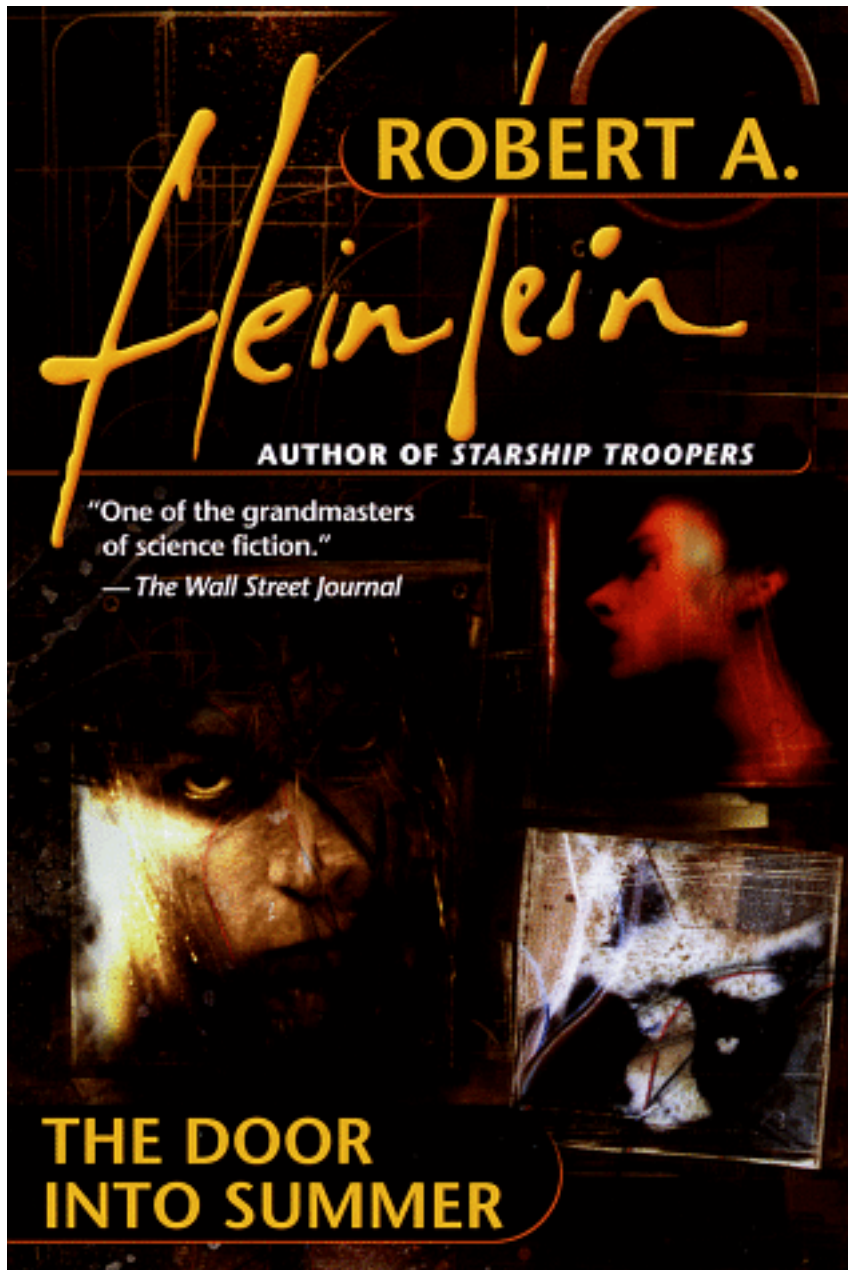












The Door Into Summer

GOLLANCZ

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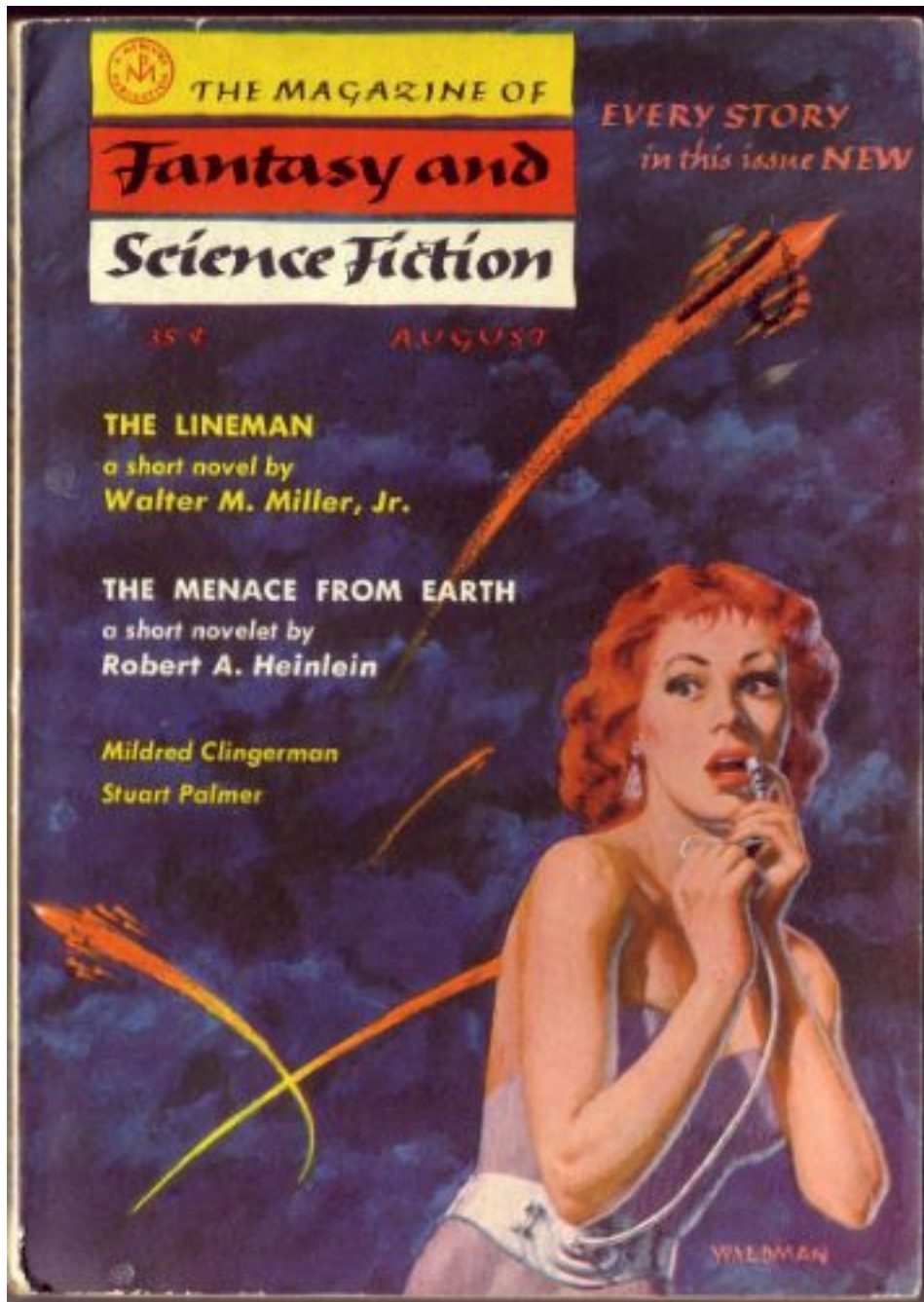
'Thoroughly entertaining...well stocked with humour...

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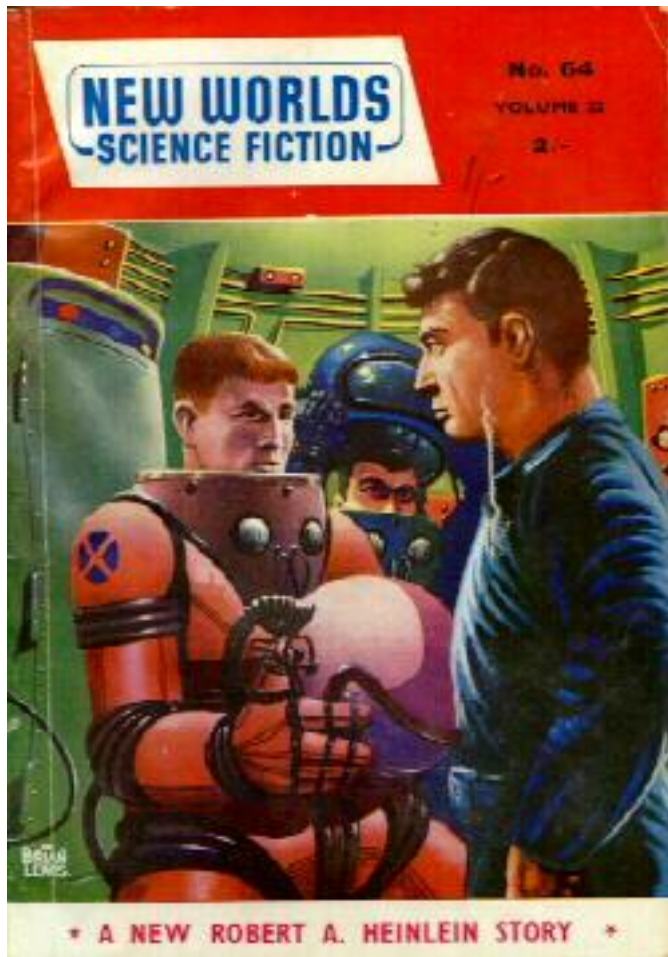
15¢ AUGUST

THE LINEMAN
a short novel by
Walter M. Miller, Jr.

THE MENACE FROM EARTH
a short novelet by
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Mildred Clingerman
Stuart Palmer

WILDMAN



The Menace from Earth

by Robert Heinlein

My name is Holly Jones and I'm fifteen. I'm very intelligent but it doesn't show, because I look like an underdone angel. Insipid.

I was born right here in Luna City, which seems to surprise Earthside types. Actually, I'm third generation; my grandparents pioneered in Site One, where the Memorial is. I live with my parents in Artemis Apartments, the new co-op in Pressure Five, eight hundred feet down near City Hall. But I'm not there much; I'm too busy.

Mornings I attend Tech High and afternoons I study or go flying with Jeff Hardesty—he's my partner—or whenever a tourist ship is in I guide groundhogs. This day the *Gripsholm* grounded at noon so I went straight from school to American Express.

The first gaggle of tourists was trickling in from Quarantine but I didn't push forward as Mr. Dorcas, the manager, knows I'm the best. Guiding is just temporary (I'm really a spaceship designer), but if you're doing a job you ought to do it well.

Mr. Dorcas spotted me. "Holly! Here, please. Miss Brentwood, Holly Jones will be your guide."

"Holly," she repeated. "What a quaint name. Are you really a guide, dear?"

I'm tolerant of groundhogs—some of my best friends are from Earth. As Daddy says, being born on Luna is luck, not judgment, and most people Earthside are stuck there. After all, Jesus and Guatama Buddha and Dr. Einstein were all groundhogs.

But they can be irritating. If high school kids weren't guides, whom could they hire? "My license says so," I said briskly and looked her over the way she was looking me over.

Her face was sort of familiar and I thought perhaps I had seen her picture in those society things you see in Earthside magazines—one of the rich playgirls we get too many of. She was almost loathsomely lovely . . . nylon skin, soft, wavy, silver-blond hair, basic specs about 35-24-34 and enough this and that to make me feel like a matchstick drawing, a low, intimate voice and everything necessary to make plainer females think about pacts with the Devil. But I did not feel apprehensive; she was a groundhog and groundhogs don't count.

"All city guides are girls," Mr. Dorcas explained. "Holly is very competent."

"Oh, I'm sure," she answered quickly and went into tourist routine number one: surprise that a guide was needed just to find her hotel, amazement at no taxicabs, same for no porters, and raised eyebrows at the prospect of two girls walking alone through "an underground city."

Mr. Dorcas was patient, ending with: "Miss Brentwood, Luna City is the only metropolis in the Solar System where a woman is really safe—no dark alleys, no deserted neighborhoods, no criminal element."

I didn't listen; I just held out my tariff card for Mr. Dorcas to stamp and picked up her bags. Guides shouldn't carry bags and most tourists are delighted to experience the fact that their thirty-pound allowance weighs only five pounds. But I wanted to get her moving.

We were in the tunnel outside and me with a foot on the slidebelt when she stopped. "I forgot! I want a

city map."

"None available."

"Really?"

"There's only one. That's why you need a guide."

"But why don't they supply them? Or would that throw you guides out of work?"

See? "You think guiding is makework? Miss Brentwood, labor is so scarce they'd hire monkeys if they could."

"Then why not print maps?"

"Because Luna City isn't flat like—" I almost said, "—groundhog cities," but I caught myself.

"—like Earthside cities," I went on. "All you saw from space was the meteor shield. Underneath it spreads out and goes down for miles in a dozen pressure zones."

"Yes, I know, but why not a map for each level?"

Groundhogs always say, "Yes, I know, but—"

"I can show you the one city map. It's a stereo tank twenty feet high and even so all you see clearly are big things like the Hall of the Mountain King and hydroponics farms and the Bats' Cave."

"The Bat's Cave," she repeated. "That's where they fly, isn't it?"

"Yes, that's where we fly."

"Oh, I want to see it!"

"OK. It first . . . or the city map?"

She decided to go to her hotel first. The regular route to the Zurich is to slide up and west through Gray's Tunnel past the Martian Embassy, get off at the Mormon Temple, and take a pressure lock down to Diana Boulevard. But I know all the shortcuts; we got off at Macy-Gimbel Upper to go down their personnel hoist. I thought she would enjoy it.

But when I told her to grab a hand grip as it dropped past her, she peered down the shaft and edged back. "You're joking."

I was about to take her back the regular way when a neighbor of ours came down the hoist. I said, "Hello, Mrs. Greenberg," and she called back, "Hi, Holly. How are your folks?"

Susie Greenberg is more than plump. She was hanging by one hand with young David tucked in her other arm and holding the *Daily Lunatic*, reading as she dropped. Miss Brentwood stared, bit her lip, and said, "How do I do it?"

I said, "Oh, use both hands; I'll take the bags." I tied the handles together with my hanky and went first. She was shaking when we got to the bottom. "Goodness, Holly, how do you stand it? Don't you get homesick?"

Tourist question number six . . . I said, "I've been to Earth," and let it drop. Two years ago Mother made me visit my aunt in Omaha and I was *miserable*—hot and cold and dirty and beset by creepy-crawlies. I weighed a ton and I ached and my aunt was always chivvying me to go outdoors and exercise when all I wanted was to crawl into a tub and be quietly wretched. And I had hay fever. Probably you've never heard of hay fever—you don't die but you wish you could.

I was supposed to go to a girls' boarding school but I phoned Daddy and told him I was desperate and he let me come home. What groundhogs can't understand is that *they* live in savagery. But groundhogs are

groundhogs and loonies are loonies and never the twain shall meet.

Like all the best hotels the Zurich is in Pressure One on the west side so that it can have a view of Earth. I helped Miss Brentwood register with the roboclerk and found her room; it had its own port. She went straight to it, began staring at Earth and going *ooh!* and *ahh!*

I glanced past her and saw that it was a few minutes past thirteen; sunset sliced straight down the tip of India—early enough to snag another client. "Will that be all, Miss Brentwood?"

Instead of answering she said in an awed voice, "Holly, isn't that the most beautiful sight you ever saw?"

"It's nice," I agreed. The view on that side is monotonous except for Earth hanging in the sky—but Earth is what tourists always look at even though they've just left it. Still, Earth is pretty. The changing weather is interesting if you don't have to be in it. Did you ever endure a summer in Omaha?

"It's gorgeous," she whispered.

"Sure," I agreed. "Do you want to go somewhere? Or will you sign my card?"

"What? Excuse me, I was daydreaming. No, not right now—yes, I do! Holly, I want to go out *there!* I must! Is there time? How much longer will it be light?"

"Huh? It's two days to sunset."

She looked startled. "How quaint. Holly, can you get us space suits? I've got to go outside."

I didn't wince—I'm used to tourist talk. I suppose a pressure suit looked like a space suit to them. I simply said, "We girls aren't licensed outside. But I can phone a friend."

Jeff Hardesty is my partner in spaceship designing, so I throw business his way. Jeff is eighteen and already in Goddard Institute, but I'm pushing hard to catch up so that we can set up offices for our firm: "Jones & Hardesty, Spaceship Engineers." I'm very bright in mathematics, which is everything in space engineering, so I'll get my degree pretty fast. Meanwhile we design ships anyhow.

I didn't tell Miss Brentwood this, as tourists think a girl my age can't possibly be a spaceship designer.

Jeff has arranged his classes to let him guide on Tuesdays and Thursdays; he waits at West City Lock and studies between clients. I reached him on the lockmaster's phone. Jeff grinned and said, "Hi, Scale Model."

"Hi, Penalty Weight. Free to take a client?"

"Well, I was supposed to guide a family party, but they're late."

"Cancel them. Miss Brentwood . . . step into pickup, please. This is Mr. Hardesty."

Jeff's eyes widened and I felt uneasy. But it did not occur to me that Jeff could be attracted by a *groundhog* . . . even though it is conceded that men are robot slaves of their body chemistry in such matters. I knew she was exceptionally decorative, but it was unthinkable that Jeff could be captivated by any groundhog, no matter how well designed. They don't speak our language!

I am not romantic about Jeff; we are simply partners. But anything that affects Jones & Hardesty affects me.

When we joined him at West Lock he almost stepped on his tongue in a disgusting display of adolescent rut. I was ashamed of him and, for the first time, apprehensive. Why are males so childish?

Miss Brentwood didn't seem to mind his behavior. Jeff is a big hulk; suited up for outside he looks like a Frost giant from *Das Rheingold*; she smiled up at him and thanked him for changing his schedule. He looked even sillier and told her it was a pleasure.

I keep my pressure suit at West Lock so that when I switch a client to Jeff he can invite me to come

along for the walk. This time he hardly spoke to me after that platinum menace was in sight. But I helped her pick out a suit and took her into the dressing room and fitted it. Those rental suits take careful adjusting or they will pinch you in tender places once out in vacuum . . . besides those things about them that one girl ought to explain to another.

When I came out with her, not wearing my own, Jeff didn't even ask why I hadn't suited up—he took her arm and started toward the lock. I had to butt in to get her to sign my tariff card.

The days that followed were the longest in my life. I saw Jeff only once . . . on the slidebelt in Diana boulevard, going the other way. She was with him.

Though I saw him but once, I knew what was going on. He was cutting classes and three nights running he took her to the Earthview Room of the Duncan Hines. None of my business!—I hope she had more luck teaching him to dance than I had. Jeff is a free citizen and if he wanted to make an utter fool of himself neglecting school and losing sleep over an upholstered groundhog that was his business.

But he should not have neglected the firm's business!

Jones & Hardesty had a tremendous backlog because we were designing Starship *Prometheus*. This project we had been slaving over for a year, flying not more than twice a week in order to devote time to it—and that's a sacrifice.

Of course you can't build a starship today, because of the power plant. But Daddy thinks that there will soon be a technological break-through and mass-conversion power plants will be built—which means starships. Daddy ought to know—he's Luna Chief Engineer for Space Lanes and Fermi Lecturer at Goddard Institute. So Jeff and I are designing a self-supporting interstellar ship on that assumption: quarters, auxiliaries, surgery, labs—everything.

Daddy thinks it's just practice but Mother knows better—Mother is a mathematical chemist for General Synthetics of Luna and is nearly as smart as I am. She realizes that Jones & Hardesty plans to be ready with a finished proposal while other designers are still floundering.

Which was why I was furious with Jeff for wasting time over this creature. We had been working every possible chance. Jeff would show up after dinner, we would finish our homework, then get down to real work, the *Prometheus* . . . checking each other's computations, fighting bitterly over details, and having a wonderful time. But the very day I introduced him to Ariel Brentwood, he failed to appear. I had finished my lessons and was wondering whether to start or wait for him—we were making a radical change in power plant shielding—when his mother phoned me. "Jeff asked me to call you, dear. He's having dinner with a tourist client and can't come over."

Mrs. Hardesty was watching me so I looked puzzled and said, "Jeff thought I was expecting him? He has his dates mixed." I don't think she believed me; she agreed too quickly.

All that week I was slowly convinced against my will that Jones & Hardesty was being liquidated. Jeff didn't break any more dates—how can you break a date that hasn't been made?—but we always went flying Thursday afternoons unless one of us was guiding. He didn't call. Oh, I know where he was; he took her iceskating in Fingal's Cave.

I stayed home and worked on the *Prometheus*, recalculating masses and moment arms for hydroponics and stores on the basis of the shielding change. But I made mistakes and twice I had to look up logarithms instead of remembering . . . I was so used to wrangling with Jeff over everything that I just couldn't function.

Presently I looked at the name plate of the sheet I was revising. "Jones & Hardesty" it read, like all the

rest. I said to myself, "Holly Jones, quit bluffing; this may be The End. You knew that someday Jeff would fall for somebody."

"Of course . . . but not a *groundhog*."

"But he *did*. What kind of an engineer are you if you can't face facts? She's beautiful and rich—she'll get her father to give him a job Earthside. You hear me? *Earthside!* So you look for another partner . . . or go into business on your own."

I erased "Jones & Hardesty" and lettered "Jones & Company" and stared at it. Then I started to erase that, too—but it smeared; I had dripped a tear on it. Which was ridiculous!

The following Tuesday both Daddy and Mother were home for lunch which was unusual as Daddy lunches at the spaceport. Now Daddy can't even see you unless you're a spaceship but that day he picked to notice that I had dialed only a salad and hadn't finished it. "That plate is about eight hundred calories short," he said, peering at it. "You can't boost without fuel—aren't you well?"

"Quite well, thank you," I answered with dignity.

"Mmm . . . now that I think back, you've been moping for several days. Maybe you need a checkup." He looked at Mother.

"I do not either need a checkup!" I had *not* been moping—doesn't a woman have a right not to chatter? But I hate to have doctors poking at me so I added, "It happens I'm eating lightly because I'm going flying this afternoon. But if you insist, I'll order pot roast and potatoes and sleep instead!"

"Easy, punkin'," he answered gently. "I didn't mean to intrude. Get yourself a snack when you're through . . . and say hello to Jeff for me."

I simply answered, "OK," and asked to be excused; I was humiliated by the assumption that I couldn't fly without Mr. Jefferson Hardesty but did not wish to discuss it.

Daddy called after me, "Don't be late for dinner," and Mother said, "Now, Jacob—" and to me, "Fly until you're tired, dear; you haven't been getting much exercise. I'll leave your dinner in the warmer. Anything you'd like?"

"No, whatever you dial for yourself." I just wasn't interested in food, which isn't like me. As I headed for Bats' Cave I wondered if I had caught something. But my cheeks didn't feel warm and my stomach wasn't upset even if I wasn't hungry.

Then I had a horrible thought. Could it be that I was jealous? *Me?*

It was unthinkable. I am not romantic; I am a career woman. Jeff had been my partner and pal, and under my guidance he could have become a great spaceship designer, but our relationship was straightforward . . . a mutual respect for each other's abilities, with never any of that lovey-dovey stuff. A career woman can't afford such things—why look at all the professional time Mother had lost over having me!

No, I couldn't be jealous; I was simply worried sick because my partner had become involved with a groundhog. Jeff isn't bright about women and, besides, he's never been to Earth and has illusions about it. If she lured him Earthside, Jones & Hardesty was finished.

And somehow "Jones & Company" wasn't a substitute: the *Prometheus* might never be built.

I was at Bats' Cave when I reached this dismal conclusion. I didn't feel like flying but I went to the locker room and got my wings anyhow.

Most of the stuff written about Bats' Cave gives a wrong impression. It's the air storage tank for the city,

just like all the colonies have—the place where the scavenger pumps, deep down, deliver the air until it's needed. We just happen to be lucky enough to have one big enough to fly in. But it never was built, or anything like that; it's just a big volcanic bubble, two miles across, and if it had broken through, way back when, it would have been a crater.

Tourists sometimes pity us loonies because we have no chance to swim. Well, I tried it in Omaha and got water up my nose and scared myself silly. Water is for drinking, not playing in; I'll take flying. I've heard groundhogs say, oh yes, they had "flown" many times. But that's not *flying*. I did what they talk about, between White Sands and Omaha. I felt awful and got sick. Those things aren't safe.

I left my shoes and skirt in the locker room and slipped my tail surfaces on my feet, then zipped into my wings and got someone to tighten the shoulder straps. My wings aren't ready-made condors; they are Storer-Gulls, custom-made for my weight distribution and dimensions. I've cost Daddy a pretty penny in wings, outgrowing them so often, but these latest I bought myself with guide fees.

They're lovely!—titanalloy struts as light and strong as bird bones, tension-compensated wrist-pinion and shoulder joints, natural action in the alula slots, and automatic flap action in stalling. The wing skeleton is dressed in styrene feather-foils with individual quilling of scapulars and primaries. They almost fly themselves.

I folded my wings and went into the lock. While it was cycling I opened my left wing and thumbed the alula control—I had noticed a tendency to sideslip the last time I was airborne. But the alula opened properly and I decided I must have been overcontrolling, easy to do with Storer-Gulls; they're extremely maneuverable. Then the door showed green and I folded the wing and hurried out, while glancing at the barometer. Seventeen pounds—two more than Earth sea-level and nearly twice what we use in the city; even an ostrich could fly in that. I perked up and felt sorry for all groundhogs, tied down by six times proper weight, who never, never, *never* could fly.

Not even I could, on Earth. My wing loading is less than a pound per square foot, as wings and all I weigh less than twenty pounds. Earthside that would be over a hundred pounds and I could flap forever and never get off the ground.

I felt so good that I forgot about Jeff and his weakness. I spread my wings, ran a few steps, warped for lift and grabbed air—lifted my feet and was airborne.

I sculled gently and let myself glide toward the air intake at the middle of the floor—the Baby's Ladder, we call it, because you can ride the updraft clear to the roof, half a mile above, and never move a wing. When I felt it I leaned right, spoiling with right primaries, corrected, and settled in a counterclockwise soaring glide and let it carry me toward the roof.

A couple of hundred feet up, I looked around. The cave was almost empty, not more than two hundred in the air and half that number perched or on the ground—room enough for didoes. So as soon as I was up five hundred feet I leaned out of the updraft and began to beat. Gliding is no effort but flying is as hard work as you care to make it. In gliding I support a mere ten pounds on each arm—shucks, on Earth you work harder than that lying in bed. The lift that keeps you in the air doesn't take any work; you get it free from the shape of your wings just as long as there is air pouring past them.

Even without an updraft all a level glide takes is gentle sculling with your finger tips to maintain air speed; a feeble old lady could do it. The lift comes from differential air pressures but you don't have to understand it; you just scull a little and the air supports you, as if you were lying in an utterly perfect bed. Sculling keeps you moving forward just like sculling a rowboat . . . or so I'm told; I've never been

in a rowboat. I had a chance to in Nebraska but I'm not that foolhardy.

But when you're really flying, you scull with forearms as well as hands and add power with your shoulder muscles. Instead of only the outer quills of your primaries changing pitch (as in gliding), now your primaries and secondaries clear back to the joint warp sharply on each downbeat and recovery; they no longer lift, they force you forward—while your weight is carried by your scapulars, up under your armpits.

So you fly faster, or climb, or both, through controlling the angle of attack with your feet—with the tail surfaces you wear on your feet, I mean.

Oh dear, this sounds complicated and isn't—you just *do* it. You fly exactly as a bird flies. Baby birds can learn it and they aren't very bright. Anyhow, it's easy as breathing after you learn . . . and more fun than you can imagine!

I climbed to the roof with powerful beats, increasing my angle of attack and slotting my alulae for lift without burble—climbing at an angle that would stall most fliers. I'm little but it's all muscle and I've been flying since I was six. Once up there I glided and looked around. Down at the floor near the south wall tourists were trying glide wings—if you call those things "wings." Along the west wall the visitors' gallery was loaded with goggling tourists. I wondered if Jeff and his Circe character were there and decided to go down and find out.

So I went into a steep dive and swooped toward the gallery, leveled off and flew very fast along it. I didn't spot Jeff and his groundhoggess but I wasn't watching where I was going and over took another flier, almost collided. I glimpsed him just in time to stall and drop under, and fell fifty feet before I got control. Neither of us was in danger as the gallery is two hundred feet up, but I looked silly and it was my own fault; I had violated a safety rule.

There aren't many rules but they are necessary; the first is that orange wings always have the right of way—they're beginners. This flier did not have orange wings but I was overtaking. The flier underneath—or being overtaken—or nearer the wall—or turning counterclockwise, in that order, has the right of way. I felt foolish and wondered who had seen me, so I went all the way back up, made sure I had clear air, then stooped like a hawk toward the gallery, spilling wings, lifting tail, and letting myself fall like a rock. I completed my stoop in front of the gallery, lowering and spreading my tail so hard I could feel leg muscles knot and grabbing air with both wings, alulae slotted. I pulled level in an extremely fast glide along the gallery. I could see their eyes pop and thought smugly, "There! That'll show 'em!"

When darn if somebody didn't stoop on *me*! The blast from a flier braking right over me almost knocked me out of control. I grabbed air and stopped a sideslip, used some shipyard words and looked around to see who had blitzed me. I knew the black-and-gold wing pattern—Mary Muhlenburg, my best girl friend. She swung toward me, pivoting on a wing tip. "Hi, Holly! Scared you, didn't I?"

"You did not! You better be careful; the flightmaster'll ground you for a month!"

"Slim chance! He's down for coffee."

I flew away, still annoyed, and started to climb. Mary called after me, but I ignored her, thinking, "Mary my girl, I'm going to get over you and fly you right out of the air."

This was a foolish thought as Mary flies every day and has shoulders and pectoral muscles like Mrs. Hercules. By the time she caught up with me I had cooled off and we flew side by side, still climbing. "Perch?" she called out.

"Perch," I agreed. Mary has lovely gossip and I could use a breather. We turned toward our usual perch, a ceiling brace for flood lamps—it isn't supposed to be a perch but the flightmaster hardly ever comes up there.

Mary flew in ahead of me, braked and stalled dead to a perfect landing. I skidded a little but Mary stuck out a wing and steadied me. It isn't easy to come into a perch, especially when you have to approach level. Two years ago a boy who had just graduated from orange wings tried it . . . knocked off his left alula and primaries on a strut—went fluttering and spinning down two thousand feet and crashed. He could have saved himself—you can come in safely with a badly damaged wing if you spill air with the other and accept the steeper glide, then stall as you land. But this poor kid didn't know how; he broke his neck, dead as Icarus. I haven't used that perch since.

We folded our wings and Mary sidled over. "Jeff is looking for you," she said with a sly grin.

My insides jumped but I answered coolly, "So? I didn't know he was here."

"Sure. Down there," she added, pointing with her left wing. "Spot him?"

Jeff wears striped red and silver, but she was pointing at the tourist glide slope, a mile away. "No."

"He's there all right." She looked at me sidewise. "But I wouldn't look him up if I were you."

"Why not? Or for that matter, why should I?" Mary can be exasperating.

"Huh? You always run when he whistles. But he has that Earthside siren in tow again today; you might find it embarrassing."

"Mary, whatever are you talking about?"

"Huh? Don't kid me, Holly Jones; you know what I mean."

"I'm sure I don't," I answered with cold dignity.

"Humph! Then you're the only person in Luna City who doesn't. Everybody knows you're crazy about Jeff; everybody knows she's cut you out . . . and that you are simply simmering with jealousy."

Mary is my dearest friend but someday I'm going to skin her for a rug. "Mary, that's preposterously ridiculous! How can you even think such a thing?"

"Look, darling, you don't have to pretend. I'm for you." She patted my shoulders with her secondaries.

So I pushed her over backwards. She fell a hundred feet, straightened out, circled and climbed, and came in beside me, still grinning. It gave me time to decide what to say.

"Mary Muhlenburg, in the first place I am not crazy about anyone, least of all Jeff Hardesty. He and I are simply friends. So it's utterly nonsensical to talk about me being 'jealous.' In the second place Miss Brentwood is a lady and doesn't go around 'cutting out' anyone, least of all me. In the third place she is simply a tourist Jeff is guiding—business, nothing more."

"Sure, sure," Mary agreed placidly. "I was wrong. Still—" She shrugged her wings and shut up.

"'Still' what? Mary, don't be mealy-mouthed."

"Mmm . . . I was wondering how you knew I was talking about Ariel Brentwood—since there isn't anything to it."

"Why, you mentioned her name."

"I did not."

I thought frantically. "Uh, maybe not. But it's perfectly simple. Miss Brentwood is a client I turned over to Jeff myself, so I assumed that she must be the tourist you meant."

"So? I don't recall even saying she was a tourist. But since she is just a tourist you two are splitting, why aren't you doing the inside guiding while Jeff sticks to outside work? I thought you guides had an agreement?"

"Huh? If he has been guiding her inside the city, I'm not aware of it—"

"You're the only one who isn't."

"—and I'm not interested; that's up to the grievance committee. But Jeff wouldn't take a fee for inside guiding in any case."

"Oh, sure!—not one he could *bank*. Well, Holly, seeing I was wrong, why don't you give him a hand with her? She wants to learn to glide."

Butting in on that pair was farthest from my mind. "If Mr. Hardesty wants my help, he will ask me. In the meantime I shall mind my own business . . . a practice I recommend to you!"

"Relax, shipmate," she answered, unruffled. "I was doing you a favor."

"Thank you, I don't need one."

"So I'll be on my way—got to practice for the gymkhana." She leaned forward and dropped off. But she didn't practice aerobatics; she dived straight for the tourist slope.

I watched her out of sight, then snaked my left hand out the hand slit and got at my hanky—awkward when you are wearing wings but the floodlights had made my eyes water. I wiped them and blew my nose and put my hanky away and wiggled my hand back into place, then checked everything, thumbs, toes, and fingers, preparatory to dropping off.

But I didn't. I just sat there, wings drooping, and thought. I had to admit that Mary was partly right; Jeff's head was turned completely . . . over a *groundhog*. So sooner or later he would go Earthside and Jones & Hardesty was finished.

Then I reminded myself that I had been planning to be a spaceship designer like Daddy long before Jeff and I teamed up. I wasn't dependent on anyone; I could stand alone, like Joan of Arc, or Lise Meitner. I felt better . . . a cold, stern pride, like Lucifer in *Paradise Lost*.

I recognized the red and silver of Jeff's wings while he was far off and I thought about slipping quietly away. But Jeff can overtake me if he tries, so I decided, "Holly, don't be a fool! You have no reason to run . . . just be coolly polite."

He landed by me but didn't sidle up. "Hi, Decimal Point."

"Hi, Zero. Uh, stolen much lately?"

"Just the City Bank but they made me put it back." He frowned and added, "Holly, are you mad at me?"

"Why, Jeff, whatever gave you such a silly notion?"

"Uh . . . something Mary the Mouth said."

"Her? Don't pay any attention to what *she* says. Half of it's always wrong and she doesn't mean the rest."

"Yeah, a short circuit between her ears. Then you aren't mad?"

"Of *course* not. Why should I be?"

"No reason I know of. I haven't been around to work on the ship for a few days . . . but I've been awfully busy."

"Think nothing of it. I've been terribly busy myself."

"Uh, that's fine. Look, Test Sample, do me a favor. Help me out with a friend—a client, that is—well,

she's a friend, too. She wants to learn to use glide wings."

I pretended to consider it. "Anyone I know?"

"Oh, yes. Fact is, you introduced us. Ariel Brentwood."

"'Brentwood'? Jeff, there are so many tourists. Let me think. Tall girl? Blonde? Extremely pretty?"

He grinned like a goof and I almost pushed him off. "That's Ariel!"

"I recall her . . . she expected me to carry her bags. But you don't need help, Jeff. She seemed very clever. Good sense of balance."

"Oh, yes, sure, all of that. Well, the fact is, I want you two to know each other. She's . . . well, she's just wonderful, Holly. A real person all the way through. You'll love her when you know her better.

Uh . . . this seemed like a good chance."

I felt dizzy. "Why, that's very thoughtful, Jeff, but I doubt if she wants to know me better. I'm just a servant she hired—you know groundhogs."

"But she's not at all like the ordinary groundhog. And she does want to know you better—she *told* me so!"

After you told her to think so! I muttered. But I had talked myself into a corner. If I had not been hampered by polite upbringing I would have said, "On your way, vacuum skull! I'm not interested in your groundhog girl friends"—but what I did say was, "OK, Jeff," then gathered the fox to my bosom and dropped off into a glide.

So I taught Ariel Brentwood to "fly." Look, those so-called wings they let tourists wear have fifty square feet of lift surface, no controls except warp in the primaries, a built-in dihedral to make them stable as a table, and a few meaningless degrees of hinging to let the wearer think that he is "flying" by waving his arms. The tail is rigid, and canted so that if you stall (almost impossible) you land on your feet. All a tourist does is run a few yards, lift up his feet (he can't avoid it) and slide down a blanket of air. Then he can tell his grandchildren how he flew, really *flew*, "just like a bird."

An ape could learn to "fly" that much.

I put myself to the humiliation of strapping on a set of the silly things and had Ariel watch while I swung into the Baby's Ladder and let it carry me up a hundred feet to show her that you really and truly could "fly" with them. Then I thankfully got rid of them, strapped her into a larger set, and put on my beautiful Storer-Gulls. I had chased Jeff away (two instructors is too many), but when he saw her wing up, he swooped down and landed by us.

I looked up. "You again."

"Hello, Ariel. Hi, Blip. Say, you've got her shoulder straps too tight."

"Tut, tut," I said. "One coach at a time, remember? If you want to help, shuck those gaudy fins and put on some gliders . . . then I'll use you to show how not to. Otherwise get above two hundred feet and stay there; we don't need any dining-lounge pilots."

Jeff pouted like a brat but Ariel backed me up. "Do what teacher says, Jeff. That's a good boy."

He wouldn't put on gliders but he didn't stay clear either. He circled around us, watching, and got bawled out by the flightmaster for cluttering the tourist area.

I admit Ariel was a good pupil. She didn't even get sore when I suggested that she was rather mature across the hips to balance well; she just said that she had noticed that I had the slimmest behind around there and she envied me. So I quit trying to get her goat, and found myself almost liking her as long as I

kept my mind firmly on teaching. She tried hard and learned fast—good reflexes and (despite my dirty crack) good balance. I remarked on it and she admitted diffidently that she had had ballet training.

About mid-afternoon she said, "Could I possibly try real wings?"

"Huh? Gee, Ariel, I don't think so."

"Why not?"

There she had me. She had already done all that could be done with those atrocious gliders. If she was to learn more, she had to have real wings. "Ariel, it's dangerous. It's not what you've been doing, believe me. You might get hurt, even killed."

"Would you be held responsible?"

"No. You signed a release when you came in."

"Then I'd like to try it."

I bit my lip. If she had cracked up without my help, I wouldn't have shed a tear—but to let her do something too dangerous while she was my pupil . . . well, it smacked of David and Uriah. "Ariel, I can't stop you . . . but I should put my wings away and not have anything to do with it."

It was her turn to bite her lip. "If you feel that way, I can't ask you to coach me. But I still want to. Perhaps Jeff will help me."

"He probably will," I blurted out, "if he is as big a fool as I think he is!"

Her company face slipped but she didn't say anything because just then Jeff stalled in beside us. "What's the discussion?"

We both tried to tell him and confused him for he got the idea I had suggested it, and started bawling me out. Was I crazy? Was I trying to get Ariel hurt? Didn't I have any sense?

"*Shut up!*" I yelled, then added quietly but firmly, "Jefferson Hardesty, you wanted me to teach your girl friend, so I agreed. But don't butt in and don't think you can get away with talking to me like that. Now beat it! Take wing. Grab air!"

He swelled up and said slowly, "I absolutely forbid it."

Silence for five long counts. Then Ariel said quietly, "Come, Holly. Let's get me some wings."

"Right, Ariel."

But they don't rent real wings. Fliers have their own; they have to. However, there are second-hand ones for sale because kids outgrow them, or people shift to custom-made ones, or something. I found Mr. Schultz who keeps the key, and said that Ariel was thinking of buying but I wouldn't let her without a tryout. After picking over forty-odd pairs I found a set which Johnny Queveras had outgrown but which I knew were all right. Nevertheless I inspected them carefully. I could hardly reach the finger controls but they fitted Ariel.

While I was helping her into the tail surfaces I said, "Ariel? This is still a bad idea."

"I know. But we can't let men think they own us."

"I suppose not."

"They do own us, of course. But we shouldn't let them know it." She was feeling out the tail controls.

"The big toes spread them?"

"Yes. But don't do it. Just keep your feet together and toes pointed. Look, Ariel, you really aren't ready. Today all you will do is glide, just as you've been doing. Promise?"

She looked me in the eye. "I'll do exactly what you say . . . not even take wing unless you OK it."

"OK. Ready?"

"I'm ready."

"All right. Wups! I goofed. They aren't orange."

"Does it matter?"

"It sure does." There followed a weary argument because Mr. Schultz didn't want to spray them orange for a tryout. Ariel settled it by buying them, then we had to wait a bit while the solvent dried.

We went back to the tourist slope and I let her glide, cautioning her to hold both alulae open with her thumbs for more lift at slow speeds, while barely sculling with her fingers. She did fine, and stumbled in landing only once. Jeff stuck around, cutting figure eights above us, but we ignored him. Presently I taught her to turn in a wide, gentle bank—you can turn those awful glider things but it takes skill; they're only meant for straight glide.

Finally I landed by her and said, "Had enough?"

"I'll never have enough! But I'll unwing if you say."

"Tired?"

"No." She glanced over her wing at the Baby's Ladder; a dozen fliers were going up it, wings motionless, soaring lazily. "I wish I could do that just once. It must be heaven."

I chewed it over. "Actually, the higher you are, the safer you are."

"Then why not?"

"Mmm . . . safer *provided* you know what you're doing. Going up that draft is just gliding like you've been doing. You lie still and let it lift you half a mile high. Then you come down the same way, circling the wall in a gentle glide. But you're going to be tempted to do something you don't understand yet—flap your wings, or cut some caper."

She shook her head solemnly. "I won't do anything you haven't taught me."

I was still worried. "Look, it's only half a mile up but you cover five miles getting there and more getting down. Half an hour at least. Will your arms take it?"

"I'm sure they will."

"Well . . . you can start down anytime; you don't have to go all the way. Flex your arms a little now and then, so they won't cramp. Just don't flap your wings."

"I won't."

"OK." I spread my wings. "Follow me."

I led her into the updraft, leaned gently right, then back left to start the counterclockwise climb, all the while sculling very slowly so that she could keep up. Once we were in the groove I called out, "Steady as you are!" and cut out suddenly, climbed and took station thirty feet over and behind her. "Ariel?"

"Yes, Holly?"

"I'll stay over you. Don't crane your neck; you don't have to watch me, I have to watch you. You're doing fine."

"I feel fine!"

"Wiggle a little. Don't stiffen up. It's a long way to the roof. You can scull harder if you want to."

"Aye aye, Cap'n!"

"Not tired?"

"Heavens, no! Girl, I'm living!" She giggled. "And mama said I'd never be an angel!"

I didn't answer because red-and-silver wings came charging at me, braked suddenly and settled into a circle between me and Ariel. Jeff's face was almost as red as his wings. "What the devil do you think you are doing?"

"Orange wings!" I yelled. "Keep clear!"

"Get down out of here! Both of you!"

"Get out from between me and my pupil. You know the rules."

"Ariel!" Jeff shouted. "Lean out of the circle and glide down. I'll stay with you."

"Jeff Hardesty," I said savagely, "I give you three seconds to get out from between us—then I'm going to report you for violation of Rule One. For the third time—*Orange Wings!*"

Jeff growled something, dipped his right wing and dropped out of formation. The idiot sideslipped within five feet of Ariel's wing tip. I should have reported him for that; all the room you can give a beginner is none too much.

I said, "OK, Ariel?"

"OK, Holly. I'm sorry Jeff is angry."

"He'll get over it. Tell me if you feel tired."

"I'm not. I want to go all the way up. How high are we?"

"Four hundred feet, maybe."

Jeff flew below us a while, then climbed and flew over us . . . probably for the same reason I did: to see better. It suited me to have two of us watching her as long as he didn't interfere; I was beginning to fret that Ariel might not realize that the way down was going to be as long and tiring as the way up. I was hoping she would cry uncle. I knew I could glide until forced down by starvation. But a beginner gets tense.

Jeff stayed generally over us, sweeping back and forth—he's too active to glide very long—while Ariel and I continued to soar, winding slowly up toward the roof. It finally occurred to me when we were about halfway up that I could cry uncle myself; I didn't have to wait for Ariel to weaken. So I called out, "Ariel? Tired now?"

"No."

"Well, I am. Could we go down, please?"

She didn't argue, she just said, "All right. What am I to do?"

"Lean right and get out of the circle." I intended to have her move out five or six hundred feet, get into the return down draft, and circle the cave down instead of up. I glanced up, looking for Jeff. I finally spotted him some distance away and much higher but coming toward us. I called out, "Jeff! See you on the ground." He might not have heard me but he would see if he didn't hear; I glanced back at Ariel.

I couldn't find her.

Then I saw her, a hundred feet below—flailing her wings and falling, out of control.

I didn't know how it happened. Maybe she leaned too far, went into a sideslip and started to struggle. But I didn't try to figure it out; I was simply filled with horror. I seemed to hang there frozen for an hour while I watched her.

But the fact appears to be that I screamed "*Jeff!*" and broke into a stoop.

But I didn't seem to fall, couldn't overtake her. I spilled my wings completely—but couldn't manage to fall; she was as far away as ever.

You do start slowly, of course; our low gravity is the only thing that makes human flying possible. Even a stone falls a scant three feet in the first second. But that first second seemed endless.

Then I knew I was falling. I could feel rushing air—but I still didn't seem to close on her. Her struggles must have slowed her somewhat, while I was in an intentional stoop, wings spilled and raised over my head, falling as fast as possible. I had a wild notion that if I could pull even with her, I could shout sense into her head, get her to dive, then straighten out in a glide. But I couldn't *reach* her.

This nightmare dragged on for hours.

Actually we didn't have room to fall for more than twenty seconds; that's all it takes to stoop a thousand feet. But twenty seconds can be horribly long . . . long enough to regret every foolish thing I had ever done or said, long enough to say a prayer for us both . . . and to say good-bye to Jeff in my heart. Long enough to see the floor rushing toward us and know that we were both going to crash if I didn't overtake her mighty quick.

I glanced up and Jeff was stooping right over us but a long way up. I looked down at once . . . and I was overtaking her . . . I was passing her—*I was under her!*

Then I was braking with everything I had, almost pulling my wings off. I grabbed air, held it, and started to beat without ever going to level flight. I beat once, twice, three times . . . and hit her from below, jarring us both.

Then the floor hit us.

* * *

I felt feeble and dreamily contented. I was on my back in a dim room. I think Mother was with me and I know Daddy was. My nose itched and I tried to scratch it, but my arms wouldn't work. I fell asleep again. I woke up hungry and wide awake. I was in a hospital bed and my arms still wouldn't work, which wasn't surprising as they were both in casts. A nurse came in with a tray. "Hungry?" she asked.

"Starved," I admitted.

"We'll fix that." She started feeding me like a baby.

I dodged the third spoonful and demanded. "What happened to my arms?"

"Hush," she said and gagged me with a spoon.

But a nice doctor came in later and answered my question. "Nothing much. Three simple fractures. At your age you'll heal in no time. But we like your company so I'm holding you for observation of possible internal injury."

"I'm not hurt inside," I told him. "At least, I don't hurt."

"I told you it was just an excuse."

"Uh, Doctor?"

"Well?"

"Will I be able to fly again?" I waited, scared.

"Certainly. I've seen men hurt worse get up and go three rounds."

"Oh. Well, thanks. Doctor? What happened to the other girl? Is she . . . did she . . . ?"

"Brentwood? She's here."

"She's right here," Ariel agreed from the door. "May I come in?"

My jaw dropped, then I said, "Yeah. Sure. Come in."

The doctor said, "Don't stay long," and left. I said, "Well, sit down."

"Thanks." She hopped instead of walked and I saw that one foot was bandaged. She got on the end of the bed.

"You hurt your foot."

She shrugged. "Nothing. A sprain and a torn ligament. Two cracked ribs. But I would have been dead.

You know why I'm not?"

I didn't answer. She touched one of my casts. "That's why. You broke my fall and I landed on top of you. You saved my life and I broke both your arms."

"You don't have to thank me. I would have done it for anybody."

"I believe you and I wasn't thanking you. You can't thank a person for saving your life. I just wanted to make sure you knew that I knew it."

I didn't have an answer so I said, "Where's Jeff? Is he all right?"

"He'll be along soon. Jeff's not hurt . . . though I'm surprised he didn't break both ankles. He stalled in beside us so hard that he should have. But Holly . . . Holly my very dear . . . I slipped in so that you and I could talk about him before he got here."

I changed the subject quickly. Whatever they had given me made me feel dreamy and good, but not beyond being embarrassed. "Ariel, what happened? You were getting along fine—then suddenly you were in trouble."

She looked sheepish. "My own fault. You said we were going down, so I looked down. Really looked, I mean. Before that, all my thoughts had been about climbing clear to the roof; I hadn't thought about how far down the floor was. Then I looked down . . . and got dizzy and panicky and went all to pieces." She shrugged. "You were right. I wasn't ready."

I thought about it and nodded. "I see. But don't worry—when my arms are well, I'll take you up again."

She touched my foot. "Dear Holly. But I won't be flying again; I'm going back where I belong."

"Earthsides?"

"Yes. I'm taking the *Billy Mitchell* on Wednesday."

"Oh. I'm sorry."

She frowned slightly. "Are you? Holly, you don't like me, do you?"

I was startled silly. What can you say? Especially when it's true? "Well," I said slowly, "I don't dislike you. I just don't know you very well."

She nodded. "And I don't know you very well . . . even though I got to know you a lot better in a very few seconds. But Holly . . . listen please and don't get angry. It's about Jeff. He hasn't treated you very well the last few days—while I've been here, I mean. But don't be angry with him. I'm leaving and everything will be the same."

That ripped it open and I couldn't ignore it, because if I did, she would assume all sorts of things that weren't so. So I had to explain . . . about me being a career woman . . . how, if I had seemed upset, it was simply distress at breaking up the firm of Jones & Hardesty before it even finished its first starship . . . how I was *not* in love with Jeff but simply valued him as a friend and associate . . . but if

Jones & Hardesty couldn't carry on, then Jones & Company would. "So you see, Ariel, it isn't necessary for you to give up Jeff. If you feel you owe me something, just forget it. It isn't necessary."

She blinked and I saw with amazement that she was holding back tears. "Holly, Holly . . . you don't understand at all."

"I understand all right. I'm not a child."

"No, you're a grown woman . . . but you haven't found it out." She held up a finger. "One—Jeff doesn't love me."

"I don't believe it."

"Two . . . I don't love him."

"I don't believe that, either."

"Three . . . you say you don't love him—but we'll take that up when we come to it. Holly, am I beautiful?"

Changing the subject is a female trait but I'll never learn to do it that fast. "Huh?"

"I said, 'Am I beautiful?'"

"You know darn well you are!"

"Yes. I can sing a bit and dance, but I would get few parts if I were not, because I'm no better than a third-rate actress. So I have to be beautiful. How old am I?"

I managed not to boggle. "Huh? Older than Jeff thinks you are. Twenty-one, at least. Maybe twenty-two."

She sighed. "Holly, I'm old enough to be your mother."

"Huh? I don't believe that either."

"I'm glad it doesn't show. But that's why, though Jeff is a dear, there never was a chance that I could fall in love with him. But how I feel about him doesn't matter; the important thing is that *he* loves *you*."

"*What?* That's the silliest thing you've said yet! Oh, he *likes* me—or did. But that's all." I gulped. "And it's all I want. Why, you should hear the way he talks to me."

"I have. But boys that age can't say what they mean; they get embarrassed."

"But—"

"Wait, Holly. I saw something you didn't because you were knocked cold. When you and I bumped, do you know what happened?"

"Uh, no."

"Jeff arrived like an avenging angel, a split second behind us. He was ripping his wings off as he hit, getting his arms free. He didn't even look at me. He just stepped across me and picked you up and cradled you in his arms, all the while bawling his eyes out."

"He *did*?"

"He did."

I mulled it over. Maybe the big lunk did kind of like me, after all.

Ariel went on, "So you see, Holly, even if you don't love him, you must be very gentle with him, because he loves you and you can hurt him terribly."

I tried to think. Romance was still something that a career woman should shun . . . but if Jeff really did feel that way—well . . . would it be compromising my ideals to marry him just to keep him happy? To

keep the firm together? Eventually, that is?

But if I did, it wouldn't be Jones & Hardesty; it would be Hardesty & Hardesty.

Ariel was still talking: "—you might even fall in love with him. It does happen, hon, and if it did, you'd be sorry if you had chased him away. Some other girl would grab him; he's awfully nice."

"But—" I shut up for I heard Jeff's step—I can always tell it. He stopped in the door and looked at us, frowning.

"Hi, Ariel."

"Hi, Jeff."

"Hi, Fraction." He looked me over. "My, but you're a mess."

"You aren't pretty yourself. I hear you have flat feet."

"Permanently. How do you brush your teeth with those things on your arms?"

"I don't."

Ariel slid off the bed, balanced on one foot. "Must run. See you later, kids."

"So long, Ariel."

"Good-bye, Ariel. Uh . . . thanks."

Jeff closed the door after she hopped away, came to the bed and said gruffly, "Hold still."

Then he put his arms around me and kissed me.

Well, I couldn't stop him, could I? With both arms broken? Besides, it was consonant with the new policy for the firm. I was startled speechless because Jeff never kisses me, except birthday kisses, which don't count. But I tried to kiss back and show that I appreciated it.

I don't know what the stuff was they had been giving me but my ears began to ring and I felt dizzy again.

Then he was leaning over me. "Runt," he said mournfully, "you sure give me a lot of grief."

"You're no bargain yourself, flathead," I answered with dignity.

"I suppose not." He looked me over sadly. "What are you crying for?"

I didn't know that I had been. Then I remembered why. "Oh, Jeff—I busted my pretty wings!"

"We'll get you more. Uh, brace yourself. I'm going to do it again."

"All right." He did.

I suppose Hardesty & Hardesty has more rhythm than Jones & Hardesty.

It really sounds better.

* * *

Afterword by Eric Flint

Once we settled on Clarke's *Rescue Party* as the opening story for the anthology, the choice for the second story was practically automatic: This one.

Well . . . not quite. The part that was more or less automatic was that it would be *some* story by Robert Heinlein. The question of which story in particular, however, was something we had to kick back and forth for a while.

We faced a bit of a problem. For all of us as teenagers, *the* Heinlein was not really the Heinlein who wrote short stories. It was the Heinlein who wrote that seemingly inexhaustible fountain of young adult novels: *Rocket Ship Galileo*, *Citizen of the Galaxy*, *Have Spacesuit—Will Travel*, *Tunnel in the Sky*, *Time for the Stars*, *The Star Beast*, *Farmer in the Sky*, *Space Cadet*, *The Rolling Stone*, *Starman Jones* . . . the list seemed to go on and on.

If books had infinite pages—or book buyers had infinitely deep pockets—we would have selected one of those short YA novels for the anthology. Alas, pages are finite and the pockets of customers more finite still, so we had to find another alternative.

We chose this story, because of all Heinlein's short fiction it probably best captures the spirit of his great young adult novels. Most of Heinlein's short fiction is quite different, often much grimmer, and—speaking for me, at least, if not necessarily Jim or Dave—not something which had much of an impact on me in my so-called formative years.

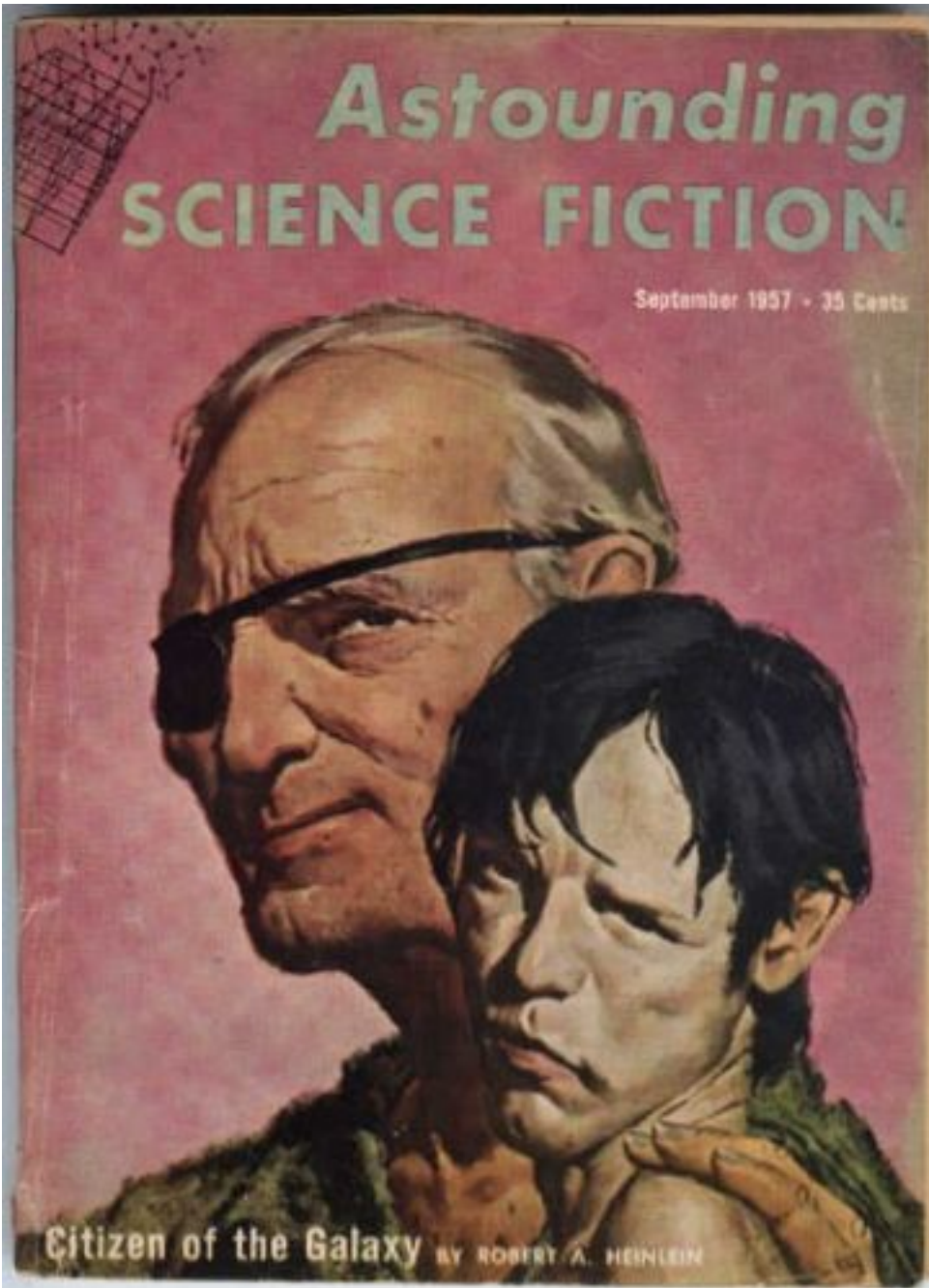
Plus, there was another bonus. Again, for me at least. I'm sure I first read this story when I was thirteen. I think that because I remember being absolutely fascinated by the fact that: a) the protagonist from whose viewpoint the story is told is a *girl*; b) she was really bright; c) she was often confused by her own motives and uncertain of herself, for all that she pretended otherwise.

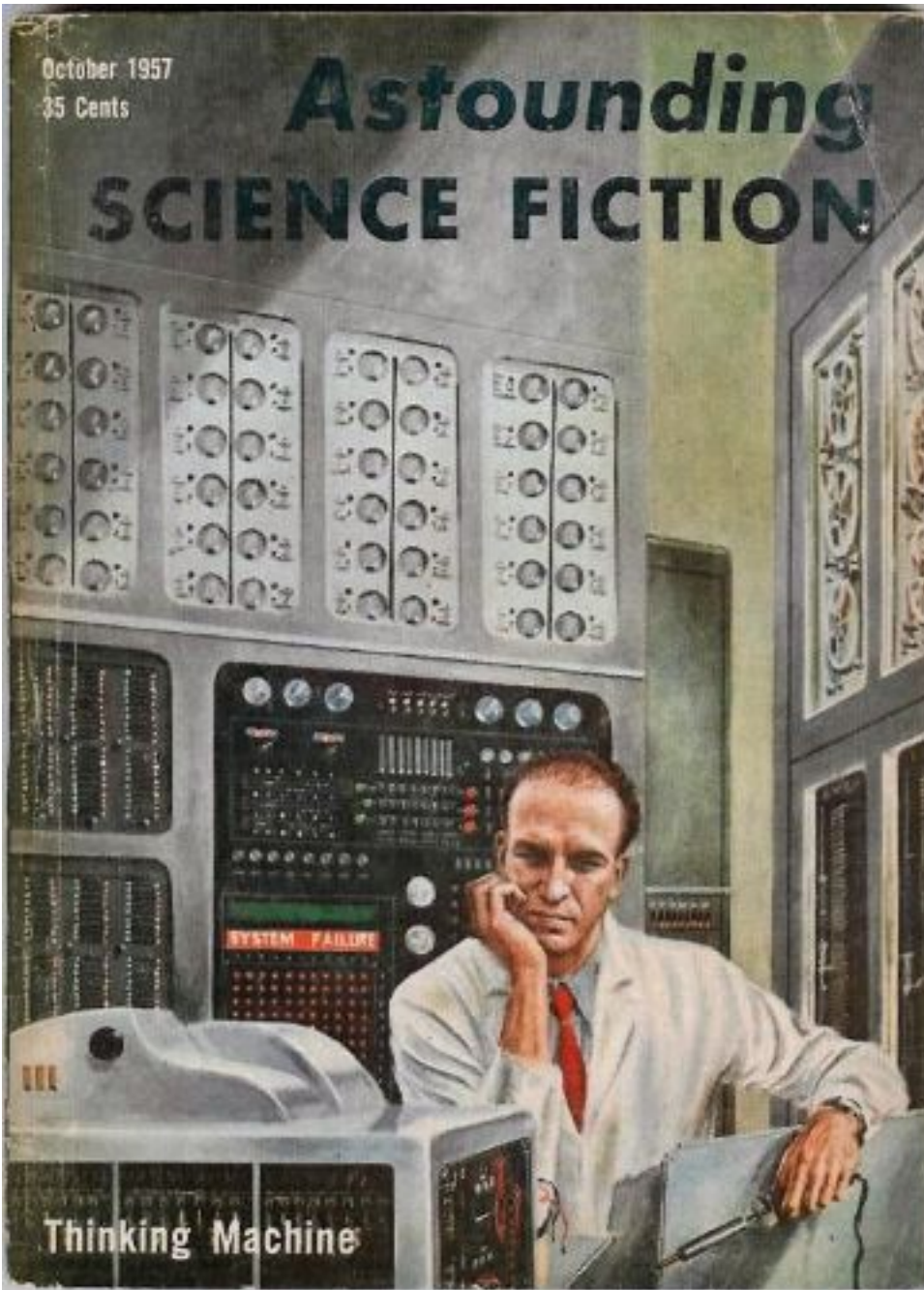
Leaving factor "a" aside, factors "b" and "c" described me at that age to a T. That bizarre age in a boy's life when girls had gone from being a very familiar, well-understood and mostly boring phenomenon to something that had suddenly become incredibly mysterious, even more fascinating—and completely confusing.

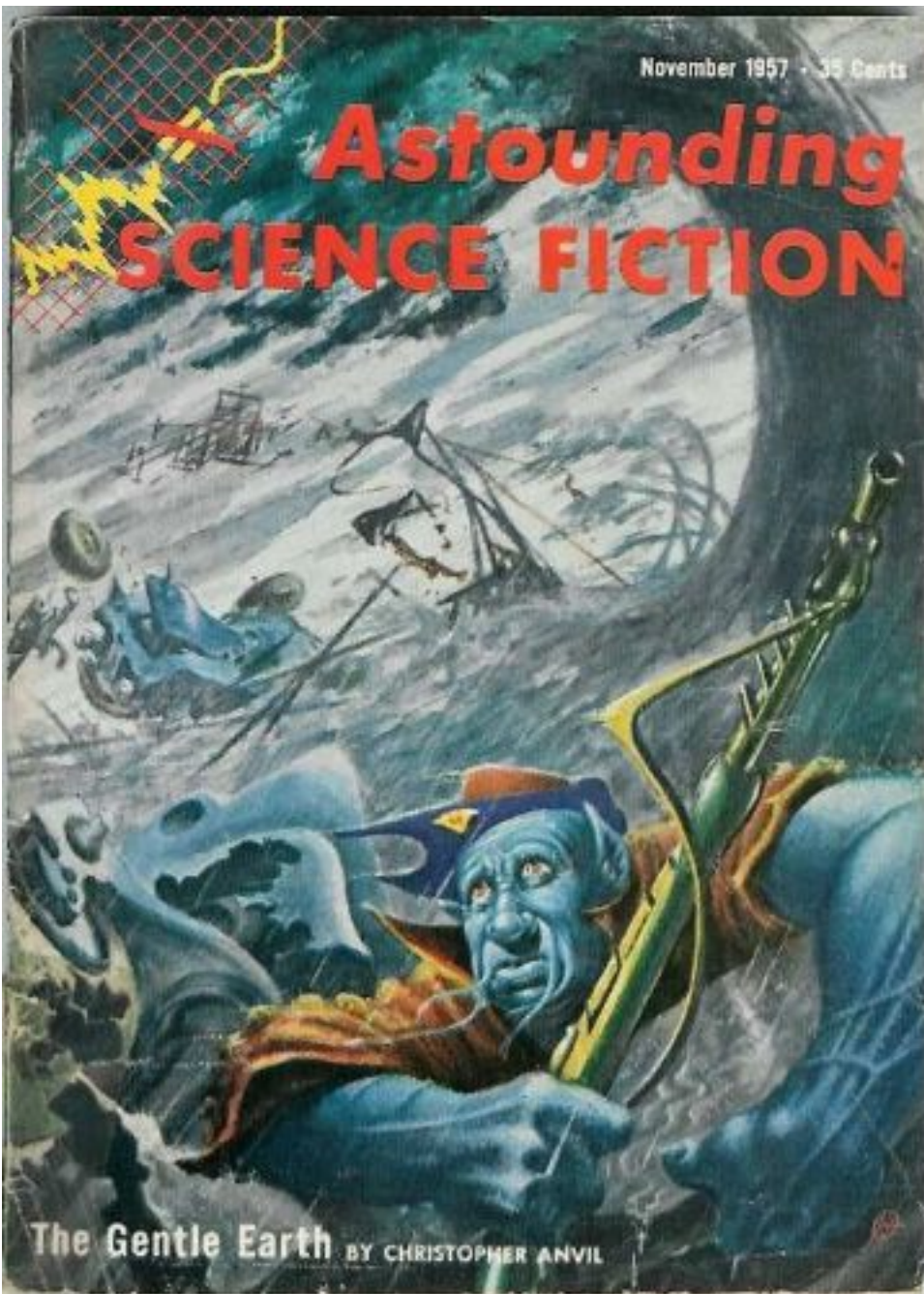
After reading the story, I remember thinking that I really, really hoped Heinlein knew what he was talking about—and that the depiction of women and girls you generally ran across in science fiction of the time was baloney. With few exceptions, in SF of the time, a female character was doing well if she achieved one-dimensionality. And that dimension was invariably good looks. This was no help at all. I already knew girls were good-looking. What I needed to know was everything else—everything that Heinlein had put at the center of *his* story.

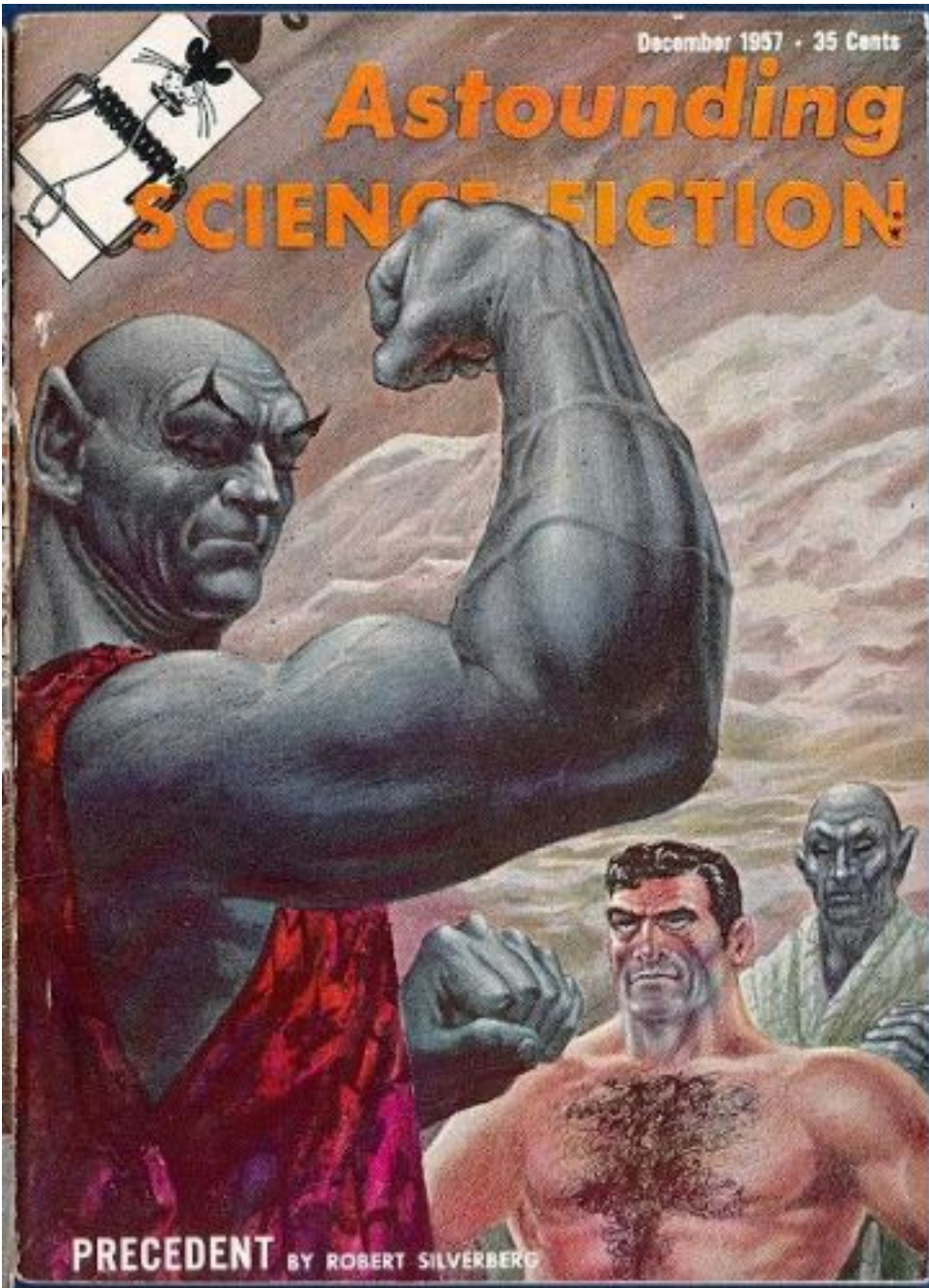
A year later I was fourteen and I had my first girlfriend, who remained so throughout my high school years. And whatever doubts I might have had that Robert A. Heinlein was *the* Heinlein were dispelled forever.

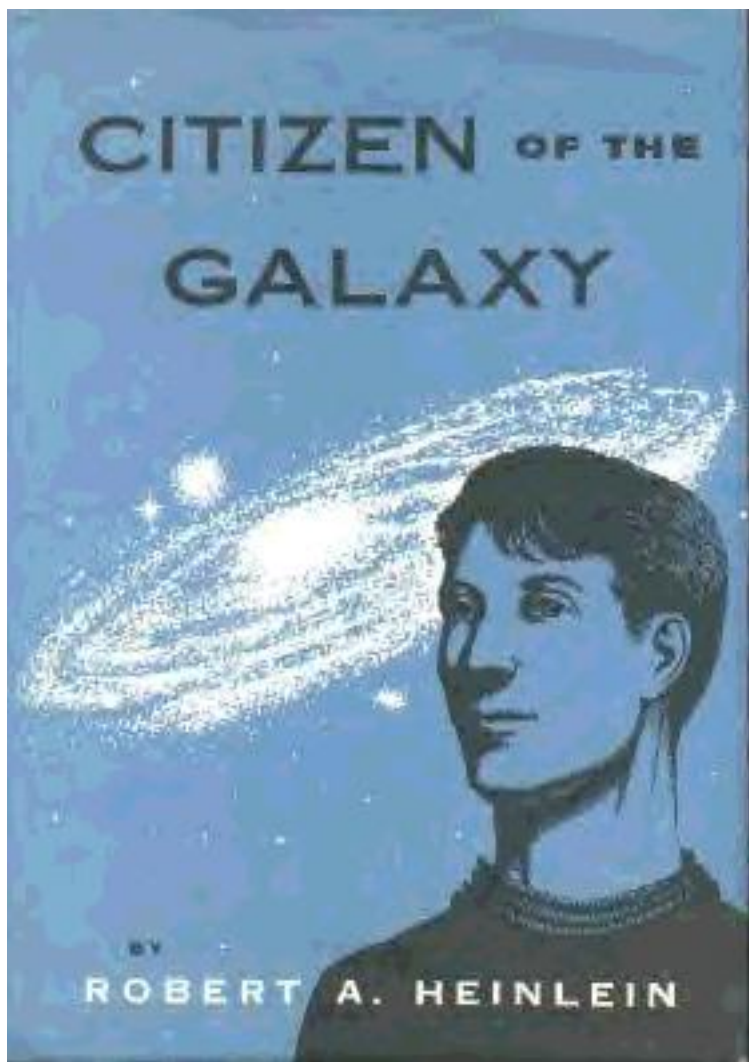
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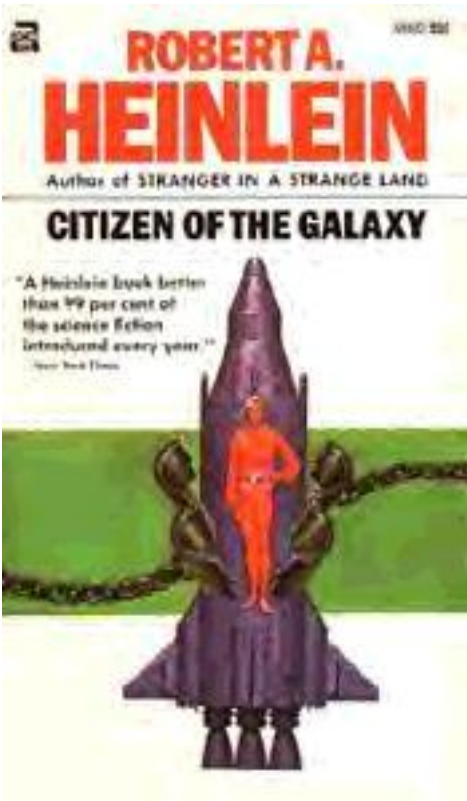






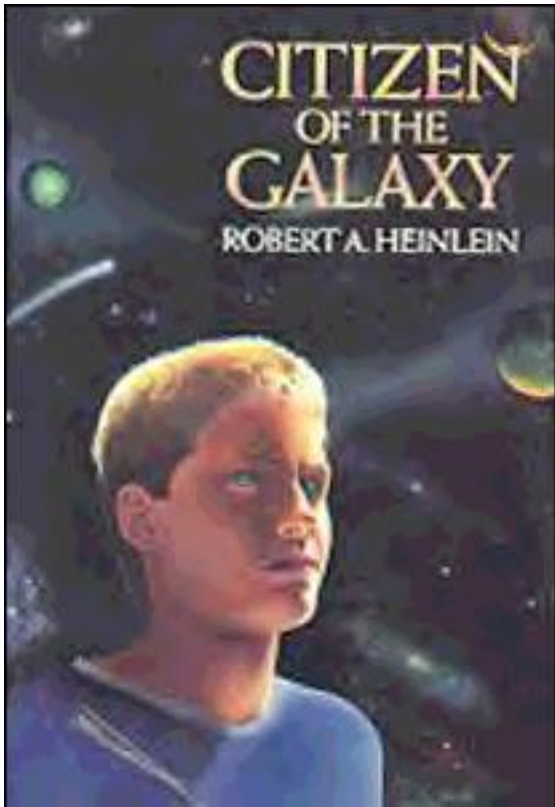


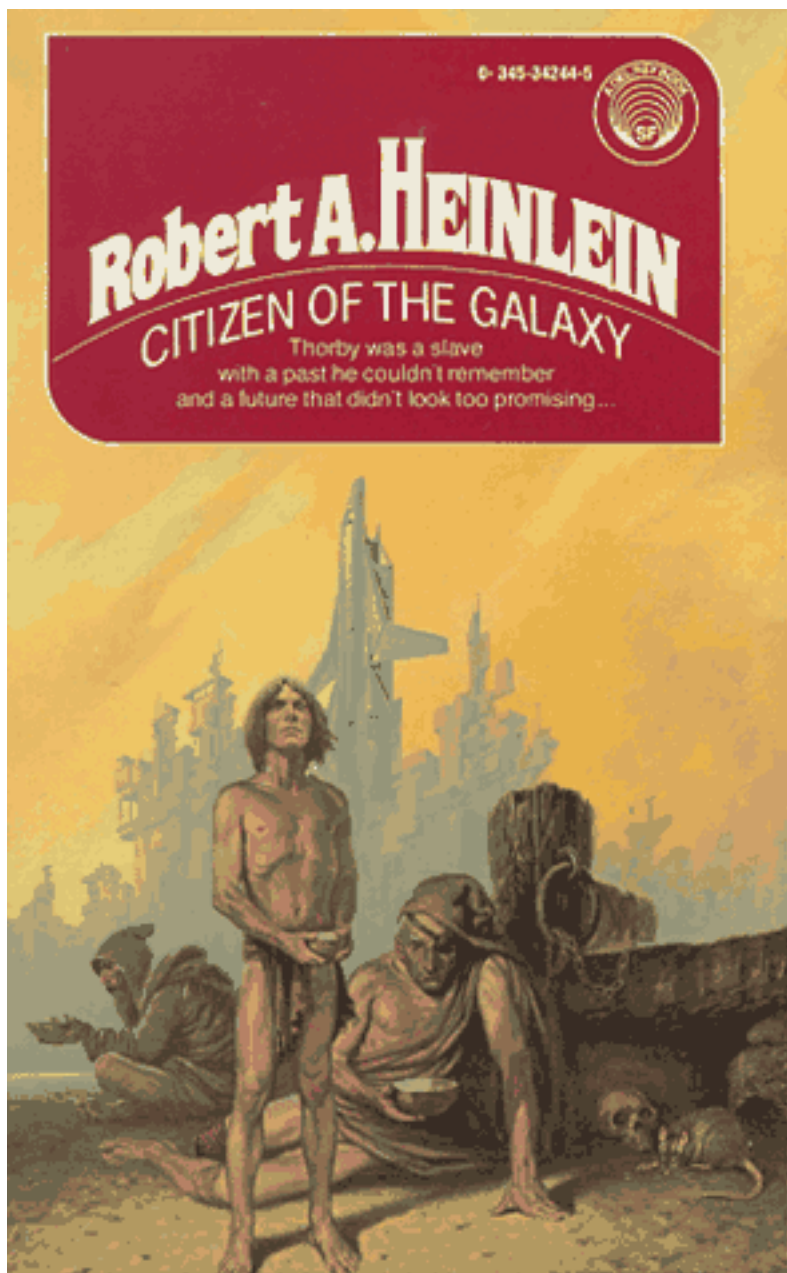




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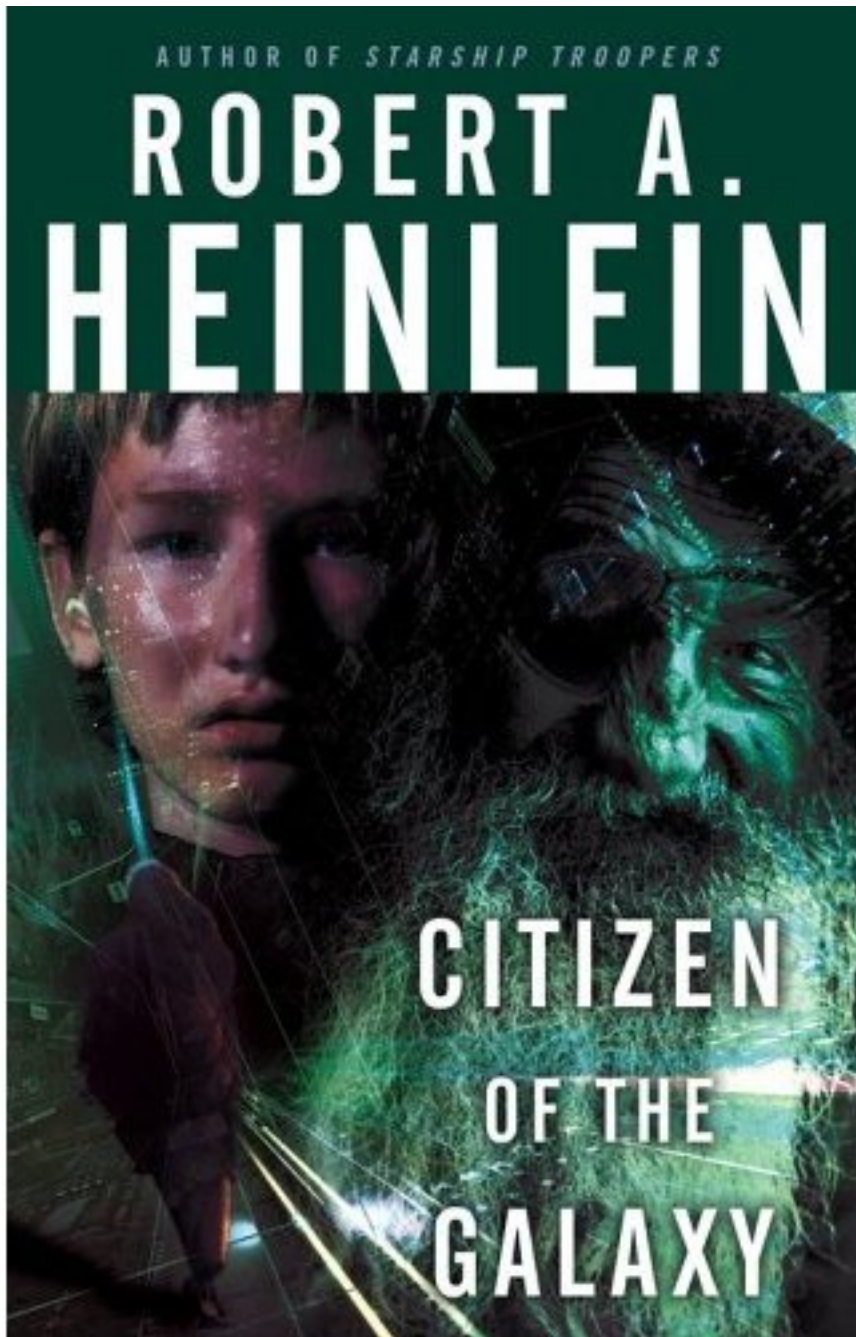
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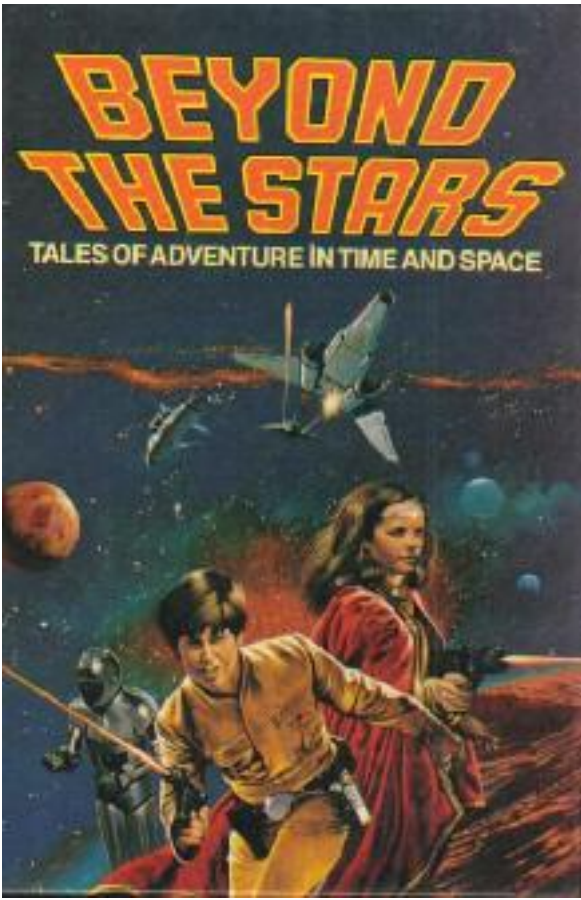
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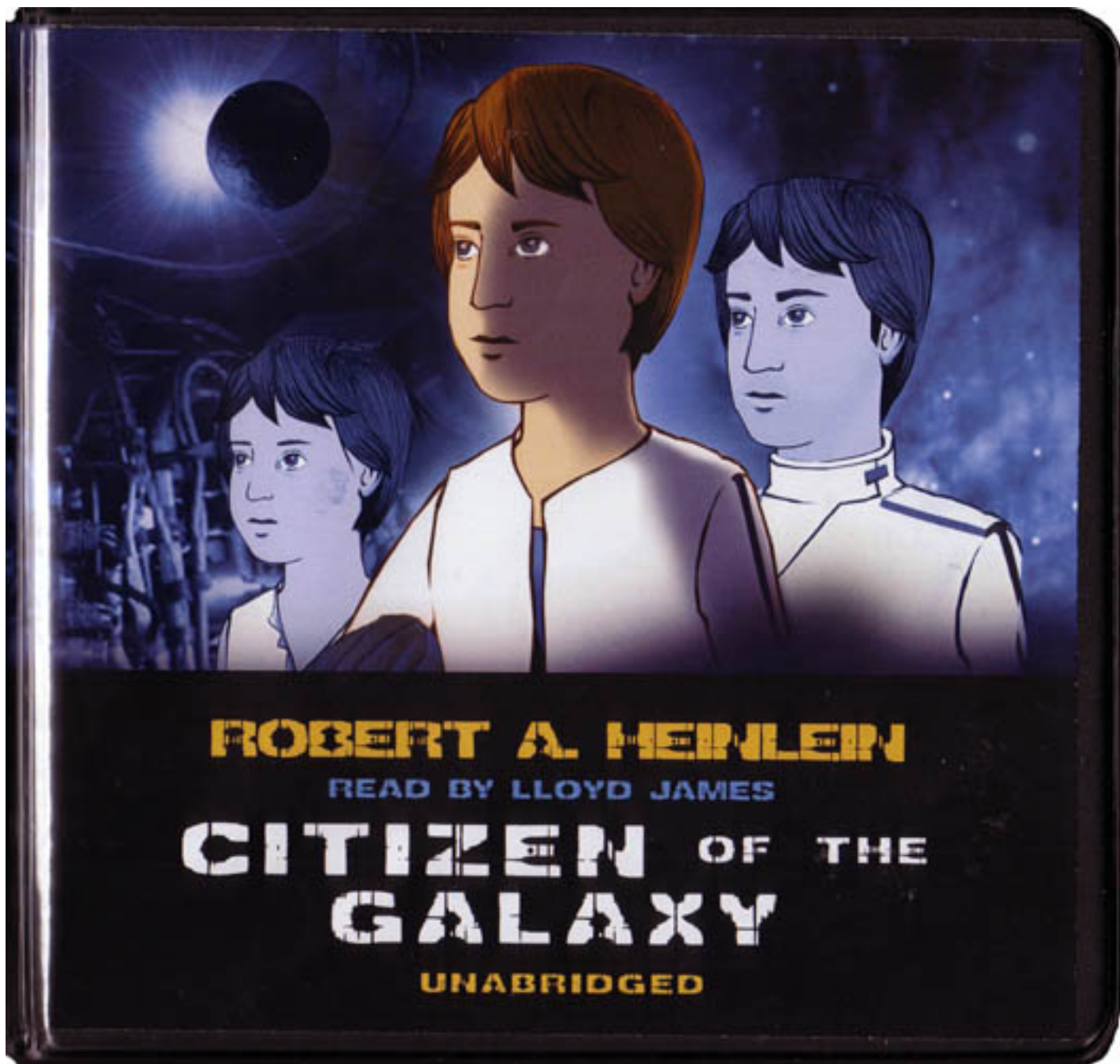
Thorby was a slave
with a past he couldn't remember
and a future that didn't look too promising..



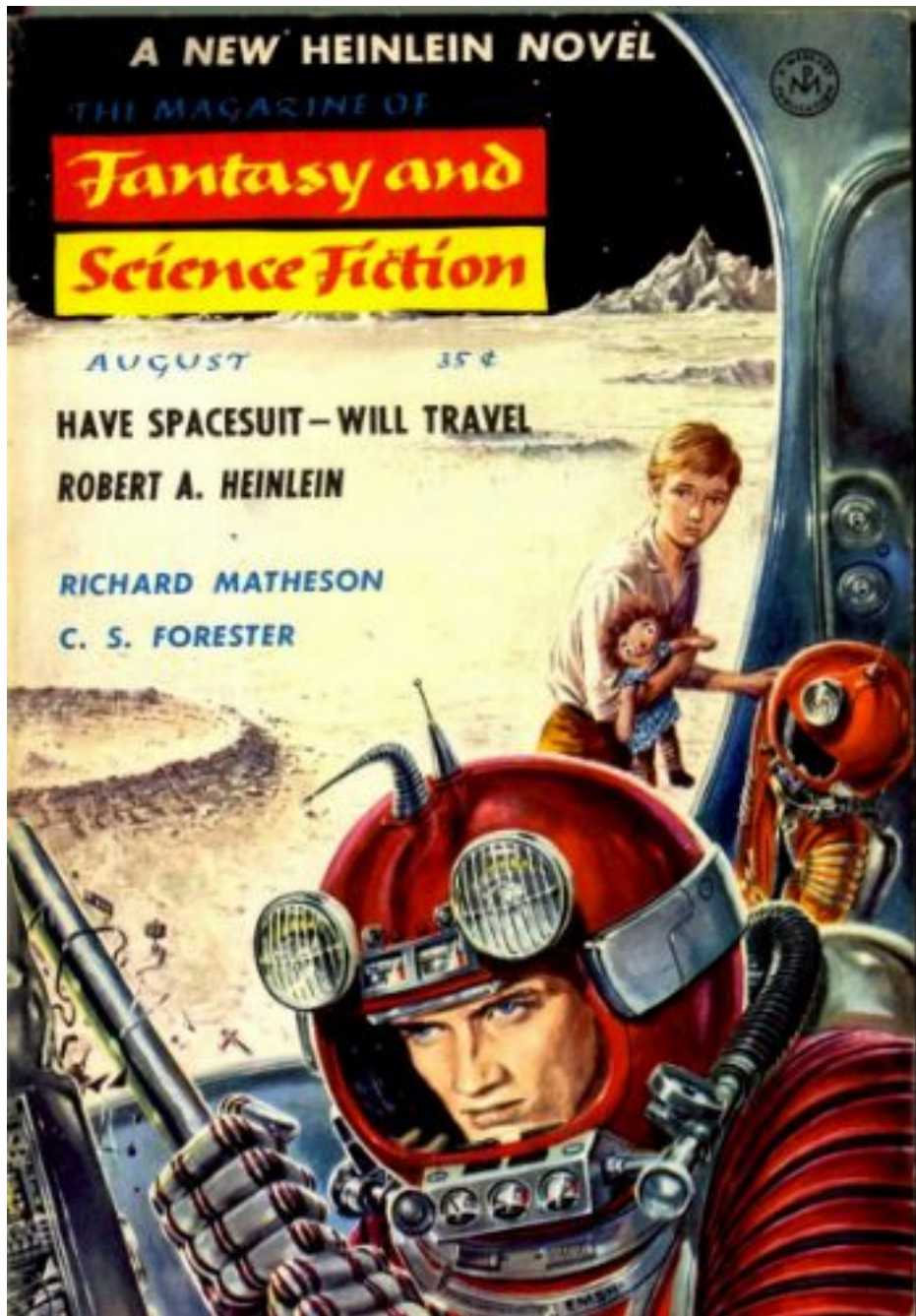


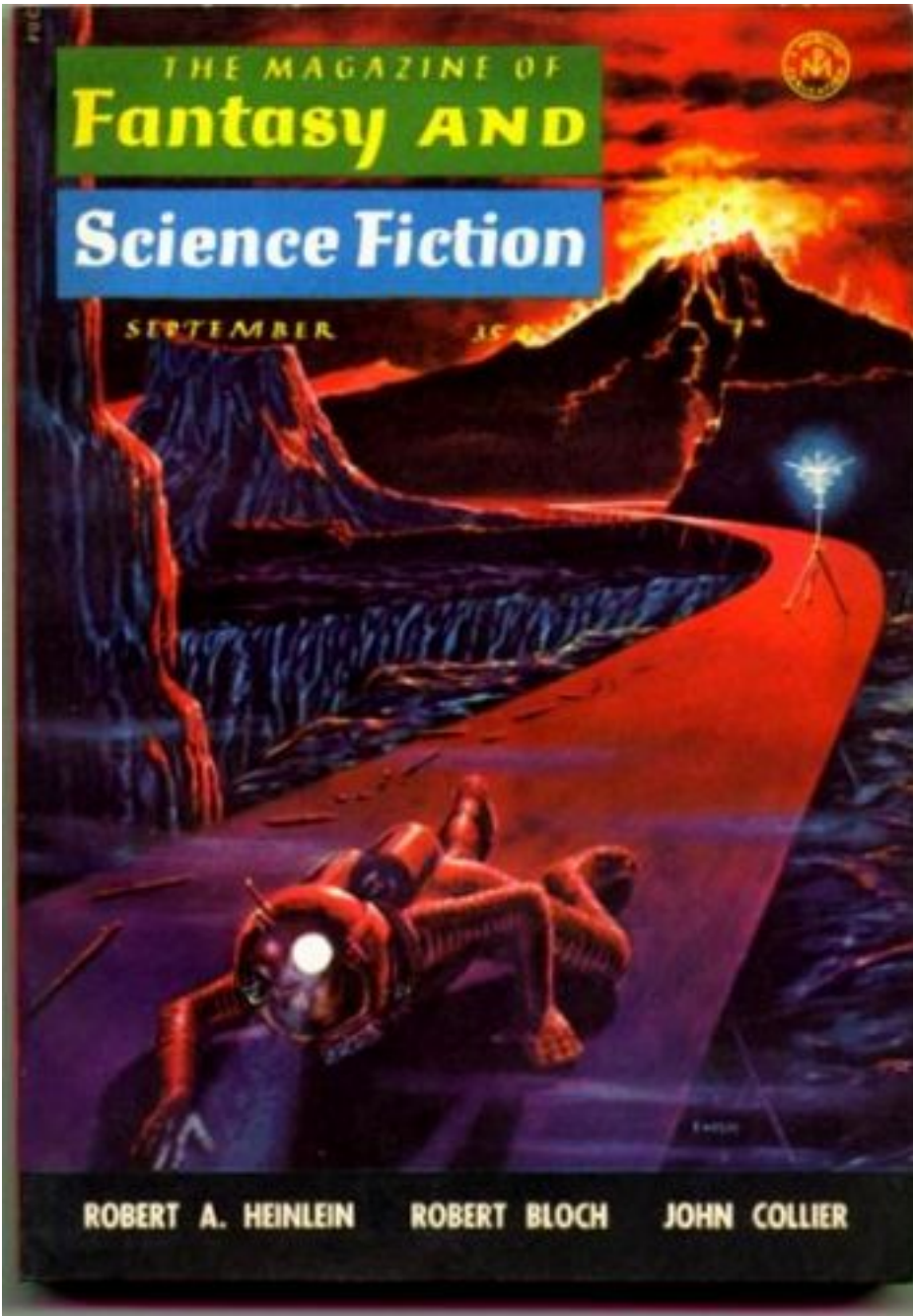


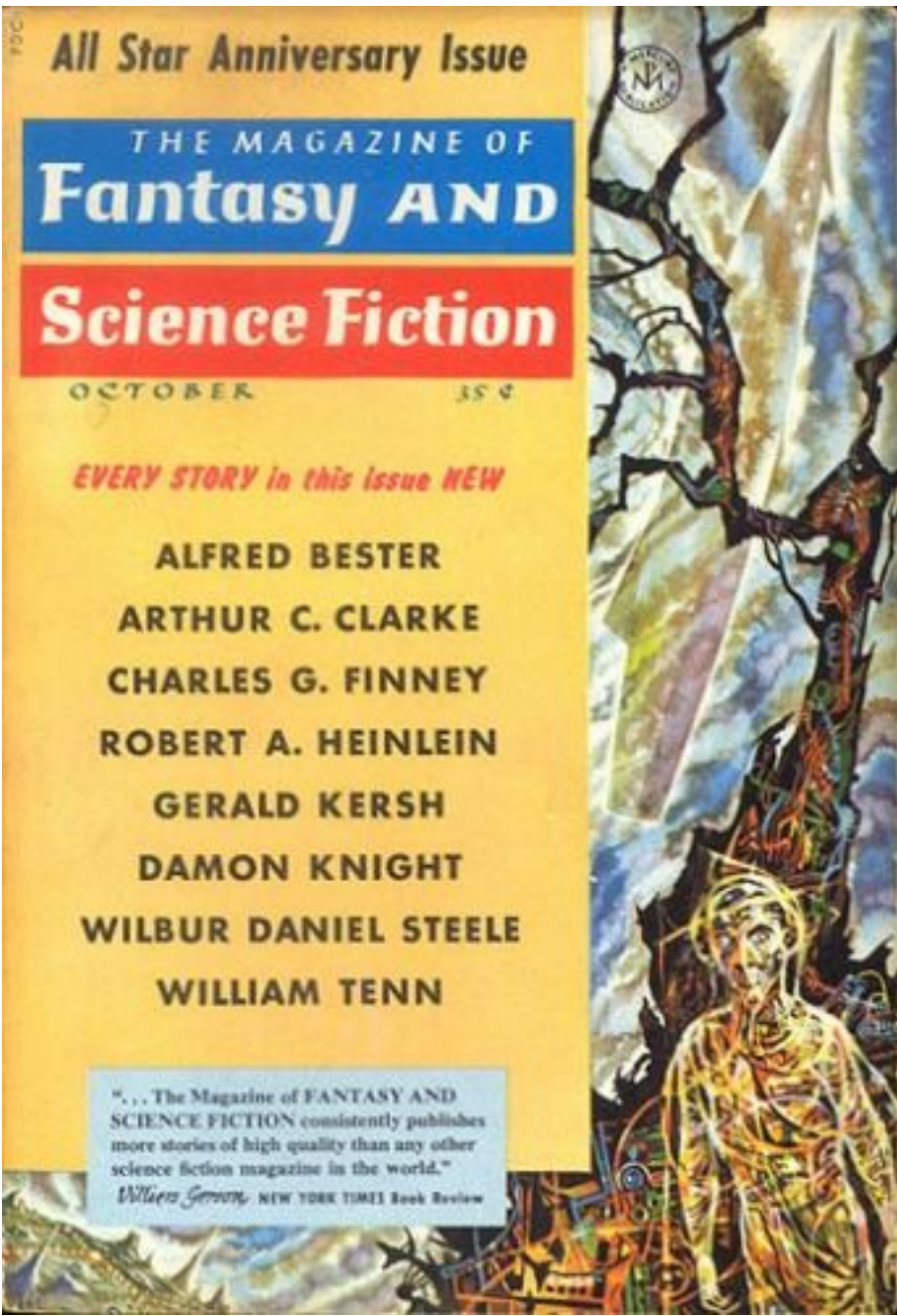












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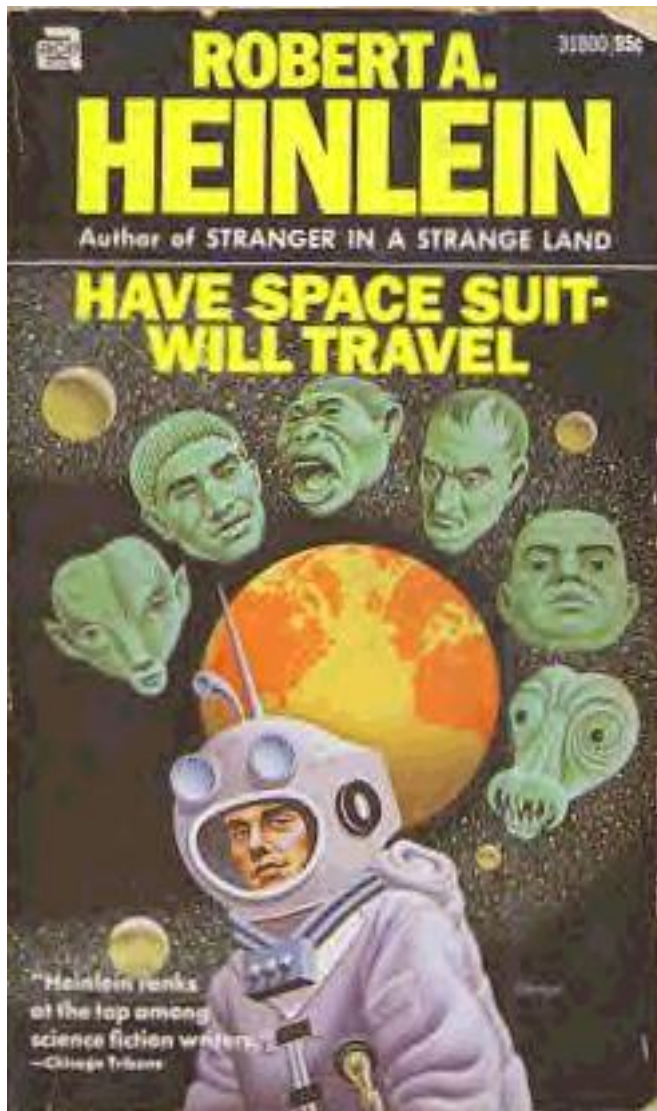
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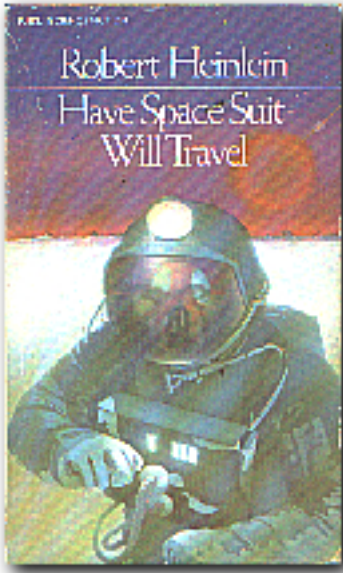
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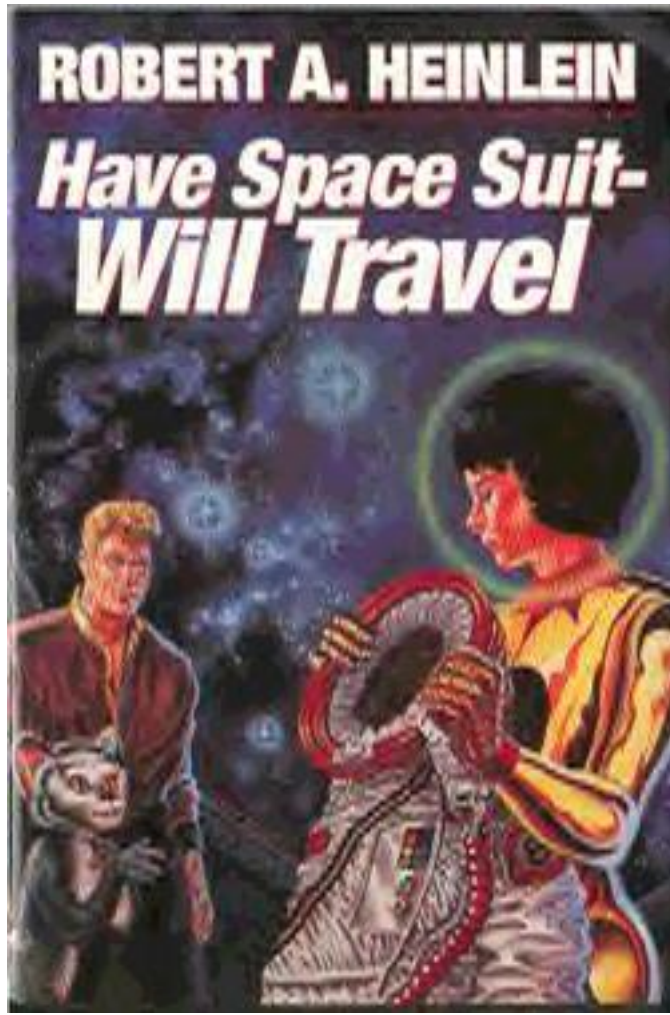




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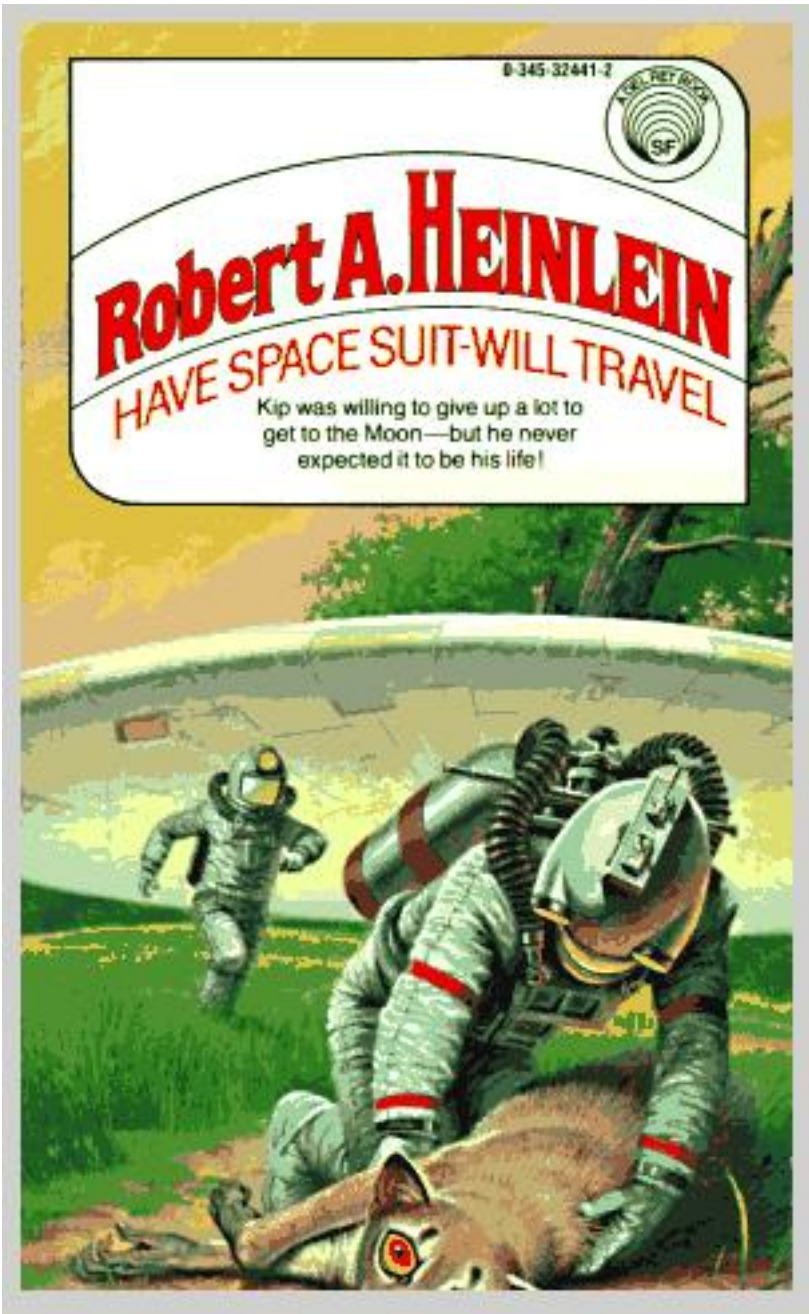
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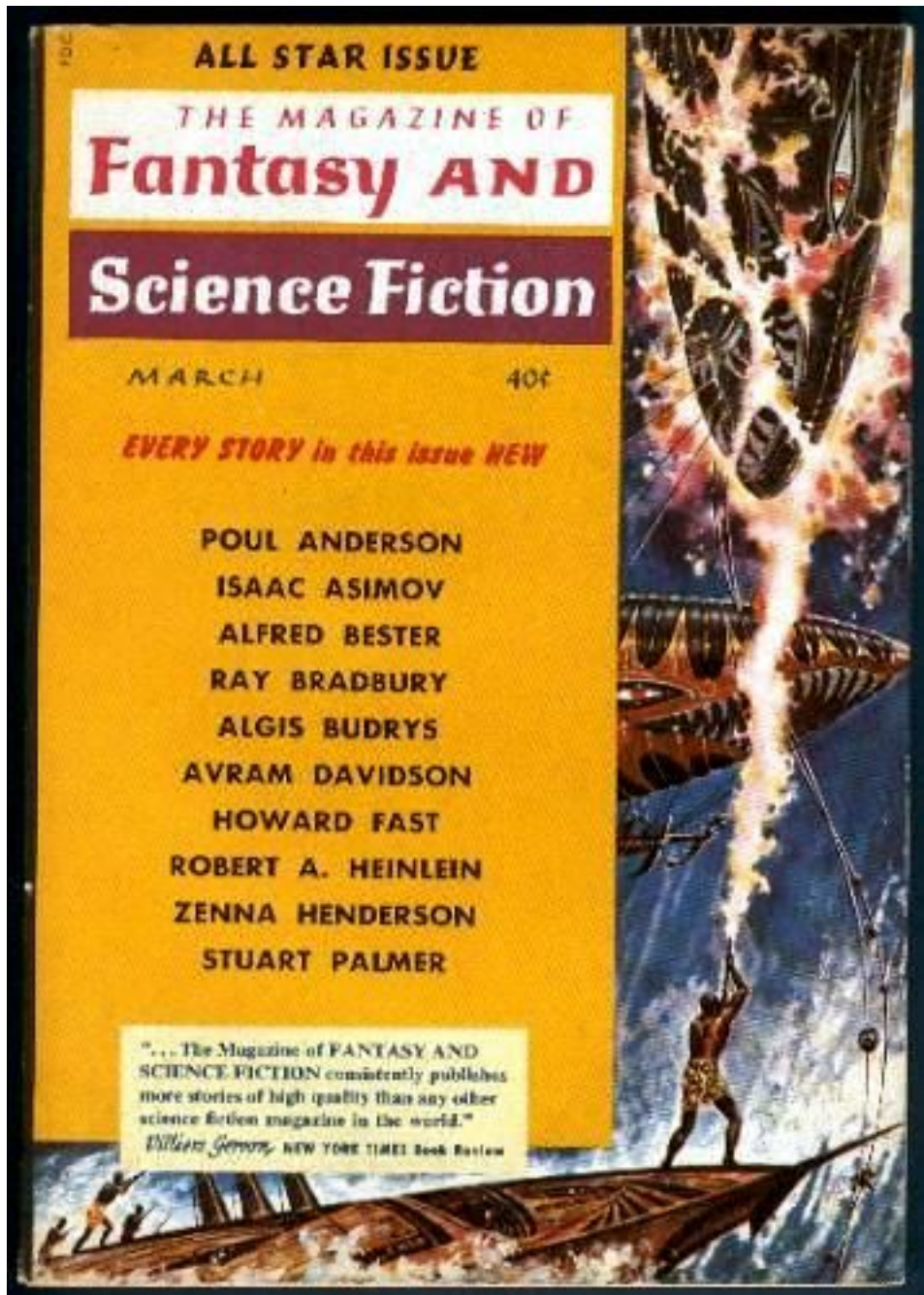
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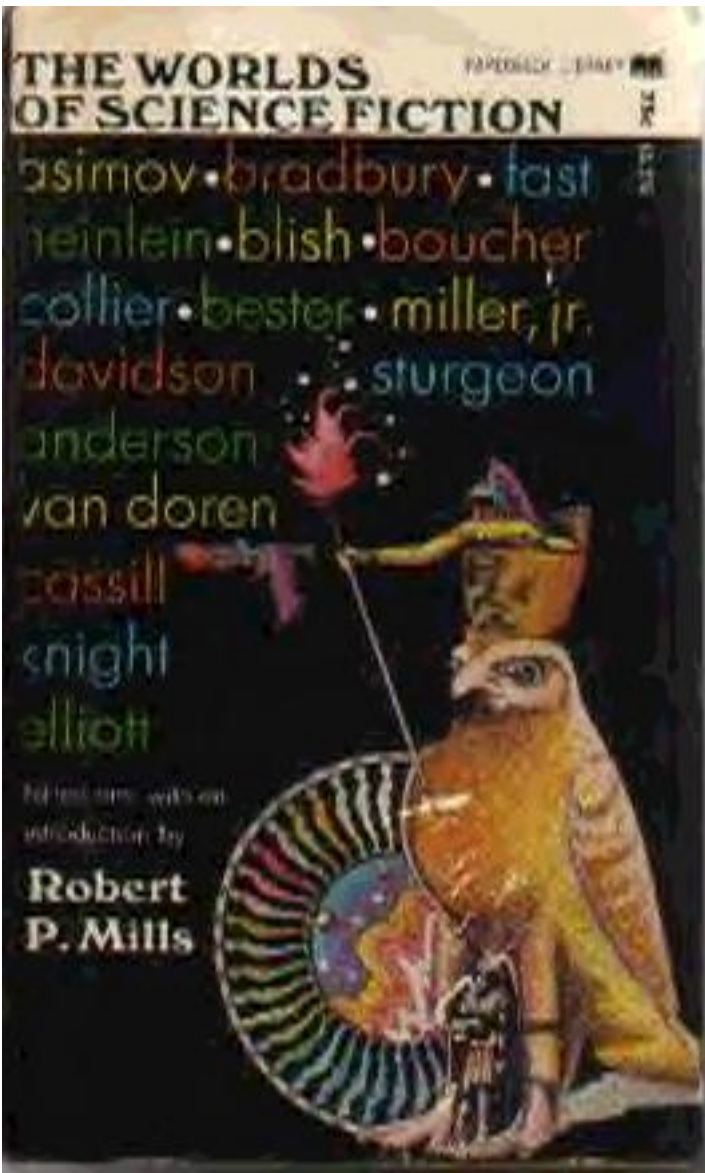


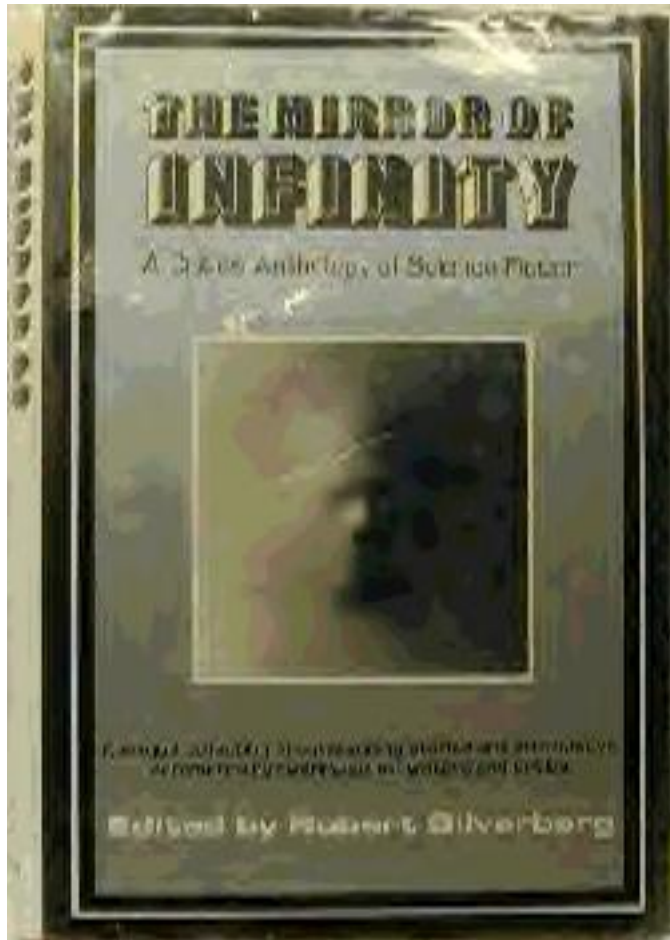
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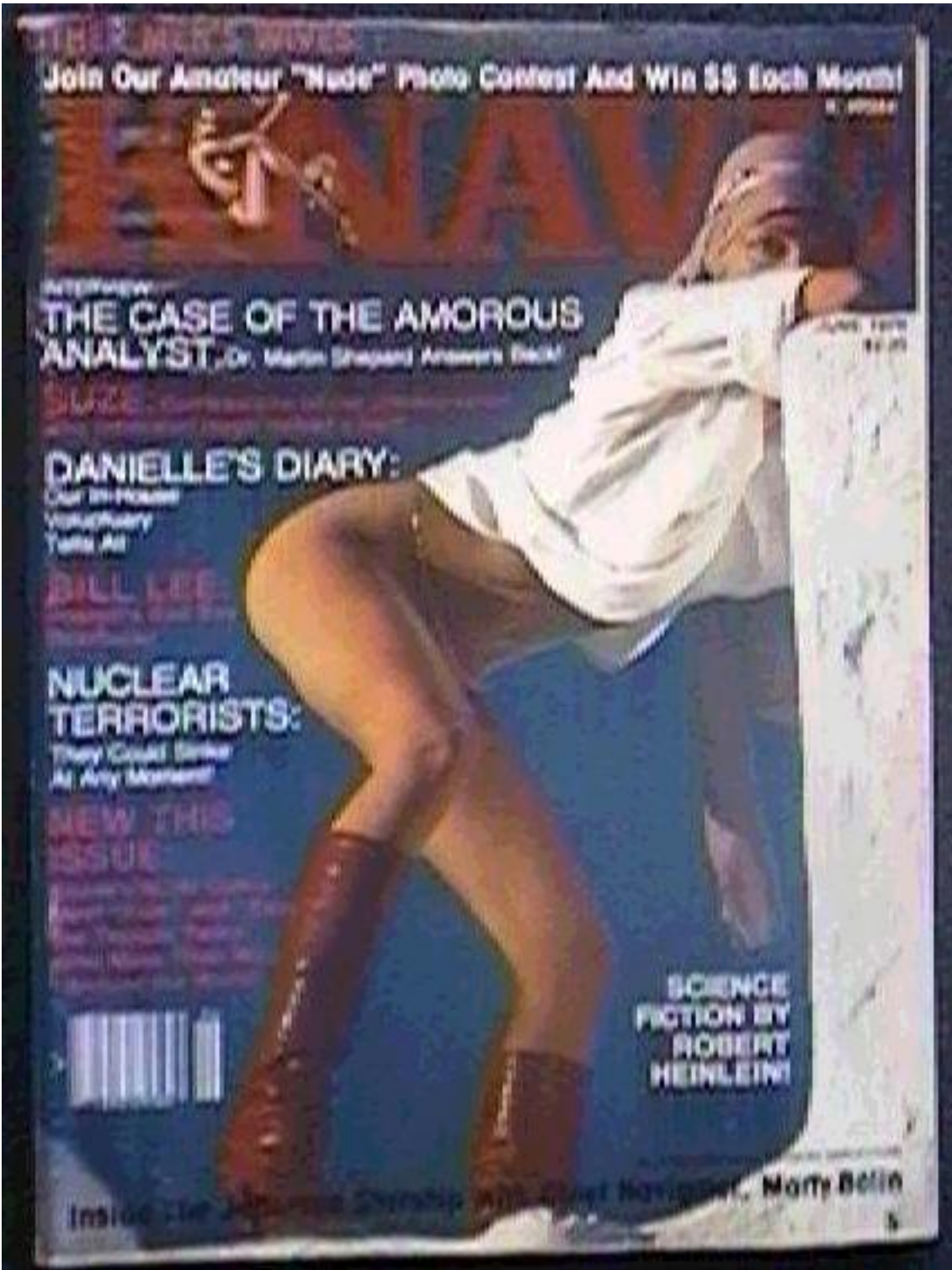
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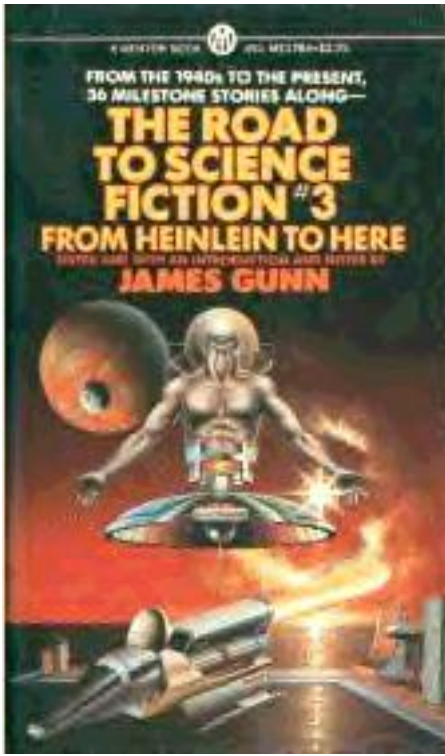
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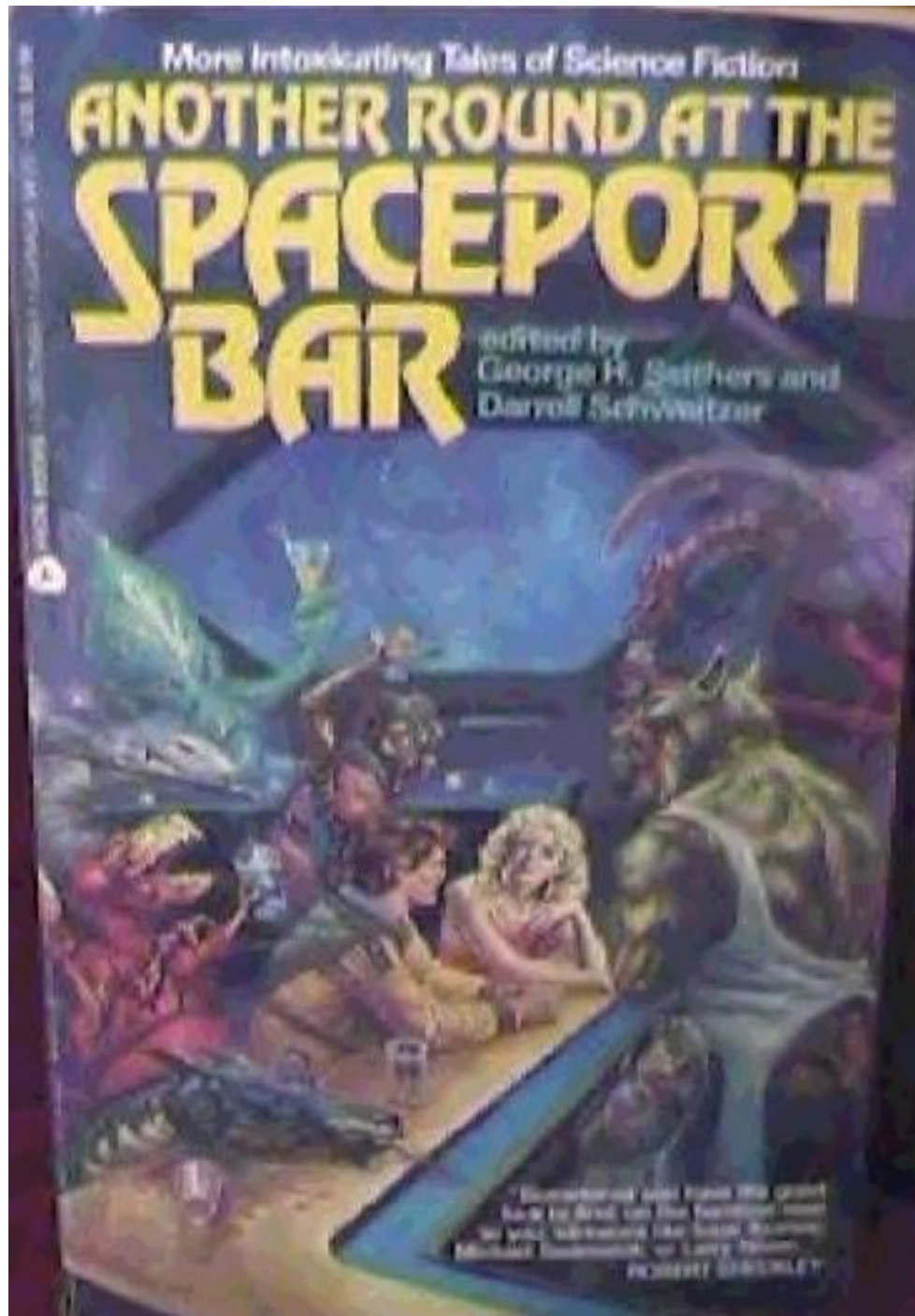
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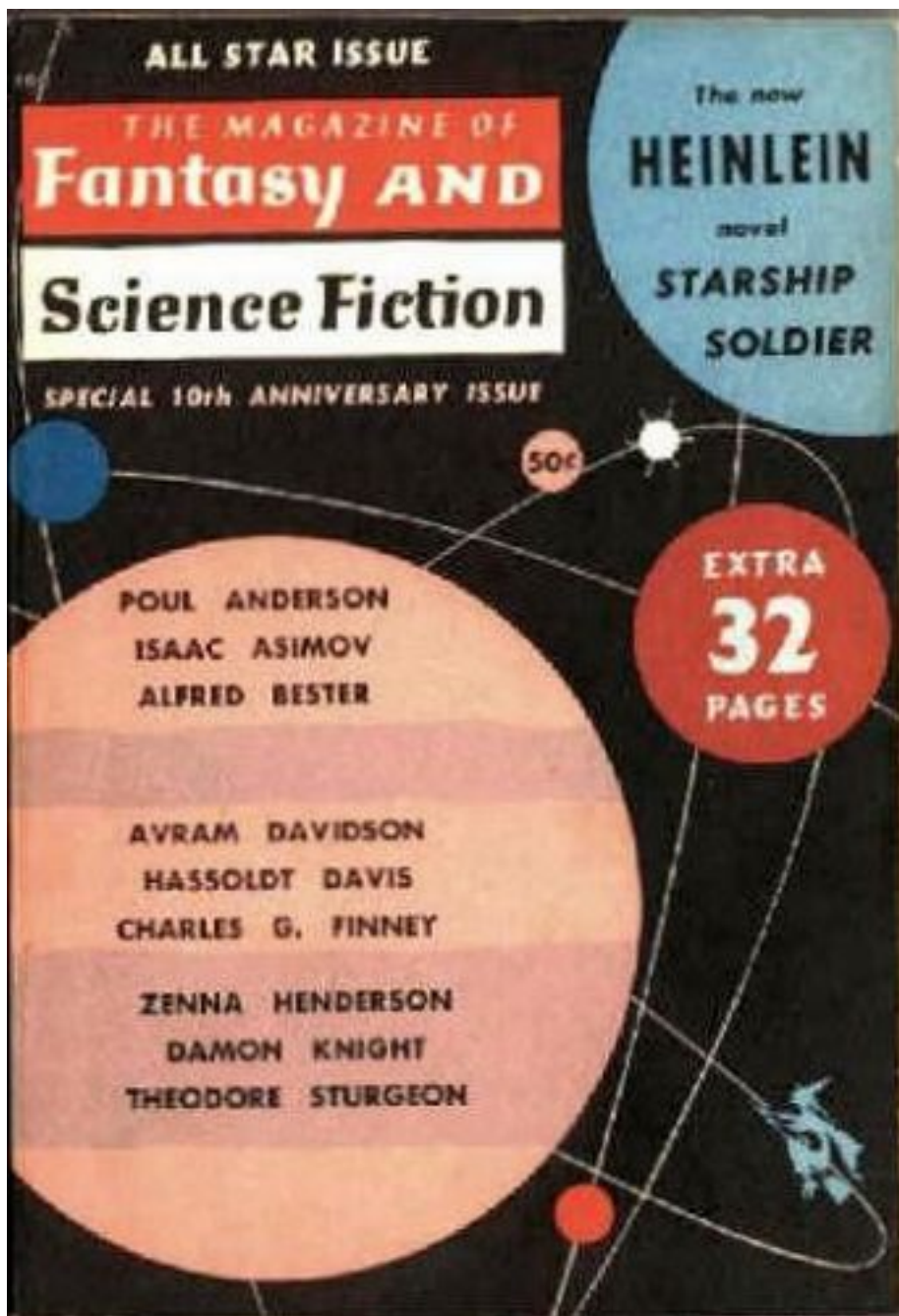
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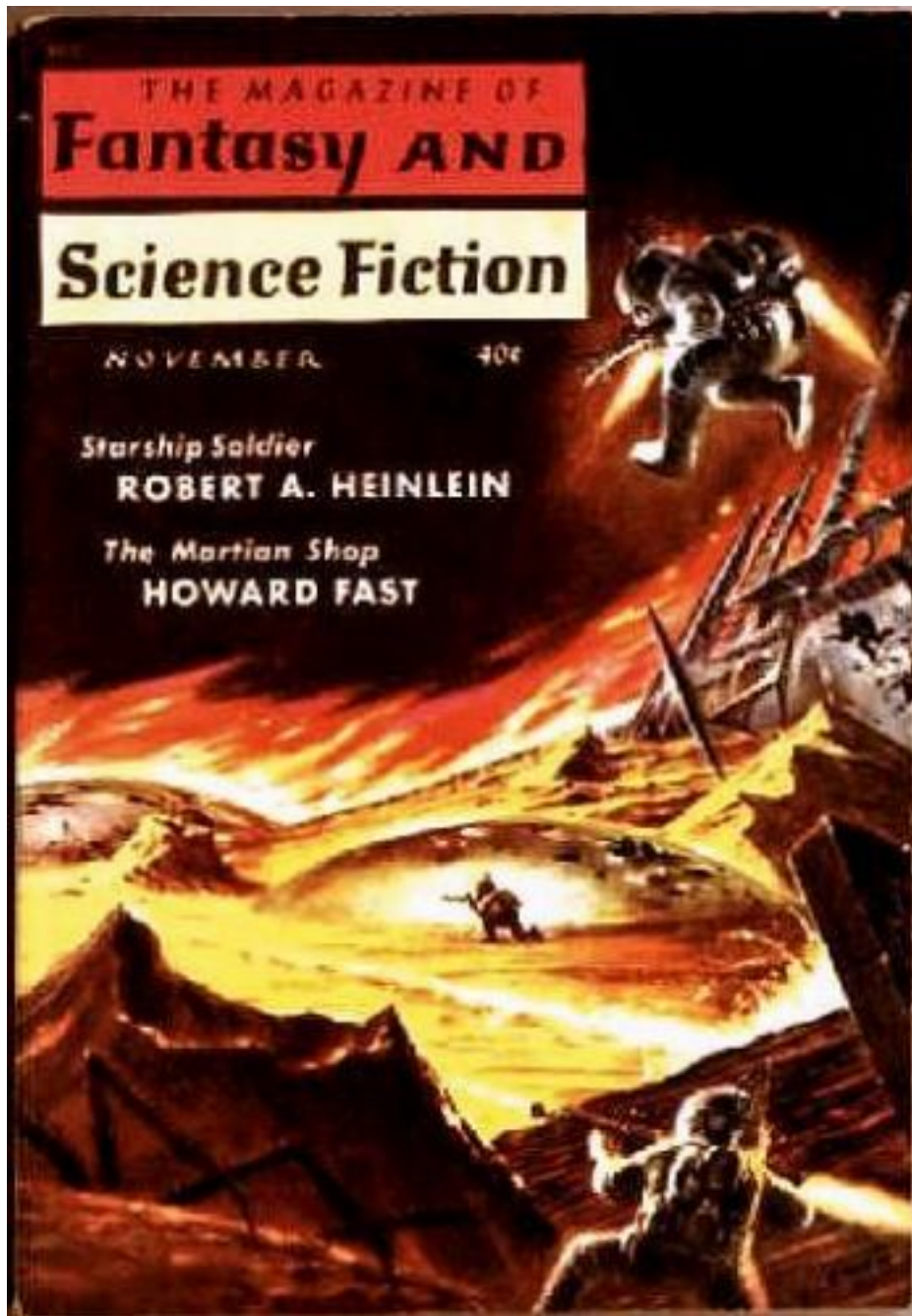


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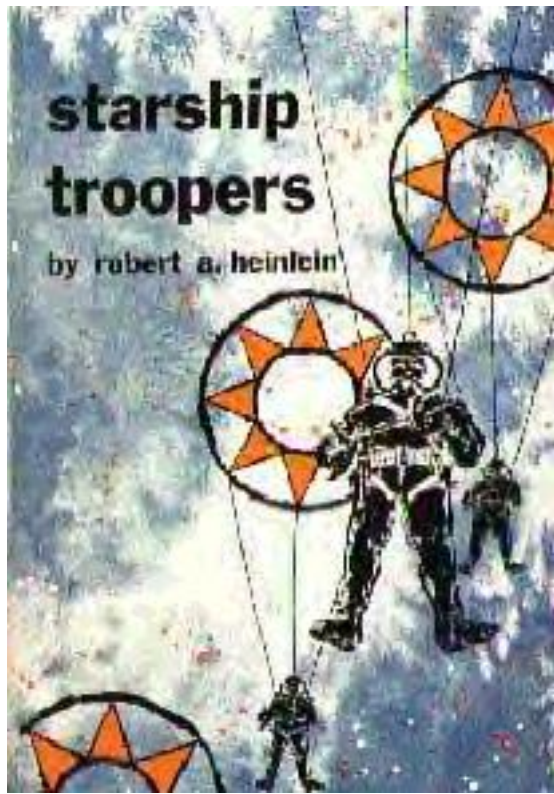
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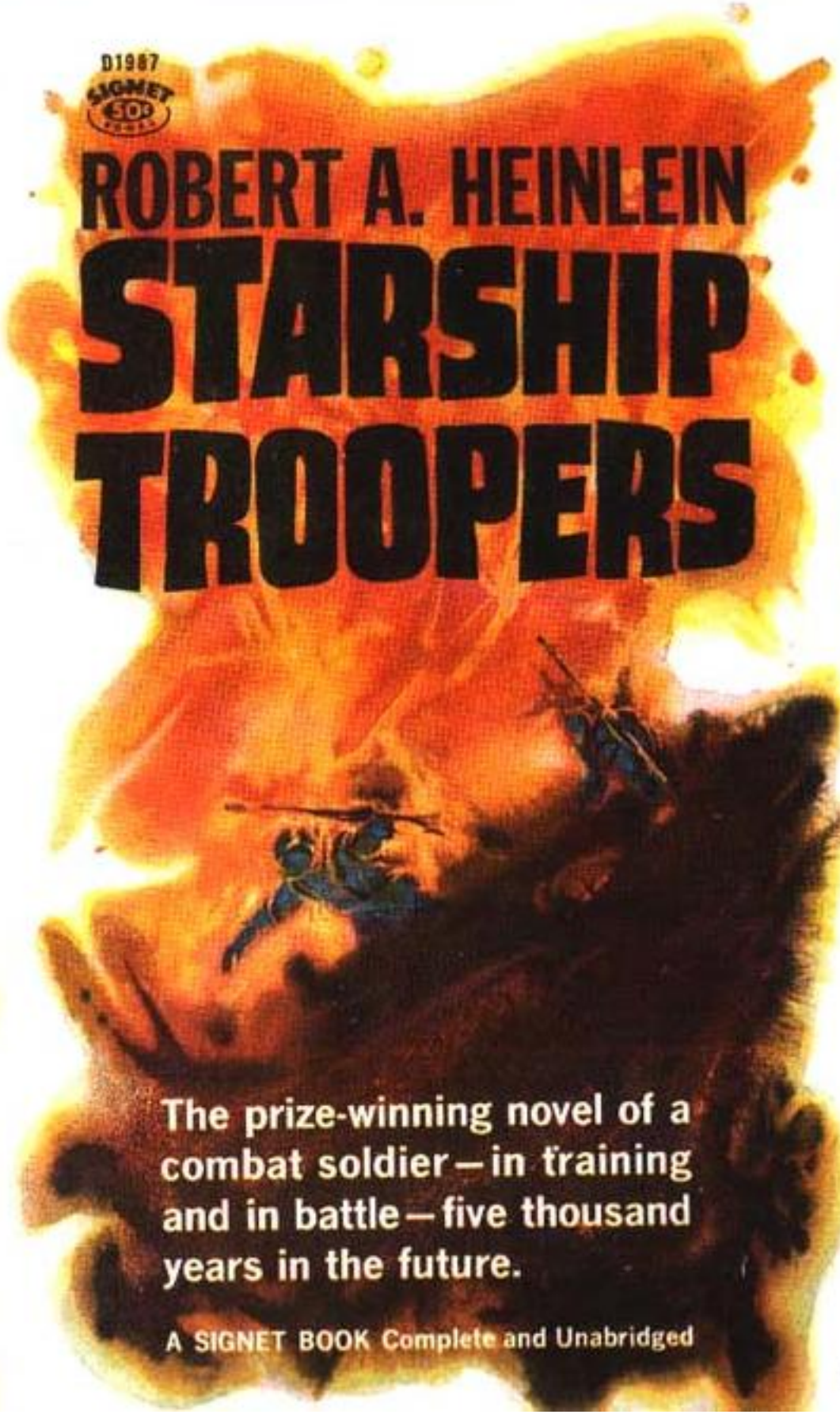
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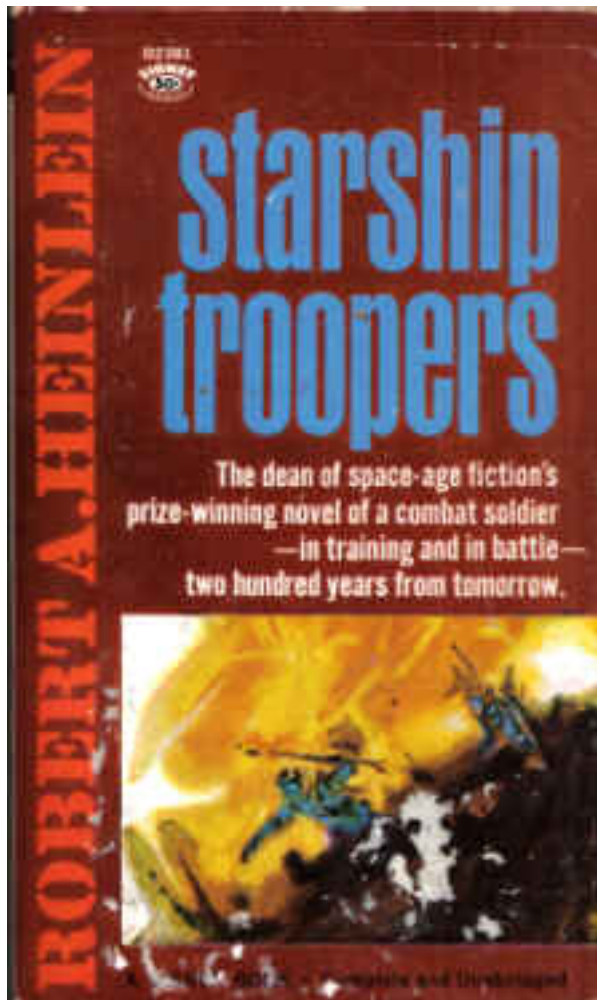
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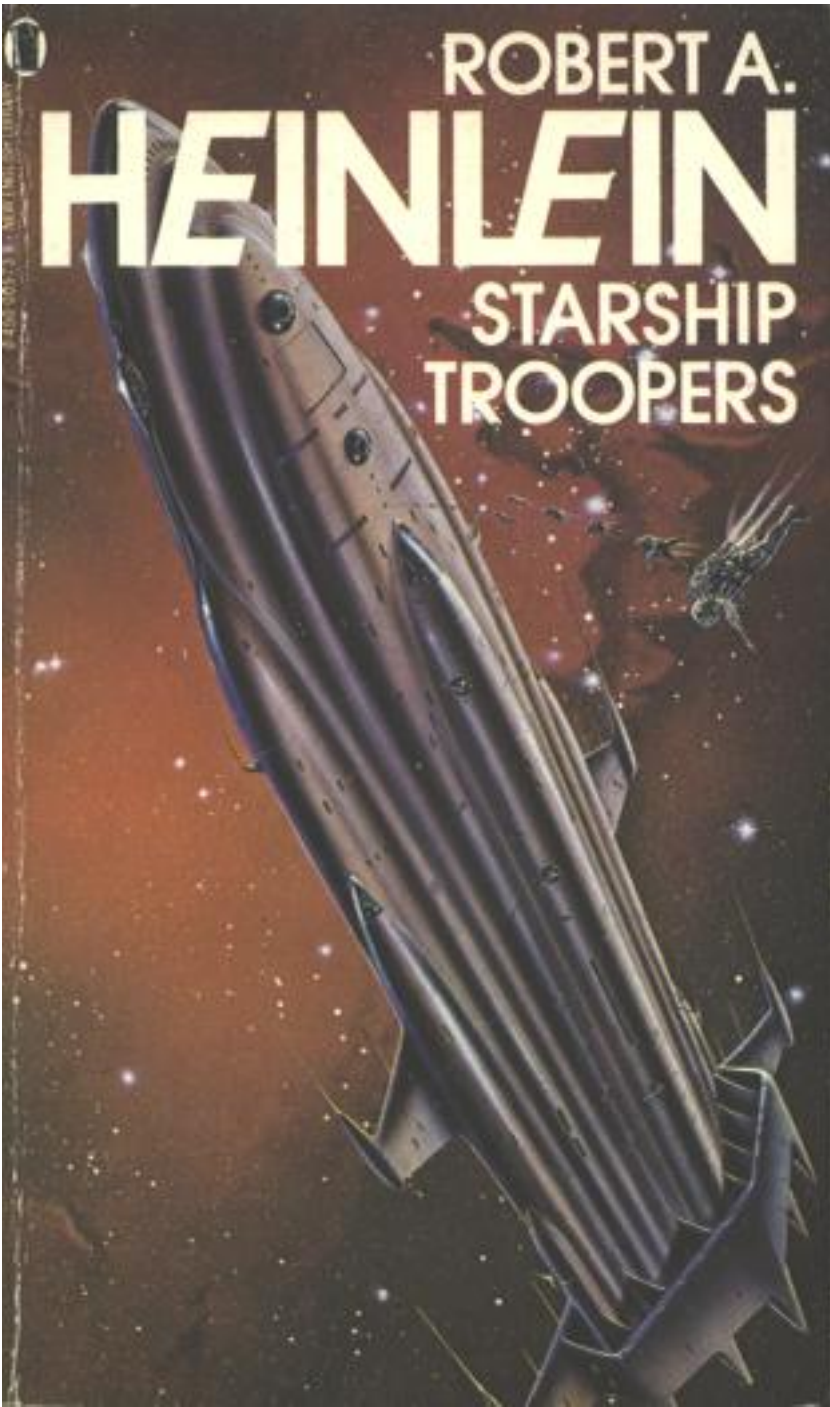
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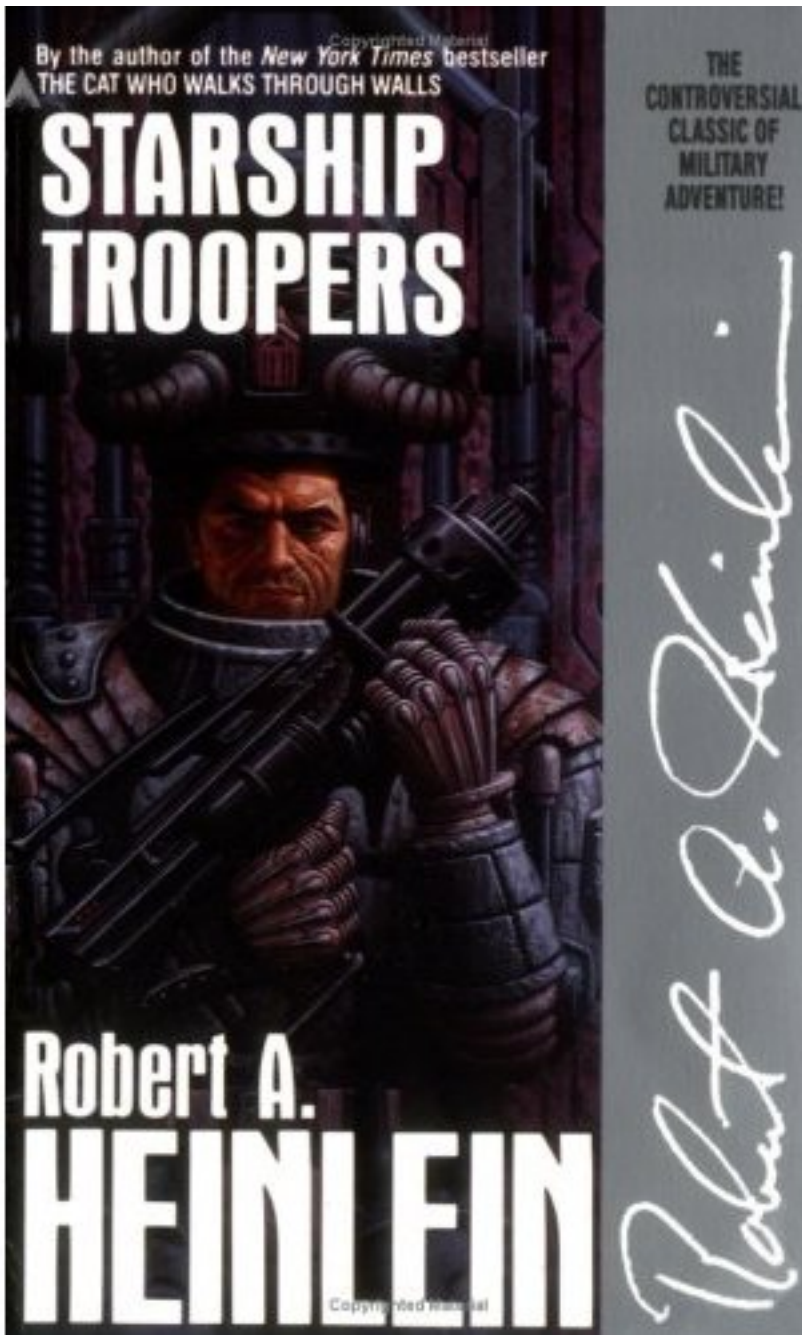
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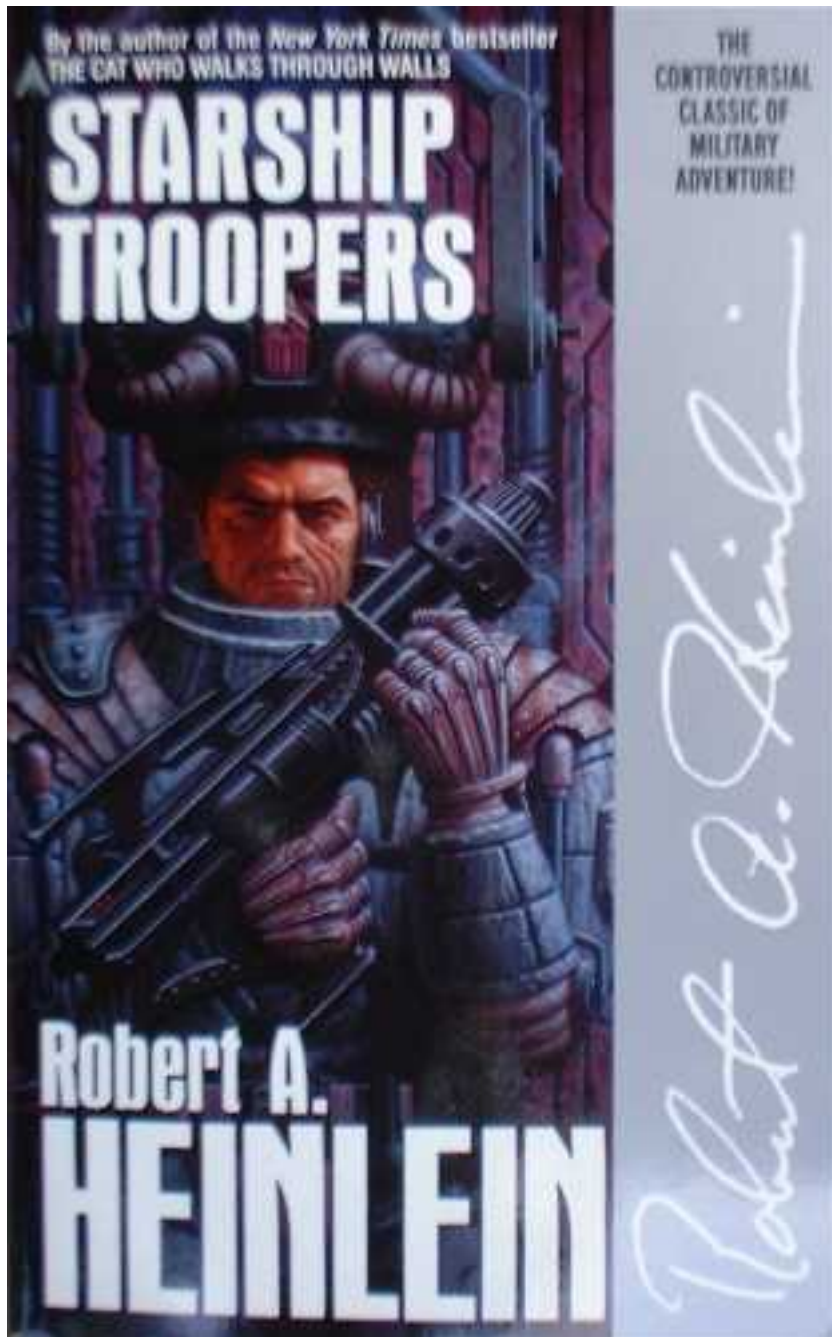
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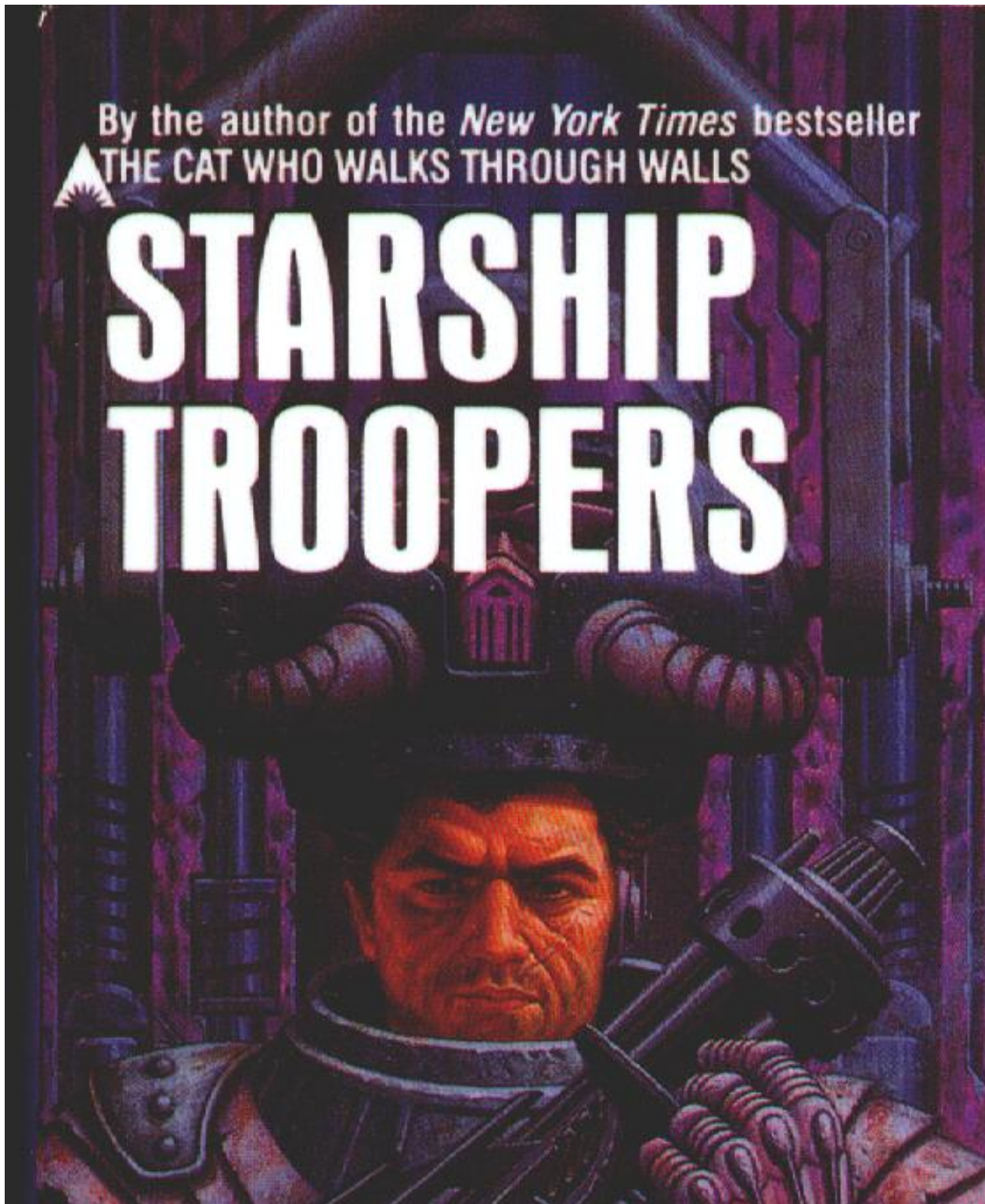






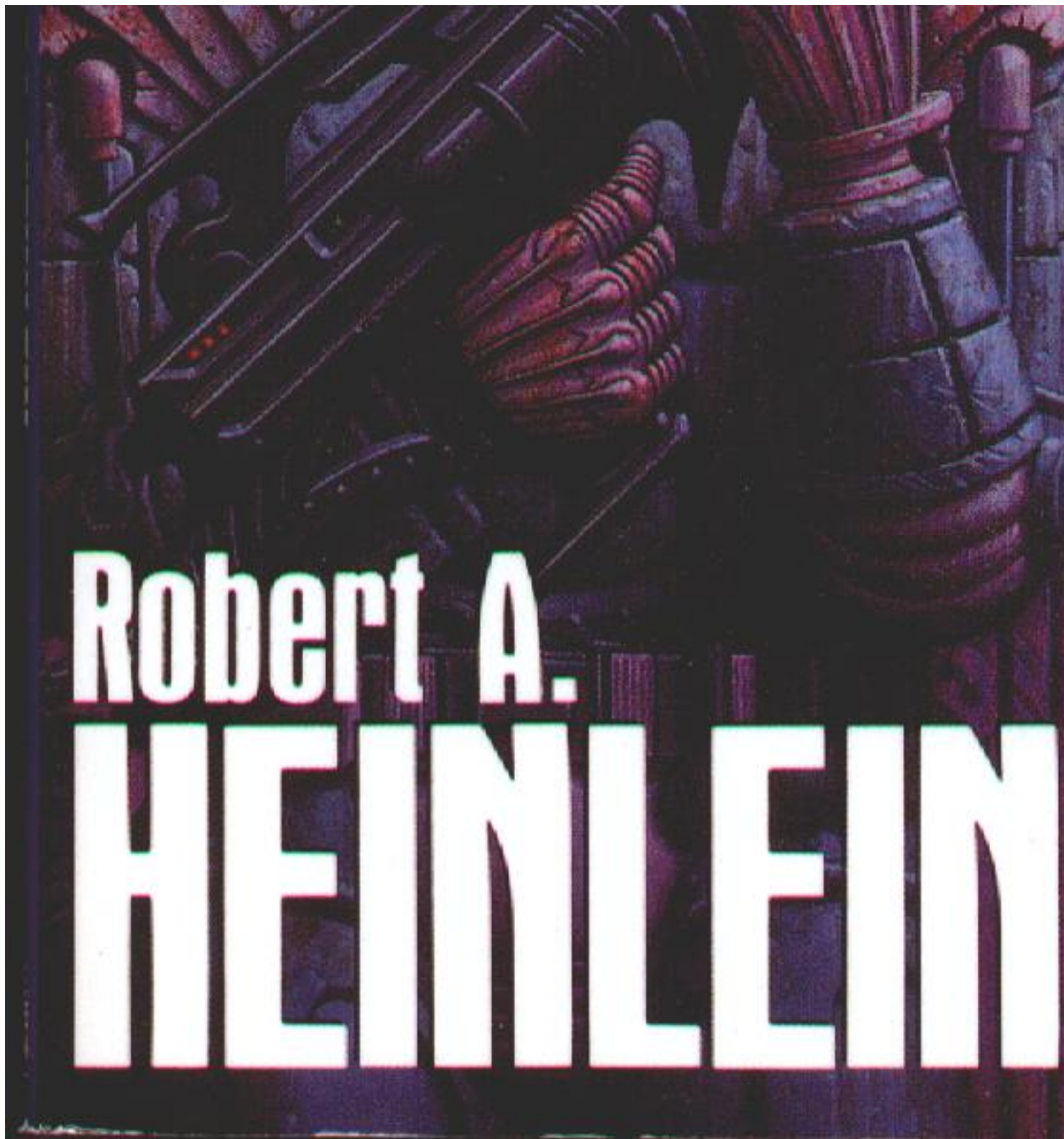






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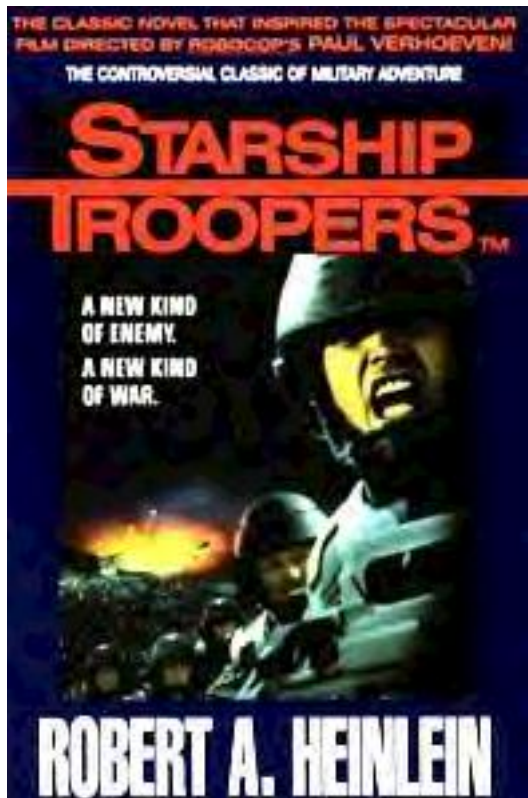
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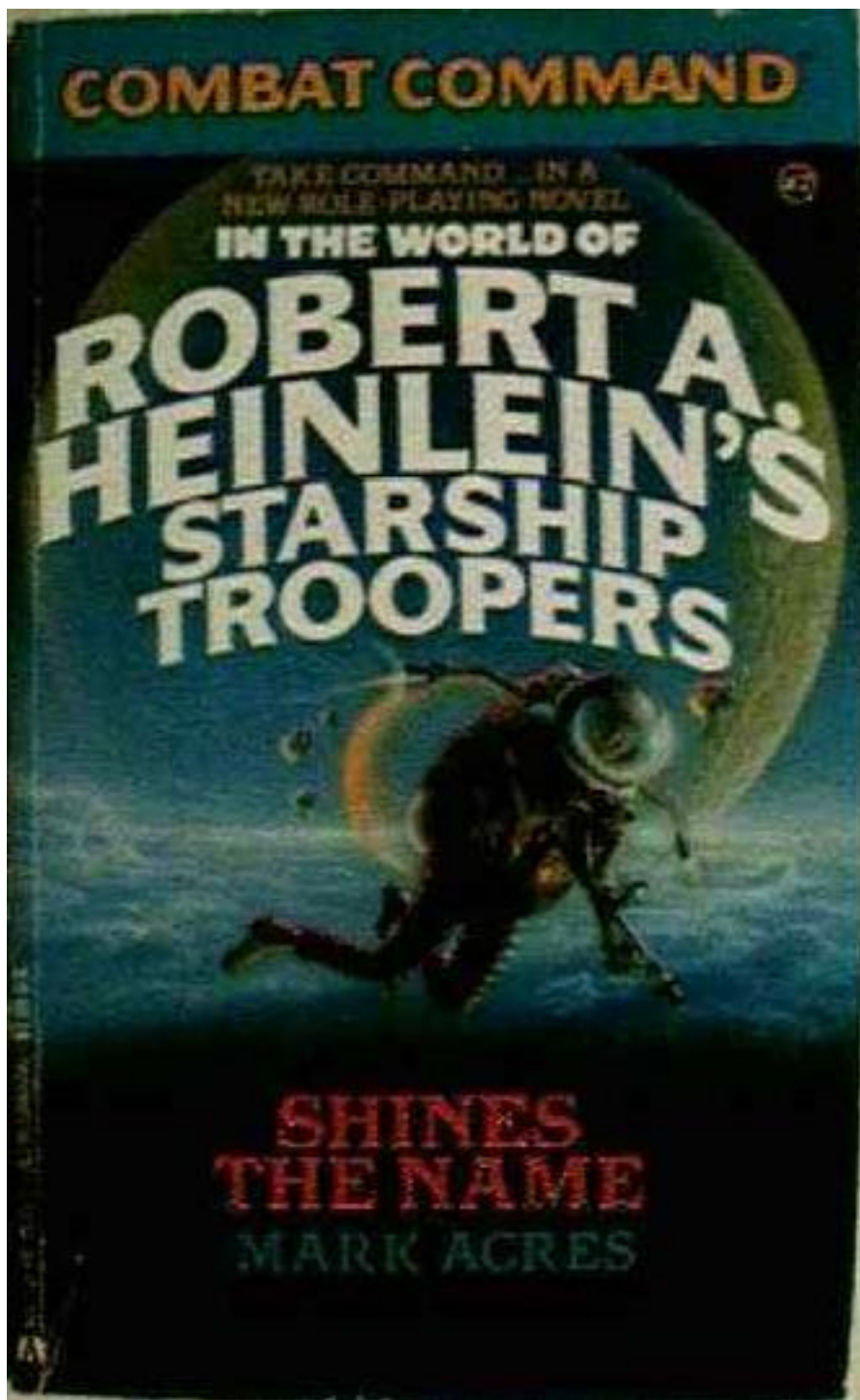


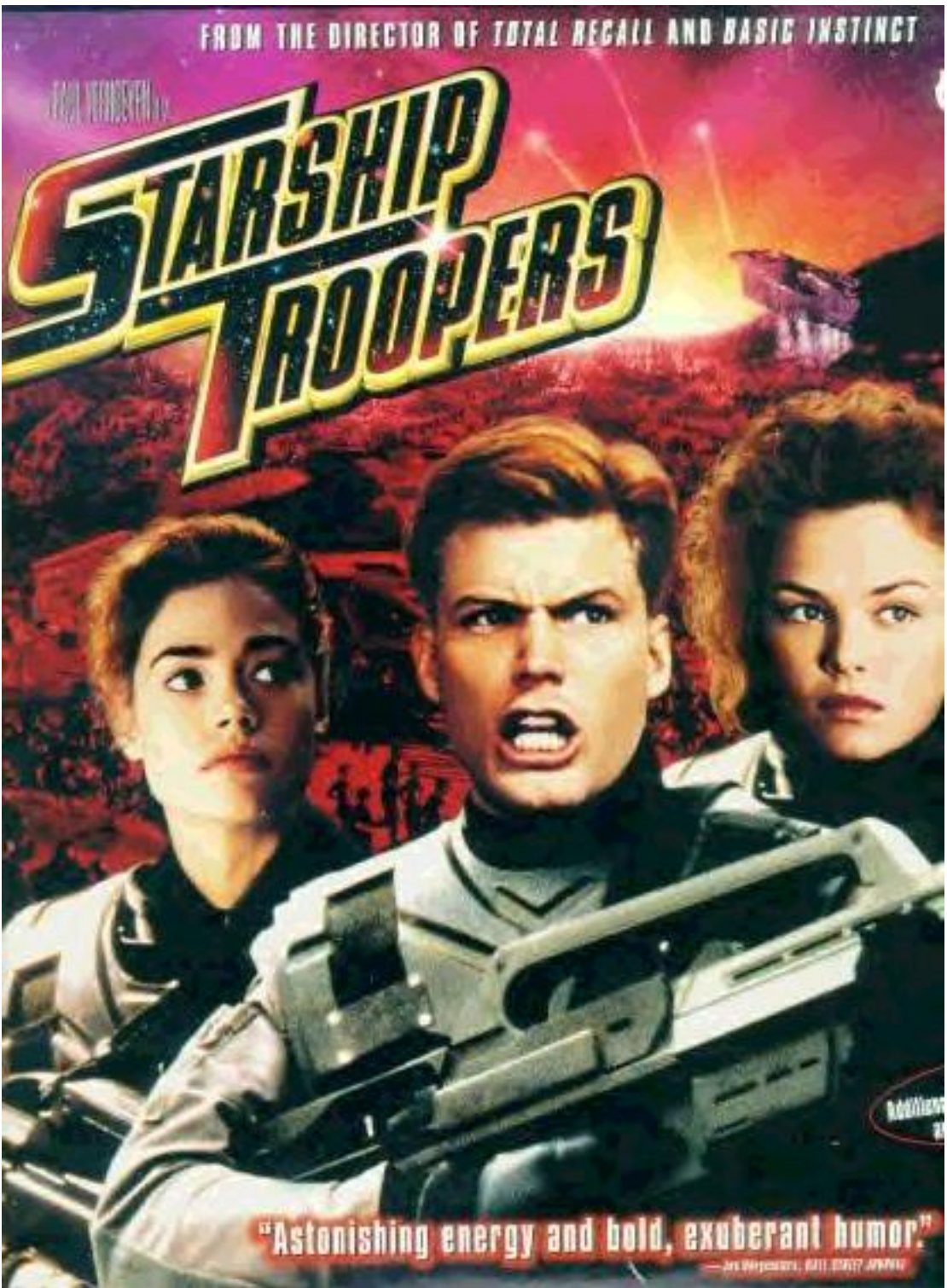


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STRANGER IN A STRANGE LAND COVER ART

For the last 25 years or so, *Stranger In a Strange Land* has been the book that I've re-read more than any other book. I have acquired several copies with different covers. I jokingly told my brother that I should feature them on a web site and he said "Why not?"

So..... this site is not designed to delve deeply into the meaning behind the book, but to show some of the different covers that have been published. With one exception, the covers shown are scanned from copies of books that I own, so they are a little bent, a little torn, a little dog-eared. This is not a comprehensive study, nor do I claim that the information I present is entirely accurate. I have tried to differentiate between fact and speculation. Please [e-mail](#) me if you have any additional information regarding these covers that you think might be interesting.



[1961](#)



[1962](#)



[1967](#)



[1968](#)



[1970's](#)

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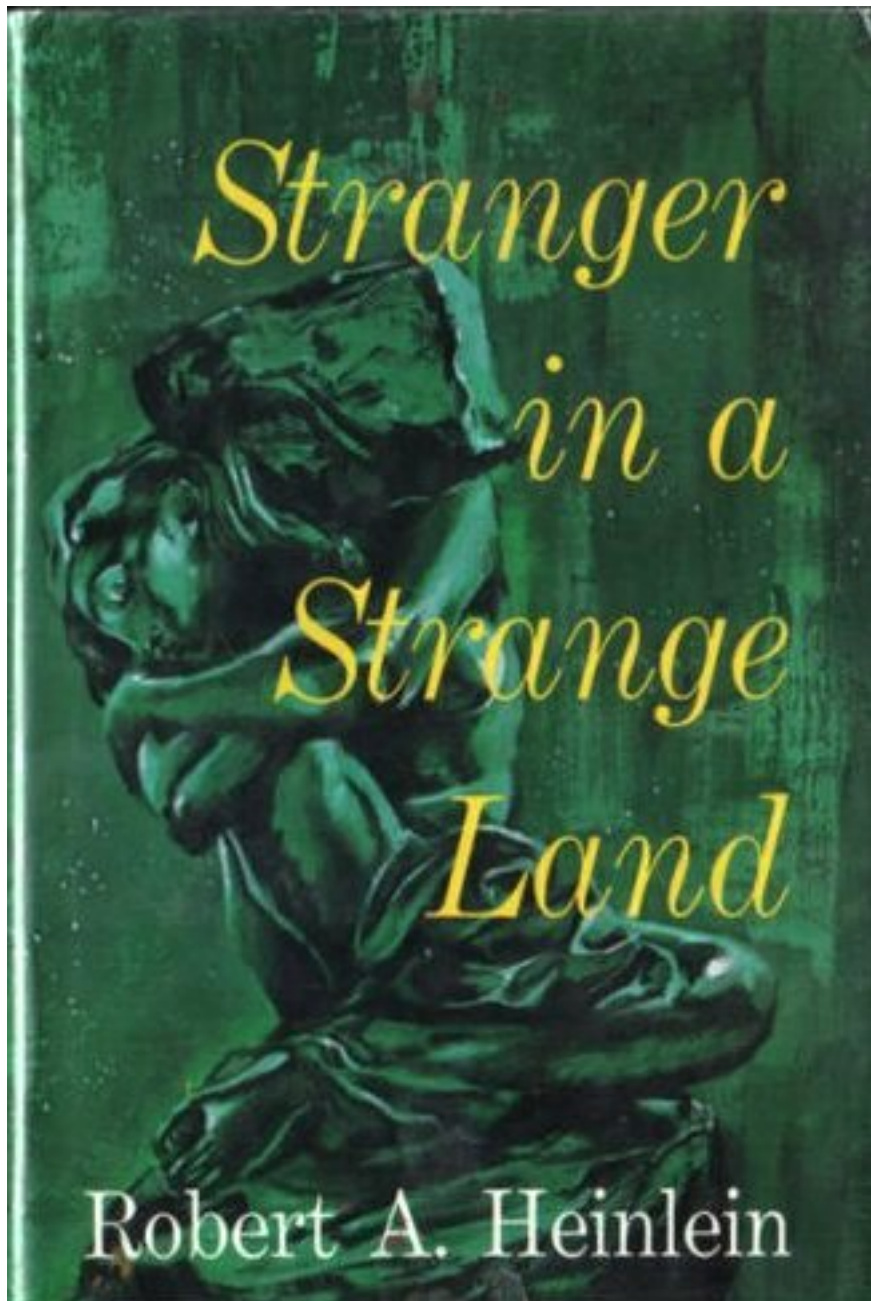


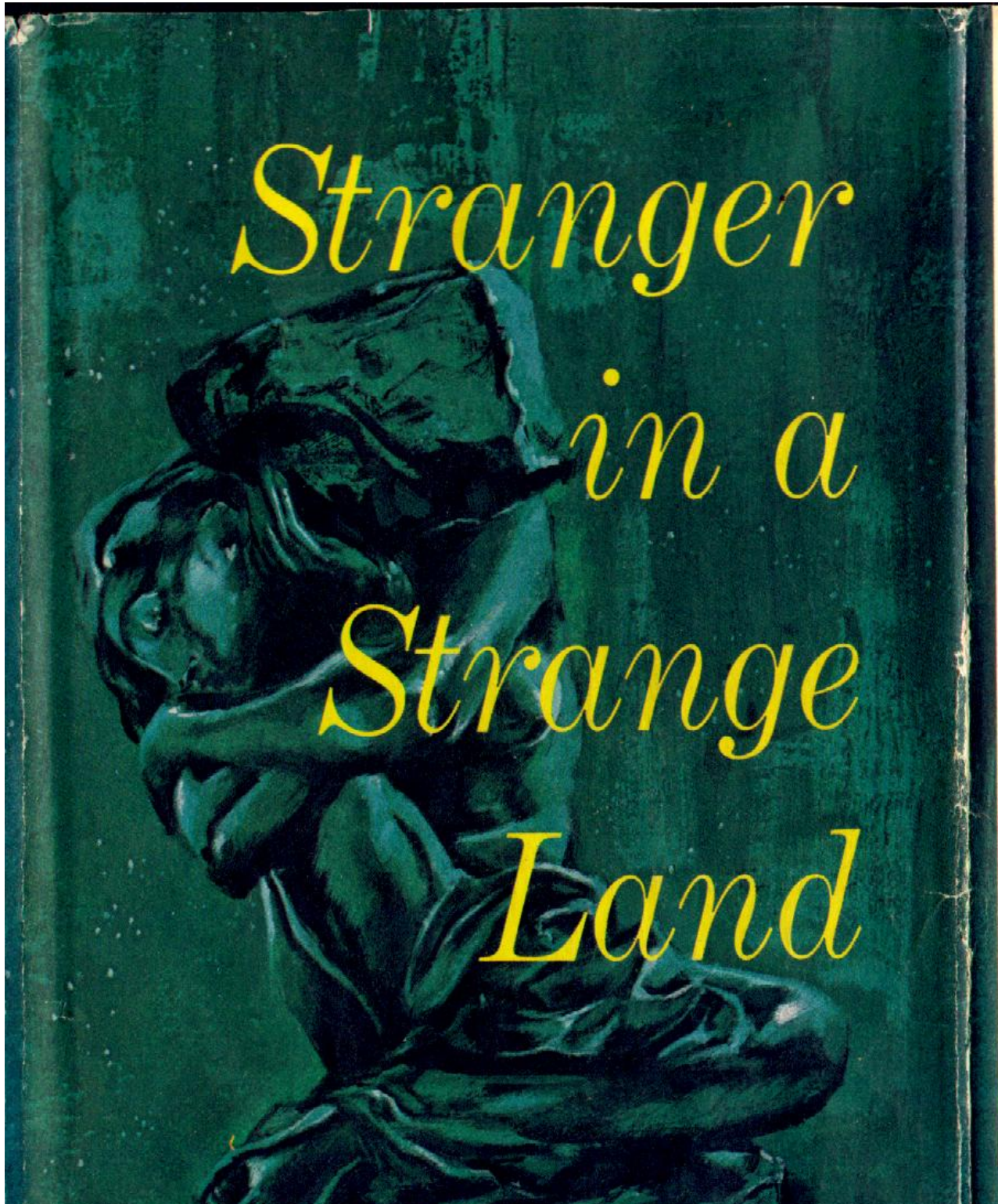
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Stranger in a Strange Land

Stranger in a Strange Land

by
Robert A. Heinlein

Not since the publication of Philip Wylie's *Generation of Vipers* has there been a book quite so deliberately designed to make us uncomfortable about nearly everything we take for granted. In this entertaining and often shocking novel, however, Mr. Heinlein uses fictional characters in fictional situations to attack all explanations of the universe offered on *faith*, to undermine the idea of sexual relations founded on *jealousy*, and to annoy the materialists and the politicians.

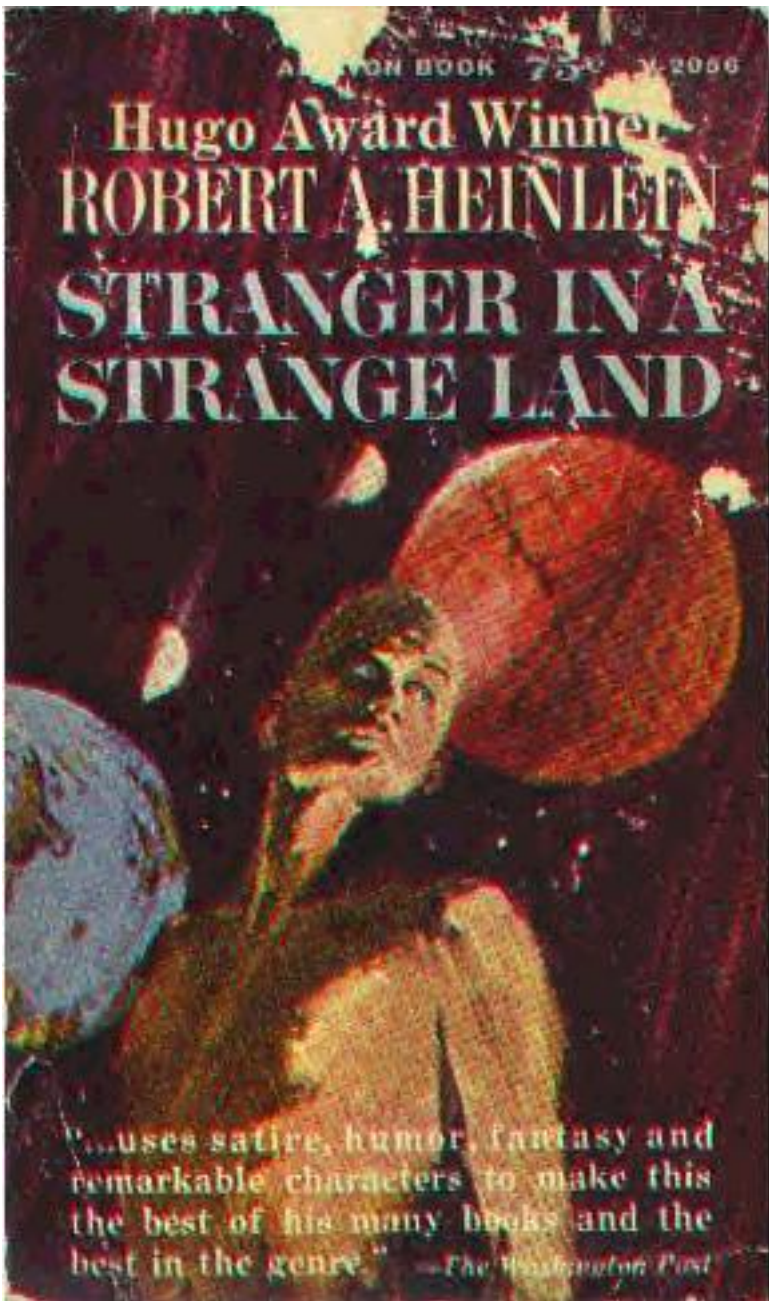
Although certain of the techniques of science fiction are used, STRANGER IN A STRANGE LAND might be classed as philosophical fantasy, or as an entertainment, or, perhaps, as Cabellesque satire. A completely freewheeling look at contemporary culture from the nonhuman viewpoint of someone from another culture, it is unlike anything that has ever been done before. It is deliberately annoying, and often very funny. It runs down the sacred cows and slaughters them hilariously.

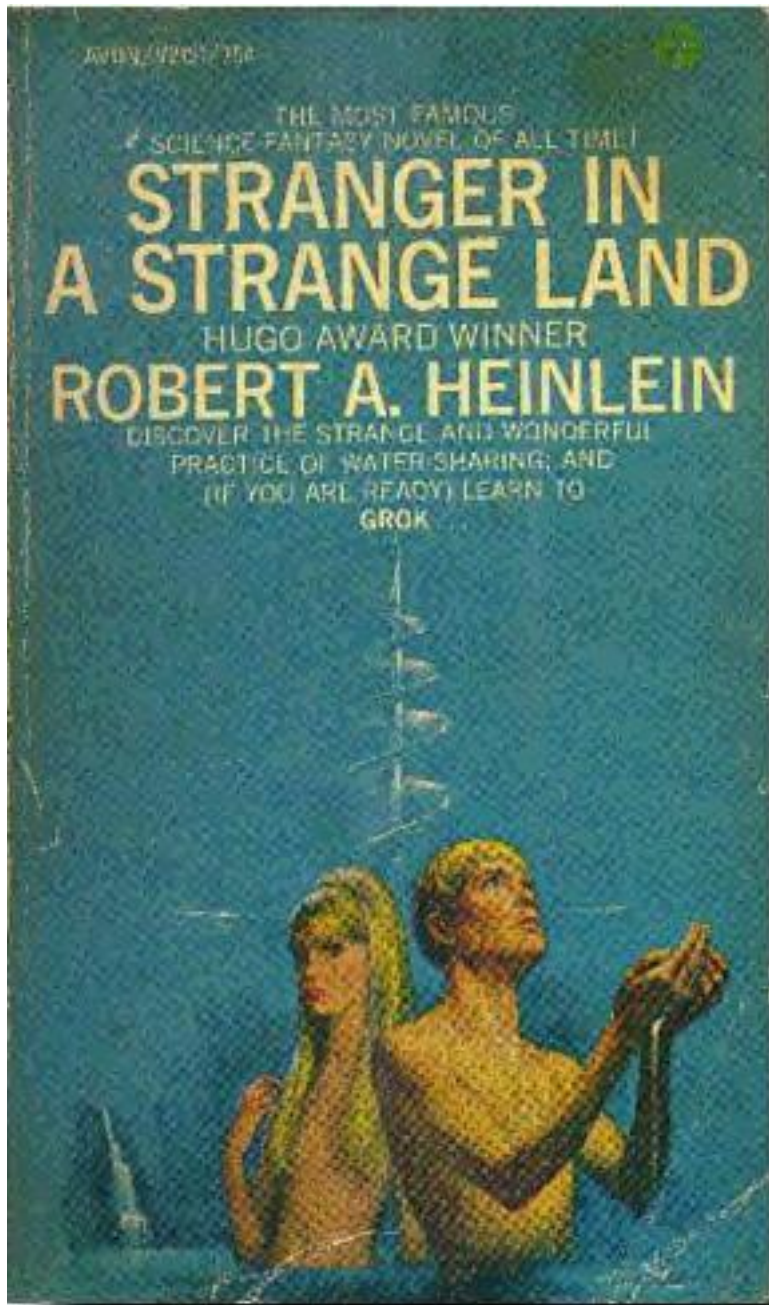
Here is an incredible story with enough excitement and action for five novels, but it is not for people who are easily shocked. Although he knew it was an impossible objective, Mr. Heinlein's purpose in writing this novel was to examine every major axiom of Western culture, to question each axiom, throw doubt on it—and, if possible

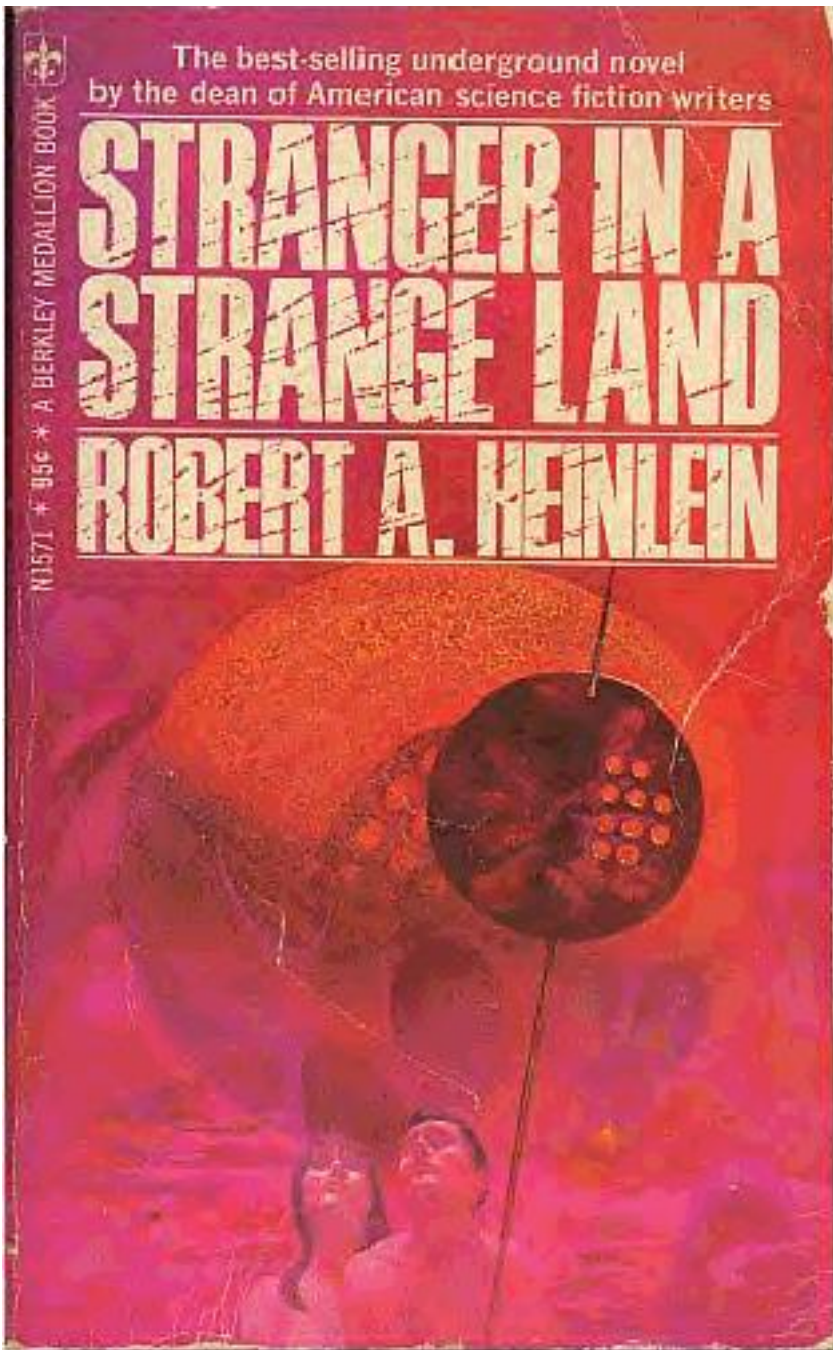
Robert A. Heinlein

—to make the antithesis of each axiom appear a possible and perhaps desirable thing
—rather than unthinkable.

*Book Club
Edition*





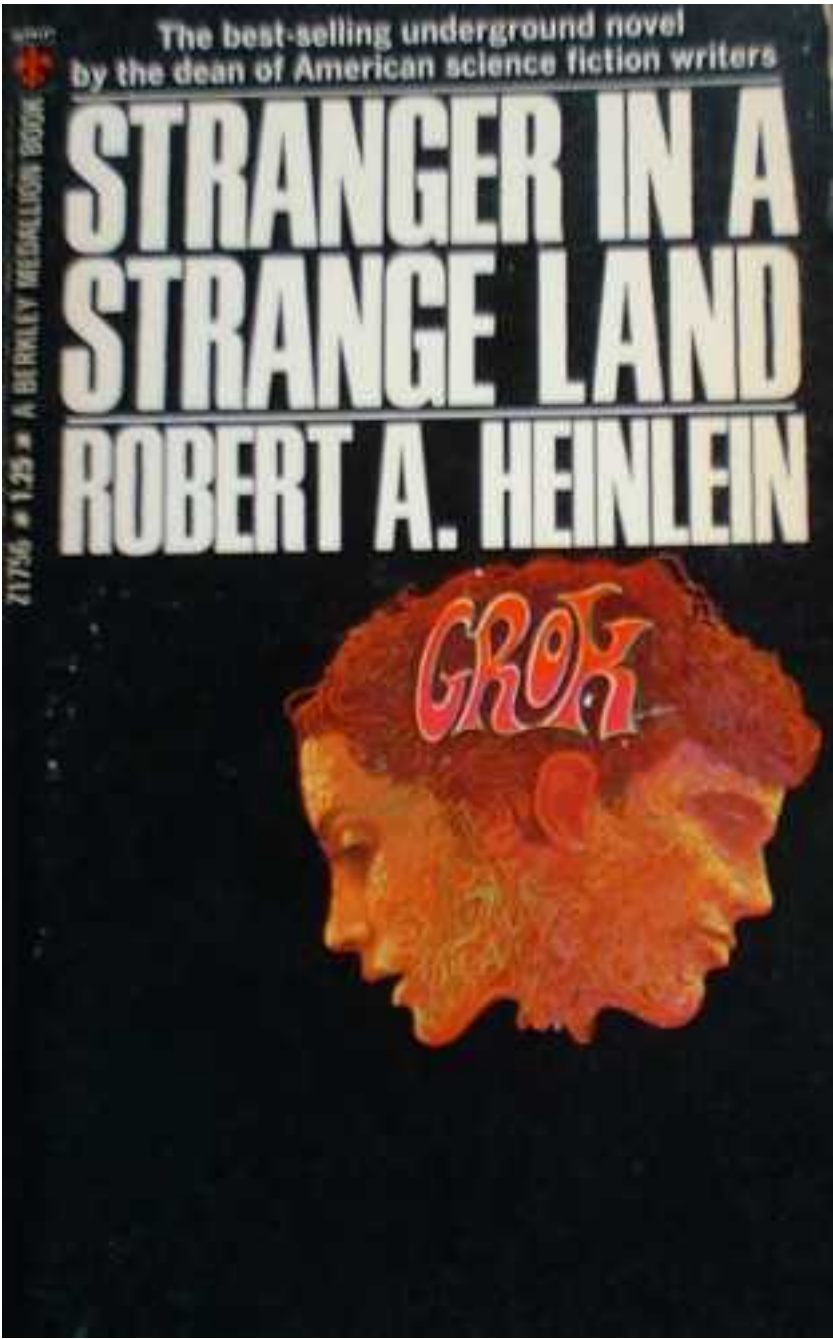


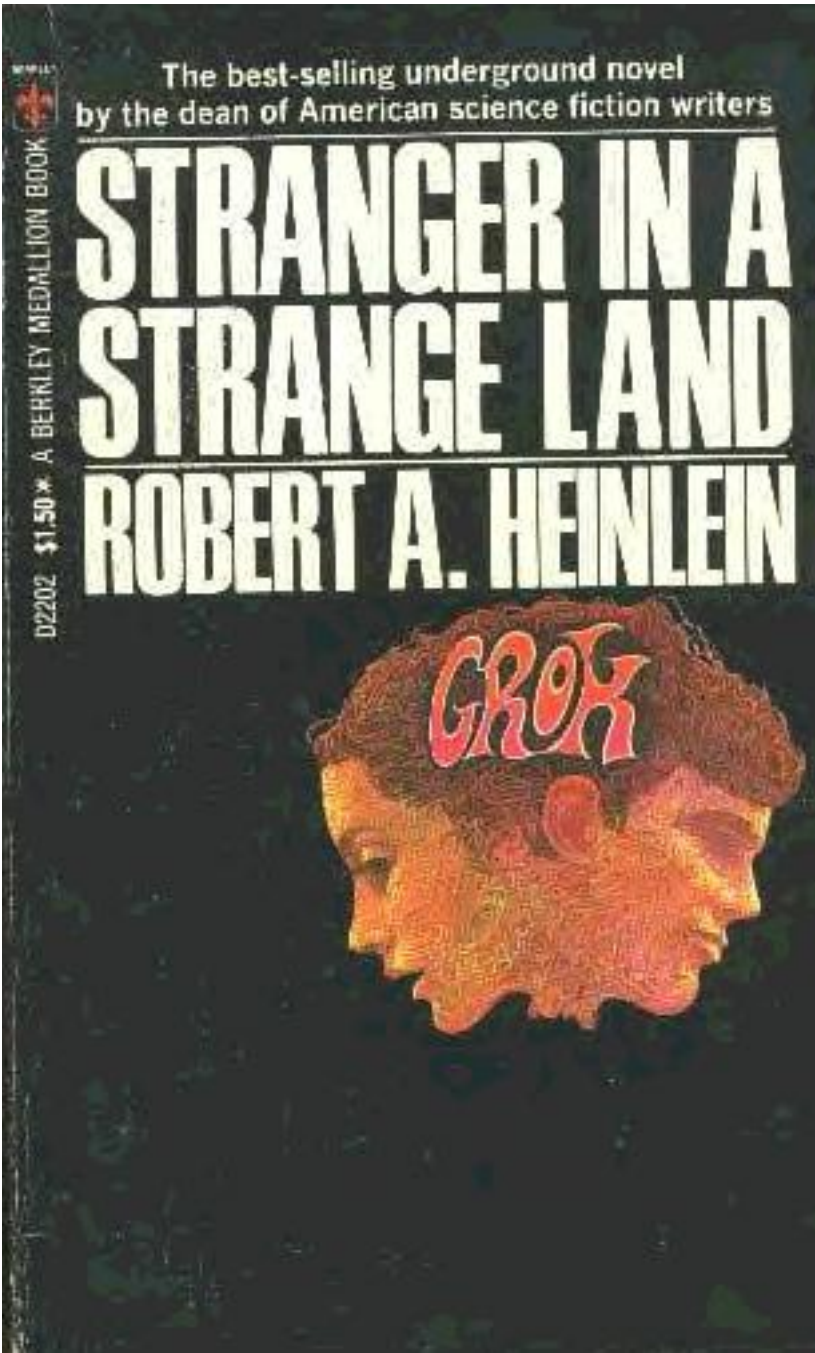
Robert A. Heinlein

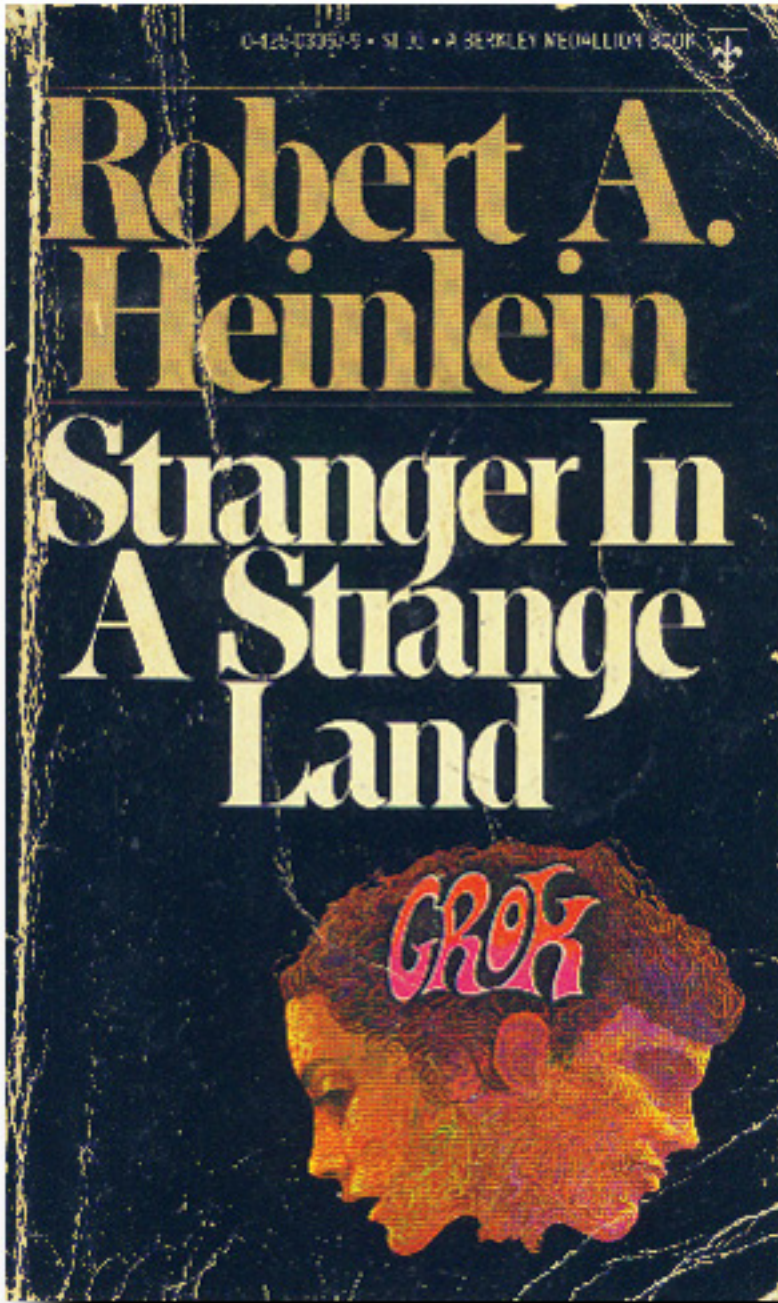
*Stranger in
a Strange
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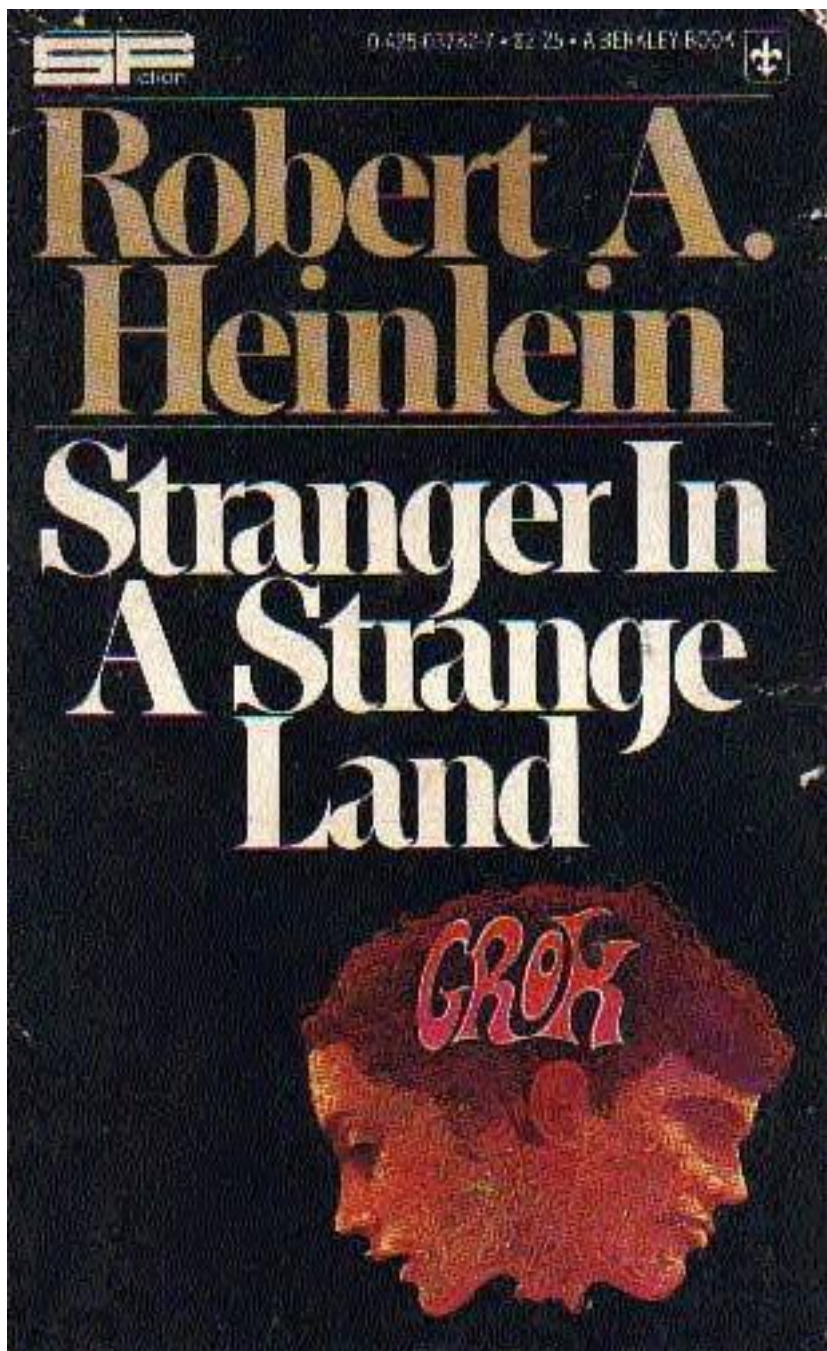
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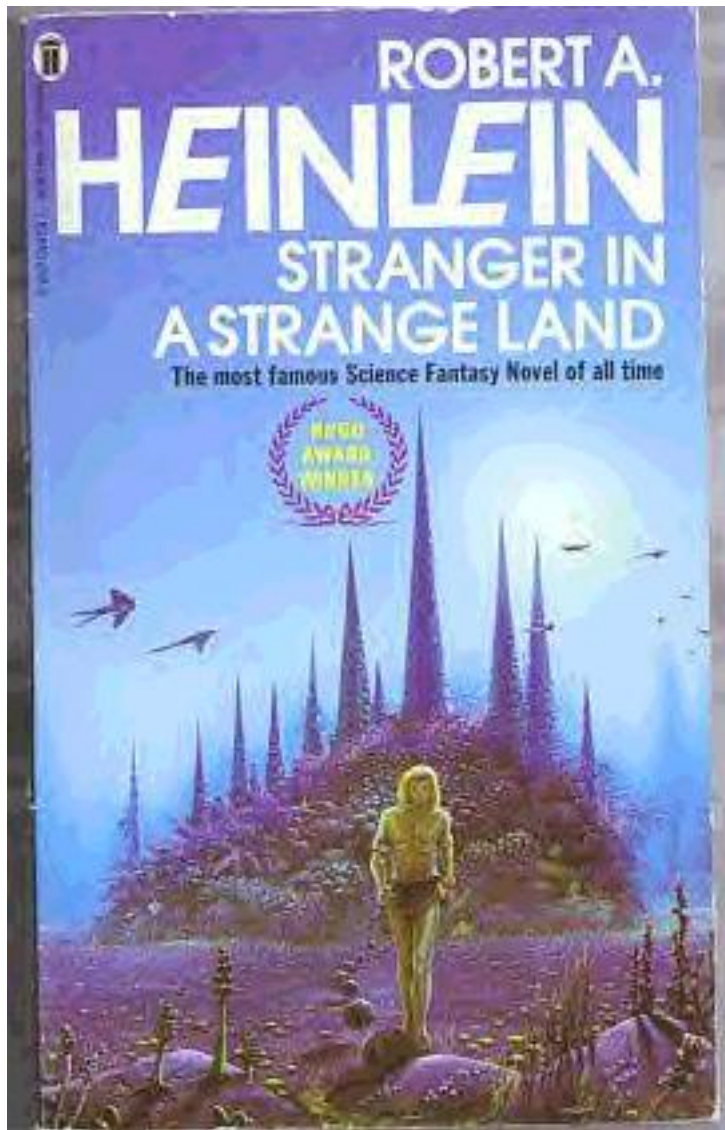


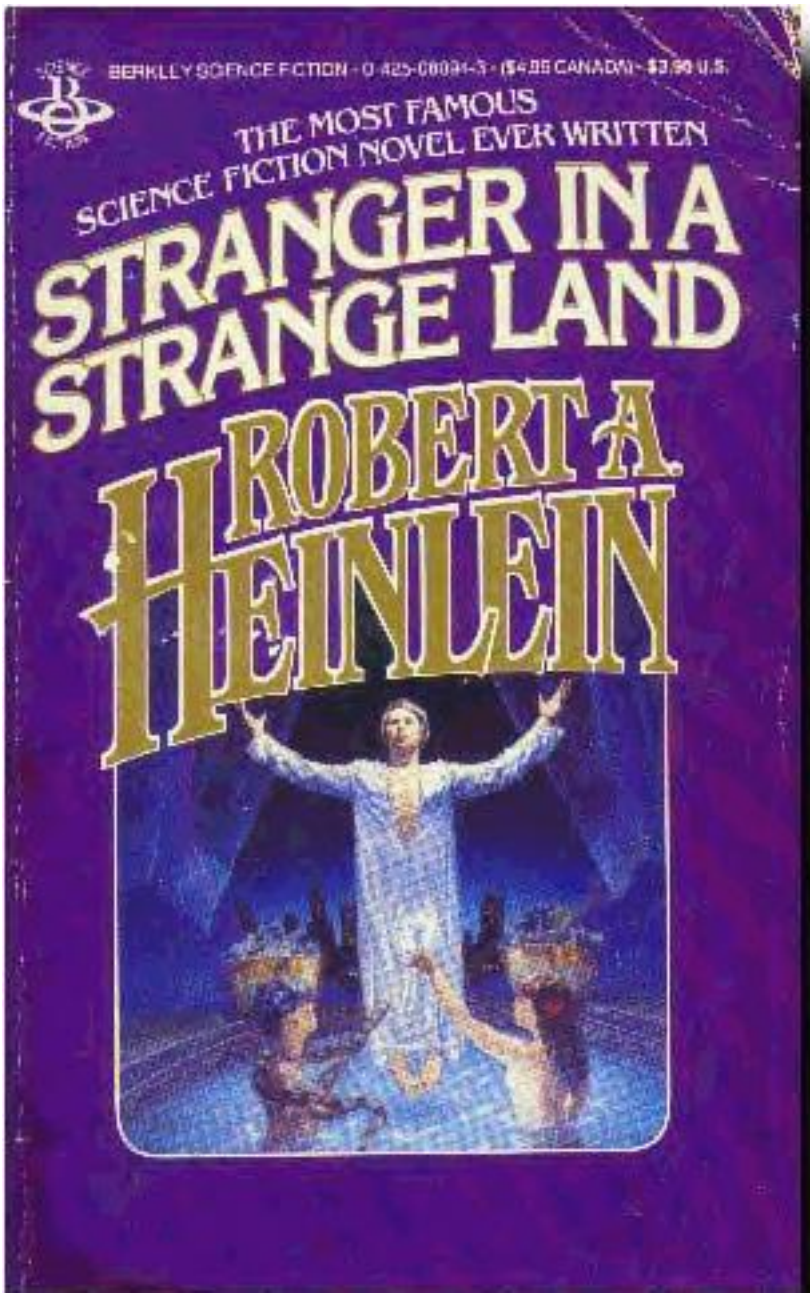


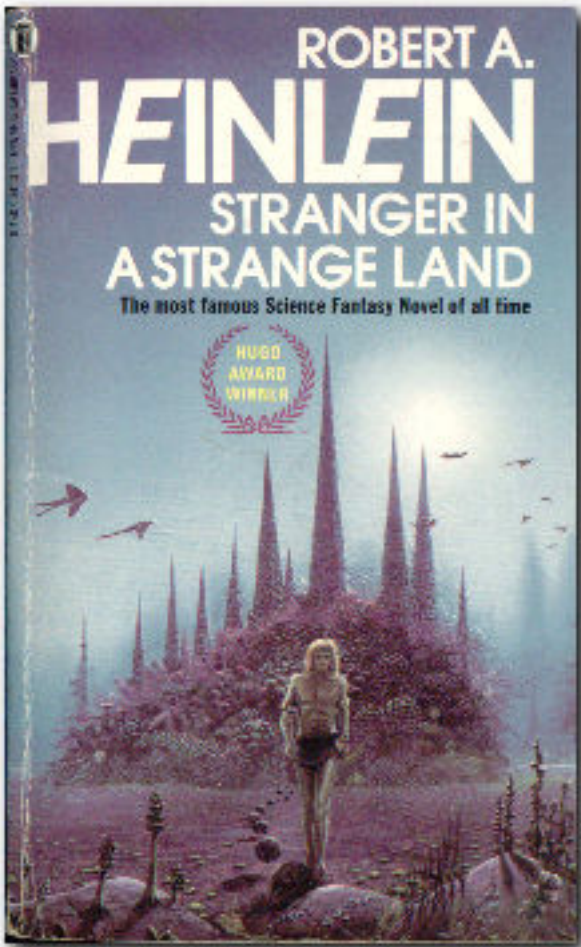


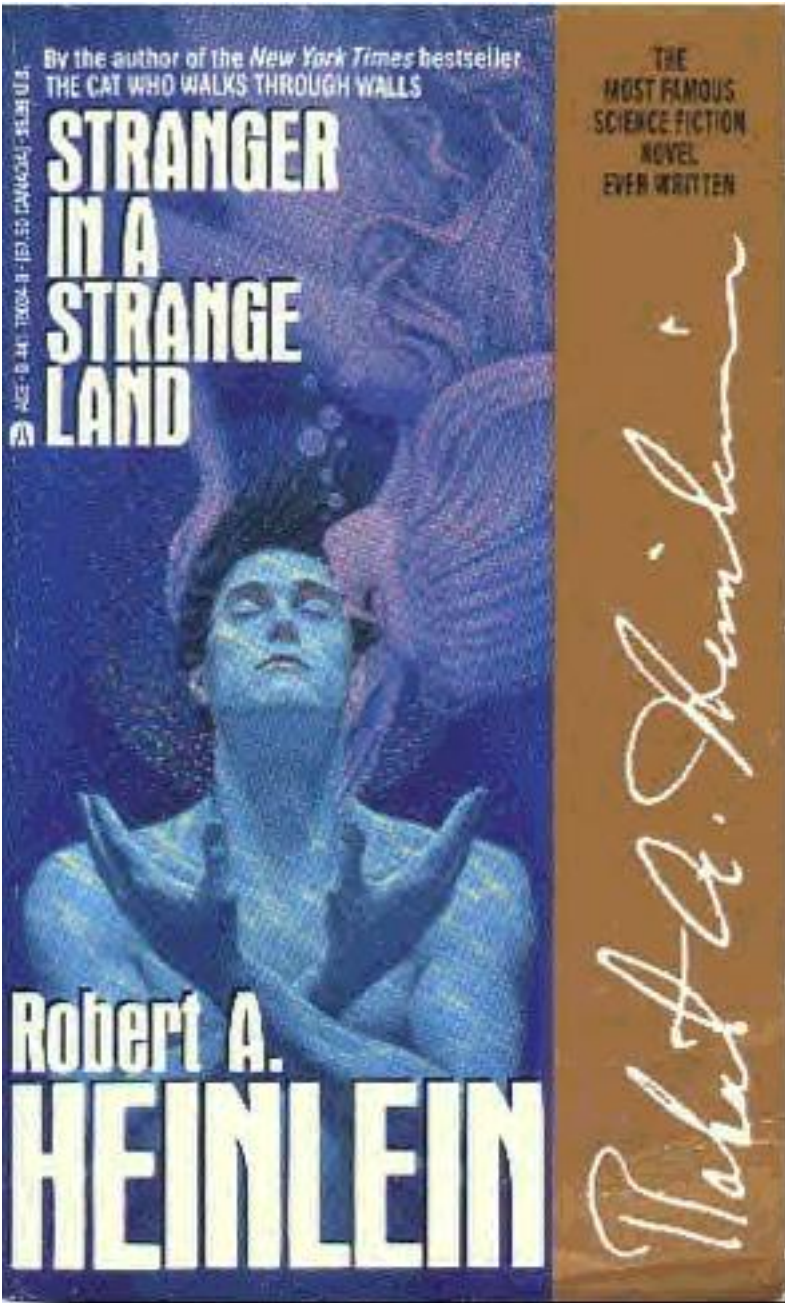


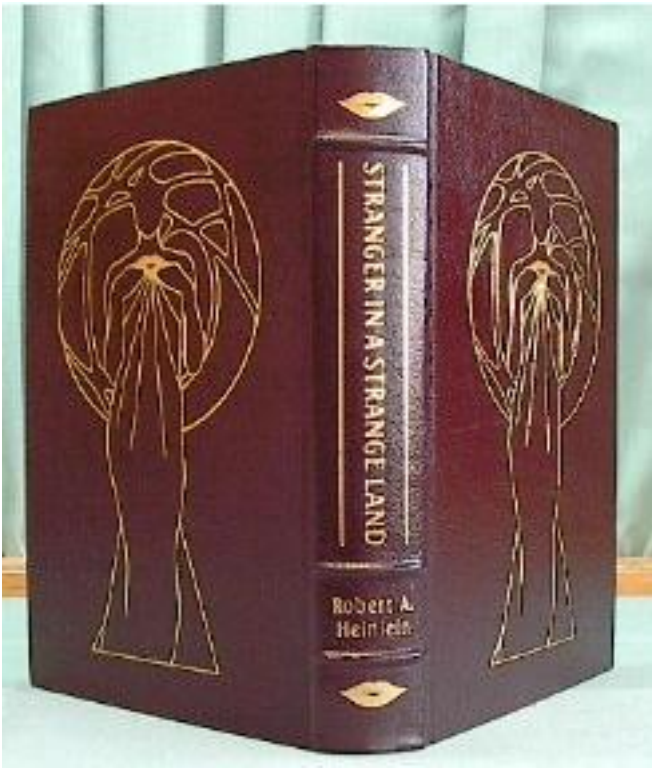


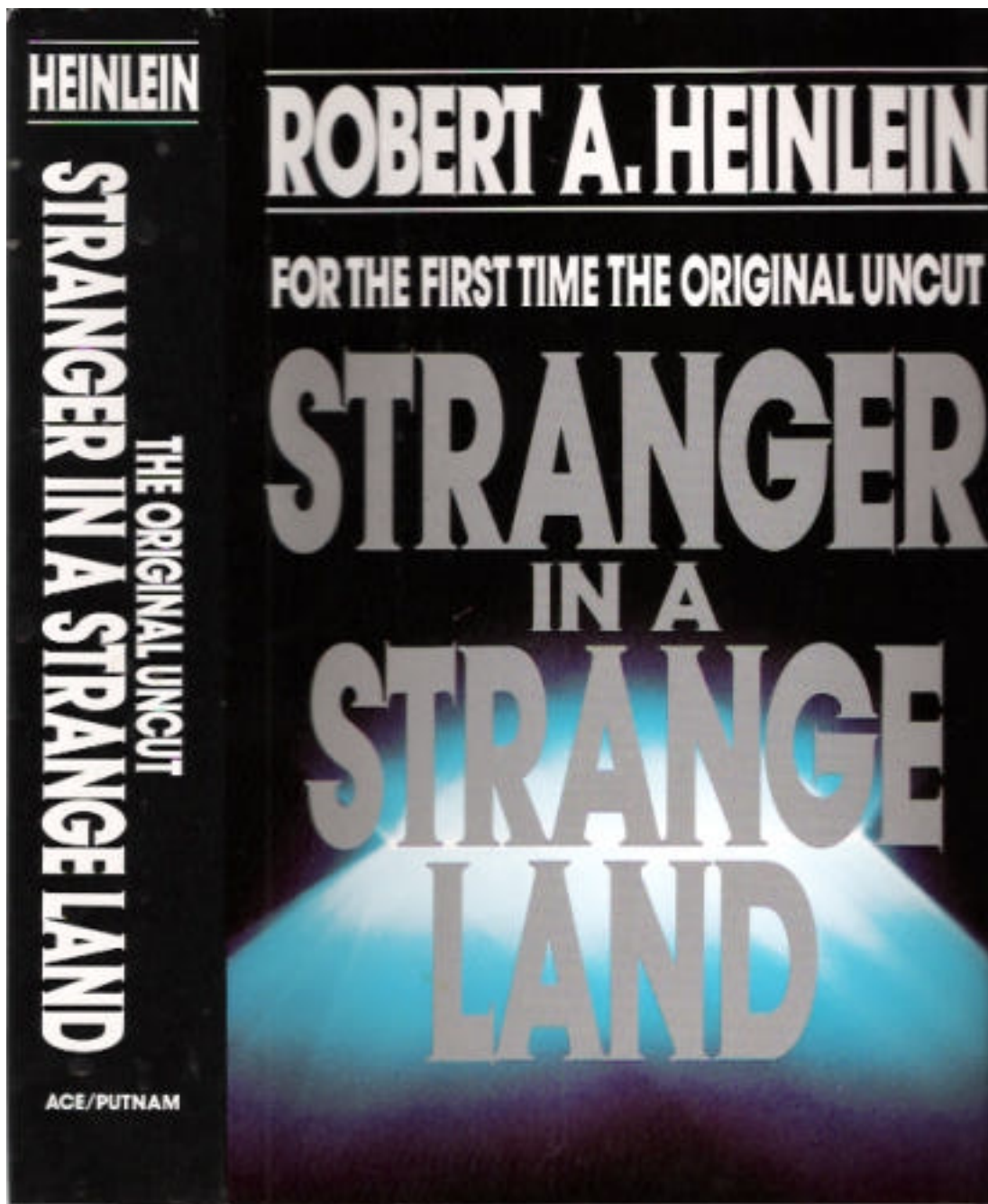












"You now have in your hands the original version of *Stranger in a Strange Land*, as written by Robert Anson Heinlein.

"The given names of the chief characters have great importance to the plot. They were carefully selected: Jubal means 'the father of all,' Michael stands for 'Who is like God?' I leave it for the reader to find out what the other names mean."

—Virginia Heinlein, from the Preface

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