

ack 5-16-75

G U Y I N G G Y R E # 2

WHY YOU RECEIVED THIS SPLENDID NEW PUBLICATION:

____ You are a wonderful human being. (Translation: You responded to GG #1 and I truly appreciate it.)

✓
____ Since sending you a copy of GG #1, I've heard only ominous silence. Maybe you didn't get my zine. Maybe you answered and the P.O. chewed up your letter. Maybe you'd like me to quit pestering you. Whatever's fair. Please respond.

____ You missed GG #1 and I didn't want you to be deprived of this issue, too.

____ You are mentioned/quoted on page ____.

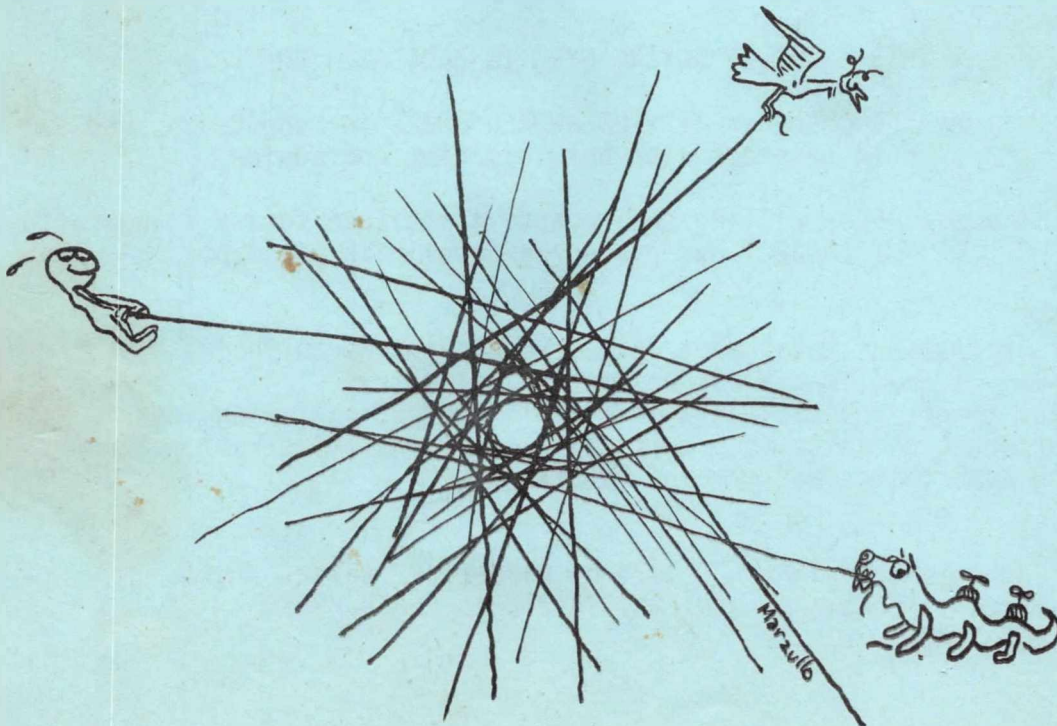
____ I would be most grateful if you would become involved in THE PROJECT. Your help would be much appreciated.

____ You paid! Lord love ya.

____ As an author of SF/F I thought/assumed/hoped you might be interested in the current reading action going on in a high school SF/F class.

____ This is your last sample copy. You must do something to get GG #3.

✓
____ One of the many other possible reasons not previously listed as a reason is probably the reason. *sigh*



xx
 x GUYING GYRE is edited and published by x
 x Gil Gaier, 1016 Beech Avenue, Torrance, x
 x California 90501. GG is produced on x
 x no particular schedule -- but I'll try x
 x for four issues a year. It's available x
 x for contribution of articles, useful/ x
 x helpful letters, and coin of the realm x
 x (2/\$1.00). Trade is fine; if I'm x
 x already getting your zine, extend my x
 x subscription one for one if you x
 x will/wish. x
 x
 xx

SOME OF THE THINGS INSIDE

The Planets (An explanation)
 BOOK EVALUATION FILL-IN SHEET (A handy classroom tool)
 Using the BOOK EVALUATION FILL-IN SHEET (More explanation)
 A Critical View . . . by Don D'Ammassa
 THE PROJECT (Guying the gyre)
 Author/Novel Evaluations . . . by Don D'Ammassa
 Locced in Reverse (Comments to loccers)
 The Book Club (And various announcements)
 Short Story Collection Suggestions (Teacher talk)
 PERSONAL PREFERENCE EVALUATION CHART

THIS ISSUE OF GUYING GYRE IS DEDICATED TO

Fred Patten, the co-owner of WONDERWORLD*BOOKS in Long Beach, who has been generous with both his time and advice.

Don D'Ammassa whose willing and receptive attitude toward inaugurating THE PROJECT has placed me happily in his debt.

The illustrations throughout were done by Rick Marzullo.
 Anything without credit was written by Gil Gaier.
 Special thanks goes to Rex Winn for his typing, collating, and production aid. Also, his critical suggestions often kept me from saying bumb thimngs and makking myssteaks.

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 issue is published WINTER 1974 and is CLASS PRESS
 PUBLICATION #2.

THE PLANETS

In non-fiction such as the letter/essay/article there is no convenient way to say: here I winked, laughed, or gestured obscenely; used a light tone here and smiled a bit; said this with uncertainty. No wonder our communications are so misunderstood. We can't/don't stop to say *how* we mean the things we say. Our language is imprecise when conveying the shaded "tone" we want: the light ironic laugh, the raised eyebrow, the disgusted shrug, the straight look that makes our meant truths more believable.

But can anything be done? I used to think that in some special right hand column stage directions would be nice: eyes center front and most sincere; with a trembling lower lip and downcast eyes, said loudly near your left ear. Or maybe emotional emphasis is passed on through double parenthesis within the body of the work: ((chagrin)), ((slightly hurt)), ((disgruntled but undeterred)).

In the Saturday Review/WORLD (November 2, 1974) Ian I. Mitroff in his article "Studying the Lunar-Rock Scientist" said this about the interviewing process: "The vocal and facial expressions that accompanies the verbal responses were the most revealing of all." Now let's see how the government gets *that* down on paper.

SO. When writing GUYING GYRE #1, there were many times I wished to use an emotional texture without explaining or describing it so I used the planets (a fairly sciencefictional reference) to do the job. Take MERCURY for example. One evening recently when my brother was visiting, I asked him what *he* thought of when he pictured/considered/emoted on MERCURY. As many of us would, he chose white/black and hot/cold. I was particularly pleased that he hit on what I'd intended: an expression for perfectly opposed feelings at the same time. For instance, on page 13 of GG I commented that "I'm teaching a Discovery Course for enjoying SF/F through reading. MERCURY." The white side is I'm happy to be doing it. But blackly I wish the kids had enough background/interest so we could reach immediately the more subtle and complex and challenging aspects of SF/F without having to go through the process of getting them to enjoy reading and enjoy SF/F first. So the white/hot side of what I said is true. There just happens to be a black/cold side, which is exactly the opposite, and is true, too. Is that too esoteric? It's rather a pleasant game. For instance, both VENUS and SATURN are used to imply beauty. But different kinds. Pluto is last, farout, distant, cold. Wouldn't most (who thought about it) come up with about the same conclusions? EARTH is and always will be my TRUTH (honesty-sincerity-safe harbor). The MOON is too classical to change from Shakespeare's "inconstant" to astrology's "hidden and secret". MARS is the classic god of war (anger-revenge). I always think of the ASTEROIDS as small annoyances-confusions-much happening. JUPITER is the great event, the sublime/large/grand thing. The SUN is my joy -- the giver of light/life/jubilation. I'm still working on URANUS and NEPTUNE.

I've let you inside. I thought my connotations were fairly universal and accessible as well. How far off from yours are they?

BOOK EVALUATION FILL-IN SHEET

PRINT LAST NAME OF AUTHOR

HANDWRITE NAME OF BOOK

This fill-in sheet attempts to discover how much you enjoyed the novel you've just read by asking you to what extent you agree with the statements made. Please use the following key (9-1) as a standard of judgment. Circle the number beside each of the first ten statements below the double line which best reflects your attitude.

- 9--I strongly agree/the major attraction of the book
- 8--excellent feature
- 7--good/enjoyable feature
- 6--above average feature
- 5--average feature
- 4--below average feature
- 3--poor/weak feature
- 2--a serious weakness of the story
- 1--the opposite of the statement is true/this feature of the book was not attractive

- 9 8 7 6 5 4 3 2 1 Plot--The story's problems and complications were of great interest to me
- 9 8 7 6 5 4 3 2 1 Action/Adventure--Events happened in an exciting fashion
- 9 8 7 6 5 4 3 2 1 Characterization--The people were fascinating individuals/
I was concerned about the main character
- 9 8 7 6 5 4 3 2 1 Setting/Background--The world/time/place descriptions were extremely well conceived and developed
- 9 8 7 6 5 4 3 2 1 The novel moved along well/it was never (or rarely) boring
- 9 8 7 6 5 4 3 2 1 The story's ideas and concepts fed the mind/challenging
- 9 8 7 6 5 4 3 2 1 Vivid images were created/colorful scenes throughout
- 9 8 7 6 5 4 3 2 1 Involving/hard to put down
- 9 8 7 6 5 4 3 2 1 Descriptions and writing gave a sense of being THERE
- 9 8 7 6 5 4 3 2 1 Entertaining/enjoyable/fun to read

CIRCLE THE FOLLOWING NUMBERS ONLY IF YOU AGREE WITH THE STATEMENT. THE FIRST SET CONTAIN POSITIVE COMMENTS. THE SECOND NEGATIVE ONES.

- 5 I want to read this book again someday
- 5 The story was touching/moving/emotional--in the best sense
- 5 It captured a mood/(humor-love-suspense-fear-sorrow-etc.)

- 1 The book was not easy or comfortable to follow/it was difficult to read/confusing
- 1 The style of writing detracted from the enjoyment of the story
- 1 The start of the novel took great effort getting through
- 1 The middle was not particularly good/involving
- 1 The ending was not particularly good/involving

USE THIS SPACE FOR COMMENTS THE EVALUATION SHEET DOESN'T GIVE YOU AN OPPORTUNITY TO MENTION:

SIGNATURE

USING THE BOOK EVALUATION FILL-IN SHEET

Nothing has recently pleased me or SHOCKED me more than the fantastic correlation between the students' subjective PERSONAL PREFERENCE EVALUATION CHART number (explained on the back page) and this new BOOK EVALUATION FILL-IN SHEET. The form's original purpose was to get away from the pedestrian book report format AND to aid me in finding out specifically what qualities of the just completed book the student enjoyed most--and to what degree. It's about as objective as a subjective chart can get.

The number from the PERSONAL PREFERENCE EVALUATION CHART goes in the box on the left in the upper right hand corner. The number derived from this sheet goes in the right hand one. ASTEROIDS.

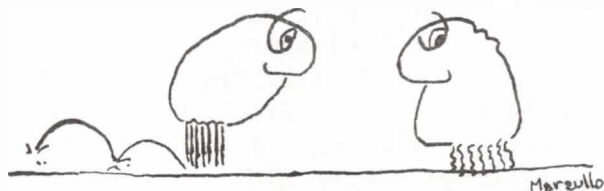
Care should be taken to explain all of the sheet at least once: What *is* a vivid image/colorful scene; what are some of the moods that a book can capture other than the ones listed; does the start of a novel mean the first ten pages or the first fifty. ETC. ETC.

All of the numbers 9 through 2 (including the three detached 5's) which the student circled should be added together by them before seeing you. Each circled number 1 represents a minus five points. These should be subtracted from the plus figure and the final total number placed in the upper right hand corner box.

I haven't made an exact full tally yet, but the two numbers come stunningly close when averaged. I took the top 70 FILL-IN SHEETS at hand and averaged them: Personal Preference Evaluation number averaged 84.24; the FILL-IN SHEET number averaged 84.49. Even I was taken aback. JUPITER/VENUS/EARTH. The individual ones that are "way off" of course provide valuable discussion, as do the others.

The two total numbers are extremely valuable judgment tools. Another asset is being able to see the way certain books fail/succeed with certain students. Since this new form has only been used since September, I've not got a bead on individual books' weaknesses. If you teach a course where one book is required reading for all, I'd appreciate knowing the pattern of its strengths and weaknesses. Please feel free to use this form. I'll rerun the PERSONAL PREFERENCE EVALUATION CHART for those who didn't get GG #1 on the back page.

FINAL OBSERVATION. I've found that one glance at a students' carefully considered reaction to the BOOK EVALUATION FILL-IN SHEET is infinitely more useful than wading through a student's (often) inarticulate or poorly expressed prose. Besides, at heart this one *is* a reading class.



A CRITICAL VIEW

by Don D'Amassa

Critics have historically been anathema to artists, and science fiction, as an art form, is not exempt. In fanzines and prozines alike, there have been numerous challenges to critics and would-be critics to "write something yourself if you know so much". This animosity seems unavoidable, despite the fact that criticism is not supposed to be at odds with artistic endeavor, but a means of enhancing it.

There is a substantial difference between criticism and book reviewing and, although this distinction usually blurs in actual practice, it is a point which has to be made. Henry James pointed out that "the practice of 'reviewing'... in general has nothing to do with the art of criticism. Nevertheless, definitions of the two terms vary and often overlap. Possibly the most useful differentiation is that the critic assumes his audience has read the work in question, the reviewer that he has not. A reviewer's purpose is primarily to attract the reader's attention to a good book, or to warn him away from a bad one. A critic attempts to enhance a reader's appreciation of the themes, techniques, abilities, preconceptions, philosophy, or some other aspect of the writer. Matthew Arnold's view was that criticism should be "a disinterested endeavor to learn and propagate the best that is known and thought in the world."

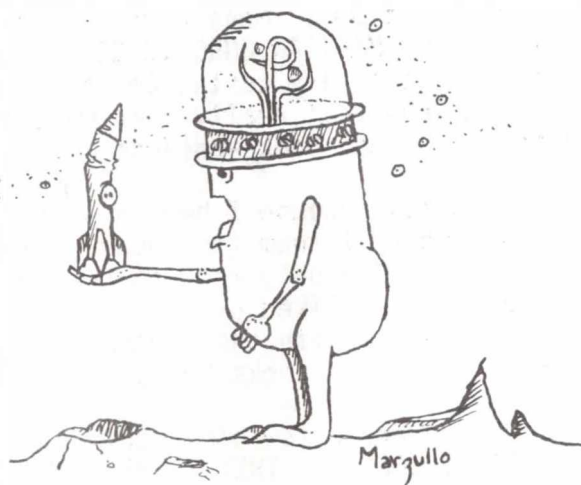
A major portion of the problem is that the negative connotation of the word "criticism" seems to have supplanted its actual definition, just as the positive connotations of the word "appreciation" have eclipsed its element of critical view. A critic is not engaged solely in a search for flaws, though this is part of his task. Webster defines a critic as "one who expresses a reasoned opinion on any matter involving a judgment of its value, truth, or righteousness, an appreciation of its beauty or technique, or an interpretation." Admittedly, not all critics are fair-minded, perceptive, or particularly concerned with reasoned opinions. But the existence of bad critics should not reflect on all criticism any more than the existence of bad writers should reflect on all of literature.

Criticism is not, therefore, something that science fiction can do just as well without. Criticism is an essential part of the promulgation and development of any form of artistic expression, and like it or not, that's what SF is. The dearth of criticism in the field is not entirely, as Bruce Gillespie contends, that so much of the field is lousy. Most of any field of art is lousy. SF suffers primarily because it is new and because it has become sequestered from the rest of literature, to a great extent voluntarily.

Webster's definition of criticism states that it is "the art of evaluating or analyzing with knowledge and propriety." The key words here are "with knowledge". It is impossible to adequately analyze a work of science fiction without a working knowledge of the field's development. This does not mean to imply that the standards of good literature do not apply equally to the sub-genre; they do, absolutely. But to criticize a work of science fiction solely in contrast to mundane fiction is the equivalent of criticizing Jackson Pollock in contrast to Rembrandt. There have been some excellent pieces of criticism published within the genre, particularly that of Damon Knight, but also including Judith Merril, Algis Budrys, Brian Aldiss, Joanna Russ, and one or two others, but none have a regular forum today.

One of the stock responses to intelligent criticism is that SF requires a willing suspension of disbelief. This catch phrase has been used to hide a multitude of flaws. "A wise skepticism is the first attribute of a good critic," said William Shakespeare. To imply that anything goes regardless of its reasonability or credibility is patently absurd. Characters must still function credibly within the personalities assigned them by the writers; one does not expect, for example, that Blacky Duquesne will endow a charity, or that John Carter will practice xenobestiality with a banth. Deus ex machinas must be used sparingly; one cannot accept that a meteor will hold the villain's space cruiser at a propitious time more than once per volume.

The fan press provides a unique forum for the genre. In no other field is it possible for authors to get such a wide range of prompt, often insightful, feedback. It would be sad indeed if the field were stunted by its own lack of perspective, when such golden opportunities are provided.



THE PROJECT

GUYING THE GYRE

It's time to begin guying the gyre!

Many of the kind and supportive responses to GG #1 came from non-teaching fans. All seemed interested in what was going on, but, I thought, a bit puzzled as to what kind of involvement they might have--beyond showing an interest in young people and wanting to encourage SF/F reading. I have a PROJECT of some value to propose later on. JUPITER/VENUS.

One of the most loudly voiced complaints about the blossoming classes in SF/F is that the instructors aren't interested or prepared. My major purpose is to help the teacher who is interested but is not prepared. Much of the criticism seems leveled against college teachers/classes. Overall, we at the high school probably aren't doing a better job. For instance, out of the six or seven students transferred into class from other SF classes in other schools/school districts only one was vaguely happy with the kind of presentation he was getting. Their complaints ran: the class was too structured; our reading was too restricted; we didn't sign up to do book reports and take tests. YES.

I had one of the boys who fits into the above group write about his complaints:

"My other high school's Science Fiction class was really different from this one. We had books the teacher issued to us in classroom sets (in other words we read what the school could get a set of at least 30). Most weren't very good. The only good book was THE MARTIAN CHRONICLES. Plus we had tests on each chapter, vocabulary tests, and sometimes we read aloud--those are the things that really turn me off a book. We spent about a month on each book--because of the tests and things!

"I like this class now because I have a selection of books to pick from and most of them I'm bound to like because I can make my own choice. The only work is that we fill out the sheet showing how much we liked or disliked the book and then discuss it privately with the teacher. In other words in this class we read the books because we want to, not because we have to."

There are a few other things we do in class he didn't mention, BUT MAYBE HE DOESN'T CONSIDER THEM TO BE WORK. SATURN.

It must be obvious by now that my major concern in GUYING GYRE is to aid teachers (myself included) who are interested in but not fully prepared to teach the reading aspects of SF/F, which I consider paramount. I can't see SF/F classes of the future being taught without extensive lists of suggested novels for the high school level. If it goes that way, an awful lot of ground work has to be done in finding dozens of books at various reading levels with various subjects/categories--which are enjoyable and/or worthwhile reading. Seeing to the last point is the object of the PROJECT in which I should like to involve you.

WILL YOU HELP ME/US FIND THESE BOOKS? You're right if you think that one affirmative opinion won't do. But if many of us contribute what we think best (and to what degree), just maybe

I perceive THE PROJECT as having three parts. Number one would involve you who have done a great deal of reading and have personal favorites but have not read enough of one author's works to evaluate most/all of them; if you would be willing to use the Personal Preference Evaluation Chart numbers (on the last page of this issue) to share your opinions, we would have made the first step. The second part is more challenging. Would you who have read much/most/all of any one author's works, list and rate them.

After GG #1 came out Don D'Amassa and I began a correspondence which has great import to THE PROJECT. (SUN.) Let me immediately acknowledge gratefully his honesty, blunt forthrightness, and generous aid.

A FAVOR ASKED

The following is a quote from a letter I wrote to Don in September: "As a teacher (or as an SF/F reader) there seems to be no place where I can go to find subjective/objective evaluations of an author's work. For instance, I have a shelf at school with at least ten books each by Dickson, Anderson, Laumer, Silverberg, Simak, Dick and others that have not yet been read. I don't know how many years it will take before I can weed out the "strong" Dickson books and put the rest to rest. (I used him because I am sorry to admit that I've not yet read a Dickson--but plenty of Dick.) A "good book" for my purpose would be a good book for anyone's purpose. Maybe readability and action might be given an evaluative edge. But aside, generally, from having a smaller vocabulary and being a little less patient with thought pieces or descriptive ones, my sixteen year old students have the same general taste and preference of most adult fans. I don't know how well you'll like this idea, but your aid in this project would be invaluable to me as both a teacher and a reader. (I'm going to ask other fans/teachers/correspondents to participate as well, but at a different level.) I'd like you to choose your favorite writers or those whose works you are most familiar with and evaluate their works in a similar fashion to the following -- using the evaluation key found in GG.

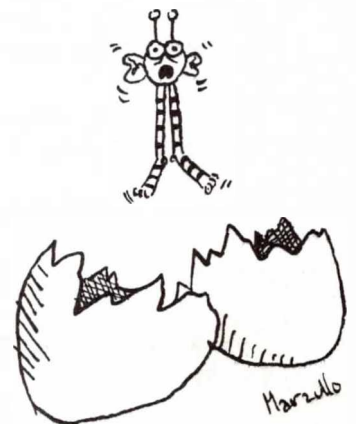
A DEAN KOONTZ EVALUATION

88--Hell's Gate
82--Anti-Man
78--Beastchild
74--A Darkness in My Soul
72--The Haunted Earth
68--Starblood
68--Demon Seed
67--The Flesh in the Furnace
64--A Werewolf Among Us

15--The Dark Symphony
15--The Crimson Witch

NYR--Dark of the Woods
--Warlock

. . . (Not Yet Read)



If there are more SF/F of Koontz, I'm not familiar with them.

In a couple of his published letters Koontz says that he believes THE FLESH IN THE FURNACE to be his best SF. If not best, it is typical. It follows his general pattern: rather simple beginning, lots of action, and then an ending--often out of the blue--which concerns a giant event that stems from the earlier simple story. The previous ones I remember concern people becoming gods, the destruction of several worlds in a time continuum, and the conquest of part of the galaxy. Koontz seems not to be content with a small story simply told. But I can't really complain because one of my favorite SF entertainments is his HELL'S GATE. It has an old plot. But it's a bang-up story, well told. (In fact, it's one of the students' favorites, too.)

Koontz writes survival stories that thrive on the chase as in Beastchild and Anti-Man. Both of these are fun to read and the students enjoy them greatly. The latter story's last fifty pages or so are riveting. (I can almost forgive him for the squandered, anti-climatic, tagged-on epilogue-type ending.)

To be frank, all this is difficult for me because I'm neither a critic nor an evaluator. True, I have personal preferences but without extensive background in SF/F reading (remember Dickson) it's hard to do what will help the kids--without some help. Can and will you assist at this level?"

His generous answer was "yes". Then he suggested four "warning comments" which would follow the Evaluation Numbers:

- S--Explicit sexual scenes
- D--Difficult or experimental style
- P--Extreme slow pacing
- T--Highly technical.

SO. Don has provided us with a scale by which we can begin the measurements. The fact that we will not necessarily agree with him (see and compare our Koontz evaluations) will work to our ultimate advantage. Those books with special powers will crop up and demand attention. You'll get a progress report as to how the books' numbers are averaging as the year progresses. What we need now are READERS: Non-teachers who, instead of complaining about teachers not knowing enough (no, of course I'm not referring to you) are willing to help contribute to what will be a reading-teaching aid without equal. JUPITER.

THOUGHTS TOWARDS THE END

My PERSONAL PREFERENCE EVALUATION CHART numbers may not be perfect for our needs, but it works in class as a useful subjective tool. Let's use it. And the four Warning Comments, too.

Don has not read every novel by each author even though his lists bulge. Novels are left off. If you've read one not on his list, please be sure to evaluate and include it.

If you would like to summarize the author as he did, please do so!

If you'd like to discuss the differences in your and Don's lists, please do.

If you have read only a few authors, but those rather thoroughly, send in at least those evaluations, please.

AUTHOR\NOVEL EVALUATIONS

by Don D'Ammassa

I am a firm subscriber to Sturgeon's Law, which is that 90% of everything is crud. I like to think that I'm so fussy because my tastes are refined, but in my less guarded moments, I admit that I'm just funny. I've never read a perfect book and never expect to, but I've read many that were so close I couldn't tell the difference. I do not have any strong thematic preferences nor do I like or dislike particular plots, except that there is very little Sword and Sorcery that I enjoy even mildly. I am fond of Burroughs, Lovecraft, and Ballard, though I usually find their imitators beneath consideration. I don't believe that there should be such an institution as juvenile fiction or children's literature. Kids are just as intelligent as adults, only less educated, and one does not educate people by censoring their reading matter or by divorcing it from reality. I am not hung up by explicit sexual scenes, violence, or any other bugaboo of our culture. Although I have strong political feelings, several of my favorite stories express totally opposite views, and I don't believe I have allowed my prejudices in other areas to affect my evaluation of the books in question.

Brian Aldiss: Aldiss is an extremely talented writer who has moved increasingly in the direction of experimental writing, with mixed results. While his shorter fiction has been erratic in quality, his novels have displayed a fairly even improvement over the years. His viewpoint is frequently pessimistic, however, and his political views may anger some.

95 LONG AFTERNOON OF EARTH
93 STARSHIP
85 GREYBEARD
77 FRANKENSTEIN UNBOUND
73 DARK LIGHT YEARS
73 EARTHWORKS
72 PRIMAL URGE
65 BOW DOWN TO NUL
65 CRYPTOZOIC
62 BAREFOOT IN THE HEAD
52 VANGUARD TO ALPHA
52 REPORT ON PROBABILITY A
52 MALE RESPONSE
45 EIGHTY MINUTE HOUR

Poul Anderson: Poul Anderson is one of the best of the action-oriented writers. Like many another writer, Anderson has included much more political content in his recent

stories. In some cases (e.g. STAR FOX) he has blended his views in with a believable, telling plot which enables him to present his particular case effectively. In others, such as the latter half of OPERATION CHOAS, he sets up paper tigers and engages in namecalling, which detracts from both his point and his story.

86 STAR FOX
85 THE HIGH CRUSADE
84 THREE HEARTS AND THREE LIONS
83 GUARDIANS OF TIME
82 TAU ZERO
78 BRAIN WAVE
75 AFTER DOOMSDAY
74 CORRIDORS OF TIME
73 BROKEN SWORD
72 STAR WAYS
72 ORBIT UNLIMITED
67 PEOPLE OF THE WIND
66 BYWORLDER
66 WAR OF THE WINGMEN
66 THE WAR OF TWO WORLDS
65 EARTHMEN GO HOME
64 OPERATION CHOAS
64 REBEL WORLDS
64 CIRCUS OF HELLS
64 MAYDAY ORBIT
64 DAY OF THEIR RETURN

63 WORLD WITHOUT STARS
 63 SATAN'S WORLD
 56 SHIELD
 55 THERE WILL BE TIME
 54 VIRGIN PLANET
 53 VAULT OF AGES
 48 DANCER FROM ATLANTIS
 46 ENSIGN FLANDRY
 44 HROLF KRAKI'S SAGA
 44 WE CLAIM THESE STARS
 44 SNOWS OF GANYMEDE
 36 LET THE SPACEMEN BEWARE
 35 THREE WORLD TO CONQUER

Piers Anthony: Anthony is more concerned with his characters than with the action-adventure type of plot. He does, however, have one of the more consistently inventive minds, and his novels are frequently full of surprises. He is especially fond of taking a standard SF plot, then using it in ways that are quite unusual.

94 RINGS OF ICE
 93 CHTHON
 93D OMNIVORE
 92 SOS THE ROPE
 86 VAR THE STICK
 82 THE RING
 78 MACROSCOPE
 74 TRIPLE DETENTE
 72 PROSTHO PLUS
 55 THE ESP WORM
 52 ORN

Brian Ball: Ball is entirely action adventure oriented. His novels often are illogical and hard to follow because he is more interested in setting exotic scenes and depicting strange events than figuring out a tight, well constructed plot.

62 REGIMENTS OF NIGHT
 58 PROBABILITY MAN
 57 PLANET PROBABILITY
 55 TIMEPIECE
 52 SINGULARITY STATION
 48 SUNDOG
 28 TIMEPIVOT

Isaac Asimov: Asimov is one of the most popular SF writers of all time, and deservedly so. Many of his

stories have been imitated hundreds of times in subsequent years. He rarely ignores good plots, and almost always has fascinating ideas. He is famous for the Foundation trilogy, his robot stories, and his clever blending of SF and mysteries. His juvenile novel series (Lucky Starr) is inferior to his adult works, although they begin to improve toward the end when Asimov stopped trying to write down to what publishers think is a juvenile level.

94 I, ROBOT
 93 CAVES OF STEEL
 92 REST OF THE ROBOTS
 88 FOUNDATION TRILOGY
 83 CURRENTS OF SPACE
 78 THE NAKED SUN
 75 THE STARS, LIKE DUST
 68 THE END OF ETERNITY
 65 PEBBLE IN THE SKY
 58 LUCKY STARR AND MOONS OF JUPITER
 58 LUCKY STARR AND RINGS OF SATURN
 56 THE GODS THEMSELVES
 55 FANTASTIC VOYAGE
 54 LUCKY STARR AND BIG SUN OF MERCURY
 48 LUCKY STARR AND OCEANS OF VENUS
 44 LUCKY STARR AND PIRATES OF ASTEROIDS
 44 DAVID STARR*SPACE RANGER

J. G. Ballard: Ballard is the most successful of the New Wave or experimental school of SF writing. His viewpoint is essentially pessimistic, and his concern is chiefly with style and character rather than story.

94P CRYSTAL WORLD
 92P VERMILLION SANDS
 92P THE DROWNED WORLD
 78P THE BURNING WORLD
 68 THE WIND FROM NOWHERE

Lloyd Biggle: Biggle concentrates on other worlds adventure stories, primarily spy stories transplanted to another world. His more recent works have shown a sharp improvement and his latest, MONUMENT, is already being talked about as a possible award winner.

85 MONUMENT
 78 THE STILL SMALL VOICE OF TRUMPETS
 78 THE LIGHT THAT NEVER WAS
 76 THE ANGRY ESPERS
 75 ALL THE COLORS OF DARKNESS
 56 FURY OUT OF TIME
 55 THE WORLD MENDERS
 52 WATCHERS OF THE DARK

James Blish: I find Blish to be one of the most erratic SF writers, who is possibly most familiar because of his book versions of the STAR TREK TV series. I find these uniformly poor and do not include them here. When Blish is good, he is very, very good. His stories vary enormously in plot, pacing, and subject matter.

95 A CASE OF CONSCIENCE
 88 A TORRENT OF FACES
 86 THE FROZEN YEAR
 85 EARTHMAN COME HOME
 78 MIDSUMMER CENTURY
 77 ESPER
 75 A LIFE FOR THE STARS
 74 VOR
 74 THE NIGHT SHAPES
 65 WARRIORS OF DAY
 63P QUINCUNX OF TIME
 55 STAR DWELLERS
 52 DUPLICATED MAN
 52 ALL THE STARS A STAGE
 52 TITAN'S DAUGHTER
 45 TRIUMPH OF TIME
 38 BLACK EASTER
 25 WELCOME TO MARS

Ben Bova: Now the editor of ANALOG, Bova is one of the more technically accurate SF writers. His stories vary between primarily action adventure to highly technical.

87 AS ON A DARKLING PLAIN
 77T THE WEATHERMAKERS
 58 WHEN THE SKY BURNED
 55 THE DUELLING MACHINE
 52 THX 1138

John Boyd: Despite a promising start, John Boyd has deteriorated pretty steadily and has been very much of a disappointment in his last several novels. Like many another writer,

he is beginning to hide lectures in his stories, and frequently the lecture shows through.

85D THE LAST STARSHIP FROM EARTH
 85S THE POLLINATORS OF EDEN
 67 THE RAKEHELLS OF HEAVEN
 58S SEX AND THE HIGH COMMAND
 57P THE ORGAN BANK FARM
 57 DOOMSDAY GENE

Leigh Brackett: Leigh Brackett's SF novels often overlap into fantasy, with sword swinging and magic. Despite my aversion to this type of story, Brackett writes well enough to overcome my objections. Many of her novels feature Eric John Stark.

92 THE LONG TOMORROW
 87 GINGER STAR
 85 NEMESIS FROM TERRA
 84 THE HOUNDS OF SKAITH
 78 SWORD OF RHIANNON
 77 THE BIG JUMP
 75 GALACTIC BREED
 72 PEOPLE OF THE TALISMAN
 72 SECRET OF SINHARAT
 72 ALPHA CENTAURI OR DIE

Marion Zimmer Bradley: Bradley's novels are almost all set on the planet Darkover and deal with that planet's relationship with Earth. They frequently slip over the border into a world of magic and high adventure. Although occasionally the author handles this well, she often overdoes it to the point where one expects magic solutions to all the problems and no longer feels that there is much danger to the hero. Good for very light reading but not much meat.

82 THE SWORD OF ALDONES
 75 THE COLORS OF SPACE
 75 THE DOOR THROUGH SPACE
 68 THE BLOODY SUN
 67 THE PLANET SAVERS
 66 STAR OF DANGER
 62 WORLD WRECKERS
 62 FALCONS OF NARABEDLA
 55 THE SPELL SWORD
 52 DARKOVER LANDFALL
 52 WINDS OF DARKOVER
 48 THE BRASS DRAGON
 35 HUNTERS OF THE RED MOON

John Brunner: Despite being one of the most prolific writers in the field, Brunner has also been one of the most popular, and attains fairly consistently high quality in his books. He has recently dealt more with pollution and overpopulation than most authors, and is frequently pessimistic about man's future. He has also been re-writing older novels under new titles; in these cases, both titles are listed.

92 THE JAGGED ORBIT
88 STAND ON ZANZIBAR
85 THE WHOLE MAN
85 PRODUCTIONS OF TIME
83 TO CONQUER CHAOS
82 DOUBLE, DOUBLE
78 THRESHOLD OF ETERNITY
78 SPACE BARBARIANS
78 CASTAWAYS' WORLD
78 THE RITES OF OHE/POLYMATH
78 MORE THINGS IN HEAVEN/THE
ASTRONAUTS MUST NOT LAND
78 THE DREAMING EARTH
78 THE MARTIAN SPHINX
78 SQUARES OF THE CITY
78 INTO THE SLAVE NEBULA/SLAVERS
OF SPACE
78 TIMES WITHOUT NUMBER
78 SANCTUARY IN THE SKY
77 THE SKYNAPPERS
76 MEETING AT INFINITY
76 THE ATLANTIC ABOMINATION
76 THE LONG RESULT
74 TRAVELER IN BLACK
73 THE SHEEP LOOK UP
72 STONE THAT NEVER CAME DOWN
72 AVENGERS OF CARRIG/SECRET AGENT
OF TERRA
72 CATCH A FALLING STAR/100th
MILLENNIUM
72 WORLD SWAPPERS
72 GIVE WARNING TO THE WORLD/ECHO
IN THE SKULL
72 AGE OF MIRACLES/DAY OF THE STAR
CITIES
72 QUICKSAND
72 I SPEAK FOR EARTH
68 REPAIRMEN OF CYCLOPS
65 DRAMATURGES OF YAN
58 THE STARDROPPERS/LISTEN! THE
STARS!
58 WEB OF EVERYWHERE
57 TIMESCOOP

55 PSIONIC MENACE
55 TOTAL ECLIPSE
55 LADDER IN THE SKY
52 WRONG END OF TIME
48 ENIGMA FROM TANTALUS
47 ALTAR AT ASCONEL
45 BORN UNDER MARS
45 BEDLAM PLANET
45 ENDLESS SHADOW
42 PLANET OF YOUR OWN
38 SPACE TIME JUGGLER

Algis Budrys: Although he rarely appears in print recently, Budrys produced some very memorable books in years past. His books tend to be deeply introspective, dealing chiefly with the internal struggles of his characters.

96 ROGUE MOON
92 THE FALLING TORCH
88 MAN OF EARTH
85 WHO?
78 SOME WILL NOT DIE
75 THE AMSIRS AND THE IRON THORN

Frederic Brown: Fred Brown died recently, but produced five novels and hundreds of short stories in the field, and an even larger body of work in the mystery field. He was famous for the 2-3 page vignette.

88 MARTIANS GO HOME
88 THE MIND THING
87 WHAT MAD UNIVERSE
78 ROGUE IN SPACE
58 THE LIGHTS IN THE SKY ARE STARS

Kenneth Bulmer: Bulmer is an extremely erratic British author who has been extremely prolific in years past. A great many of his novels are in a series about parallel worlds. He is currently busy as the editor of the British NEW WRITINGS IN SF series.



85 LAND BEYOND THE MAP
 85 THE DOOMSDAY MEN
 78 THE WIZARD OF STARSHIP POSEIDON
 75 NO MAN'S WORLD
 67 BEYOND THE SILVER SKY
 65 THE SECRET OF ZI
 64 CITY UNDER THE SEA
 62 HUNTERS OF JUDAGAI
 62 SHIPS OF DUROSTORUM
 62 WIZARDS OF SENCHURIA
 62 CHARIOTS OF RA
 62 KEY TO VENUDINE
 62 KEY TO IRUNIUM
 57 DEMONS' WORLD
 57 TO OUTFRAN DOOMSDAY
 55 BEHOLD THE STARS
 53 CYCLE OF NEMESIS
 53 EARTH GODS ARE COMING
 53 CHANGELING WORLDS
 52 ON THE SYMB SOCKET CIRCUIT
 52 THE MILLION YEAR HUNT
 52 ROLLER COASTER WORLD
 48 WORLDS FOR THE TAKING
 45 THE ELECTRIC SWORD SWALLOWERS
 44 GALACTIC INTRIGUE
 44 THE STARS ARE OURS
 44 WORLD AFLAME
 38 KANDAR
 37 INSANE CITY
 36 BLAZON

A. Bertram Chandler: Chandler is an Australian sailor who has borrowed from the sea for his series about the Rim Worlds, which includes almost all of his novels. Although basically good light reading, these novels tend much to repeat themselves.

68 THE RIM OF SPACE
 68 RENDEZVOUS ON A LOST WORLD
 68 EMPRESS OF OUTER SPACE
 68 BRING BACK YESTERDAY
 68 NEBULA ALERT
 68 SPACE MERCENARIES
 58 SHIP FROM OUTSIDE
 58 CATCH THE STAR WINDS
 56 SPARTAN PLANET
 55 INTO AN ALTERNATE UNIVERSE
 54 THE INHERITORS
 48 TO PRIME THE PUMP
 45 COILS OF TIME
 44 ALTERNATE MARTIANS
 44 DARK DIMENSIONS
 44 CONTRABAND FROM OTHERSPACE
 44 ROAD TO THE RIM
 42 SEA BEASTS
 25 HAMELIN PLAGUE

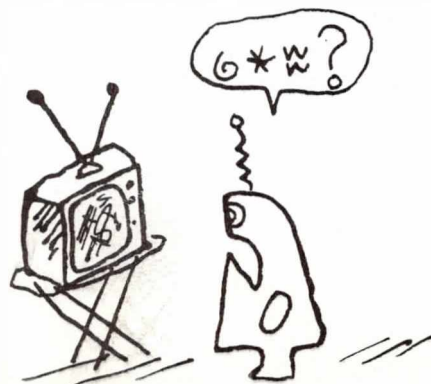
Louis Charbonneau: A non prolific writer who has also done westerns and mysteries, Charbonneau writes competently, but seems to fall apart in his final chapters quite frequently.

84 DOWN TO EARTH
 82 CORPUS EARTHLING
 75 BARRIER WORLD
 73 NO PLACE ON EARTH
 72 THE SENTINEL STARS
 62 PSYCHEDELIC 40
 55 THE SENSITIVES

John Christopher: A British writer who manages to destroy the world with astounding regularity. Christopher is not very original, but he writes familiar stories very well.

85 "THE MARS TRILOGY" (THE WHITE MOUNTAINS, CITY OF GOLD AND LEAD, POOL OF FIRE)
 82 "THE GUARDIAN TRILOGY" (PRINCE IN WAITING, BEYOND THE BURNING LANDS, SWORD OF THE SPIRITS)
 82 THE POSSESSORS
 78 THE RAGGED EDGE
 76 THE LONG WINTER
 76 PENDULUM
 76 THE GUARDIANS
 74 SWEENEY'S ISLAND
 73 NO BLADE OF GRASS
 73 LITTLE PEOPLE
 48 PLANET IN PERIL
 48 LOTUS EATERS

Arthur C. Clarke: Clarke is chiefly interesting in that he makes the technical aspects of space travel and life on other planets so easily comprehensible to people who don't have much training in the hard sciences.



93 A FALL OF MOONDUST
 92 AGAINST THE FALL OF NIGHT
 92 CHILDHOOD'S END
 91 THE DEEP RANGE
 88 EARTHLIGHT
 87 THE CITY AND THE STARS
 86 RENDEZVOUS WITH RAMA
 85 THE SANDS OF MARS
 85 ISLANDS IN THE SKY
 78 PRELUDE TO SPACE
 77 2001: A SPACE ODYSSEY
 55 DOLPHIN ISLAND

Hal Clement: Hal Clement also writes technically accurate "hard" SF, and is chiefly noted for the realistic portrayals of alien cultures, particularly in MISSION OF GRAVITY.

88 NEEDLE
 87 CYCLE OF FIRE
 84 ICE WORLD
 84 MISSION OF GRAVITY
 78 OCEAN ON TOP
 77 CLOSE TO CRITICAL
 62 STAR LIGHT

D. G. Compton: A British writer who has only recently been published in the US. Compton is chiefly concerned with characterization and social comment.

88 THE STEEL CROCODILE
 87D SILENT MULTITUDE
 85 THE MISSIONARIES
 82D THE CHRONOCULES
 77P THE UNSLEEPING EYE
 76 FAREWELL, EARTH'S BLISS
 75 QUALITY OF MERCY
 68 SYNTHAJAY

Edmund Cooper: A British writer who repeats his plots a bit too often, but who has shown himself capable of writing a first class story. Cooper's novels are primarily action-adventure, centering around some type of mystery.

87 THE CLOUD WALKER
 83 FIVE TO TWELVE
 77 THE OVERMAN CULTURE
 75 ALL FOOLS DAY
 74 SEAHORSE IN THE SKY
 73 DEADLY IMAGE
 72 TRANSIT
 72 LAST CONTINENT
 62 SEED OF LIGHT
 58 A FAR SUNSET
 56 SLAVES OF HEAVEN
 48 GENDER GENOCIDE
 32D KRONK

Avram Davidson: Davidson is better known for his short stories, but his novels -- particularly his recent fantasies -- have been remarkably good.

92 THE PHOENIX AND THE MIRROR
 88 ISLANDS UNDER THE EARTH
 85 MASTERS OF THE MAZE
 85 ROGUE DRAGON
 77 JOYLEG
 75 THE ENEMY OF MY ENEMY
 75 MUTINY IN SPACE
 72 KAR CHEE REIGN
 58D RORK
 57 URSUS OF ULTIMA THULE
 56 CLASH OF STAR KINGS

L. Sprague De Camp: De Camp has recently been writing entries to the Conan series. Much of his fiction is borderline or straight fantasy. They are all action oriented.

88 THE HAND OF ZEI & SEARCH FOR ZEI
 87 THE INCOMPLETE ENCHANTER
 87 CASTLE OF IRON
 87 TOWER OF ZANID
 86 LEST DARKNESS FALL
 78 LAND OF UNREASON
 77 GOBLIN TOWER
 75 COSMIC MANHUNT
 74 ROGUE QUEEN
 74 FALLIBLE FIEND
 72 CLOCKS OF IRAZ
 68 GENUS HOMO
 67 CARNELIAN CUBE
 66 UNDESIRE PRINCESS
 65 TRITONIAN RING
 58 THE GLORY THAT WAS
 48 SOLOMON'S STONE



Samuel R. Delany: Delany won an enormous number of awards in just a few years, but has been largely inactive recently. He is famous for his exotic settings, and is considered one of the most careful craftsmen in the field.

- 94 THE EINSTEIN INTERSECTION
- 93 BABEL 17 ➤
- 92 THE JEWELS OF APTOR
- 92 THE FALL OF THE TOWERS
- 88 EMPIRE STAR ➤
- 85 NOVA ➤
- 78 BALLAD OF BETA TWO

Lester Del Rey: Del Rey has been writing SF for many years, and tends toward hard science. Many of his novels were designed for a Juvenile market, but he avoids most of the condenscension usually found in this kind of fiction.

- 88 NERVES
- 87 THE ELEVENTH COMMANDMENT
- 82 MAROONED ON MARS ➤
- 77 DAY OF THE GIANTS
- 75 BADGE OF INFAMY
- 75 THE SKY IS FALLING
- 72 STEP TO THE STARS
- 65 ATTACK FROM ATLANTISZ
- 56 SIEGE PERILOUS
- 55 MOON OF MUTINY
- 55 PSTALEMATE
- 52 TUNNEL THROUGH TIME
- 52 ROCKET TO NOWHERE
- 52 ROCKET JOCKEY
- 52 MISSION TO THE MOON
- 48 RUNAWAY ROBOT
- 37 SCHEME OF THINGS

Philip K. Dick: Dick used to be one of the most prolific writers in the field, has lately been less productive. Many of his stories deal with the nature of reality and frequently need close attention in order to be understood.



- 92 MAN IN THE HIGH CASTLE
- 88 UBIK
- 85 EYE IN THE SKY
- 85 THE GAME PLAYERS OF TITAN
- 85 VULCAN'S HAMMER
- 85 THE WORLD JONES MADE
- 84 CRACK IN SPACE
- 84 MARTIAN TIME SLIP
- 84 SOLAR LOTTERY
- 84 THREE STIGMATA OF PALMER ELDRITCH
- 83 CLANS OF THE ALPHANE MOON
- 82 DR FUTURITY
- 82 GANYMEDE TAKEOVER
- 78 DO ANDROIDS DREAM OF ELECTRIC SHEEP?
- 77 DR BLOODMONEY
- 75 THE SIMULACRA
- 74 THE PENULTIMATE TRUTH
- 74 NOW WAIT FOR LAST YEAR
- 74 THE MAN WHO JAPED
- 66 UNTELEPORTED MAN
- 65 OUR FRIENDS FROM FROLIX 8
- 64 WE CAN BUILD YOU
- 62 GALACTIC POT HEALER
- 62 MAZE OF DEATH
- 55 COUNTER CLOCK WORLD
- 42 THE ZAP GUN

Gordon Dickson: Dickson writes action stories, frequently centering on the military. He does not, however, glorify the violence so much as the strategic and tactical nature of warfare.

- 88 SOLDIER ASK NOT
- 88 TACTICS OF MISTAKE
- 88 GENETIC GENERAL
- 86 NAKED TO THE STARS
- 82 THE ALIEN WAY
- 82 MISSION TO UNIVERSE
- 77 SPACIAL DELIVERY
- 76 SPACEPAW
- 75 SLEEPWALKER'S WORLD
- 72 MANKIND ON THE RUN
- 72 PRITCHER MASS
- 72 WOLFLING
- 67 OUTPOSTER
- 67 ALIEN FROM ARCTURUS
- 66 DELUSION WORLD
- 65 STAR ROAD
- 58 SPACE SWIMMERS
- 58 NO ROOM FOR MAN
- 52 NONE BUT MAN
- 48 HOUR OF THE HORDE

Thomas Disch: Disch is one of the more style conscious writers. Although his books enjoy wide popularity, he is not very prolific and years often pass between novels.

95D THE PRISONER
94P 334
88 GENOCIDES
87 ECHO AROUND HIS BONES
85P CAMP CONCENTRATION
78 MANKIND UNDER THE LEASH

Philip Jose Farmer: Farmer varies his themes a great deal and often does pastiches of other writers, such as Edgar Rice Burroughs or the Doc Savage series.

87 NIGHT OF LIGHT
86 GREEN ODYSSEY
85 MAKER OF UNIVERSES
85 GATES OF CREATION
84 A PRIVATE COSMOS
84 TIME'S LAST GIFT
84 TO YOUR SCATTERED BODIES GO
84 FABULOUS RIVERBOAT
83S THE LOVERS
83 LORD TYGER
82 DARE
82S FLESH
82 HADON OF ANCIENT OPAR
78 WIND WHALES OF ISHMAEL
76 THE STONE GOD AWAKENS
75S BLOWN
74S IMAGE OF THE BEAST
73S A FEAST UNKNOWN
72 THE MAD GOBLIN
72 LORD OF THE TREES
72 TRAITOR TO THE LIVING
65 CACHE FROM OUTER SPACE
62P INSIDE OUTSIDE
62 OTHER LOG OF PHILEAS FOGG
55 BEHIND THE WALLS OF TERRA
52 LOVE SONG
48 GATE OF TIME
46 TIMESTOP
45 TONGUES OF THE MOON

Daniel Galouye: Galouye has never been able to live up to the promise of his first two novels, although much of his shorter fiction is also quite good.

92 DARK UNIVERSE
85 LORDS OF THE PSYCHON
78 SIMULACRON 3
78 A SCOURGE OF SCREAMERS
58 THE INFINITE MAN

David Gerrold: One of the newer writers in the field, Gerrold is perhaps most famous for having invented the Tribble for the Star Trek series.

94 WHEN HARLIE WAS ONE
92 YESTERDAY'S CHILDREN
84 SPACE SKIMMER
84 THE MAN WHO FOLDED HIMSELF
75 FLYING SORCERORS
38 BATTLE FOR THE PLANET OF THE APES

Harry Harrison: Most of Harrison's novels have appeared originally in ANALOG magazine. Harrison employs a wide variety of themes and settings in his adventure stories.

87 MAKE ROOM, MAKE ROOM
87 TUNNEL THROUGH THE DEEPS
86 DEATHWORLD
86 STAINLESS STEEL RAT
85 BILL THE GALACTIC HERO
78 PLAGUE FROM SPACE
78 PLANET OF THE DAMNED
76 CAPTIVE UNIVERSE
75 DEATHWORLD TWO
74 STAINLESS STEEL RAT'S REVENGE
68 DALETH EFFECT
62 MAN FROM PIG
62 TECHNICOLOR TIME MACHINE
58 STAINLESS STEEL RAT SAVES THE WORLD

Frank Herbert: Herbert is most famous for his DUNE series, which is often cited for its concern with ecology.

93 DUNE
92 UNDER PRESSURE
88 DUNE MESSIAH
75 SANTAROGA BARRIER
72 THE GREEN BRAIN
65 WHIPPING STAR
65 HELLSTROM'S HIVE
62 GODMAKERS
62 EYES OF HEISENBERG
56 HEAVEN MAKERS
48TP DESTINATION VOID



Fred Hoyle: Hoyle is one of several writers who have written one or two exceptional novels, followed by a string of disappointments.

86 OSSIAN'S RIDE
84 THE BLACK CLOUD
63 A FOR ANDROMEDA
62 ANDROMEDA BREAKTHROUGH
62 OCTOBER THE FIRST IS TOO LATE
55 THE MOLECULE MEN
54 INFERNO
35 INTO DEEPEST SPACE
35 ROCKETS IN URSA MAJOR
35 SEVEN STEPS TO THE SUN

John Jakes: Jakes, who also has written in the field of mystery and historical novels, splits his writing about half and half between SF and sword and sorcery.

72 ON WHEELS
68 THE LAST MAGICIAN
67 BRAK THE BARBARIAN
64 BRAK VS MARK OF DEMONS
64 BRAK VS THE SORCERESS
57 THE HYBRID
56 SIX GUN PLANET
55 PLANET SIZARD
52 BLACK IN TIME
48 WHEN THE STAR KINGS DIE
48 MASTER OF THE DARK GATE
46 WITCH OF THE DARK GATE
45 ASYLUM WORLD
42 TONIGHT WE STEAL THE STARS
42 MASK OF CHAOS
32 CONQUEST OF THE PLANET OF THE APES

D. F. Jones: Jones is a British writer who as yet has only had a few stories published. COLOSSUS was filmed as THE FORBIN PROJECT.

88 COLOSSUS
84 DENVER IS MISSING
78S IMPLOSION
35 FALL OF COLOSSUS

Laurence Janifer: Although neither prolific nor exceptionally popular, Janifer's fiction has improved a great deal in the last couple of years.

84 POWER
75 BLOODWORLD
62 SLAVE PLANET
56 WONDER WAR
54 A PIECE OF MARTIN CANN
53 HIGH HEX
53 WAGERED WORLD
52 TARGET TERRA

Dean Koontz: Koontz has announced his intention to write less SF and more mysteries in the future. This would be a shame as he has steadily improved as an SF writer, despite some embarrassingly bad books.

87 THE FLESH IN THE FURNACE
87 THE HAUNTED EARTH
78 HELL'S GATE
77 BEASTCHILD
68 A WEREWOLF AMONG US
66 WARLOCK
65 STAR BLOOD
58 STAR QUEST
55 ANTI-MAN
54 DARK SYMPHONY
53 FALL OF THE DREAM MACHINE
48 DARKNESS IN MY SOUL
42 DARK OF THE WOODS
38 TIME THIEVES
32 CRIMSON WITCH
23S DEMON SEED

R. A. Lafferty: Lafferty has an excellent sense of humor and of the absurd. He often engages in complicated word games that make his stories more difficult to follow.

92D FOURTH MANSIONS
88 REEFS OF SPACE
85D PAST MASTER
78D THE DEVIL IS DEAD
66D ARRIVE AT EASTERWINE
62 SPACE CHANTEY

Keith Laumer: Although most famous for his character Retief, Laumer has written a large number of adventure stories, usually very well written. Many--particularly the earlier novels--are also characterized by a well developed sense of humor. Many of the more recent novels deal with political issues.

78 THE MONITORS
 77 A PLAGUE OF DEMONS
 77 DINOSAUR BEACH
 77 HOUSE IN NOVEMBER
 77 THE LONG TWILIGHT
 76 TIME TRAP
 76 THE TIME BENDER
 75 A TRACE OF MEMORY
 73 THE GREAT TIME MACHINE HOAX
 73 RETIEF'S WAR
 72 DAY BEFORE FOREVER
 68 RETIEF AND THE WARLORDS
 67 THE WORLD SHUFFLER
 67 THE SHAPE CHANGER
 64 THE OTHER SIDE OF TIME
 62 WORLDS OF THE IMPERIUM
 55 THE GLORY GAME
 55 RETIEF'S RANSOM
 53 EARTHBLOOD
 53 CATASTROPHE PLANET
 52 ASSIGNMENT IN NOWHERE
 52 STAR TREASURE
 48 GALACTIC ODYSSEY
 42 INFINITE CAGE

Ursula K. LeGuin: With only a handful of novels and short stories published, LeGuin has already become one of the most popular writers in the field. Her novels frequently deal with sex roles in society.

87 A WIZARD OF EARTHSEA
 87P THE DISPOSSESSED
 86 LEFT HAND OF DARKNESS
 82 LATHE OF HEAVEN
 82 ROCANNON'S WORLD
 78 CITY OF ILLUSION
 77 PLANET OF EXILE

Fritz Leiber: Leiber is perhaps best known as the creator of Fafhrd and the Grey Mouser, but many of his SF novels are superior to his sword and sorcery.



88 A SPECTRE IS HAUNTING TEXAS
 87 THE SILVER EGGHEADS
 87 GATHER, DARKNESS
 85 GREEN MILLENIUM
 84 SWORDS OF LANKHMAR
 78 THE BIG TIME
 77 SWORDS AND DEVILTRY, SWORDS IN THE
 MIST, SWORDS AGAINST WIZARDRY
 74 YOU'RE ALL ALONE
 72 THE WANDERER
 68 CONJURE WIFE
 44 DESTINY TIMES THREE

Murray Leinster: Leinster is one of the oldest men still living to write extensively in the field. His novels are, for the most part, light adventure stories.

88 FORGOTTEN PLANET
 88 PLANET EXPLORER
 87 MONSTER FROM EARTH'S END
 87 WAR WITH THE GIZMOS
 78 THE WAILING ASTEROID
 77 THE BRAIN STEALERS
 75 CREATURES OF THE ABYSS
 75 OTHER SIDE OF HERE
 75 GATEWAY TO ELSEWHERE
 66 OPERATION TERROR
 64 TALENTS, INC
 62 SPACE PLATFORM
 62 SPACE TUG
 62 THIS WORLD IS TABOO
 58 CITY ON THE MOON
 57 MEN INTO SPACE
 55 THE DUPLICATORS
 55 PIRATES OF ZAN
 55 THE MUTANT WEAPON
 54 OPERATION OUTER SPACE
 53 SPACE GYPSIES
 53 MINERS IN THE SKY
 52 LAND OF THE GIANTS
 52 THE UNKNOWN DANGER
 52 THE HOT SPOT
 52 OTHER SIDE OF NOWHERE
 48 TIMESLIP
 46 THE GREKS BRING GIFTS
 44 THE TIME TUNNEL
 43 TIME TUNNEL (Note, not same book)
 43 SPACE CAPTAIN
 43 CHECKPOINT LAMBDA
 43 INVADERS OF SPACE
 42 FOUR FROM PLANET FIVE
 38 DESTROY THE USA
 36 LAST SPACESHIP
 32 BLACK GALAXY

John Lymington: Lymington is a British writer just recently available in the US. His stories deal with disasters, monsters, and invasions.

- 82 THE SLEEP EATERS
- 78 THE NIGHT SPIDERS
- 77 FROOMB
- 76 COMING OF THE STRANGERS
- 75 NIGHT OF THE BIG HEAT
- 56 THE GREY ONES
- 55 THE GIANT STUMBLES
- 54 SWORD ABOVE THE NIGHT
- 52 THE SCREAMING FACE
- 52 THE STAR WITCHES
- 42 TEN MILLION YEARS TO FRIDAY

C. C. MacApp: Carroll Capps used this pen name to write several novels and a great number of short stories. He died before he was able to build up much of a reputation. The stories are primarily action oriented, usually set on strange worlds or in strange environments.

- 83 PRISONERS OF THE SKY
- 77 OMHA ABIDES
- 75 SECRET OF THE SUNLESS WORLD
- 75 RECALL NOT EARTH
- 73 BUMSIDER
- 53 SUBB
- 48 WORLDS OF THE WALL

Charles Eric Maine: Maine is an English writer who confines himself almost entirely to novels. At least three of these have subsequently been made into movies. He concentrates on suspense.

- 65 SPACEWAYS
- 64 THE ISOTOPE MAN
- 63 FIRE PAST THE FUTURE
- 57 HIGH VACUUM
- 56 THE TIDE WENT OUT
- 55 B.E.A.S.T.
- 52 HE OWNED THE WORLD
- 42 TIMELINER
- 40 THE MIND OF MR SOAMES
- 40 ALPH
- 42 SURVIVAL MARGIN
- 35 CALCULATED RISK

Barry Malzberg: Malzberg also writes under the name K. M. O'Donnell. His novels are usually experimental in style, and deal with reality, insanity, and persecution.

- 93DS HEROVIT'S WORLD
- 93DS BEYOND APOLLO
- 92DS THE FALLING ASTRONAUTS
- 88DS REVELATIONS
- 75D DESTRUCTION OF THE TEMPLE
- 72P IN THE ENCLOSURE
- 72D DAY OF THE BURNING
- 62D ON A PLANET ALIEN
- 55 UNIVERSE DAY
- 52D OVERLAY
- 52D THE MEN INSIDE
- 52 PHASE IV
- 48D TACTICS OF CONQUEST
- 38 GATHER IN THE HALL OF PLANETS
- 38 DWELLERS IN THE DEEP

Anne McCaffrey: Anne McCaffrey has become extremely popular after only a few books, chiefly because of her series about the Dragonriders.

- 85 DRAGONFLIGHT
- 85 DRAGONQUEST
- 78 DECISION AT DOONA
- 75 SHIP WHO SANG
- 68 RESTOREE

J. T. McIntosh: McIntosh is a primarily action oriented writer whose novels have deteriorated sharply in the last few years.

- 75 WORLD OUT OF MIND
- 73 RULE OF THE PAGBEASTS
- 64 ONE IN THREE HUNDRED
- 62 TWO HUNDRED YEARS TO XMAS
- 58 WORLDS APART
- 57 SUICIDERS
- 56 FLIGHT FROM REBIRTH
- 55 MILLION CITIES
- 48 SIX GATES FROM LIMBO
- 46 SNOW WHITE AND THE GIANTS
- 36 TRANSMIGRATION

A. Merritt: Merritt's novels are all fantasies, tales of horror, or lost race type novels. He is most famous for his exotic settings and colorful adventures. Most of his books are extremely difficult to find.

93 FACE IN THE ABYSS
 92 THE MOON POOL
 88 THE SHIP OF ISHTAR
 88 DWELLERS IN THE MIRAGE
 82 THE METAL MONSTER
 78 SEVEN FOOTPRINTS TO SATAN
 55 CREEP SHADOW CREEP
 52 BURN WITCH BURN

Michael Moorcock: Moorcock is most famous for his fantasy series, Dorian Hawkmoon, Elric, The Eternal Champion, and others, and his New Wave series featuring Jerry Cornelius.

85 AN ALIEN HEAT
 84 BEHOLD THE MAN
 84 WARLORD OF THE AIR
 84 BLACK CORRIDOR
 84 KNIGHT OF SWORDS, QUEEN OF SWORDS, KING OF SWORDS
 83 JEWEL IN THE SKULL, SORCEROR'S AMULET, SWORD OF THE DAWN...
 74 THE SILVER WARRIOR
 74 THE ICE SCHOONER
 68 THE ETERNAL CHAMPION
 68 FINAL PROGRAMME
 67 WRECKS OF TIME
 65 STORMBRINGER
 65 STEALER OF SOULS
 62 OAK AND THE RAM, SWORD AND THE STALLION, BULL & THE SPEAR
 54 THE DREAMING CITY
 54 THE SLEEPING SORCERESS
 52 BARBARIAN OF MARS, BLADES OF MARS, WARRIOR OF MARS
 45 WINDS OF LIMBO
 42 SUNDERED WORLDS
 42 THE TWILIGHT MAN
 38D A CURE FOR CANCER

Larry Niven: Most of Niven's stories fit into the "Known Universe" series, which has become extremely popular with SF fans. He concentrates on "hard" type SF.

88 RINGWORLD
 82 THE PROTECTOR
 78 WORLD OF THE PTAVVS
 75 THE FLYING SORCERORS
 55 A GIFT FROM EARTH

Andre Norton: One of the all time most prolific adventure story writers, Ms Norton is usually labelled a

"juvenile" writer, although her stories are rarely written on a non-adult level. Her many stories include many series.

88 THE TIME TRADERS
 88 THE BEAST MASTER
 88 STORM OVER WARLOCK
 88 WITCH WORLD
 87 DAYBREAK 2250
 87 STAR GUARD
 87 GALLACTIC DERELICT
 86 LAST PLANET
 86 STAR BORN
 85 SEA SIEGE
 85 DRAGON MAGIC
 84 STAR GATE
 84 SIOUX SPACE MAN
 84 THE STARS ARE OURS
 84 STAR HUNTER
 83 CATESEYE
 78 X FACTOR
 78 OPERATION TIME SEARCH
 77 POSTMARKED THE STARS
 75 DEFIANT AGENTS
 75 LORD OF THUNDER
 73 SARGASSO OF SPACE
 73 VODOO PLANET
 73 PLAGUE SHIP
 72 DREAD COMPANION
 72 QUEST CROSSTIME
 72 WEB OF THE WITCH WORLD
 72 THE ZERO STONE
 72 UNCHARTED STARS
 68 CRYSTAL GRYPHON
 67 ORDEAL IN OTHERWHERE
 67 OCTAGON MAGIC
 66 CROSSROADS IN TIME
 65 MOON OF THREE RINGS
 65 EXILES OF THE STARS
 63 THREE AGAINST THE WITCH WORLD
 58 NIGHT OF MASKS
 58 BREED TO COME
 56 ICE CROWN
 56 HERE ABIDE MONSTERS
 55 DARK PIPER
 54 SORCEROR OF THE WITCH WORLD
 54 WARLOCK OF THE WITCH WORLD
 53 KEY OUT OF TIME
 53 ANDROID AT ARMS
 52 EYE OF THE MONSTER
 52 SECRET OF THE LOST RACE
 52 JUDGMENT OF JANUS
 52 VICTORY ON JANUS
 44 HUON OF THE HORN
 44 YEAR OF THE UNICORN
 44 SPELL OF THE WITCH WORLD

- 42 IRON CAGE
- 38 GRAY MAGIC
- 38 GARAN THE ETERNAL

Alan Nourse: Several of Nourse's novels have been labelled as juveniles, but he writes straight forward adventure stories.

- 85 SCAVENGERS OF SPACE
- 84 ROCKET TO LIMBO
- 82 INVADERS ARE COMING
- 75 TROUBLE ON TITAN
- 74 RAIDERS FROM THE RINGS
- 68 STAR SURGEON
- 68 THE MERCY MEN
- 65 UNIVERSE BETWEEN

H. Beam Piper: Piper died intestate a few years ago, so most of his novels are now extremely difficult to find.

- 92 LITTLE FUZZY
- 92 THE OTHER HUMAN RACE
- 85 LORD KALVAN OF OTHERWHEN
- 75 COSMIC COMPUTER
- 75 SPACE VIKING
- 65 CRISIS IN 2140
- 62 A PLANET FOR TEXANS

Fred Pohl: Several of the below novels were written in collaboration with the late C. M. Kornbluth. Pohl is known for his satiric views of our society. He also collaborates frequently with Jack Williamson.

- 88 GLADIATOR AT LAW
- 87 SPACE MERCHANTS
- 84 DRUNKARD'S WALK
- 82 SEARCH THE SKY
- 82 WOLFBANE
- 77 REEFS OF SPACE
- 75 SLAVE SHIP
- 75 A PLAGUE OF PYTHONS
- 72 AGE OF PUSSYFOOT
- 55 STARCHILD
- 55 ROGUE STAR
- 48 UNDERSEA FLEET, UNDERSEA QUEST,
UNDERSEA CITY

Mack Reynolds: Reynolds has written a great number of interplanetary adventures, and a series of novels about the possible economic future

of the world. His most recent novels have ignored plot entirely in some cases in favor of social commentary.

- 75 THE RIVAL RIGELLIANS
- 67 TIME GLADIATOR
- 66 OF GODLIKE POWER
- 65 EARTH WAR
- 64 BORDER, BREED, NOR BIRTH
- 64 BLACKMAN'S BURDEN
- 62 DEPRESSION OR BUST
- 56 MERCENARY FROM TOMORROW
- 55 DAWNMAN PLANET
- 55 PLANETARY AGENT X
- 52 SPACE BARBARIANS
- 52 LOOKING BACKWARD FROM YEAR
2000
- 52 COSMIC EYE
- 47 COMPUTER WAR
- 43 COMPUTER WORLD
- 42 CODE DUELLO
- 42 COMMUNE 2000
- 38 AFTER SOME TOMORROW
- 35 ONCE DEPARTER

Eric Frank Russell: Russell's stories usually hinge on sinister plots and secret organizations. He has not written much in recent years, but most of his books continue to be in print.

- 92 WASP
- 92 MEN, MARTIANS, AND MACHINES
- 87 THE SENTINELS FROM SPACE
- 84 THREE TO CONQUER
- 83 DREADFUL SANCTUARY
- 83 SINISTER BARRIER
- 78 MINDWARPERS
- 77 THE SPACE WILLIES
- 75 THE GREAT EXPLOSION

James Schmitz: Many of Schmitz's works center on his female characters Telzey Amberdon and Trigger Argee.

- 92 THE WITCHES OF KARRES
- 87 AGENT OF VEGA
- 68 A TALE OF TWO CLOCKS
- 67 THE DEMON BREED
- 62 THE UNIVERSE AGAINST HER
- 55 THE LION GAME
- 55 THE TELZEY TOY
- 44 ETERNAL FRONTIERS

Bob Shaw: Although Shaw's short stories have usually been better than his novels, his slow paced adventure stories are usually well done.

82 OTHER DAYS, OTHER EYES
75 ORBITSVILLE
74 ONE MILLION TOMORROWS
68 TWO TIMERS
64 SHADOW OF HEAVEN
58 NIGHT WALK
52 GROUND ZERO MAN
46 PALACE OF ETERNITY

Robert Sheckley: Sheckley has written a large number of excellent short stories which have appeared in more than a half dozen collections. Most of his novels are full of his rather ironic sense of humor.

88 THE STATUS CIVILIZATION
87 IMMORTALITY, INC
78 MINDSWAP
65 TENTH VICTIM
62 DIMENSION OF MIRACLES
55 JOURNEY BEYOND TOMORROW

Robert Silverberg: Robert Silverberg has altered his style sharply in the last few years, and has come to be regarded as one of the leading writers in the field.

95 DYING INSIDE
94 NIGHTWINGS
86 HAWKSBILL STATION
86 BOOK OF SKULLS
85 DOWNWARD TO THE EARTH
84 TO LIVE AGAIN
84 TOWER OF GLASS
84S UP THE LINE
82 CONQUERORS OF THE DARKNESS
78 TIME OF CHANGES
78S MASKS OF TIME
77 TO OPEN THE SKY
76 THORNS
75 RECALLED TO LIFE
68 SEED OF EARTH
66 MAN IN THE MAZE
66 TIME HOPPERS
65 SECOND TRIP
65 INVADERS FROM EARTH
63 STAR HAVEN
58 REVOLT ON ALPHA C

58 SILENT INVADERS
58 REGAN'S PLANET
58D SON OF MAN
54 TIME OF THE GREAT FREEZE
53 PLANET KILLERS
52S THOSE WHO WATCH
52 STEPSONS OF TERRA
48 PLOT AGAINST EARTH
48 LEST WE FORGET THEE, EARTH
46 ONE OF OUR ASTEROIDS IS MISSING
45 THIRTEENTH IMMORTAL
38 LOST RACE OF MARS

Clifford Simak: Simak's novels are paced considerably slower than usual, although this rarely interferes with the story's progression.

88 GOBLIN RESERVATION
87 CITY
87 TIME AND AGAIN
87 RING AROUND THE SUN
85 TIME IS THE SIMPLEST THING
82 WAY STATION
82 WHY CALL THEM BACK FROM HEAVEN?
78 CEMETERY WORLD
75 ALL FLESH IS GRASS
75 THE WEREWOLF PRINCIPLE
72 TROUBLE WITH TYCHO
65 OUR CHILDREN'S CHILDREN
63 THEY WALKED LIKE MEN
62 DESTINY DOLL
53 COSMIC ENGINEERS
52 A CHOICE OF GODS
52 EMPIRE
43 OUT OF THEIR MINDS

George O. Smith: Smith started by writing space opera and gradually progressed into more modern novels. He has written very little in the last several years.

87 FOURTH R
87 HIGHWAYS IN HIDING
68 HELLFLOWER
62 VENUS EQUILATERAL
55 LOST IN SPACE
55 FIRE IN THE HEAVENS
52 TROUBLED STAR
48 OPERATION INTERSTELLAR

Jerry Sohl: Sohl's novels generally center around a mystery. Action is low key and the books concentrate on building suspense.

86 NIGHT SLAVES
85 TIME DISSOLVER
58 HAPLOIDS
57 ODIIOUS ONES
55 MARS MONOPOLY
52 ONE AGAINST HERCULUM
52 COSTIGAN'S NEEDLE
52 TRANSCENDANT MAN
48 ALTERED EGO
44 POINT ULTIMATE
42 ANOMALY

Norman Spinrad: Spinrad is one of the field's more controversial writers. His novels are also distinctly different in subject matter and style.

94S BUG JACK BARRON
82 MEN IN THE JUNGLE
75D THE IRON DREAM
52 AGENT OF CHAOS
48 THE SOLARIONS

Brian Stableford: Stableford has only recently begun to write in the field, and is one of the few writers who concentrates on space opera.

86 THE HALCYON DRIFT
83 PROMISED LAND
82D THE BLIND WORM
75 RHAPSODY IN BLACK
75 THE PARADISE GAME
67 DAYS OF GLORY
67 DAYS OF WRATH
67 IN THE KINGDOM OF THE BEASTS
65 TO CHALLENGE CHAOS
58 CRADLE OF THE SUN

Theodore Sturgeon: Sturgeon is considered by many to be the greatest writer in the field. There are many collections of short stories, all of very high quality.

95 MORE THAN HUMAN
95 VENUS PLUS X
92 THE SYNTHETIC MAN
88 THE COSMIC RAPE
55 VOYAGE TO THE BOTTOM OF THE SEA

Jeff Sutton: Most of Sutton's novels deal with near future space travel.

85 FIRST ON THE MOON
73 SPACE HIVE
73 BOMBS IN ORBIT
65 H-BOMBS OVER AMERICA
64 APOLLO AT GO
64 ALTON'S UNGUESSABLE
56 THE ATOM CONSPIRACY
53 MINDBLOCKED MAN
48 MAN WHO SAW TOMORROW
28 WHISPER FROM THE STARS

Thomas Burnett Swann: Swann's stories are almost entirely fantasy, frequently with historical settings.

88 THE WEIRWOODS
88 DAY OF THE MINOTAUR
82 FOREST OF FOREVER
82 THE GOAT WITHOUT HORNS
75 GREEN PHOENIX
75 WOLFWINTER
68 MOONDUST
68 WILL OF THE WISP
67 HOW ARE THE MIGHTY FALLEN

Wilson Tucker: Tucker has also written extensively in the mystery field, although he does not have the popularity there that he enjoys in SF.

86 THE LINCOLN HUNTERS
84 YEAR OF THE QUIET SUN
77 THE LONG LOUD SILENCE
75 CITY UNDER THE SEA
75 TOMORROW PLUS X
66 WILD TALENT
63 TO THE TOMBAUGH STATION
62 THE TIME MASTERS



Jack Vance: Vance is one of the more popular adventure story writers. Most of his novels are of the other-worlds-adventure type. There are several series included.

- 88 TRULLION: ALASTOR 2262
- 85 THE DRAGON MASTERS
- 84 TO LIVE FOREVER
- 84 DYING EARTH
- 82 THE DOMAINS OF KORYPHON
- 82 BLUE WORLD
- 78 THE ANOME, THE BRAVE FREE
MEN, THE ASUTRA
- 77 BIG PLANET
- 75 THE STAR KING, THE KILLING
MACHINE, THE PALACE OF LOVE
- 73 THE FIVE GOLD BANDS
- 72 LANGUAGES OF PAO
- 72 LAST CASTLE
- 66 THE BRAINS OF EARTH
- 64 CITY OF THE CHASCH, SERVANTS
OF THE WANKH, THE PNUME,
THE DIRDIR
- 63 SON OF THE TREE
- 63 HOUSES OF ISZM
- 56 SLAVES OF THE KLAU
- 55 EYES OF THE OVERWORLD
- 54 EMPHYRIO
- 52 SPACE OPERA
- 48 MONSTERS IN ORBIT

A. E. Van Vogt: Van Vogt is most famous for his complex plotting and fast moving stories.

- 85 SLAN
- 78 WORLD OF NULL - A
- 78 PAWNS OF NULL - A
- 78 MASTERS OF TIME
- 78 WEAPON SHOPS OF ISHER
- 77 THE WEAPON MAKERS
- 75 WAR WITH THE RULL
- 74 EMPIRE OF THE ATOM
- 74 WIZARD OF LINN
- 73 MISSION TO THE STARS
- 65 QUEST FOR THE FUTURE
- 63 MIND CAGE
- 58 BATTLE FOR FOREVER
- 56 THE SILKIE
- 55 THE CHANGELING
- 55 VOYAGE OF THE SPACE BEAGLE
- 54 THE BEAST
- 46 THE HOUSE THAT STOOD STILL

- 44 SIEGE OF THE UNSEEN
- 42 ROGUE SHIP
- 38 DARKNESS ON DIAMONDIA
- 38 GUTURE GLITTER
- 36 BOOK OF PTATH
- 36 MAN WITH 1000 NAMES
- 36 CHILDREN OF TOMORROW
- 22 THE SECRET GALACTICS

Kurt Vonnegut: Vonnegut has become a best selling author, and though he avoids the term "SF", most of his fiction continues to be within the genre.

- 95 SLAUGHTERHOUSE FIVE
- 88 SIRENS OF TITAN
- 85 CAT'S CRADLE
- 83 PLAYER PIANO

H. S. Wells:

- 94 WAR OF THE WORLDS
- 93 THE TIME MACHINE
- 88 FOOD OF THE GODS
- 86 INVISIBLE MAN
- 82 FIRST MEN IN THE MOON
- 78 STAR BEGOTTEN
- 77 WAR IN THE AIR
- 76 ISLAND OF DR MOREAU
- 75P WHEN THE SLEEPER WAKES
- 62P MEN LIKE GODS
- 56 IN THE DAYS OF THE COMET
- 55P THE WORLD SET FREE

James White: White is a British writer who frequently features a doctor as his hero.

- 86 TOMORROW IS TOO FAR
- 83 ALL JUDGMENT FLED
- 74 HOSPITAL STATION
- 74 STAR SURGEON
- 72 MAJOR OPERATION
- 65 THE WATCH BELOW
- 56 THE ESCAPE ORBIT
- 54 DREAM MILLENIUM
- 52 LIFEBOAT
- 48 SECRET VISITORS
- 44 SECOND ENDING

Ted White: Ted White is now editor of AMAZING magazine. His stories are frequently concerned with mysterious occurrences in familiar settings.

85 SIDESLIP
 83 BY FURIES POSSESSED
 82 JEWELS OF ELSEWHEN
 75 PHOENIX PRIME
 68 ANDROID AVENGER
 56 SPAWN OF THE DEATH MACHINE
 52 STAR WOLF
 48 SORCERESS OF QAR
 48 INVASION FROM 2500

Kate Wilhelm: Kate Wilhelm has not written a large amount of fiction in her years as an SF writer, but she has won a surprising number of awards.

92 THE CLONE
 87 THE NEVERMORE AFFAIR
 86 LET THE FIRE FALL
 85 YEAR OF THE CLOUD
 75 ABYSS
 58 THE KILLER THING

Jack Williamson: Williamson is one of the most senior of all SF writers and his stories range over a variety of styles and plots.

88 THE HUMANOIDS
 84 GOLDEN BLOOD
 83 REIGN OF WIZARDRY
 77 DARKER THAN YOU THINK
 72 DRAGON'S ISLAND
 62 DOME AROUND AMERICA
 62 SEETEE SHIP
 62 SEETEE SHOCK
 58 LEGION OF SPACE
 58 LEGION OF TIME
 58 AFTER WORLD'S END
 58 ONE AGAINST THE LEGION
 58 COMETEERS
 54 GREEN GIRL
 52 TRIAL OF TERRA
 52 TRAPPED IN SPACE
 46 BRIGHT NEW UNIVERSE
 42 MOON CHILDREN

Philip Wylie: The late Philip Wylie wrote a large number of books, several of which were SF. Wylie was concerned with pollution and the possibility of nuclear war.

85 WHEN WORLDS COLLIDE
 82 AFTER WORLDS COLLIDE
 78 TOMORROW
 72 GLADIATOR
 72 DISAPPEARANCE
 65 TRIUMPH
 58 LOS ANGELES AD 2017
 57 THE MURDERER INVISIBLE
 53 END OF THE DREAM
 52 THE SPY WHO SPOKE PORPOISE

John Wyndham: Wyndham, who wrote frequently about alien invasions, was the master of understatement. Several of his novels and stories have been filmed.

94 REBIRTH
 94 DAY OF THE TRIFFIDS
 93 OUT OF THE DEEPS
 87 THE OUTWARD URGE
 87 VILLAGE OF THE DAMNED
 84 TROUBLE WITH LICHEN
 75 CHOCKY
 65 THE SECRET PEOPLE
 52 STOWAWAY TO MARS

Roger Zelazny: Zelazny became one of the most popular writers in the field with the publication of his first three novels. Though he has not maintained his early level of quality, his work has still continued to be far above that of most other writers in the genre.

93 LORD OF LIGHT
 92 THIS IMMORTAL
 83 TODAY WE CHOOSE FACES
 78 THE DREAM MASTER
 78 JACK OF SHADOWS
 73 DAMNATION ALLEY
 68 NINE PRINCES IN AMBER
 66 GUNS OF AVALON
 57 ISLE OF THE DEAD
 52 TO DIE IN ITALBAR
 35D CREATURES OF LIGHT AND DARKNESS

SOME FINAL COMMENTS FROM DON D'AMMASSA

"Gil:

Glad to have been of some help. I do have some reservations about this kind of rating system, because my mood from day to day is likely to have some effect on how I rate books, but I suppose this evens out in the long run.... Sometimes when I reread, I find that my initial opinion has altered drastically too.

OK, I will continue with the ratings, though I plan to do the major writers before I come back and do the minor. There are literally hundreds of authors with under four books, for example, and maybe I can do those in batches for you later."

SOME OF MY FINAL COMMENTS BACK TO DON

"Don, what excites me most personally is the number of excellent books that I've not yet read which you classify 72 and above; for instance, I just recently acquired STAR FOX and put it on the bottom of my Anderson list of novels to be read. Well, now I have new priorities. If I'm any judge, Don, you'll influence many readers similarly. The authors mentioned each issue will get a copy. That also might provide some useful interaction.

Please don't worry about whether a book is out of print or not. One can always find a secondhand copy. Besides, knowing a book is highly numbered/recommended will provide the motivating force for the search.

TO AUTHORS...ALL

Occasionally I've read where an author comments that he'd like to see some evaluation of his work. THIS IS THE PLACE. What's planned won't be of a critical/scholarly nature, but it will show preference and be comparative. As the numbers come in maybe some helpful insights will be provided. Please contribute the weight of your evaluations as well.

TO READERS...ALL

THE PROJECT has required me to evaluate the novel reading I've done over many years. The results have "put my books in order" and revealed some interesting things to me, particularly in the areas of how well I liked certain categories of stories and certain authors. SATURN/MERCURY. (May that same fine song sing in your ear.)

Bradbury, Ellison, Bloch and several other of my favorites are rather "left out" because the body of their writing emphasizes shorter works.

If you have a great many authors to comment on, don't keep your evaluations 'til all are finished. Please send in the parts as you finish them.

My great disappointment is that when I turn in my own evaluations the only "full" author contribution will be Koontz. The rest will be only evaluations of a few of each authors' works. But that's okay; I'll at least be setting a good example. MOON.

LOCCEd IN REVERSE

by Gil Gaier

TO RUTH BERMAN:

(10/22/74)

Even though I love poetry, most fandom verse is hard to stand on the downwind side of. My poetic inclusions was an act of defiance in the face of indifference.

TO DALE DONALDSON:

(11/9/74)

What am I looking for in SF/F? READABLE AND LIVELY STORIES. Most of my youngsters hate to struggle with dense material to gain their reading enjoyment. If the vocabulary, ideas, or method of expression are too advanced, complex, or obscure, they lose interest quickly. They tend not to be too patient with the stolid, static tale--no matter how intellectually stimulating. When an author becomes too subtle or clever or convoluted or symbolically obscure their minds wander. Their ages, remember, range between fourteen and eighteen.

TO RICHARD DOXTATER:

(11/7/74)

Bill Wadman is my kind of student. His reading level scores say he's 8.5, but I don't believe it. He discovered SF/F last year (took two semesters); how he got back again this year I don't know. HE DISCOVERED READING. In fact, he's also taking a course in Sports and Literature this semester. SO. Today he came to me and said in effect: "I'm ready! Challenge me!" Richard, I almost came unglued. (There are certain students who I discover read and thrill to what I read and thrill to.) I can suggest my favorites and they will turn out to be their favorites. I've had six or seven like that in a year plus. Bill is one of them.) I said okay...I'll tell you of some projects and you stop me when you hear one you like. He didn't let me get past number two. He's going to read five or so novels, each from our category "Tomorrow's World Has a Crack in It". He's going to compare, contrast, examine, state preferences, suggest which he most likes/dislikes and why: and he intends to BUILD HIS OWN FUTURE WORLD. Of the ten books or so I pulled off the shelf for him to look at I think he's chosen the following: HELL'S PAVEMENT, THE SPACE MERCHANTS, 1984, BRAVE NEW WORLD, THIS PERFECT DAY. (Richard, do you have any other suggestions? At this moment I don't remember the ones he decided not to choose or I'd list them, too.) 1984 may be a little tough for him. I suggested he keep it 'til last.

About in the middle of my making suggestions of what he might do with these novels he took the game away from me; the last suggestions were all his. VENUS/SATURN.

TO WILL NORRIS:

(10/30/74)

If there is any reason for framing your letter, it is the immortal sentence: "I like your poetry." Several have mentioned it so far. All have been complimentary and all say that "Isabella's Jewels" was their favorite. After years of being a closet poet it feels good to be out flaunting the feather.

TO MIKE GLICKSOHN:

(11/7/74)

You speak my mind so well that I'll probably be quoting your paragraph in GG #2 which says: "Overall, and from the quotations you include here, I get the picture that I'm one of the few fans around who still reads for the entertainment value of the books. I don't have high expectations for sf; I don't expect or look for books of lasting social significance; I don't care if they don't make pertinent observations on the human condition. I enjoy a well-written, interesting story, even if it's no more than that. Am I really in such a minority nowadays?"

In reality, most of those on the first page of "The House Organ" agree with you that science fiction should be read for entertainment/emotion/escapism/enjoyment. Better yet, the kids would agree with you!

You might enjoy the Fandom Fanned Thank Yhos that I left out of GG #1. "To Linda Bushyager (KARASS) for thoughtfully republishing THE BEST OF LOCUS." I was worried that she might be offended so left it out. But upon corresponding with her, I found out she was a good sport and wouldn't have minded. But I care too much about others' feelings to risk hurting them. (That's probably why I shy away from doing a fanzine review column like you do for PREHENSILE.)

TO ROGER SWEEN:

(10/29/74)

When I first began teaching Popular Readings several years ago, one of my great concerns was my youngsters' inability to distinguish between "good and poor" writing. Then I began to realize that at 14 to 17 we read what interests us or inspires us--water seeking its own level. But with more maturity come new insights, interests, requirements, taste, selectivity. I decided that the cram technique didn't work. I could either strive to "teach enjoyment" (change attitudes) and open up new areas of reading interest or strive to teach what's "good". Everytime I did the latter the "water" rushed to the other end of the pool and the kids got out. They didn't have the background to down all that good stuff. As there is a real reading readiness maybe there are real internal growth nodules which control individual reading quality perceptions. Anyway, I've made my choice. ALL OF THIS DOES NOT MEAN THAT I DON'T ALSO ENCOURAGE a reaching out for better writing and greater depth. There is an art to knowing when there's enough water in the pool! Roger, at fifteen I was reading Captain Future with all of my pleasure centers wide open. He encouraged me to read SF. Today my critical faculties are wide open; in fact, my pool runneth over. I have a suspicion it works the same way with most youngsters. Didn't it work that way with you?

TO ROY TACKETT:

(10/16/74)

Of course you enjoyed GUYING GYRE #1. One more quote from you and I'd have had to put your name in the Colophon as a co-writer. I'm glad you stand by what you say. Two of the reasons you appeared three times in GG is because you're pitching in my game and you put a lot on each ball you throw. But you got a mean curve and a wicket spit ball!

THE BOOK CLUB

A couple of years ago I decided to rip off the SF Book Club. You know. Take the free inducement books, buy the minimum required, and split. But those dirty guys really did me in; they kept offering wonderful buys and I began to feel...obligated. I still belong. And recommend their service to you. (Hmm. That must be what they call an unsolicited testimonial.)

The economics of book buying from them may interest you. For joining, they offer you four free books (lots of good choices); then you have to buy four more during the next year. Nowadays their cheapest is \$1.98, say \$2.00 -- plus your stamps and postage. If you quit after four of the less expensive books, you'll have received eight hardbound books for about \$10.00. When these same books appear in paperback they'll each cost a minimum of \$1.25, which totals something close to \$10.00. SO!

Some of my favorite inexpensive buys have been these:

Le Guin--The Left Hand of Darkness--\$1.49
Asimov--The Foundation Trilogy--\$1.98
Clarke--Rendezvous with Rama--\$1.49
Silverberg--A Time of Changes--\$1.49
Biggle--Monument--\$1.49
Herbert--Hellstrom's Hive--\$1.69

I don't know how many they still have at those prices, but it doesn't cost anything to ask*

Each month the SF Book Club offers two specials. (One is usually a more expensive choice.) That's where the game I made up in GG #1 came from: DUAL BOOK CLUB SELECTIONS I'D LIKE TO SEE. (The only further suggestion came from Bruce D. Arthurs: All the Stars a Stage/As the Curtain Falls--from the pens of Blish and Chilson. Thank you, Bruce.) The idea for the game popped into my head while reading a fanzine where they were suggesting "dirty" titles for books dealing with a cathouse in space--as I remember it. I switched it about to make it a somewhat different game.

PHOSPHENE

This is probably as good a spot as any to thank Bruce D. Arthurs. After seeing his POWERMAD I realized that I wanted to do a personalzine, too. There are lots of things I'd like to discuss which don't fit comfortably into GG's format. It's to be called PHOSPHENE. All GG recipients will get the first issue. After that a show of interest, loc, or 3/\$1.00 (probably) will get you in. Should be out before the end of January '75.

SAMPLE COPIES OF GUYING GYRE

If you have any acquaintances/friends who you think would enjoy reading a sample copy of GUYING GYRE, please send me their names and addresses; I'd be happy to oblige.

* THE SCIENCE FICTION BOOK CLUB/Customer Service Center/Garden City/NY
11530 (Ask about the Special Membership Offer)

SHORT STORY COLLECTION SUGGESTIONS

The way things are going I can stop buying short story anthologies anytime. We have plenty. (Good reason.) But out of a semester's class of thirty-three only three will really want to do any serious digging in that vein. Occasionally when a "new" author is discovered, a student will want to read his short works, too. (Clarke, Harrison, Heinlein, Brown come quickly to mind.)

Before reading their first couple of novels, the students are, in general, agreeable to reading short stories. Afterwards the form seems unsatisfying, unfullfilling, uninvolving.

I love a good short story and want my students to have made at least a sampling of what SF/F has to offer. So during the first week or so while things are settling down (the program changes are being made, the Nelson-Denny Reading tests are being taken, and the Student Reading Interest Inventory folders are being made out), we discover the joys of the SF/F short story.

Even though there's a large selection to choose from, I tend to have two special recommendations: all of Sheckley's stories (they really prime the pump), and any from Silverberg's SF HALL OF FAME. The latter is the only set of books in the classroom and is superior reading. I consider any SS book over half of whose contents is in the 80's or 90's to be a roaring success. This anthology more than meets that criteria with the students. Almost any SF oriented youngster with average 9.5 plus reading ability will enjoy most of SF HALL OF FAME's contents -- but Lord love 'em, it's never the same ones -- so it's impossible to make specific recommendations.

The Sheckley books are excellent. He's a favorite of mine so I spent time searching for secondhand copies of his books. The students enjoy his vitality and humor. Fred Patten wrote in Apa L #489 re a seminar meeting sponsored by the California Library Association: "As an aside, he [Harlan Ellison] reported that the latest underground author that all the students have just started reading but that the academics haven't Discovered yet is Robert Sheckley, particularly his first collection, UNTOUCHED BY HUMAN HANDS." MERCURY/MOON. The students and I have a different favorite, though. Almost every one in CITIZEN IN SPACE is a winner. If you've not read either of these collections yet, delight yourself.

Let's share: GUYING GYRE. If you have a favorite "winner" SS collection to suggest (or even a group of short stories from a certain book) please jot them down and send them in.

INFORMATION PLEASE

Can you help? Last issue of GG I used quotes from Lloyd Biggle, Jr., Algis Budrys, and Richard Lupoff. I'd like to send them copies, but don't have their addresses.

Lester del Rey said the following about SF HALL OF FAME in his column "Reading Room" in WORLDS OF IF (Aug '73): Here are the great short stories of SF. "... I consider it the finest single book of science fiction ever published."

PERSONAL PREFERENCE EVALUATION CHART

95--one of the best books I've ever read
85--excellent/superior
75--good/enjoyable/recommendable
65--above average
55--average/satisfactory/readable
45--below average
35--poor/weak
25--bad/terrible
15--I couldn't finish reading it!

FINE TUNING: Let's use 75 (good/enjoyable/recommendable) as an example. You may substitute for the second number (5), a 6, 7, 8, if you wish to suggest the story was extremely good, particularly enjoyable, or highly recommended. Go downward from 5 (4 or 3 or 2) if the story was pretty good, rather enjoyable or mildly recommendable. (Avoid using 0, 1, or 9 as a second number.)



TO FRIENDS AND/OR READERS:

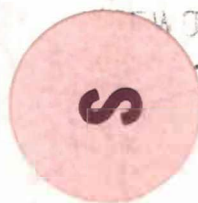
Hope to have a proper letter column for your locs next issue. Even this WAHF section isn't going to be "straight". Since I've already responded personally to each of the sterling individuals who locced GUYING GYRE #1, I'm going to list a few worthies not yet heard from -- but from whom I'm anxiously awaiting the lifetouch of communication. (Don't feel left out if your name doesn't appear and you haven't written; there will be another list next issue...but come to think of it, I hope you'll not be on it.) R. J. Barthell, Steve Beatty, Cy Chauvin, Thomas Clareson, William Goodson, Richard Delap, Beverly Friend, ~~the Jetties~~, Ed Oliver, Denis Quane, Bill Rupp, Chris Sherman, Michael Shoemaker, Jeff Smith, Don Thompson have all received GG #1 but are strangely quiet.

I'm particularly interested this time in hearing from READERS of SF/F 1) who are non-teachers, 2) who believe something should be done "to upgrade the quality of SF/F reading/teaching in high school," and 3) who would be willing to help. (gotcha) Please check out THE PROJECT.

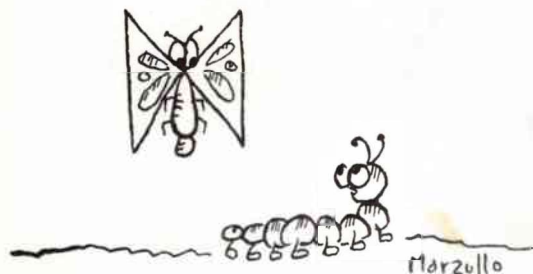


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