

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 or all for all x
 x if you will/wish. x

XX

WHY YOU RECEIVED THIS SPLENDID NEW PUBLICATION

1. You located GUYING GYRE and/or PHOSPHENE.
2. Some of your correspondence appears on page .
3. You sent artwork/article(s).
4. You are a SUBSCRIBER.
5. Is there any way I could prevail upon you to become involved in the Project?
6. We trade zines (all for all or one for one -- whichever is fair/ convenient/suitable for you).
7. * This is your last issue of GUYING GYRE and/or PHOSPHENE unless I hear from you.
8. Your correspondence suggests you are desperately in need of a supportive gesture/I wish to encourage your rampaging depravity/ I need greater communication with those of your sexual orientation/ You're one of the wonderful people. (choose two)

* * * * *

FOR THOSE WHO CAME IN LATE

GUYING, v.t. to guide, steady, or secure with a guy or guys (that's a rope or cable, guys).

GYRE (jir), n. Poetic. A ring or circle.

* * * * *

THIS ISSUE OF GUYING GYRE IS DEDICATED TO

REX WINN who is the grease that makes the gyre whirl smoothly. I've come to rely on Rex's counsel and common sense as much as his generous aid in typing my zines. Without his kindness GUYING GYRE might not sound like a crudzine, but it would most surely look like one.

SPRING 1975. This is CLASS PRESS PUBLICATION #4.

THE ONLY WAY OUT IS UP

When first entering fandom, I thought most zines would totally concern SF, be sercon in nature, and have a vaguely formal...uh...purposefulness. They, of course, do not. Upon finding a copy of a zine such as NOTES FROM THE CHEMISTRY DEPARTMENT, I'd have recognized immediately that THIS was that kind of preserve. With a little help from its friends, GUYING GYRE has become one, too.

Great thanks and appreciation are owed to those who are so generously responding to my request for assistance in THE PROJECT. A few more letters await later publication; some correspondents have promised later lists; more novel/author evaluations will be sparked by this issue. There is yet much to be done.

Upcoming GG #4 will contain material about and by students. Also I'll be listing THEIR novel evaluations. Issue #5 will be much like this one. Buck and Bruce Coulson's interesting and lengthy evaluations came in too late for this issue; and I've Don D'Amassa's fascinating list of novel evaluations for authors with less than four or so books. Somewhere around issue #8--just before MidAmeriCon in KC in '76--I hope to publish a consensus issue. That ought to be a dazzler. (By the way, MidAmeriCon will be my first con EVER -- unless I get to a regional warm-up for practice before then. You can probably imagine my anticipation! Any advice?)

Sure hope you find the locs and novel suggestions as interesting/useful as I do. It's hard to imagine you wouldn't feel drawn to unread novels with numbers in the high 80's (plus) which are suggested by those whose opinions you admire. It's also fun finding out how close your opinions come on books you've both read. A couple of fans have commented that the evaluation procedure has been challenging/exhausting. Yes. It's a kind of commitment and a kind of exposure. Sometimes loccers say (even as Don D'Amassa did to start out with) that at another time their opinions of a certain book would be different. Agreed. In fact, by the time I'd evaluated most of the books I'd read, I had to go back and review the first ones on the list because my overview had altered by early evaluation estimated slightly. My rule of thumb: any change within three or four points is not disparate.

To genzine enthusiasts who might be new to GUYING GYRE's purpose, this issue probably will seem unremittingly single minded. And so it is. If ever there was a zine dedicated to an aim/plan/service, this one is it. My pleasure effervesces at its achievement so far.

Out of fifty (plus) responses to GG #2 only a few even mentioned the artwork. So I'm going on the assumption that it will not be greatly missed until I can go back to offset. I want to thank Birkhead, Sirois, Rotsler (who with Sirois sent in something for PHOSPHENE), and Marzullo for their contributions. All will be used, but in next issue.

And speaking of PHOS. (For latecomers, that's my personalzine.) The response to it has been gratifying/warming/overwhelming. It obviously struck a responsive chord. I'm encouraged and pleased that so many seemed to enjoy its light and informal tone. If I printed all the letters that I enjoyed in its next issue, I'd be locced out of my own perzine. I'm still deciding how to handle that situation.

My original plan for GUYING GYRE was to encourage SF/F teachers and READERS to join THE PROJECT -- which really has two parts. (The other shoe hasn't been dropped.) But so far, few teachers have responded. So I've decided to work on the PROJECT with fan READERS and my students and publish the results.

I've a feeling that after a year or two back issues of GG will be in demand. There's nothing like a couple thousand teachers FINDING OUT that a project has been completed which contains helpful suggestions concerning the reading materials in their field. I keep asking myself if I were just beginning to teach a class in SF/F, what would I want to know most about the reading material? Well, that's exactly what THE PROJECT is aiming to find out: What are the most enjoyable/worthwhile/readable novels in the genre? (The Personal Preference Evaluation Chart appears at the bottom of this page for those who might wish to use it. *hint*)

A final comment. To the best of my knowledge I've written to everyone who has located GG #2 or PHOS. I'll not be using a WAHS'f column this time because so many letters only mentioned GG when writing in about PHOSPHENE. Decisions, decisions. Before I let go, though, I want you to know how pleased I am to make the acquaintance of so many enjoyable/unusual/friendly/helpful people.

PHOSPHENE ought to be out in June--maybe sooner. You know how eager we neos get. You do remember, dontcha?

* * * * *

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.)

* * * * *

H. W. Hall, 3608 Meadow Oaks, Bryan, TX 77801

3/14/74

I've been playing around with the Book Evaluation Chart for a day or two (without reading p. 5 of GG #2), and discovered I had not thought through the use of the form -- so, a word of warning to prospective users: Do 6-9 dry runs, get used to the form and a little practice in applying it consistently between books. AND, read Gil's comments on applying the form.

I'm not as widely read as some readers (wish I'd read all Don D'A has!) but will be doing some sheets on authors I'm familiar with, and some books I found particularly memorable. Also, I plan to try to keep a supply of sheets on hand and do one on each book I read from here on in.

Obviously from the above, I think THE PROJECT is a darn good idea and want to help anyway I can.

THE PROJECT will be not only a valuable tool for teachers, but also for readers who wish to read only the top books; this gives a way to locate those books (one of my friends here at A & M is using DD's evaluations for just this purpose now!)

Your form is applicable on a very wide basis -- provided that "all of the sheet is explained once" (GG #2, p.5). Why not do up your explanation of the form, and run it on the verso ((back)) of the form itself? Then you have the tool ready for use by most any reader.

Incidentally, I found it useful to actually see your sheet on DHALGREN in PHOSPHENE #1; maybe because I'm a slow starter!

Well! Obviously, I think it's a great idea and will try to do my bit, little tho it be. (Including publication of results to SFRA, if you want.)

Leiber

60 A Specter Is Haunting Texas

Norton

79 Crystal Gryphon

Oliver Chad

86 The Shores of Another Sea

Cooper

94 The Cloud Walker

Jack Williamson, Box 761, Portales, NM 38130

February 15, 1975

I did receive GG #1 and read it with interest. About that "ominous silence"--I kept it on my desk for a couple of months, meaning to write you when I could organize my reactions. Finally, when I had no time for that, I filed it (among the science fiction-related documents that go into the Special Collection at Eastern New Mexico University).

I have read GG #2 with even greater interest -- and with amazement at the critical enterprise of Don D'Amassa. (Of course I would quarrel with some of his ratings, but by and large I would agree with many of them too.)

I do have one major objection to the whole project. These numerical evaluations look a lot more objective and permanent than they really are. Looking at them -- especially if he isn't too conscious of your instructions for the evaluators -- the reader is likely to take them too seriously. After all, one man's dish is another man's garbage. If we were all agreed about story values, there would be no reason to keep on writing and publishing new stories. What I suppose I'm really afraid of is that listings of this sort will keep people from looking into books that they might like, that it will kill books that might have great value for a maybe limited audience with tastes a little different from those of your evaluators.

I'm now editing an anthology of essays for teachers of science fiction, which I hope will be published this fall by Mirage Press. I'm trying to get together the most useful material possible, from leading writers and critics and teachers. Contributors include Asimov, LeGuin, Pohl, the Panshins, and many others. Foreword by Carl Sagan. The response to my invitations to take part have been enthusiastic, and I expect it to be a valuable volume.

RO Nagey, 1115 Granger, Ann Arbor, MI 48104

Thanks for 1 & 2 of GG - they are appreciated, enjoyed and even, read. I apologize for taking so long in loeing back.

Contrary to what most people who know me would suspect, I once taught two courses in sf. The University of Michigan in '73 (I think) decided that a course entitled Future Worlds might get all the wierdoes in one place. It did. All 600 plus of them. Being generally unwilling to teach a class with 34 people in it, I split the group into two sections. One for those that had read less than 5 sf works in their life and the other for those that had read more. 17 even in both sections. I quickly bailed out of the meeting WTF at 2 routine as the classes often lasted three and more hours. We went to an evening format; Monday for the first section and Tuesday for the second. I pushed in class discussion on any level. And quickly realized that I wasn't outfitted with the standard equipment that most teachers seem to have.

Several students thought that I was incompetent. Their reasons? That the reading list was "Any sf book sold in Ann Arbor". That there were no tests. That any student could pass if they fulfilled the minimum requirements that *gasp* the students had been allowed to vote on.

I had one student, a male, ask me on the last day of classes - the second time that semester that I had ever seen him - how he could get an A. I told him that he could do so by writing the most comprehensive paper on any sf author he chose. Twenty-five page upper limit. He said no - it was too much work and took an E.

Another student, a female, asked the same question, again not having done any work. I gave her the same option. She answered similarly. She offered me herself in exchange. To this day I wonder what grade she would have received if I wasn't going with someone at the time. She, also, got an E.

The situation boils down to the fact that the class was a chance for students to expand themselves in directions of their choice. I don't think that they can truly do that when they also have to perform, or think they have to perform, for a grade. Hence, the reading list.

In class where the students were all neos, I asked them individually to write a short piece on their views, goals and aspirations. I handed them back with generally five names of novels that either strongly agreed or disagreed with their point of view. In the Tuesday class, we did assign books - like DV and SF Hall of Fame - and then opened class discussion to all and watched which way the wind blew.

Another trick, in the neo class, was called, by me, EXTRAPOLATION and by the class *GROAN*. I set up a world or a society and then allowed them to play with it - let them take it wherever they wanted as long as they stuck to the groundrules. The class called it *GROAN* since we had two science people in the course who loved boring the class with equations on the three-body problem and the like. With that exception, though, I think that all went well and helped the class look more critically at the development of plot in the novel.

As a result of all this, I would do one of two things.

A. Never teach sf again

B. Teach a course where there were no grades.

SF still is part of Popular Culture. SF is still part of Right Now. We're still new enough not to have a Back Then. It's hard to flunk someone for not relating to Popular Culture nee Real Life Right Now. Hell, we're still not sure how sf should be critically analyzed. We don't even know if it'll last another twenty years.

THE PROJECT seems to be, in a certain way, a popularity poll. If this is indeed your aim, it would be by far easier to obtain the sales figures for different books and rank them accordingly. I know however that this is not your aim, but remained unconvinced that THE PROJECT will derive the desired results. Few fen have the memory, critical facilities, the library and the vigor of Don D'Armassa. I'm not sure but I have a suspicion that it's the Rhode Island air that does it.

Paul Walker/128 Montgomery St./Bloomfield, NJ 07003/Jan 1: HAPPY NEW YEAR. 1975!

Encouraging better readers to read better books is worthwhile. I think you will be fascinated at the results of my poll question: What book that they 'made' you read in school still makes you grit your teeth? The answers are almost unanimous: Silas Marner and Charles Dickens' works. There are so many 'better' books that I think the kids can be trusted to find one or two that actually interest them.

Appros of what I just said, the fastest way to turn a kid off sf, or reading in general, is to force him or her to read a 'better' book that bores them into resentment. Bad books also have themes which 'move' people: Spillane and Harold Robbins, and soap opera works, etc. Bad books can also be hard to read. No, my friend, I don't think you will succeed with the traditional definitions of 'bad' and 'better' books. What counts is what people themselves get out of books; the extent to which books fulfill personal needs. And you can't design personal needs.

That is why I said you are wrong to ignore the science and philosophy in books in favor of their entertainment value. If a kid tells you he liked a book, and you asked him why, and he tells you because it was 'terrific' and you ask him what was 'terrific' about it and so on and on, eventually you must touch on something personal to the student: the book did, or said, something to him. Once he understands that he has a vital piece of critical criteria with which to judge other books. The better he understands that the better he understands that he gets much more personal fulfillment from some books than from others. He also learns that 'liking' a book is not necessarily the first consideration. I'm not saying to organize class discussions and give tests. You said that you had personal conferences with the students and asked them such questions. I thought that was a good idea. Make them understand that there are no 'right' or 'wrong' answers to your questions; no marks, no reproaches for vague or 'stupid' replies. Most of these kids probably have trouble discussing their feelings, and teaching them to bring their feelings about books out in the open will teach them also to bring their feelings to bear in actual reading, and judging books.

Feelings are perhaps all you really have to work with, considering the small time you have to work in. Getting the kids to feel as strongly about books as you can is the best you can do.

Wayne W. Martin, 4623 E. Inyo, Apt. E, Fresno, Calif. 93702 20 February 1975

Guying Gyre #2 arrived yesterday and the PROJECT rolls on.

Your planets bit was interesting. I'm afraid I didn't catch onto your intended meanings very well. Despite knowing that temperatures get extremely low during the dark periods, I still associate Mercury with a rather fiery statement or event. Also, nearness to the center or point (close, but no marbles).

Venus; beauty, no question (can't argue with the Goddess).

Earth; home. I get no impression of TRUTH; just home - the good with the bad.

Mars; violence, violent action real or desired.

Jupiter; great event - I'm with you here.

Saturn; around in circles - the rings get to me that way. distortions of the time impression also (my mythology spring).

Uranus; mystery or suspense.

Neptune; watery, oceans.

Pluto; dark and foreboding. Also, Hell. A curse.

Asteroids; a great number.

Moon; sorry Shaky, but the Moon is my neighbor.

Sun; center of attraction

Comet; the rare event, the stranger.

Harr Warner, Jr., 423 Summit Avenue, Hagerstown, Maryland, 21740. February 20, 1975

If I failed to respond to the first Guying Gyre, my apologies. Since the first of the year, I've been making some inroads into the stacks of fanzines which await locs. But apparently your first issue found its way into one of the wrong stacks, those that I haven't gotten to yet. Health, work on another fan history book, job problems, and a lot of other things in which you wouldn't be interested caused my chronic lateness with locs to change into something even worse during 1974.

So to save time, I'll limit this letter to your second issue. I enjoyed it, particularly since it's different from most fanzines and for the fact that it almost automatically provides comment hooks.

I wish I could compare planet-emotions with you. But I started reading science fiction so long ago that science had only the haziest of notions about conditions on the surface of most other bodies in the solar system, and therefore the prozines allowed their authors to paint them brilliant and fantastic. So my mental impression of all the other planets is a whirling maze of strange beams and magnificent alien landscapes and bizarre structures and so forth, all more or less incompatible with one another. In other words, science fiction and not science or astrology or star-gazing built my thoughts about the planets and moons and the realities which have been discovered by space travelers and space probes these past few years haven't been able to shake that subconscious trust in wonders everywhere in the system.

Your project is an interesting one. I would like to help, but I'd better not try. I don't read an enormous amount of science fiction in these late years, probably not more than thirty or so books annually, and my memory isn't good enough to encourage me to try to offer lists of titles and figures without digging out the books and glancing through them again. If you ever got one look at my attic, you'd know why I feel so reluctant to start hunting specific books. But I'm sure there are lots of other people on your mailing list who read everything by certain authors or all stories in one particular field of fantasy, and it's those people who can really help you. I'm sure you realize the importance of trying to get at least a few sets of evaluations on each author's works; individually we're prejudiced, but in quantity, I'd trust fannish judgments on fiction in preference to the opinions of professional editors, mundane literary critics, or any other group.

Incidentally, I used to do something like this when I was first breaking into fandom, three or four generations ago. But I always did things the hard way in those days, and instead of just deciding on a figure, as you suggest, I used to make separate evaluations on various aspects of each story and total them up for a final figure. I rated separately the plot, the characterization, the narration, and of all things, the title, as I remember.

Don D'Amassa's lists and thumbnail descriptions astonish me. There can't be many people as well read in the professional science fiction of the past couple of decades as he seems to be, and he apparently sails right through the potboilers with as much interest as he reads the first-rate stories.

I've never been a teacher nor a student in a science fiction course, so I shouldn't really be making any comments on this basic question of how to teach such courses. I doubt if young people react today in the manner that I did when I was in my teens, another disqualification for shooting off my mouth on the topic. Still, your material interested me so much I couldn't help thinking about it, imagining how I would do it if I somehow found myself directing such a course.

I've expressed doubts in print before about the whole trend toward science fiction courses in high school and college. I think they're fine when they're taught by someone like you who obviously loves science fiction, wants to help others to get more enjoyment out of it, and gives a lot of thought about how to do his job in the best possible way. What alarms me is the great probability that most such courses are being taught by people who will make these classes just like the mundane English literature classes that have ruined millions of kids' chances of ever coming to appreciate the very real good things to be found in the works of George Eliot, Nathaniel Hawthorne, and so many others. I'm afraid that kids may be turned away from science fiction, if too many of them find classes in that kind of fiction are just another bore.

You seem to be on the right track. I think the important thing is to encourage kids to explore the different mansions of science fiction: if an individual is unlikely because of intelligence or taste ever to enjoy Lafferty or Ballard, he should at least be shown the alternatives to Perry Rhodan like Norton and the Heinlein juveniles. The less required reading for a course, the better, I would say; if there must be lists from which books may be chosen, why not also encourage the class member to talk about science fiction not on the list which he may have read, bring such books to school, show them to other students, and tell why they should be added to the list? Despite my mention of the Heinlein books for young people, I think it safer in most cases to stick to quite recent science fiction, at least for high school courses. For better or worse, a lot of young people today are so convinced that anything more than a few years old is outmoded beyond redemption that stories written in the 1950's or earlier will encounter prejudice. I don't understand if the "warning comments" you include after evaluation numbers are available to class members; if they are, I'd skip the S sign. The chance that a parent will rebel seems to be smaller than that a student will give up because he feels he's being treated like a baby. Teen-agers I know admit there are words they don't understand and writing styles they don't have patience to read, but I've not found one recently who granted the possibility that he wasn't an authority on everything to do with sex.

I hope you have good luck and don't take the above to heart. It's meant well, but I would probably laugh at it if I had a week or so practical experience in your job.

Jan Appelbaum, 5336 West 25¹/₂ Street, St. Louis Park, Minnesota 55416 21 March 197

I mean what I say, but did I say what I meant? The problem of trying to work strictly with the denotation of words in print versus the addition of connotation when speaking in person does bother me and has caused quite a number of misunderstandings through the years. To my mind, the main problem is not gestures but the inflection and tone of voice. The differences are slight but distinct; they don't transfer well to paper. Most of the incredible range and force of tone is transferred into direct speaking. To handle that in normal writing, you'd need a separate notation such as the original musical one used in the Middle Ages. That was a series of squiggles above the words to show how high the note should be for each syllable in relation to each other. To show duration and stress, including rests, you'd also have to incorporate the modern system. The system you presently have does depict your mood over the section you were writing, but that could just as easily be handled as a regular grammatical sentence or phrase within the paragraph. What you have is interesting, but superfluous.

I can't prove whether Mike Glicksohn is in the minority or not; only state that I'm in there with him. Science fiction has always been primarily entertainment for me, which is one reason I never bothered trying critical reviews of the stories I read. I read and collect sf because it's fun. Some favorite stories I've read maybe ten times within the past year, and I usually get more out of it each time I go through.

A while back, I decided like you, to "rip off" the SF Book Club. The difference is that I've pretty much dropped out since. The problems are that the books are cheaply made and the base price is now \$1.98 plus postage and handling. They take up more space than paperbacks (I don't have the room) and are not as easily found in used or second hand stores. So, my major source for reading are the second hand stores; last year I bought over nine hundred books at an average of about fifteen cents each. The only books I get from the book club now are the special editions; those where the book club is publishing an original hardcover edition, not reprinted a book originally released from a different major publishing house.

Is it coincidental that just after you mentioned that "dual book club selections I'd like to see", The Magazine of Fantasy and Science Fiction came out with its "Ace doubles" contest. A lot of the local fans prepared entries; here are the ones I sent in to be judged: Journey Beyond Tomorrow (Sheckley)/Tomorrow Is Too Far (James White); Year of the Quiet Sun (Tucker)/Nova (Delany); The Squares of the City (Brunner)/The Man in the High Castle (Dick); Earth Is Room Enough (Asimov)/The Caves of Steel (Asimov); What's Become of Screwloose? (Goulart)/New Folk's Home (Simak)/The Rest of the Robots (Asimov); After Worlds Collide (Balmer/Tylie)/The World Menders (Biggle); Inconstant Moon (Niven)/The Wind From the Sun (Clarke); The Long Winter (Christopher)/All Summer in a Day (Bradbury); Repent, Harlequin, Said the Tick-Tock Man (Ellison)/A Tale of Two Clocks (Schmitz); Planet of Exile (Le Guin)/A Fine and Private Place (Beagle). Some I think are good, others fair, but it was fun creating them.

February 24, 1975

I like your rating system. I'm looking into running off many copies of the sheet in the near future. I may even convince Balazs and Romm to mail out copies with some future publication. The Albany State SF Society now has a non-profit organization bulk mailing permit. Have you considered obtaining one so as to widen distribution of your academically-oriented publications (not your personal-zine necessarily) at the rate of one-seventh or one-eighth what you were paying third class? Remember, such a permit requires you mail out at least 200 copies each time and that the individual pieces be arranged in zip code order. It takes 4-6 weeks for mail to reach the opposite coast but that's what happened to GG #2 when you mailed me my copy.

It's been said that 98% of sf courses are laughable. I agree. But I certainly wouldn't place yours on the ha-ha list, nor would I include the course taught by Don Thompson. I recall my own high school days and trying to write sf for English classes. Interesting results: women accepted sf as a serious subject for writing more than men did. I recall my English teacher during senior year when I wrote a story (without using the verb "to be") in which a suffering entity in darkness turns out to be an alligator in the New York City sewer system (so what if I stole the idea from HL Gold?) who's discovered by some workers when they pull off a manhole cover. "Oh," he said, "More of that stuff."

I have a do-it-yourself sf course which consists of the following:

Novels: Adventure: SKYLARK THREE
 Technological: MISSION OF GRAVITY
 Sociological: THE SPACE MERCHANTS
 Literary: A CANTICLE FOR LIEBOWITZ
 New Wave: NORSTRILIA

Professional SF Magazines: Read at least one issue of each professional sf magazine. (If this doesn't draw comment I don't know what will.)

Original Anthologies: Read one volume of at least four different original anthologies (such as Orbit, Universe, New Dimensions, Infinity, Star . . .)

Then compare the different forms of contemporary sf.

R. D. Sween, 319 Elm Street, Kalamazoo, MI 49007 Sunday, February 2, 1975, evening

There are several problems teaching science fiction, I imagine, never having taught anything myself except Sunday school, French, and library education which are hardly comparable to teaching literature. But I am generally aware from the few reading courses I have had and the way lit was taught to me, and most especially from what my wife has told me from time to time, that there are certain obstacles. These problems, I would gather, are compounded when it comes to science fiction.

First off, most readers like the hear-and-now, the familiar. I know from being a school librarian some years back how difficult it was to interest students in historical fiction, books set in other countries, books which didn't have straight forward characters, plots, and styles. Contrary to popular belief, children don't have active imaginations. It's a wise child that takes readily to fairy tales, myths, and folklore. Most children's literature is about simple, everyday things with the slightest bit of fabrication. Imagination has to be schooled. I have often said that sf readers are so atypical as to make me think that they have a special kind of tolerance in order to take on what they read, a special ability to suspend disbelief, not constantly shouting, "Proove it! Proove it!"

Take Poul Anderson's recent novel The Day of Their Return, for example. Now Anderson is one of my favorites, right up there with Heinlein and Le Guin, and his People of the Wind should have had the Hugo, I'll argue. But Day has its problems, and to my mind would be terribly difficult for an unpracticed reader of science fiction.

Three characters are introduced in the first eight pages, the most difficult to understand figure given first. Jaan, who is implanted with Caruity, is a mystical being and all the references to him are oblique and very vague. After a few hundred words we are whisked away to Ivar Frederiksen, who is in some sort

of political imbroglio, not too clearly set forth, and seemingly unrelated to the opening character. Then we jump to Chunderban Desai, and the first thing he does is muse about his past, calling up other worlds and other experiences that seemingly have neither relationship nor ground to what has gone before and appearing to be very much in the abstract.

Now the avid sf reader, I like to think, reads through this by the system of what I call "hypothesis," that is, one continually asks himself questions about the data he is given in the story, poses possible answers and then reads further to test whether or not the story is unravelling as he figures it might be. This is akin, I gather, to what one does in reading a mystery. But a mystery is usually a single who-done-it while sf is complicated, involving people and cultures and institutions and events in a tremendously marvelous and totally unknown world.

Once the characters are introduced in Day of Their Return, we do not return to Jaan for some time. Rather the story follows Ivar and his associations and Desai and his problems. Ivar goes through not one, but four cultures in the course of the book; the ingenu reader scarcely gets the grasp of one, and he is led to the next. The story seems to be going everywhere--imperialism vs independence, foreign political machinations, alien life forms, a welter of religious beliefs, quasi-scientific and semi-mystical overtones surrounding the megayear old "fore-runner" civilization, and the not too clear motivations of most of the characters. As in most sf novels, nothing is resolved until the last few pages. The reader is asked to keep all possibilities open, all ramifications up in the air until the closing minutes of his reading the book. My own reaction is, "Wow!" that Anderson has been able to keep such complexity going for so long and then to resolve it all at the end, bringing the various threads together without undue coincidence.

The style of the book also requires unusual commitment. Not only is there the usual battery of difficult, foreign, and unpronounceable names; not only is there a healthy dose of madeup words to account for the various civilizations and the alien world involved, but there is the language of the native in question. The Aeneans, at least the noble landowners, have the rather disconcerting habit of speaking by dropping articles, the "a," "an," or "the" that we are so used to reading. This minor change, which sf readers relish because it helps them believe the language has evolved, constitutes a new dialect. And most kids just don't care to read dialect, especially one like this that so markedly breaks up the reading pattern.

Day also to be appreciated in its fullest takes more than a junior high grasp of mythological references and, I would expect, a certain knowledge of astronomy to get the overall picture.

The fan can dig this book because of his willingness to let things go for a longer period of time than the average reader, or because he is familiar with other of Anderson's books to which this is something of a sequel, or because he has learned to read from context in order to get the drift. It amazes me that such a book can be the common fare of twelve year olds on one hand and totally incomprehensible to adults on the other hand. All I've got to say is that you sf teachers have got your work cut out for you, and I don't know how you do it.

I would rate this book a 78 according to the Gaier system.

Gary Farber, 1047 East 10 Street, Brooklyn, NY 11230

February 2, 1975

At absolutely, completely, comprehensively any rate, I have in my semi-possession, Guying Gyre's #1&2. Let me pause to reread them....

Mmmm. Why on earth do you want to copyright 'em? No one's going to steal your immortal prose, and why would it bother you if they did? Unless you've got faint plans in your head for a book...

Gee, I seem to be trailing off a lot, lately. Gotta fix that. Mmmm. I like you, so I have lots of criticism here....

I kinda think your planetary arrangement of expression/feeling is a bit more trouble than its worth. I find myself stopping and saying "quick, which one is that, again?!" Methinks it would be easier and expressive to say "that's fantastic", "that sends me into convulsions of ecstasy", "I feel a strange mixture of nostalgia, hatred, mellowness, laughter, despair, and deadly laughing sickness." Things like that. ((MARS))

But, its your zine (that is, until sldkdkfj emxgkwoqas;l's)...

Your class sounds like its definitely the best of any I've heard of, and probably the best type of format that can be run in most of today's school systems. Interesting list of students favorite novels in GG 1. I'm definitely going to buy some Koontz, now.

Cy Chauvin, 17829 Peters, Roseville, Mich. 48066

30 January 1975

The author/novel evaluation list drawn up by Don A'mmassa, at your suggestion, is a useful device for recommending books to students in class. I'm afraid, though, that I just can't think in the terms that Don and you can, and make lists of novels by various authors the way you suggest. I can't distinguish between "good/enjoyable/recommendable" and "Above average." Which may sound strange, but my mind simply doesn't work that way.

I would like to recommend a few books not listed, though: Edgar Pangborn's DAVY (it's sort of sexy--see my review in SP--but I don't know if you'd put an "S" beside it), George Stewart's EARTH ABIDES (the one book, it seems, no fan has ever disliked); Cordwainer Smith's NOSTRILIA (composed of two former books, THE UNDER-PEOPLE and THE PLANET BUYER); Gene Wolfe's FIFTH HEAD OF CERBERUS (book version; this is probably too difficult for high school students); Joanna Russ' AND CHAOS DIED (definitely too difficult for students, but you read it, Gil; the definitive sf novel on telepathy); Ward Moore's BRING THE JUBILEE (parallel world novel); Christopher Priest's THE INVERTED WORLD; Stanislaw Lem's SOLARIS and THE INVINCIBLE (the former may be too difficult for students, but the latter is a really excellent hard sf novel. By practically one of the only non-Anglo-American sf writers worth reading).

I think Don's choices in a couple cases are very mistaken. One, He rates LeGuin's A WIZARD OF EARTHSEA, THE DISPOSSESSED, and THE LEFT HAND OF DARKNESS below such crap as OMINVORE and SOS THE ROPE, which are nothing more than adventure stories, and not all that great of ones, either. By all objective standards, they deserve a much higher rating, in the 90's at least. Her two other juvenile fantasies (THE FARTHEST SHORE and THE TOMBS OF ATUAN) are pretty good too, and perhaps rate in the 80's. I also think, that in the case of Philip K. Dick, that THE THREE SIGMATA OF PALMER ELDERITCH should be rated closer after THE MAN IN THE HIGH CASTLE than it is; it is generally considered his best novel, along with MAN.

Oh, to my above list add Bester's two novels: THE DEMOLISHED MAN and TIGER! Tiger!/THE STARS, MY DESTINATION.

Do you get sf magazines for your students? I think you should. (Current ones especially.) Magazines are one of the many unique features of sf, and they do things that books can't. They should be encouraged, readers should be made aware of them.

Well, there are a lot of good short story collections. I'd recommend F&SF's special 25th Anniversary anthology, Carr's BEST SF OF THE YEAR #3, Carr & Wolheim's WORLDS' BEST SCIENCE FICTION: 1969 (their best production), published by Ace; NEW DIMENSIONS 1 by Silverberg; ALL of Silverberg's ALPHA series from Ballantine... There are really some very outstanding sf stories around; the difficult job is finding them.

Enough, enough. I wish you luck in all your endeavors.

Milton F. Stevens, 14535 Saticoy Street, #105, Van Nuys, CA 91405 March 4, 1975

Being confronted with the material in Guying Gyre #2 is sort of like being asked the question, "What do you think about science fiction novels for the last 30 years?" The obvious reply is "Duh?"

The first comment I can make is that some writers who have not produced many novels should still be considered for SF courses. Particularly Demolished Man by Bester and Canticle for Leibowitz by Miller.

Secondly, I'll quote part of what I said in SFinctor, "D'Ammassa scores the best novels by Spinrad and Malzberg above the best novels by Poul Anderson, L. Sprague De Camp, Ursula LeGuin, Fritz Leiber, and Clifford Simak. No Way!" Some demented soul might consider Spinrad and Malzberg to be better than one of the other writers. But nobody would consider those two better than all of the other named writers. In my own opinion, Spinrad and Malzberg have never written anything worth bothering with. (Unless you like to write killer reviews.)

In respect to choosing novels for an SF class, I think that one must consider type as well as absolute quality. For instance, I think that "Starship Trooper" and "Bill, The Galactic Hero," would make an interesting combination for a class. One novel represents SF as speculation and the other SF as parody. Both are perfectly legitimate functions for science fiction. (Or at least I think so.)

Continuing on the subject of type, there are some of Poul Anderson's novels which are different enough from each other to defy easy comparison. Such novels as, Brainwave, High Crusade, Three Hearts and Three Lions. All three are excellent, and all three are of different types.

Donn Brazier, 1455 Fawnvalley Dr. St. Louis, MO 63131

January 24, 1975

GG#2 here...today; and I have just read, marveled at the D'Ammassa ratings, and enjoyed the neat inquisitiveness of the editor's mind.

As for help with novel ratings...wish I could. First place, the SF novel has not been one of my mainstays -- to the point that I rarely buy a prozine because of its interminable serials. I'm a short story fan, and wild about short-shorts, which I've probably already told you, since I tell everyone. Second place, since taking on monthly production of a fanzine and the head of NFFF Mss Bureau, I rarely read SF at all.

I'm a bad customer. However, I love "talk" about SF (and thus your zine is great) and I love talk about the people (fans & pros) involved. (I also like scientific talk, and thus appreciate a zine such as Denis Quane's.)

Some short story anthologies that might serve as introductions to students. I thought Brian Aldiss' INTRODUCING SCIENCE FICTION not only had excellent story selection but perhaps ideal for the new or unfamiliar reader. ((Avoid all ORBIT, CLARION, NEW WORLDS collections!)) Robert Silverberg's THE CUBE ROOT OF UNCERTAINTY has his own stories ranging from excellent ("Sundance") to all others I rated as very good & better than most other sf moderns. Howard Fast's THE GENERAL ZAPPED AN ANGEL has excellent stories -- well written, I think. In Robert P. Mills' THE WORLDS OF SCIENCE FICTION I noted "an excellent anthology" with special excellence awarded to Howard Fast's "The First Men"; Sturgeon's "A Saucer of Loneliness"; Davidson's "Now Let Us Sleep"; Asimov's "The Ugly Little Boy"; Blish's "A Work of Art". Of course, anything by Bradbury, Fredric Brown, Richard Matheson, Robert Sheckley, Charles Beaumont, Robert Bloch, Theodore Sturgeon, Nelson S. Bond, John Collier.

D'Ammassa places HEROVIT'S WORLD at 93, and on top of Malzberg's production. Maybe so, but I don't classify that book as science-fiction or any other closely associated sub-genre. It is strictly mainstream, and when judged in that light, comes out very poorly. Just because the "hero" is a sf writer doesn't make it science fiction.

This is one of my concerns about ORBIT (etc.) which flaunt a label of SF, but hardly represent the field to any significant percentage. A new reader would certainly be misled, I think. I'm not saying the stories, in part, may not be excellent, but the excellence does not derive from any sf concepts.

A point to consider: I get more enjoyment from non-fiction which embodies the same sort of concepts that sf writers fictionize. Well-written extrapolations and speculations, having a constant theme of wonder, the marvelous or the frightening, may have impact because 1) they're true--or more nearly true, than fiction. 2) they concentrate on the sense of wonder element, the curiosity, the imaginative -- and exclude the often cruddy plot & character dressing.

OK. If it works that way with me, perhaps it may work that way with some of the students, especially a student with a strong interest in science who has not yet encountered the speculative science book. Along with some fiction alternatives you might present some non-fiction choices.

Some examples: FUTURE SHOCK Alvin Toffler (or certain chapters of, since it's a long book)

THE SHAPE OF FURTHER THINGS Brian Aldiss (excellent for its quiet, subdued, almost restful speculations about man's inner reality, etc.)

THE END OF THE TWENTIETH CENTURY Desmond King-Hele

JOHN W. CAMPBELL, COLLECTED EDITORIALS FROM ANALOG - ed. by Harry Harrison

INTELLIGENT LIFE IN THE UNIVERSE Shklovskii & Sagan (Or parts of the Part II)

DESIGNING THE FUTURE Robert W. Prehoda

A NATURALISTIC VIEW OF MAN George Crile, Jr. MD

YESTERMORROW Kurt W. Marek (C.W. Ceram)

BEYOND TOMORROW D. S. Halacy, Jr.

MAN'S PLACE IN THE DYBOSPHERE Richard R. Landers

THE SCIENTIST SPECULATES ed by J. J. Good

THIS SIMIAN WORLD Clarence Day

Wish I could help more.

Don D'Amassa, 19 Angell Drive, E. Prov., RI 02914

January 27, 1975

GG 2:

I can't really comment too much on my own evaluations. I notice that sometimes cross-checking one author to another seems a bit off, but there really isn't much that can be done about that. I also ought to correct myself under John Christopher. It was pointed out to me that the Martians from "The Mars Trilogy" aren't Martians at all, so I actually mislabelled it. The books referred to are THE WHITE MOUNTAINS, CITY OF GOLD AND LEAD, and POOL OF FIRE.

Some additions to the authors already treated:

77 FENRIS DEVISE - Stableford

74 FARTHEST STAR - Pohl & Williamson

65D THE SODOM AND GOMORRAH BUSINESS - Malzberg

77 STAR SMASHERS OF THE GALAXY RANGERS - Harrison

54 R MASTER - Gordon Dickson

52 TENTH PLANET - Edmund Cooper

52 GORGON FESTIVAL - John Boyd

52 NIGHT CREATURE - Brian Ball

I can suggest a few novels for your "Tomorrow's World Has a Crack in It":

STAND ON ZANZIBAR - Brunner, BRIDGE - D. Keith Mano (for a conservative viewpoint),
LOOKING BACKWARD FROM THE YEAR 2000 - Reynolds, and the anthology NIGHTMARE AGE
edited by Fred Pohl.

Let's see if I can respond constructively to Mike Glicksohn's question about reading for entertainment. It should be obvious that my interests are very definitely in the sercon sphere. I write extensively about the literary qualities, symbols, relevance, and other non-escapist attributes of the things I read. But this doesn't mean that I don't read primarily for entertainment. I try to read a book on more than one level. That's why I can enjoy a novel like THE STAR FOX immensely on one level - that of the story line and education, but disagree with the philosophy underlying the book. Similarly, I fully recognize that Edgar Rice Burroughs was a terrible writer, but I can still enjoy his adventures. I find the

story line and characterization in much of Ballard's later work unappealing, but can enjoy the way he makes words work. I think Mike confines the concept of enjoyment too rigidly. Algis Budrys remarked in his final review column that he wanted to be able to enjoy his sf reading, so he was no longer doing reviews. I find that remark very revealing, because I don't believe one can do a first rate job of criticizing anything that one doesn't enjoy.

((Upon request, Don has furnished me with this biographical materials:
"...I am 28, have been reading sf since I was fourteen, have approximately 7000 volumes of it, all of which I have read, and another 4000 non-sf, most of which I have read. I graduated from Michigan State University with a BA in English. While a freshman at MSU, I discovered fandom through Apa45 and have been erratically active therein ever since. In twelve months I've written over 100 locs, 50 some articles, and over 300 book reviews..."
Whether GG's loccers agreed or not with Don's AUTHOR/BOOK EVALUATIONS, all seemed awed by the scope and overall quality of his presentation.))

Mike Glicksohn, 141 High Park Avenue, Toronot, Ontario M6P 2S3 Tuesday, March 11

I've got two of your fanzines here, but I'm afraid my response is going to be both brief, and, unfortunately, disappointing. By which time you'll have guessed that I'm going to decline your request to participate in your project. It isn't that I don't find it an extremely worthwhile, because I certainly do, but I just don't consider myself properly qualified to tackle the task. In the first place, I haven't read a goodly number (probably even a majority) of the books that Don lists here (what an enormous amount of work he put in on it! You must feel gratified indeed to get such an enthusiastic response to a personal project) and in the second, my memory is really not good enough to make any ratings I might do of any use to you. Very few sf books stick in my mind, and those are mostly the really excellent ones: the rest all sort of run together into an amorphous homogeneous mass and I'm hard-pressed to remember one from the other. I could list my favorites from Don's list (my own books are all packed away so I'll have to rack what passes for my brains to see if he's omitted any I might want to include -- why no Heinlein, for example? -- and perhaps add them) but without any of the other lesser works for comparison, would that be of any use to you? Perhaps I'll do that anyway later in the letter

Okay: here are the books Don lists that I recall as being particularly worthwhile:

95 The Stars My Destination	98 Forest of Forever
95 Lord of the Rings	88 The Puppet Masters
95 Flowers for Algernon	83 The Iron Dream
93 Dune	88 The Forever War
92 Phoenix and the Mirror	86 Mission of Gravity
92 Rendezvous With Rama	86 Deathworld
92 Book of Skulls	86 The Protector
92 Bug Jack Barron	86 Day of the Minotaur
92 Lord of Light	86 Methuseleh's Children
89 Stand on Zanzibar (whoops I'm not supposed to use a 9 am I?)	85 Three Hearts & Three Lions
89 Broken Sword	84 Tau Zero
88 The Sheep Look Up	84 Childhood's End
88 The Demolished Man	84 To Your Scattered Bodies Go
88 WASP	82 Ringworld
88 Dying Inside	82 The Fabulous Riverboat

At which point my very imperfect memory finks out on me. If I had my books in front of me, I might add some others, but perhaps if I can't remember them without prompting, they don't deserve to be there. And yet I do have an incredibly poor memory and it may well be that I've left off several of my favorites... (and now you know why I don't consider myself qualified for this sort of thing!)

Heinlein, Robert Anson; A very productive writer who has through most of his work maintained a theme of man being at his strongest and best when allowed to work as an individual. He is notable for his talent of outlining the cultures in which his characters live through their actions. His stories tend not to have plots in the usual sense but simply follow a character from one point in his life to another and then stop. The themes appear in the characters thoughts as he considers their motives.

97	The Moon is a Harsh Mistress	75	Between Planets
95	The Man Who Sold the Moon	75	Have Space Suit Will Travel
94	The Glory Road	67	Rolling Stones
93	Stranger in a Strange Land	65	Revolt in 2100 A.D.
92	The Door Into Summer	64	Starman Jones
87	Star Ship Trooper	64T	Rocket Ship Galfleo
86	Gulf	56	Orphans of the Sky
85	The Day After Tomorrow	56	Podaky of Mars
83	The Puppet Masters	55	Methuselah's Children
82	Double Star	52SP	I Will Fear No Evil
77	Red Planet	47	Beyond This Horizon
77	Citizen of the Galaxy		Time Enough For Love (Have not yet read)
77	Tunnel in the Sky		

I confess to love Heinlein and therefore am not objective but nobody else seems to realize that he is the greatest writer of this century!

R. D. Sween

Guying Gyre is off to an excellent start. Practical and concerned it is. I like everything about it. The locs in reverse and I didn't hear from are such excellent ideas, I wish I had thought of them. Keep it up.

As I wrote to D'Amassa yesterday, I assume that the ratings are meant to apply overall and not just within the examination of a particular author. These ratings are work, and I've had to think quite a while before reaching some of my conclusions. I'll report a little:

Poul Anderson		Robert A. Heinlein	
94	People of the Wind	96	The Moon is a Harsh Mistress
88	Hrolf Kraki's Saga (I really think this is an excellent book, sure to be a classic; it's low rating is only due to the fact that it is not a novel.)	86	Stranger in a Strange Land
		84	Have Space Suit, Will Travel
		77	Citizen of the Galaxy
		74	I Will Fear No Evil
		73	Beyond This Horizon
Isaac Asimov		Ursula K. Le Guin	
94	I, Robot	98	The Dispossessed
86	Foundation Trilogy	97	The Left Hand of Darkness
73	The Gods Themselves	84	Planet of Exile
Lloyd Biggle		Frederic Pohl	
77	Monument	75	The Space Merchants
Arthur C. Clarke		45	Age of the Pussyfoot
83	Childhood's End		
84	Rendezvous with Rama		

Dick Lupoff

It's interesting that you follow your quotation of my Cliff's Notes review from Algol by saying that you know very little of college SF/F courses. I teach science fiction and fantasy at the College of Marin -- have taught it in the college's San Quentin program, inside the prison, and currently teach two sections, one in Adult Education (nights) and one in a special enrichment program for elementary school students (days). The San Quentin course was for full academic credit; the others do not receive academic credit. Another instructor teaches a regular academic course at the college, for credit, in science fiction and fantasy.

My general approach is to combine several perspectives in my classes. In the adult class, we take a look at various periods and categories of SF -- pre-pulp (Verne/Wells), early pulp (Burroughs/Doc Smith), developing moderns (Asimov/Clarke/Bradbury), major contemporaries (Silverberg/Disch/Lafferty), utopias & dystopias (Swift/Zamiatin/Huxley/Orwell/LeFuin), modern fantasists (Lewis/Tolkien/LeGuin), weirdoes (Lovecraft/CASmith/Howard).

I introduce each unit with a lecture, offer a recommended reading list by author and title, and ask students to select their own reading and prepare seminar-type presentations. It works pretty well.

For the kid classes, the approach is substantially different of course. I find there a lot more interest in writing SF and fantasy than in reading it, so we do only a couple of reading assignments and concentrate more on student writing.

In both classes, I do my own reading, prepare my own lectures, and expect the students to do their own reading and prepare their own responses.

Ken Ozanne, 'The Cottonwoods', 42 Meek's Crescent, Faulconbridge, NSW, Australia

Robert Anson Heinlein: Probably overall the best writer of SF on average quality. I have included several easily available books of short stories which I have tried to rate by the best story included. Many critics tend to pan Heinlein for alleged overt political statements in his stories. To my taste no such thing is intrusive.

96	Glory Road	78	The Day After Tomorrow
88	The Star Beast	78	Assignment in Eternity
87	Citizen of the Galaxy	77	Tunnel in the Sky
86	Double Star	77	Starship Troopers
84	Time Enough For Love	77	Have Spacesuit Will Travel
83	Methuselah's Children	77	Farmer in the Sky
83	Stranger in a Strange Lane	77	The Door Into Summer
83	Space Family Stone	77	Beyond This Horizon
82	Rocketship Galileo	78	Between Planets
82	Starman Jones	76	Time for the Stars
82	Space Cadet	74	Podkayne of Mars
82	Red Planet	43	I Will Fear No Evil
82	Farnham's Freehold	NYR	Past Through Tomorrow
78	The Puppet Masters		

May have forgotten some, but I think this is fairly complete for Heinlein.

With the second issue, GUYING GYRE moves out of the category of the merely interesting into that of the truly involving. Although I have the normal reader's distrust of criticism, I also have a deep-down love for reading sf discussion, and GG fits the bill perfectly.

There are several things I wish to talk about in this loc, but first I want to give you some info on what at least one other teacher is doing. I believe I told you in my previous loc that my brother teaches at the local community college. Well, he's gotten permission to go ahead with an sf course! The course is one in a series of "mini-courses" which meet twice a week for three weeks: a total of six class periods of 50 minutes each. This automatically means that all he'll have time to do is to give the students (maximum of 10) a very cursory introduction to the sf field. Also, he must take into consideration the fact that most -- not all, but most of the students at Southeastern Community College are decidedly not-bright. This means that he has to lighten the load even further. Which all results in the list of required reading beginning on the next page:

REQUIRED READING:

Novels -- The Left Hand of Darkness -- Ursula K. Le Guin

The Last Starship From Earth -- John Boyd

Lord of Light -- Roger Zelazny

Short Stories -- "The Cold Equations" -- Tom Godwin

"The Deathbird" -- Harlan Ellison

"This Moment of the Storm" -- Roger Zelazny

"A Rose for Ecclesiastes" -- Roger Zelazny

"The Nine Billion Names of God" -- Arthur C. Clarke

"Nightfall" -- Isaac Asimov

This is subject to change -- that is, he might have to cut it to one novel.

(It's suddenly occurred to me that you might be wondering why I'm telling you all this instead of my brother. The reason is that, while Chip's always been into sf, he's never gotten into fandom, and he probably wouldn't ever think of writing to you about his sf course.) (Although he has read GG and finds it most interesting.)

This is getting decidedly disjointed. Let's see if I can smooth it out somewhat, beginning on p. 3:

I'd like to do my own evaluations of authors like Don D'Amassa did, but I'm afraid I can't. First, in many cases it's been a matter of years since I last read a book by a favorite author of mine, and in order to do a decent job on it, I'd have to re-read it. And I just don't have time to do that. Second -- and I don't mean to sound pompous -- my reading level and tastes, like those of most other teenage fen, are significantly in advance of those of the average high-school student who would be taking your sf course. Thus, while I really get off on books like The Dream Master and Camp Concentration and Stand On Zanzibar, any other sixteen-year old would probably be bored stiff by them.

However: I've read extensively in the following authors' works: Asimov, Bradbury, Clarke, Delany, Ellison, Heinlein, and Zelazny. In the cases of Asimov, Clarke, and Heinlein, I've read ALL their sf books, and in the cases of Delany and Zelazny, all but one or two. So, the following is a list of those books by these authors that I think would go over the best with an average high-school student, along with various other books by other authors that would also fit the bill.

Asimov -- Everything, but especially The Foundation Trilogy and the robot novels and stories.

Bradbury -- Everything.

Clarke -- Everything. My favorites are Against the Fall of Night, The City and the Stars, The Deep Range, A Fall of Moondust, Rendezvous with Rama, and Childhood's End, the latter of which I consider to be the greatest sf novel ever written.

Ellison -- Most would probably fare better on the earlier collections, like Paingod and I Have No Mouth Etc. The Beast That Etc. and Alone Against Tomorrow are good all-around examinations of Ellison's work. His latest collection, Approaching Oblivion, contains some absolutely top-notch sf, most of which is not overly difficult. However, all of these contain stories that are either psychologically unnerving ("Paingod," "I Have No Mouth," "Lonelyache," "Pretty Maggie Money-eyes") or sexually explicit ("A Boy and His Dog," "Catman"), or both. It's all pure dynamite in every sense of the word. Make it available.

Delany -- Almost all of Delany's stuff is a bit above the average high school reader, particularly books like Babel-17 and The Einstein Intersection. The Jewels of Apor is probably the easiest. The Fall of the Towers and Nova are also good picks, if a bit more demanding.

Heinlein -- Virtually all of Heinlein's stuff would go over extremely well, with the possible exception of later books like The Moon Is A Harsh Mistress, Time Enough for Love, etc. I'd particularly recommend all of the "juveniles," which, except maybe for Rocket Ship Galileo, are uniformly excellent. Podkayne of Mars, Stranger in a Strange Land, and Glory Road are your best bets among the later books.

Zelazny -- Here's a prime example of my own tastes running contrary to popular opinion. My favorite Zelazny books are Lord of Light and The Dream Master, both of which would get solid 93's on my evaluation sheet. However, I'm sure that they'd leave the average student cold. So, I'd recommend This Immortal, Isle of the Dead, Jack of Shadows, To Die in Iltabar, and the Amber books. The best of Zelazny's books make you want to jump up and down and exclaim, "God damn that was good!" I'd probably recommend Damnation Alley too, but it's the only Zelazny book I've never read.

OTHERS:

To Your Scattered Bodies Go -- Farmer
When Harlie Was One -- Gerrold
Make Room, Make Room! -- Harrison
Dune -- Herbert
The Left Hand of Darkness -- Le Guin
The Big Time -- Leiber
Rite of Passage -- Panshin
The Space Merchants -- Poul & Kornbluth
More Than Human -- Sturgeon
Flowers for Algernon -- Keyes
The Last Starship From Earth -- Boyd

Patron of the Arts -- Rotsler (not really in a class with the others particularly, but appealing to 14 year old male virgins dying of loneliness, according to Joanna Russ)
Bug Jack Barron -- Spinrad S.D.
City -- Simak
Way Station -- Simak
Re-Birth -- Wyndham
The Demolished Man -- Bester
The Stars My Destination -- Bester

There's really no point in commenting on Don's author/novel evaluations, since it's basically a matter of personal preference. However: I can't understand why he'd mark basically simple novels like The Last Starship From Earth and Creatures of Light and Darkness as "difficult or experimental", while leaving this designation off such excessively complex and demanding works as Barefoot in the Head and Stand on Zanzibar. Also: why didn't he do an evaluation of Heinlein?

That's about all, I guess. As a matter of fact, that's more than enough. I usually write much better and smoother locs than this, but today I feel very disorganized. Why, I don't know, but I do. Good luck with everything, and keep sending GG.

Tony Cvetko, 29415 Parkwood Drive, Wickliffe, Ohio 44092

Jan. 27, 1975

Here are only a few authors whom I've read extensively (such as Asimov and Clarke) outside of prozines and anthologies, so I'll evaluate them a little later. As for authors of whom I've read one or two novels, I'll only evaluate those I can remember off the top of my head because most of my books are packed away in boxes and stored in our storage closet and I don't want to spend the next hour or so unpacking all those books. Next page please.

Andre Norton -- Crossroads of Time -- 86. It's a great action adventure story with a lot of inter-dimensional travel which really awakens the Sense of Wonder in a reader. I think it would be an excellent choice for high school students just discovering SF.

Stargate -- 78. Much the same comments as C.O.T., but it doesn't stick in my mind quite as much as C.O.T. does.

C. C. MacApp -- Recall Not Earth -- 98. A superb SF action-adventure novel which has downtrodden Earthmen, friendly and sinister aliens, galactic wars, and ancient super-races. It's one of my all-time favorites.

Olaf Lornquest -- The Moonlovers -- 25. A soft-core porno SF novel which is badly written and makes idiotic plot assumptions and then finishes everything off in the last couple of pages by making everything turn out to be a dream. Terrible.

Robert Silverberg -- Dying Inside -- 95. One of the best psi stories I've ever read.

Clifford Simak -- A Choice of Gods -- 95. I finished this novel in one sitting simply because it totally absorbed me.

Cemetery World -- 75. It was enjoyable, but nothing exceptional.

Our Children's Children -- 58. It started off good, but the ending was a cop-out.

Daniel Keyes -- Flowers For Algernon -- 98. This book (as well as the short story) is one of the very few to leave me close to tears at the end. Excellent.

Now I'm going to go through Don's list and evaluate the books and compare with his.

Brian Aldiss:

85 Galaxies Like Grains of Sand
77 Who Can Replace A Man?
65 Dark Light Years

Poul Anderson:

86 There Will Be Time
76 People of the Wind

Isaac Asimov:

96 Caves of Steel
95 Foundation Trilogy
92 The Stars, Like Dust
92 The Naked Sun
85 I, Robot
85 Rest of the Robots
85 Currents of Space
85 The Martian Way
78 Pebble in the Sky
62 The Gods Themselves

Ben Bova:

75 The Duelling Machine

John Boyd:

65 The Last Starship From Earth

John Brunner:

56 The Stone That Never Came Down
95 Age of Miracles

Samuel R. Delany:

95 The Fall of the Towers

Philip K. Dick:

75 Do Androids Dream of Electric
Sheep

Arthur C. Clarke:

95 A Fall of Moondust
95 Against the Fall of Night
98 Childhood's End
92 The City and the Stars
92 Tales From the White Hart
92 2001: A Space Odyssey
88 Rendezvous With Rama
88 Prelude to Space
85 Earthlight
85 The Sands of Mars
85 Islands in the Sky
82 Reach for Tomorrow
82 Expedition to Earth

Gordon Dickson:

92 Tactics of Mistake
82 Pritcher Mass

Philip Jose Farmer:

75 Other Log of Phileas Fogg

David Gerrold:

62 Man Who Folded Himself

Harry Harrison:

95 Star Smashers of the Galaxy Rangers
92 Deathworld Trilogy
75 Tunnel Through the Deepes

Frank Herbert:

95 Dune
73 Dune Messiah
55 Hellstrom's Hive

Fred Hoyle:

- 75 October the First is Too Late
- 65 A For Andromeda
- 45 Rockets in Ursa Major

Keith Laumer:

- 92 Dinosaur Beach

Ursula K. Le Guin:

- 15 Left Hand of Darkness

Barry Malzberg:

- 75 Tacticts of Conquest

Larry Niven:

- 95 The Protector
- 92 Ringworld
- 88 The Shape of Space
- 38 All the Myriad Ways
- 88 A Hole in Space
- 85 Neutron Star

Alan Nourse:

- 82 Star Surgeon
- 75 Raiders From the Rings
- 75 Universe Between

Fred Pohl/ C. M. Kornbluth

- 88 Space Merchants
- 82 Search the Sky

Norman Spinrad:

- 75 Agent of Chaos
- 42 Bug Jack Barron

And that's it. I've read a lot of books, but if they aren't listed it's because they were anthologies, I've forgotten them, or because they were library books and I can't remember the titles. I'll try to get to the library and copy the titles of the books I've read and rate them for you.

Until next time, adios.

Steve Beatty, 1662 College Terr. Dr., Murray, KY 42071

Actually, I thought the "Was Not Heard From" list was rather cute. I've thought of doing that for Photron but didn't quite have the guts to do it and not be afraid of looking too "cute" or neo.

Here are some ratings. More later. I think the Project is a good idea, and I'll plug it in Photron.

Heinlein:

- 67 Methuselah's Children

Alan Dean Foster

- 65 Bloodhype

Herbert:

- 45 The Godmakers

Silverberg:

- 55 Earth's Other Shadow

Chad Oliver:

- 47 Mists of Dawn

Jeff Sutton:

- 65 Mindblocked

A. E. Van Vogt:

- 95 Weapon Shops of Isher
- 75 War With the Rull
- 65 World of Null-A-

Kurt Vonnegut:

- 35 Cat's Cradle
- 15 Sirens of Titan

H.G. Wells:

- 95 War of the Worlds
- 92 The Time Machine
- 92 Invisible Man
- 92 First Men in the Moon
- 85 Food of the Gods

James White:

- 77 Lifeboat

Philip Wylie:

- 85 When Worlds Collide
- 78 After Worlds Collide

Roger Zelazny:

- 15 Today We Choose Faces

Lin Carter:

- 85 The Man Who Loved Mars

Smith:

- 33 Spacehounds of IPC

Del Rey:

- 45 Pstalemate

Kuttner:

- 47 Fury

Martha DeMey Clow:

- 52 Starbreed

Anderson:

- 55 There Will Be Time

- Bova:
48 Exiled From Earth
- Kurd Lasswitz:
53 Two Planets
- Edmund Cooper
44 Seahorse in the Sky
- Stanton A. Coblentz:
32 The Day The World Stopped
- Miller:
92 A Canticle For Leibowitz
- Margaret St. Clair:
44 Sign of Labrys
- Coblentz:
34 The Animal People
(The Crimson Capsule)
- E. C. Tubb:
52 Moon Base
- Gerry Turner:
54 Stranger From the Depths
- Neal Barrett Jr.:
62 Stress Pattern
- Harrison:
55 Daleth Effect
54 Tunnel Through the Deep
- Herbert:
83 Dune
57 Hellstrom's Hive
54 Green Brain
48 Dune Messiah
47PT Destination Void
- Lafferty:
47D Arrive at Easterwine
- Laumer:
73 Dinosaur Beach
68 Worlds of the Imperium
- Le Guin:
72 Left Hand of Darkness
- Leiber:
66 Swords Against Death
35 The Wanderer
33 You're all Alone
- Leinster:
45 Timeslip!
- Maine:
77S Alph
- Malzberg:
23 Sodom & Gomorrah Business
- Merritt:
43 Ship of Ishtar
- Moorcock:
55 Ice Schooner
- Norton:
77 Time Traders
83 The X Factor
74 Quest Crosstime
53 Moon of Three Rings
42 Grey Magic (Steel Magic)
- Nourse:
37 Rocket to Limbo
78 Trouble on Titan
75 Raiders From the Rings
68 The Universe Between
- Pohl:
76 Space Merchants
- Russell:
83 The Space Willies
35 Men, Martians, and Machines
- Shaw:
78 Other Days, Other Eyes
- Sheckley:
83 Dimension of Miracles
- Silverberg:
74S The World Inside
66 A Time of Change
55 Time of the Great Freeze
55 Revolt on Apha C
54 Hawksbill Station
45 Lost Race of Mars
- Simak:
86 City
74 Werewolf Principle
45 Goblin Reservation
34 Cemetery World
- Stableford:
74 Halcyon Drift
- Sturgeon:
85 More Than Human
- Swann:
77 Green Phoenix
63 How Are the Mighty Fallen
- Vance:
83 Eyes of the Overworld
65 Last Castle
55 Dragon Masters
- Van Vogt:
57 Slan
43 Weapon Shops of Isher
25P Worlds of Null-A
- Wylei:
87 When Worlds Collide
86 After Worlds Collide
53P Tomorrow!

Wylie:

- 84 Disappearance
- 74 Triumph

Wyndham:

- 88 Day of the Triffids
- 68 Christopher Anvil- Pandora's Planet
- 47 Manly Banister - Conquest of Earth
- 45 Stowaway to Mars (Planet Plane)

Bester:

- 88 The Stars My Destination
- 78 The Demolished Man

Bradbury:

- 35 Fahrenheit 451

Eugene Burdick:

- 47 Failsafe

Anthony Burgess:

- 66S Clockwork Orange

John W. Cambell

- 56T The Mightiest Machine

Dickson:

- 47 Secret Under the Sea

Pat Frank:

- 86 Alas, Babylon

Heinlein:

- 94 The Moon is a Harsh Mistress
- 93 Time Enough For Love
- 86 The Puppet Masters
- 85 Time For the Stars
- 85 Citizen of the Galaxy
- 74 The Day After Tomorrow (The Sixth Column)
- 68 Have Space Suit--Will Travel
- 65 Red Planet
- 65 Podkayne of Mars
- 65 Between Planets
- 52 Rocket ship Galileo
- 34 Beyond This Horizon
- 25S I Will Fear No Evil

Zenna Henderson:

- 88 Pilgrimage: The Book of the People

Aldous Huxley

- 36D Ape and Essence

F. A. Javor :

- 47 The Rim-world Legacy

Laumer:

- 35 The Invaders

C. S. Lewis:

- 75 Out of the Silent Planet
- 48 Perelandra
- 45P That Hideous Strength

Douglas R. Mason:

- 45 The Resurrection of Roger Diment

John Morressy:

- 82 Starbrat

Norton:

- 54* Star Born

Andrew J. Offutt:

- 63S Ardor on Aros

Edgar Pangborn:

- 97S Davy

Alexei Panshin:

- 94 Rite of Passage

Fletcher Pratt:

- 35 Invaders From Rigel

Michael Shea:

- 34 A Quest For Simbilis

Nevil Shute:

- 43 On the Beach

E. E. Smith:

- 63 Galactic Patrol
- 45 Gray Lensman, Second Stage Lensman

Stapledon:

- 74D Star Maker
- 67 Odd John
- 53D Last and First Men
- 46 Sirius

Verne:

- 52 From the Earth to the Moon
- 38 Journey to the Center of the Earth

Ian Wallace:

- 45 Deathstar Voyage

Jessamyn West:

- 37 The Chilekings (Little Men)

Wallace West:

- 43 Lords of Atlantis

Simak:

- 48 The Trouble With Tycho

Delany:

- 65 Empire Star
- 33P Fall of the Towers
- 25P Nova

Aldiss:

- 95 Starship

Anthony:

- 73 Triple Detente
- 66 Macroscopic

Farmer:

- 72 Flesh

Anderson:

- 94 The High Crusade
- 65 Ensign Flandry
- 78 The Star Fox
- 57 Satan's World
- 53 Broken Sword
- 33 The Byworlder

Asimov:

- 87 I, Robot
- 84 Caves of Steel
- 84 Foundation Trilogy
- 75 Rest of the Robots
- 75 Currents of Space
- 75 Naked Sun
- 78 Pebble In the Sky
- 48 The Gods Themselves
- 36 Lucky Starr/Pirates of Asteroids
- 35 Fantastic Voyage

Ballard:

- 85 Monument
- 84 All the Colors of Darkness
- 44 The World Menders
- 11PD Burning World

Biggle:

- 88 Watchers of the Dark

Blish:

- 37 Earthman Come Home
- 78 A Life For the Stars
- 56 A Case of Conscience
- 45 The Triumph of Time
- 36 The Duplicated Man

Dick:

- 67 Crack in Space

Dickson:

- 63 Pritcher Mass
- 55 Soldier Ask Not

Brunner:

- 56 Web of Everywhere
- 53D Bedlam Planet
- 44 The Stone That Never Came Down

Chandler:

- 54 Spartan Planet

Clarke:

- 94 The City and the Stars
- 88 Childhood's End
- 75 Against the Fall of Night
- 67 The Lion of Comarre
- 65 Earthlight
- 55 Islands in the Sky
- 55 The Sands of Mars
- 53 The Deep Range
- 48 A Fall of Moondust
- 35 Rendezvous With Rama
- 33 2001: A Space Odyssey

Clement:

- 94 Needle
- 77 Mission of Gravity

Cooper:

- 45 Gender Genocide

De Camp:

- 36 Fallible Fiend
- 84 Tower of Zanid
- 54 Rogue Queen

Del Rey:

- 74 Runaway Robot
- 73 Rocket Jockey
- 65 Tunnel Through Time
- 65 Marooned on Mars

Gerrold:

- 76 When Harlie Was One
- 73S The Man Who Folded Himself

Eric Mayer, RD 1, Box 147, Falls, PA 18615

January 23, 1975

Thanks for GG. Sorry I didn't respond to your first issue. It just came at a bad time. I did enjoy it and I did review it for TITLE. I'm going to rate some books. I warn you, I don't agree with myself from one minute to the next. If I were to rate these books again tomorrow the differences would be pretty considerable.

Your ratings definitions seem to call for a subjective evaluation. This poses some problems. If I sit down to read a sf book with the expectation that it will be a good space opera and it is, then I might consider the book "excellent" or even "one of the best I've read" - as a space opera. If I sit down with a "literary classic" on the other hand, my expectations are different. If the book fails to live up to its reputation I might put it down as "average", even though it might actually be far superior to the aforementioned space opera.

I've tried to be a little bit objective, but just a little bit. For the most part I've rated the books on how well they achieve what they have, presumably, set out to achieve. (After all, if a book does whatever it is meant to do well it is more enjoyable than a book which falters in its execution... well, so much for grammar.) And who is to say what the purpose of literature is anyway? Maybe it is to teach, maybe to preach, maybe just to entertain.

Still I can't help feeling that this rating system is flawed. There can, after all, be huge variations in the quality of books that are among the best we've read. For instance I've given Rite of Passage, a coming of age novel, a 92. Because it is among the best sf books I've read. But to be perfectly fair, if Panshin's book really rates 92 then Great Expectations would rate about 1000!

The truly great books go right off the scale. I could rate all the rest far down, but that would be distorting my subjective impressions of them. I did enjoy Rite of Passage considerably.

Anyway, I've gone back through last year's sf reading list and rated the books there - then I've picked out a couple other authors I've read quite a bit of and rated them.

So here they are. Is it ok if I do it all lower case? I'm a lousy typist and it'll be quicker.

Lin Carter: I was reading his stuff strictly for enjoyment, but not for very long. He repeats himself too much and his plots are atrocious. Still, if you haven't read much S&S and can, thus, bear all the cliches he throws at you, you may be able to enjoy the worlds he invents, which are often very fascinating indeed.

82 The Callistro Trilogy

74 The Quest of Kadji

68 Under the Green Star

67 The Black Star

22 Tower At the Edge of Time

That's only 7 books. He's written ten times that many, but you get the idea - they range from not bad to atrocious.

Michael Moorcock: I find most of his books entertaining but short and insubstantial. He never gives himself a chance to do anything outstanding. Even so, I thought his Prince Corum series was excellent S&S. This list is just a drop in the bucket.

92 The "Sword" Trilogy (Queen, King and Knight of the Swords)

86 The Ice Schooner

87 The Warlord of the Air

35 Behold the Man

35 The Stealer of Souls

33 An Alien Heat

78 The Jewel in the Skull

75 The Black Corndor

68 The Sleeping Sorceress

68 The Dreaming City

62 The Lord of the Spiders, The City of the Beast, The Masters of the Pit

42 The Winds of Limbo

Samuel R. Delany: Delany is the author who rekindled my interest in sf. Nevertheless I consider him to be over-rated. He is not as fine a stylist as is sometimes maintained. He is, in fact, far too self indulgent in his writing and he seems incapable of depicting more than one or two distinct character types. There is, in much of his work, a kind of literary artificiality that reminds me a bit of James Branch Cabell. Delany has done some fine things but I have the feeling that his talent, great as it is, is also too specialized to carry him much further. And I hope I'm dead wrong!

93 Babel 17

92 Nova

83 The Fall of the Towers

77 The Einstein Intersection

75 Empire Star

74 The Ballad of Beta 2

73 The Jewels of Apor

Delany does, in some of his novels, bear re-reading and I'll most likely tackle some of these again. Maybe the ratings will go up, or maybe down.

95 Rendezvous With Rama - Clarke

92 The Caves of Steel - Asimov

92 The Dispossessed - Le Guin

92 Report on Probability A - Aldiss

86 Slan - Van Vogt

85 Fury - Kuttner

35 The Destruction of the Temple - Malzb

84 Beyond Apollo - Malzberg

83 Solaris - Lem

83 The Falling Astronauts - Malzberg

82 The Man Who Folded Himself - Gerrold

32 The Man Who Sold the Moon - Heinlein

76 Herovit's World - Malzberg

76 Methuselah's Children - Heinlein

72 The Black Star Passes - Campbell

- 72 Time Enough For Love - Heinlein
- 68 Frankenstein Unbound - Aldiss
- 68 Camp Concentration - Disch
- 65 Tactics of Conquest - Malzberg
- 62 Will O The Wisp - Swann
- 55 Ice and Iron - Tucker
- 55 What Entrophy Means to Me - Effinger
- 52 Cage A Man - Busby
- 27 Ursus of Ultima Thule - Davidson

Not much of a list. Leaving out short story collections (with the likes of Kuttner, Lovecraft, etc, included, and leaving out fantasy, I haven't been reading all that much sf. And most of what I have been reading is strictly vintage.)

I only rated 4 above 90 and only two of them are recent. That's 16.7%. That's probably too high of a percentage but then I tend to choose the books I read pretty carefully and so I usually like them. (Obviously something's wrong when everything I've read turns out to be above average! But I think I've done enough reading, without prior discrimination, so to speak, for the ratings to be legitimate. In other words, I've read my share of crud but I don't have the time to read it much anymore.)

I can't even remember whether this or that novel had a great deal of sex in it, so I haven't bothered with that bit.

A few memorable books from a while back...

- 94 Ringworld - Niven
 - 92 Rite of Passage - Panshin
 - 75 Star Wold - White
 - 66 Phoenix and the Mirror - Davidson
 - 56 Islands Under the Earth - Davidson
 - 57 The Sorceress of Oar White
- I noticed them on my shelf . . .

oh here's another . . .

- 93 Panvane - Roberts

Ursula K. Le Guin is, in my opinion, the best sf writer going. She doesn't write with the kind of unique vision that Delany writes with but her work is more accessible and, for me, more meaningful.

- 95 The Left Hand of Darkness
- 94 A Wizard of Earthsea
- 92 The Dispossessed
- 82 The Lathe of Heaven
- 72 Planet of Exile
- 65 City of Illusions
- 62 Rocannon's World

I do believe that she's been growing, artistically speaking, a lot faster than Delany. Her first books I rate lower than Delany's first.

These comments aren't meant as careful, well phrased evaluations, like Don D'Amassa's. I have weighed the ratings pretty well. Hope all these numbers are of some use.

Just for fun I selected some of the none sf books I read last year and rated them. Here they are, for comparison:

- 98 Death On the Installment Plan - Celine
- 98 My Life and Hard Times - Thurber
- 95 The Hound of the Baskervilles - Conan Doyle
- 93 I'm not Stiller - Max Frisch
- 93 Confessions of Zeno - Svevo
- 92 The Beastly Beatitudes of Balthazar - Don Leavy
- 92 Journey to the End of the Night - Celine
- 88 Clouds of Witness - Sayres
- 84 Homo Faber - Frisch
- 84 The Unpleasantness at the Bellona Club - Syres
- 83 The Cat - Simenon
- 82 A Maigret Trio - Simenon
- 78 The Clue of the Twisted Candle - Wallace
- 77 Good Morning Midnight - Jean Rhys
- 75 Spinsters in Jeopardy - Ngaio Marsh
- 48 The Flight of Icarus - Queneau

I listed all the non sf and non fantasy "90's" and a selection of the rest. Thought this isn't the whole list it is true that the average is considerably higher than the sf average. Probably because I'm even choosier about my non-sf readings. I can enjoy a mediocre sf novel but not a mediocre mystery. My girlfriend, a mystery fan, tends to recommend mystery; and as for the others - well most of those books were written some time ago and have survived many printings, many critical climates etc. Time does weed out a lot of that 90% of crud.

Overall about 13% of the books I read last year rated 90 or more. Once again, this is too high a percentage. But it was, after all, the best reading year I've ever had so far as discovering authors who were new to me and whose work I admired. And the number of books read actually decreased, very considerably from previous years. I guess I just weeded out the crud.

I've gotten a kick out of doing this. I hope it has been bearable for you and I hope you find it of some value.

January 29, 1975

Enclosed is my contribution to the project you set forth in GUYING GYRE #2. For over 20 years I have been keeping a record of the science fiction books and magazine serials I have read and have assigned to each a rating (although there have been a few periods during that time when the record keeping was incomplete - e.g. I have just finished DeCamp's Lest Darkness Fall for the third time, but have no record of having rated it previously I must assume that the two previous readings were during periods when my record keeping on this subject was incomplete.) It was relatively easy to translate, in general terms, my rating system into yours. But, I should perhaps add some words of explanation about some of the general principles that went into compilation of this list.

First. I have included only novels or collections of related "series" stories - I have omitted single author collections of unrelated stories.

Second. I have included only authors for whom I have a rating of four or more books. This list could have been extended much further if I had included all books read.

Third. I have, as a matter of principle, only kept a record of my rating of books I regard as science fiction - books that are primarily fantasy, heroic fantasy or sword & sorcery are not included. For reasons that I'd hate to have to defend logically, I have always regarded the type of parallel-worlds fantasy (as written by De Camp and Anderson, in particular) as science fiction rather than fantasy.

Fourth. In many cases the ratings are of books I have read many years in the past and might not reflect my current opinion of the book, should I reread it today (there have been many cases of my revising the rating of a book, usually downward, on subsequent rereading). For this reason I have indicated, for those books that I have not read in the past five years, the number of years I last read the book - these are the number in paranthesis following the rating.

Fifth. In many cases I read the novel as a magazine serial, and it appears in my records under the title the novel had when published in that form. In some cases the novel may have been published as a book under another title, in some cases there may have been no book publication at all. I have tried, in this list to list the work under the title in which it was published in book form, and have also tried to weed out serials that have not been published in book form. But this effort probably has not been completely successful. I suspect the Mack Reynolds list, in particular, may contain some titles of magazine serials.

Sixth. Some peculiarities of the arrangement of the list. James Blish appears out of alphabetical order due to oversight. I have decided to add the ratings of three particular favorites of mine, even though I have not read four sf novels by these authors. And the De Camp book, which I reread after typing the list, is added at the end.

I hope this list is of some use to you. Although I have my doubts - it can only represent the personal evaluations of one particular individual - and one with a love of one particular type of sf, and, for the most part, an indifference to other types.

Poul Anderson

96	The High Crusade (7)	85	No World of Their Own
88	Three Hearts & Three Lions	85	War of the Wing Men (7)
88	The Star Fox	85	Ensign Flandry (7)
88	Midsummer Tempest	84	The Day of Their Return
87	Earthman's Burden (w/G. Dickson)	85	The Makeshift Rocket (12)
87	Trader to the Stars (10)	83	Virgin Planet
87	The Trouble Twisters (7)	82	Orbit Unlimited
87	Operation Chaos	82	There Will Be Time
87	Fire Time	78	After Doomsday
86	Satan's World	77	Tau Zero
86	People of the Wind	76	World Without Stars

75 The Enemy Stars (15)
 75 The Rebel Worlds
 75 The Dancer From Atlantis
 75 The Byworlder
 74 Agent of the Terran Empire (8)
 74 Flandry of Terra (8)
 74 A Circus of Hells
 73 Brain Wave
 73 Tales of the Flying Mountains
 72 Planet of No Return
 72 The War of Two Worlds
 65 Twilight World
 65 Let the Spaceman Beware
 65 Three Worlds to Conquer (10)
 53 Shield

Isaac Asimov:

37 The Gods Themselves
 36 Caves of Steel (9)
 36 Pebble in the Sky (12)
 35 The Naked Sun (9)
 35 Foundation & Empire
 34 Foundation
 34 Second Foundation
 75 The Stars Like Dust (12)

Lloyd Biggle:

35 Monument
 33 All the Colors of Darkness
 33 The Still Small Voice of Trumpets
 74 The World Menders
 65 Watchers of the Dark
 65 The Fury Out of Time
 35 The Light That Never Was

John Brunner:

36 Stand on Zanzibar
 35 Squares of the City
 35 Double, Double
 35 Repairmen of Cyclops
 35 The Avengers of Carrig
 77 Total Eclipse
 76 The Whole Man
 75 The Long Result (8)
 75 The Jagged Orbit
 75 Meeting at Infinity
 75 Catch a Falling Star
 75 Timescoop
 75 Times Without Number
 76 The Stone That Never Came Down
 35 Worldswappers
 35 Enigma From Tantalus
 35 The Wrong End of Time
 4 Age of Miracles
 3 The Dramaturges of Yan
 2 The Traveller in Black
 7 Quicksand
 5 Bedlam Planet

Arthur C. Clarke:

87 Rendezvous With Rama
 86 2001: A Space Odyssey (6)
 85 Tales From the White Hart (9)
 85 Sands of Mars (12)
 84 A Fall of Moondust (7)
 83 Earthlight (10)
 74 Prelude to Space
 55 The Deep Range (17)
 55 Against the Fall of Night (12)

Hal Clement:

97 Mission of Gravity
 96 Needle
 87 Starlight
 82 Iceworld
 75 Cycle of Fire (16)
 75 Close to Critical (10)
 64 Ocean on Top

L. Sprague De Camp:

88 The Incomplete Enchanter (8) (w/
 Fletcher Pratt)
 86 Castle of Iron (8) (w/Fletcher Pratt)
 85 Hand of Zei (12)
 85 Rogue Queen
 75 Genus Homo (13) (w/P. Schuyler Miller)

Gordon Dickson:

87 Earthman's Burden (w/Poul Anderson)
 84 Spacepaw
 77 The Far Call
 76 Spacial Delivery (10)
 75 Delusion World (10)
 75 The Tactics of Mistake
 68 Soldier Ask Not
 63 The Pritcher Mass
 65 The Alien Way (9)
 56 None But Man (56)
 35 Sleepwalker's World

Harry Harrison:

87 The Stainless Steel Rat (6)
 86 The Time Machined Saga
 83 The Stainless Steel Rat's Revenge
 76 Deathworld (9)
 74 Deathworld 3 (6)
 74 Tunnel Through the Deepes
 72 Plague From Space (8)
 64 In Our Hands the Stars
 62 The Stainless Steel Rat Saves the World
 55 Planet of the Damned
 35 Captive Universe
 15 Bill the Galactic Hero (10)

Robert A. Heinlein:

- 99 Double Star
- 98 The Moon is a Harsh Mistress
- 97 Starship Troopers
- 96 Rolling Stones
- 95 Space Cadet
- 93 Sixth Column
- 88 Star Beast
- 88 The Door into Summer
- 87 The Puppet Masters
- 87 Citizen of the Galaxy
- 87S Time Enough for Love
- 86 Farmer in the Sky
- 86 Have Space Suit Will Travel
- 86 Glory Road
- 85 Red Planet
- 84 Between Planets
- 83 Starman Jones
- 83 Podkayne of Mars
- 82 Tunnel in the Sky
- 78 Methuselah's Children
- 77 Orphans of the Sky
- 75 Time for the Stars
- 74 Farnham's Freehold
- 72 Rocket Ship Galileo
- 68 Beyond This Horizon
- 66S Stranger in a Strange Land
- 53S I Will Fear No Evil

Frank Herbert:

- 88 Dune
- 68 Dune Messiah
- 67 Dragon in the Sea (7)
- 57 Hellstrom's Hive
- 35 The Santaroga Barrier (6)

Murray Leinster:

- 85 Colonial Survey (16)
- 77 Doctor to the Stars (9)
- 75 Space Tug (18)
- 75 This World is Taboo (10)
- 75 The Other Side of Nowhere (10)

Anne McCaffrey:

- 85 Restoree
- 82 The Ship Who Sang
- 82 To Ride Pegasus
- 73 Dragonrider

Larry Niven:

- 88 Neutron Star
- 88 The Mote in God's Eye (w/
Jerry Pournelle)
- 84 Protector
- 78 Ringworld
- 76 The World of Ptavvs
- 75 A Gift From Earth

Andre Norton:

- 75 Crossroads of Time (10)
- 75 The Defiant Agents (10)
- 75 Witch World (10)
- 75 The Time Travellers (10)
- 75 Lord of Thunder (10)
- 75 Web of the Witch World (9)
- 65 Galactic Derelict (10)
- 65 Saragasso of Space (10)
- 65 Judgment on Janus (10)
- 55 Plague Ship (10)

Alexi Panshin:

- 88 Rite of Passage
- 74 The Thurb Revolution
- 74 Starwell
- 74 The Masque World

Mack Reynolds:

- 85 Space Pioneer (9)
- 75 The Earth War (8)
- 75 Sweet Dreams Sweet Princes (10)
- 75 Beehive (9)
- 74 The Amazon Planet (8)
- 74 Code Duello
- 65 Planetary Agent X (8)
- 65 The Five Way Secret Agent

James Schmitz:

- 88 The Demon Breed
- 36 Witches of Karres
- 85 The Universe Against Her
- 83 The Telzey Toy
- 73 The Lion Game
- 75 Agent of Vega (12)
- 73 The Eternal Frontiers

Clifford Simak:

- 35 The Goblin Reservation
- 73 Way Station
- 65 The Werewolf Principle
- 55 A Choice of Gods
- 53 Cemetery World

Jack Vance:

- 78 Trullion Allister 2262
- 75 Big Planet (9)
- 75 The Star King (10)
- 45 Slaves of the Klau (8)

Roger Zelazny:

- 85 This Immortal (9)
- 82 Isle of the Dead
- 73 Nine Princes in Amber
- 77 Lord of Light (7)
- 76 The Guns of Camelot
- 65 The Dream Maker (6)
- 63 Jack of Shadows

James Blish:

- 77 Earthman Come Home (18)
- 75 Jack of Eagles (12)
- 66 A Case of Conscience
- 65 A Torrent of Faces (6) (w/Norman L. Knight)
- 35 The Frozen Years (16)
- 35 The Seedling Stars (14)

Some Special Favorites:

- 95 The Wilver Eggheads - Fritz Leiber
 - 93 Canticle for Leibowitz-Walter Miller
 - 94 Children of the Atom-Wilmar Shiras (16)
- And One Book read since I started this list:
- 87 Lest Darkness Fall - DeCamp

Wayne W. Martin

Okay, back to the point; the Project. The evaluation. First I'll go over Don's ratings of particular author's whose work I haven't read a major portion of.

Brian Aldiss: his comments on Aldiss' short fiction are in conflict with my opinion - I've found BA's shorter works to be superb (and of late I've read mainly in the shorter lengths). On FRANKENSTEIN UNBOUND I'd give an 84.

Poul Anderson: I've never got the urge to get into Anderson's writing (much like you and Dickson I imagine). I have read his VIRGIN PLANET though - 62.

J. G. Ballard: Vermillion Sands, of the eight stories, the only one I liked was "Cloud Sculptures of Coral D". Over all, the book is a 48 to me. I don't agree with a P though, other than "Studio 5, the Stars". The stories have a nice pace.

Leigh Bracket: only read one book COMING OF THE TERRANS a rather Chroniculed Martian novel made up of six shorter pieces. I didn't care for it - 54 - and have not gone back for more. It wasn't bad, but I just ((haven't)) been motivated for more.

Algis Budrys: Amsirs and the Iron Thorn 72.

Kenneth Bulmer: TO OUTRUN DOOMSDAY 87
KEY TO IRUNIUM 73
WORLDS FOR THE TAKING 42

A. Bertram Chandler: SHIP FROM OUTSIDE 62

I've read a lot of his shorter works upon which novels may have been based, such as "When the Dream Dies" a novella I'd give an 82 to. His novelets are very good at times for light reading and any collection of them should rate about 72.

Arthur C. Clarke: AGAINST THE FALL OF NIGHT 88

CHILDHOOD'S END 88

RENDEZVOUS WITH RAMA 34

DOLPHIN ISLAND (I read as PEOPLE OF THE SEA in the magazine form) 92. It is a juvenile as the main character is a teen and his character is distinctly that of a teen-ager, but as such the characterization is finely done. It does tend to possibly put off an adult reader, but when I read it in my Sophomore year in High School I enjoyed it greatly.

Avram Davidson: Masters of the Maze 77

Joyleg (with Ward Moore) 73

Lester Del Rey: It is beyond me how anyone can give SCHEME OF THINGS a 37. From me it is 96 all the way. It is among my favorite novels of any kind. His novella "To Avenge Man" is a 86.

Gordon Dickson:

78 The Far Call

Philip Jose Farmer:

84 Maker of Universes

Frank Herbert:

78 Dune

82 Dune Messiah

John Jakes

78 When the Starkings Die

Dean Koontz:

67 Star Quest

Keith Laumer:

83 Day Before Forever

82 Worlds of Imperium

78 Retief's War

Ursula K. Le Guin:

I've read dozens of her short stories and CITY OF ILLUSIONS 36. I haven't liked one of her shorts yet and have no desire to read anymore of her work. I should read her more recent novels, but every time I think of her other stories, I lose the desire.

Murray Leinster:

- 83 Wailing Asteroid
- 72 This World is Taboo
- 84 SOS From 3 Worlds
- 82 Pirates of Zan
- 73 Space Captain
- 68 Invaders of Space

Andre Norton:

- 57 Catseye
- 52 X-Factor
- 48 Key Out of Time
- 46 Quest Crosstime
- 36 Victory on Janus

I'm afraid I just don't like Norton's writing. I don't know why I've read as much as I have, I prefer Le Guin to this (her shorts that is).

Mack Reynolds:

- 86 Time Gladiator
- 76 Border, Breed, Nor Birth
- 74 Planetary Agent X
- 72 Dawnman Planet

Bob Shaw

- 86 Other Days, Other Eyes
- 75 Orbitville

Robert Silverberg:

- 74 Regan's Planet
- 68 Revolt on Alpha C
- 66 Time of Changes
- 54 Second Trip
- AHA! I've got one he hasn't read!
- 96 Master of Life and Death

Clifford Simak:

- 92 Cosmic Engineers
- 88 City

Jack Vance:

- 93 City of the Chasch, Servants of the Wankh, Dirdir, Pnume

A. E. Van Vogt:

- 75 War Against the Rull
- 73 Mission to the Stars
- 67 Changeling

H. G. Wells:

- 36 First Men in the Moon
- 32 Invisible Man

James White:

- 87 Dream Millenium

Ted White:

- 76 Android Avenger

The bulk of my reading is among books by people who haven't written many that I'm aware of. There are also some writers not listed by Don. Forwith, some of them:

Rog Phillips:

- 86 Worlds Within

Ray Cummings:

- 76 Beyond the Stars

Edmond Hamilton:

- 83 Starwolf #s 1-3
- 86 Star of Life
- 86 Outside the Universe

James Nelson Coleman:

- 82 Seekers From the Stars
- 74 Null-frequency Impulsor

J. Hunter Holly:

- 87 Mind Traders
- 78 The Running Man
- 76 Flying Eyes

Philip E. High:

- 86 Prodigal Sun
- 62 Twin Planets

Ray Bradbury:

- 87 Dandelion Wine

F. M. Busby:

- 92 Cage A Man

Robert A. Heinlein (Don didn't do him?)

- 95 Glory Road
- 87 Starship Trooper
- 82 Double Star
- 73 Farmer in the Sky
- 78 Podkayne of Mars
- 72 Stranger in a Strange Land

Emil Petaja:

- 76 Lord of the Green Planet
- 76 Doom of the Green Planet
- 72 Star Mill

John Boyd: (I missed him in going over Don't list, oh well)

- 84 Pollinators of Eden

Donald A. Wollheim:

- 85 Edge of Time*
- 83 Destiny's Orbit*
- 63 Secret of Saturn's Rings
- * as David Grinnell

Jack Williamson:
 62 Cometeers
 Thomas M. Disch: one of my favorites.
 97 Echo Around His Bones
 88 Camp Concentration
 86 334
 84 Prisoner
 84 Mankind Under the Leash
 83 Genocides

John Brunner:
 97 Long Result
 94 Catch A Falling Star
 93 Jagged Orbit
 88 To Conquer Chaos
 88 Stand on Zanzabar
 87 The Whole Man
 85 Double, Double
 84 Stone That Never Came Down
 83 Castaways World
 84 Space Barbarians
 82 Sheep Look Up
 82 Listen! The Stars!
 78 More Things in Heaven
 78 World Swappers
 78 Day of the Star Cities
 78 Web of Everywhere
 78 Total Eclipse
 76 Into the Slave Nebula
 76 Meeting at Infinity
 76 Secret Agent of Terra
 76 Dramaturges of Yan
 75 Wrong End of Time
 74 Times Without Numbers
 72 Productions of Time
 72 Squares of the City
 75 Atlantic Abomination
 73 Enigma From Tantalus
 72 Born Under Mars
 72 Planet of Your Own
 68 Timescoop
 68 Altar From Asconel
 62 Bedlam Planet

I like Brunner's writing

Oh, I gorgot Philip K. Dick:
 97 World Jones Made
 92 Man in the High Castle
 88 UBIK
 88 SIMULCRA
 86 Clans of the Alphane Moons
 85 Unteleported Man
 83 Do Androids Dream of Electric Sheep?
 83 Solar Lottery
 82 Dr. Futurity
 83 Galactic Pot Healer
 78 Counter Clock World
 77 The Man Who Japed

Alexei Panshin:
 38 Thurb Revolution
 87 Star Well
 87 Masque World
 86 Rite of Passage

Neil R. Jones:
 68 Professor Jameson

David Whitaker:
 92 Dr Who In An Exciting Adventure With
 The Daleks

Ralf Milne Farley:
 88 Radio Beast
 88 Radio Planet 88

Kriss Neville:
 82 The Unearth People

William Dexter:
 92 World in Eclipse
 92 Children of the Void

Rex Gordon:
 76 Utopia Minus X

E. C. Tubb:
 72 Winds of Gath

John Campbell:
 83 Ultimate Weapon

Tom Purdom:
 74 Five Against Arlane
 72 Reduction in Arms

Alan Schwartz:
 68 Wandering Tellurian

Juanita Coulson:
 72 Crississ on Cheiron

Martin Thomas:
 68 Beyond the Spectrum

David McDaniel:
 78 Arsenal Out of Time

Harl Vincent:
 84 Doomsday Planet

Curt Clark:
 78 Anarchaos

Bruce Elliott:
 97 The Rivet in Grandfathers Neck
 (magazine title "Planet of Shame")

Robert Wells:
 82 Inheritance

If the percentages of my ratings seem rather high, it is mainly because I'm doing this from memory and the books I liked come to mind a lot quicker than books I didn't care for.

Pag McCraw, 7508 Bellrose NE, Albuquerque, N.M. 87110

I am an English teacher, creative writing teacher, science fiction teacher, and a journalism teacher. Of course, journalism takes up a great deal of time because we put out a newspaper and a yearbook. The kids and I do all the photography ourselves in the classroom after school. (By the way, I teach at the junior high level.)

Last year (1973-74) I was asked what class I would like to teach. The principals had noticed that I worked hard for long hours after school and in order to keep me happy they asked me what course I would like to teach. I told them that I would like to teach creative writing and science fiction. And low and behold! They actually assigned me to the duties. (It also kept me happy so I did not look for a job.)

My first problem in the course was to find material suitable for junior high. (Their ages are from 13-15.) Unlike your students, I couldn't let them pick and choose. Very few of the students even find their way to the library. They took the course because they were curious -- about space travel, monsters-- you name it and they were curious.

The best source for ideas I discovered was the local fan club. They gave me suggestions for books and ways to teach. In the end, I selected Isaac Asimov's Where Do We Go From Here? It has stories for any taste.

Something else that has been fun in class -- remember these are junior high kids -- I assigned them to do a report on something scientific. They could describe a planet, a scientific principle or theory, or almost anything they could think of.

They came up with some very unusual ideas and the whole class was interested in the reports. For example, some of the students did reports favoring evolution and others disproving evolution; some did reports on the Bermuda Triangle, on Chariots of the Gods, on perpetual motion machines, moibus strips, klein's bottles, laser guns, etc. (also space travel)

After they thoroughly discussed the idea, they explained how to use it in a science-fiction story. And you couldn't believe the ideas they came up with. The whole class explored the possibilities and they asked questions. They asked questions that I couldn't answer. But it was very important that they asked. They were beginning to think -- to imagine other worlds.

As an interesting side note -- my observation agreed with your polls. Few students had actively read science fiction. Most were just curious. They were not familiar with any authors -- Only one or two could name authors.

Now to the meat of this letter. Here follow some of my author evaluations, including some not on D'Amassa's list. I will preface some of the evaluations with comments on Don's list as compared to mine, and I will also include some important bibliographic info that Don neglected. I am not going to use the warning letters, because I find it difficult to decide on any personal parameters of application. As time goes on I will send you individual evaluation sheets on each of these books, but that will be a long drawn out process. I would say the margin of variance in my judgment in these evaluations is plus or minus 5 points.

In general I think Don is incredibly lenient in his evaluations. There are far too many books up there in the 70's. Also, had I read as many books as he by Anderson, Dickson, Bulmer, etc. I would be unable to distinguish in my memory each book.

Brian Aldiss:

- 83 The Long Afternoon of Earth
(novelization of the "Hothouse"
series)
- 82 Starship
- 73 The Dark Light Years
- 72 Cryptozoic
- 58 Bow Down to Nul

Poul Anderson:

- 85 The High Crusade
- 77 We Have Fed Our Seas (The Enemy
Stars)
- 75 Brain Wave
- 74 After Doomsday
- 74 A Bicycle Built For Brew
- 74 The People of the Wind
- 73 The Ancient Gods (World Without
Stars)
- 72 The Man Who Counts (War of the
Wingmen)
- 68 Satan's World
- 67 The Broken Sword
- 67 Star Ways
- 45 Hrolf Kraki's Saga
- 44 Dancer From Atlantis

Isaac Asimov: I think Don vastly over-
rates I, Robot and the Foundation
trilogy, while underrating The Naked Sun.

- 94 The Caves of Steel
- 94 The Naked Sun
- 85 I, Robot
- 84 The Rest of the Robots
- 78 Foundation trilogy
- 68 The End of Eternity
- 67 Lucky Starr & Big Sun of Mercury
- 66 LS & the Moons of Jupiter
- 65 The Stars Like Dust (Tyrann)
- 62 The Currents of Space
- 53 The Gods Themselves
- 52 LS & Rings of Saturn
- 48 LS & Oceans of Venus
- 45 LS & Pirates of the Asteroids
- 45 David Starr-Space Ranger

J. G. Ballard:

- 78 The Crystal World
- 77 The Drowned World
- 75 The Burning World

Lloyd Biggle, Jr.: I don't think The
Light That Never Was is very good and
I can't understand how he rates it
above such outstanding book as The
World Menders.

- 92 The World Menders
- 35 Monument
- 55 The Light That Never Was

James Blish:

- 92 Black Easter (straight horror)
- 75 A Torrent of Faces (w/Norman L. Knight)
- 74 A Life for the Stars
- 64 Jack of Eagles (Esper)
- 64 And All the Stars A Stage
- 58 Get Out of My Sky
- 54 Midsummer Century
- 54 The Warriors of Day

John Boyd:

- 78 The Last Starship From Earth
- 77 The Pollinators of Eden
- 65 The Doomsday Gene

John Brunner: Why isn't The Sheep Look
Up much higher on Don's list?

- 92 The Sheep Look Up
- 34 The Jagged Orbit
- 83 The Whole Man
- 76 Listen! The Stars! (The Stardroppers)
- 76 Dramaturges of Yan
- 76 Catch a Falling Star
- 75 The Long Result
- 75 The Day of the Star Cities
- 58 The Wrong End of Time
- 55 The Stone That Never Came Down

Frederic Brown:

- 85 Martians, Go Home
- 82 What Mad Universe
- 78 The Mind Thing

John W. Campbell, Jr.: Most of Campbell's novels are super-science space operas, but I think they are the best ever done in this tradition; better than E.E. Smith.

86 The Islands of Space (Arcot-Wade-Morey series)

85 Invaders From the Infinite (Arcot-the Wade-Morey series)

78 The Black Star Passes (Arcot-Wade-Morey series)

75 The Incredible Planet (Aarn Monroe series)

74 The Nightiest Machine (Aarn Monroe series)

64 The Planeteers (Penton & Blake series)

55 The Ultimate Weapon (Uncertainty)

Arthur C. Clarke:

93 The City and the Stars

78 Childhood's End

75 Rendezvous With Rama

67 Earthlight

66 The Sands of Mars

65 Prelude to Space

Hal Clement:

83 Mission of Gravity

65 Ice World

65 Cycle of Fire

55 Close to Critical

44 Starlight

D. G. Compton:

34 The Missionaries

82 Chronocules

L. Sprague De Camp:

86 None But Lucifer (with H. L. Gold)

34 Lest Darkness Fall

32 Divide and Rule

78 The Stolen Dormouse

77 The Incomplete Enchanter (with Fletcher Pratt)

68 Genus Homo (with P. S. Miller)

66 Rogue Queen

48 The Carnelian Cube (with Pratt)

Lester del Rey: I know I've read more of his juveniles, but I don't recall them.

93 Nerves

78 Pstalemate

75 The 11th Commandment

55 Marooned on Mars

52 The Infinite Worlds of Maybe

48 Attack From Atlantis

Samuel R. Delany:

77 Babel 17

65 The Einstein Intersection

Philip K. Dick: Don't rating of The Man in the High Castle is in keeping with

general opinion, I suppose, but I thought the book to be very poor.

85 Eye in the Sky

78 The Game Players of Titan

77 The World Jones Made

77 Solar Lottery

77 The Three Stigmata of Palmer Eldritch

76 The Man Who Japed

75 Time out of Joint

58 The Man in the High Castle

55 Clans of the Alphane Moon

54 Vulcan's Hammer

45 The Ganyমে Takeover (with Ray Nelson)

44 Flow My Tears, the Policeman Said

Gordon Dickson:

75 Dorsai (The Genetic General)

75 The Alien Way

66 Tactics of Mistake

65 Sleepwalker's World

65 The Pritcher Mass

64 Wolfling

63 The Outposter

Philip Jose Farmer:

82 To Your Scattered Bodies Go

78 The Lovers

75 The Fabulous Riverboat

58 Traitor to the Living

55 The Stone God Awakens

David Gerrold:

92 When Harlie Was One

75 The Man Who Folded Himself

74 The Flying Sorcerors (with Larry Niven)

Randall Garrett:

75 Out Like a Light (with Laurence Janifer as by Mark Phillips)

74 The Sweet Little Old Lady (with L. Janifer, as by Mark Phillips)

74 The Dawning Light (with Robert Silverberg, as by Robert Randall)

73 The Shrouded Planet (a novelization of 2 stories, with Silverberg, as by Robert Randall)

64 Occasion for Disaster (with L. Janifer, as by Mark Phillips)

Edmund Hamilton:

- 66 Crashing Suns (Interstellar Patrol series) (5 stories)
- 65 The Universe Wreckers
- 55 Outside the Universe (Interstellar Patrol novel)
- 54 The City at World's End
- 48 Outlaws of the Moon (Capt. Future)
- 45 The Quest Beyond the Stars (Capt. Future)
- 44 The Comet Kings (Capt. Future)
- 38 Red Sun of Danger (Capt. Future)

Robert A. Heinlein:

- 94 Starship Troopers
- 93 Orphans of the Sky
- 78 The Puppet Masters
- 73 Methuselah's Children
- 77 Sixth Column
- 76 Beyond This Horizon
- 75 Double Star
- 72 The Door Into Summer
- 72 Time Enough For Love
- 68 Citizen of the Galaxy
- 68 The Moon is a Harsh Mistress
- 54 Glory Road
- 53 Have Space Suit Will Travel
- 52 The Star Beast
- 48 Time For the Stars
- 48 Tunnel in the Sky
- 47 Space Cadet
- 46 Rocket Ship Galileo
- 45 Between Planets
- 45 Red Planet
- 45 Farmer in the Sky
- 45 Starman Jones
- 44 The Rolling Stones
- 34 Stranger in a Strange Land
- 25 I Will Fear No Evil

Frank Herbert:

- 78 Dune
- 72 The Santaroga Barrier
- 68 The Eyes of Heisenberg
- 65 Dune Messiah
- 55 Hellstrom's Hive (Project 40)

L. Ron Hubbard: I think the characterization of The Lieutenant in Final Blackout is one of the greatest in the genre.

- 94 Final Blackout
- 88 Fear
- 68 Death's Deputy
- 68 The Tramp
- 67 Typewriter in the Sky
- 66 Triton
- 65 Slaves of Sleep
- 53 The Kingslayer

C. M. Kornbluth (also see Pohl):

- 76 The Syndic
- 75 Takeoff
- 64 Not This August

Henry Kuttner:

- 94 Fury
- 94 Robots Have No Tails (the Gallagher series)
- 84 The Fairy Chessmen
- 83 Tomorrow and Tomorrow
- 82 Mutant (the Baldies series)
- 55 The Creature From Beyond Infinity (A Million Years to Conquer)
- 53 The Well of the Worlds
- 52 The Dark World
- 52 Earth's Last Citadel
- 48 Valley of the Flame
- 45 The Time Axis

R. A. Lafferty:

- 77 Fourth Mansions
- 75 Past Master
- 48 Arrive at Easterwine

Fritz Leiber:

- 94 Gather, Darkness!
- 84 The Big Time
- 84 Conjure Wife (straight horror)
- 82 The Wanderer
- 58 Swords Against Wizardry
- 57 Swords in the Mist
- 56 The Swords of Lankmar
- 55 Swords and Deviltry
- 55 The Silver Eggheads

Murray Leinster:

- 87 The Forgotten Planet
- 75 The Mutant Weapon (the Med-Ship series)
- 75 Doctor to the Stars (the Med-Ship series)
- 75 S.O.S. From Three Worlds (" " ")
- 65 The Pirates of Ersatz ("...of Zan")
- 58 The Incredible Invasion (The Other Side of Here)
- 55 The Brain Stealers
- 44 Murder Madness

Barry Malzberg:

- 34 Gather in the Hall of the Planets
- 34 Dwellers in the Deep
- 24 The Falling Astronauts

J. T. McIntosh:

- 75 One in Three Hundres
- 74 Born Leader

Ann McCaffrey:

- 65 Dragonflight
- 65 Dragonquest
- 54 The Ship Who Sang

A. Merritt:

- 56 The Face in the Abyss
- 55 Burn Witch Burn
- 35 The Metal Monster

Larry Niven:

- 88 Ringworld
- 76 World of Ptavvs
- 75 A Gift From Earth
- 74 The Flying Sorcerors (with Gerrold)
- 58 The Protector

Fred Pohl:

- 92 The Space Merchants (w/Kornbluth)
- 84 Gladiator-at-Law (w/Kornbluth)
- 74 Drunkard's Walk
- 73 Slave Ship
- 72 Search the Sky (w/Kornbluth)
- 38 Undersea Fleet, Undersea Quest, Undersea City (w/Jack Williamson)

Mack Reynolds:

- 64 Code Duello
- 55 Black Man's Burden
- 45 The Five-Way Secret Agent (this has another title, but I don't know it)

Eric Frank Russell:

- 92 Sinister Barrier
- 88 Men, Martians, and Machines (The Jay Score stories)
- 84 Dreadful Sanctuary
- 82 Wasp
- 78 The Space Willies (Plus X)
- 78 The Great Explosion

Bob Shaw:

- 65 One Million Tomorrows
- 64 The Two Timers
- 58 Other Days, Other Eyes

Robert Sheckley: I'm glad to see that Don likes Sheckley, but we certainly disagree as to which are the best novels.

- 92 Mindswap
- 92 Dimension of Miracles
- 78 Immortality, Inc.
- 78 The Status Civilization
- 75 Journey Beyond Tomorrow

Robert Silverberg:

- 92 Dying Inside
- 78 Nightwings
- 78 The Book of Skulls
- 74 Master of Life and Death
- 74 The Dawning Light (w/Garrett)
- 73 The Shrouded Planet (w/Garrett)
- 58 Downward to the Earth
- 58 The Tower of Glass

- 58 Up the Line
- 34 A Time of Changes
- 34 Son of Man

Clifford D. Simak: I am dumbfounded by Don't ranking of Goblin Reservation and the low ranking of Way Station.

- 93 Way Station
- 93 City
- 78 Time Quarry (Time and Again)
- 78 The Fisherman (Time is the Simplest Thing)

- 77 Ring Around the Sun
- 77 Why Call Them Back From Heaven?
- 77 Goblin Reservation
- 74 The Cosmic Engineers
- 73 The Werewolf Principle
- 72 Cemetary World
- 66 Destiny Doll
- 65 Out of Their Minds
- 56 All Flesh is Grass
- 55 The Trouble With Tycho
- 55 They Walked Like Men
- 54 A Choice of Gods
- 53 Empire

Theodore Sturgeon:

- 93 More Than Human

Wilson Tucket:

- 83 The Year of the Quiet Sun
- 78 The Long Loud Silence
- 64 The Time Masters

Jack Vance:

- 83 The Eyes of the Overworld
- 82 The Dying Earth
- 78 The Last Castle
- 78 The Dragon Master
- 75 The Big Planet
- 74 The Five Gold Bands
- 68 Trullion: Alastor 2262
- 64 The Brave Free Men

A. E. Van Vogt: How Don can rate such total crud as Quest For the Future, The Mind Cage, and Battle of Forever (take note, that's "of" not "for") so highly, while putting Voyage of the Space Beagle so low, is beyond me. Quest for the Future is Van Vogt's worst welding job. It comprises "Film Library," "The Search," and "Far Centaurus," with additions, and I suspect that Don was responding to the greatness of those latter two stories. Individually they were great stories, but welded together like this they are a mess. Don lists The Beast, which I know is a retitled of something I've read, but since I can't recall what it is a novelization of I can't list it.

(A.E. Van Vogt Cont.)

- 94 Voyage of the Space Beagle (a fine
novelization of 3 stories)
94 The Pawns of Null-A
93 The World of Null-A
92 Slan
92 The Weapon Makers
38 The Weapon Shops of Isher
34 Mission to the Stars (a novelization
of the Mixed Men stories)
84 Masters of Time (Recruiting Station)
82 The Universe Maker
76 The Changeling
75 The Empire of the Atom (noveliza-
tion of the Clane stories)
75 The War Against the Rull (noveliza-
tion of the Rull stories - some)
74 The Wizard of Linn
58 Rogue Ship (novelization of stories,
well done)
58 The House that Stood Still
52 The Silkie (I recall that this is
an expansion, but don't have
the book at hand to check)
48 The Chronicler (Siege of the Unseen)
42 Children of Tomorrow
38 The Mind Cage
34 The Battle of Forever
33 Quest for the Future (novelization
of three disrelated stories)
32 The Darkness on Diamondia
24 The Secret Galactics

Two paperbacks bear the name of Van Vogt in collaboration with his wife E. Mayne Hull. The first, Planets for Sale is a novelization of the Artur Blord stories originally authored by Hull alone. I have not yet done a comparison with the original stories in detail, but I'd say this novel is at least 90% Hull. The second is The Winged Man, which was by Hull alone in 1944. I once started to do a comparison on this book, but didn't finish, but I found what I checked to be virtually unchanged; so this one is 99% Hull.

- 48 Planets For Sale
48 The Winged Man

Kurt Vonnegut:

- 75 The Sirens of Titan
75 Player Piano

Stanley G. Weinbaum:

- 76 The Black Flame
75 The New Adam
45 The Dark Other

H. G. Wells:

- 95 The Invisible Man
94 The First Men in the Moon
94 The Time Machine
94 The War of the Worlds
94 The Island of Doctor Moreau
93 The Food of the Gods
77 When the Sleeper Wakes
75 The War in the Air
52 In the Days of the Comet
43 Star Begotten
45 Men Like Gods

James White:

- 82 Second Ending
72 The Aliens Among Us
66 Major Operation
65 Hospital Station
54 Lifeboat
53 The Secret Visitors

Jack Williamson:

- 94 The Humanoids
85 The Legion of Space
84 Seetee Ship (novelization)
82 Seetee Shock
82 Darker Than You Think
72 The Cometeers
64 One Against the Legion
58 Dragon's Island
58 Dome Around America
58 The Green Girl
52 Bright New Universe
48 The Sun Maker
48 The Moon Children
38 Undersea Fleet, Undersea Quest,
Undersea City (with Pohl)

Philip Wylie:

- 75 When Worlds Collide (w/Balmer)
68 After Worlds Collide (w/Balmer)
65 Tomorrow

John Wyndham:

- 76 The Day of the Triffids
75 Out of the Deep (The Kraken Wakes)
65 Trouble With Lichen
55 The Secret People
43 Stowaway to Mars

Roger Zelazny:

- 76 The Dream Master
75 Lord of Light
72 Damnation Alley
65 This Immortal (And Call Him Conrad)
64 Jack of Shadows

Here's an addition out of order:

Olaf Stapledon:	83	The Star Maker
92 Odd John	82	Sirius
84 Last and First Man	72	The Flames

This thing about short stories seeming unfulfilling to your students after a while surprises me, as I've never felt it. There was a discussion on this in Title back in its first few issues. I too love Sheckley. I have all of his collections and novels, and there is only a small handful of his uncollected stories that I've not read. Since I'm typing this at school and my collections not at hand I'm afraid I can't tell you which collection is my favorite. Next time I write I'll make a short story collection recommendations. I'll have to disagree with del Rey, though, I think the Healy-McComas volume is still the greatest ever.

Paul Walker/128 Montgomery St./Bloomfield, NJ. 07003/Sept. 28

I read about your classroom procedure with interest, but not inspiration. What is a teacher supposed to teach about science fiction? Appreciation? What does that mean? At the end of the course, the student likes sf more than he did at the beginning? But what does it mean to 'like' sf, or any book? What is it in any individual book that is to be 'liked'? And in what manner, to what depth, is it to be liked?

I know three people who like books as much (perhaps, more) than I do: who read two to three times as much as I do, but are incapable of more than 'liking' the books they read. They will read Spillane or a gothic with as much enthusiasm as they will read Tolstoy, and declare both "good" with little awareness of the cultural, the qualitative, gulf between them. "Liking" is not enough.

How a teacher could get a student to perceive the quality of a great work is beyond me: the work makes certain demands on the reader, and the reader either meets them willingly or not at all. He is either sensitive and perceptive to the writer's insights or he is not. I do not see how sensitivity and its kin can be taught. But sf is another matter, and perhaps, the best training ground for the former.

It is, as Lafferty put it, a "product, and processor of ideas" from other sources, and as every sf reader knows, those sources span the spectrum of human knowledge. Science is only one aspect of that spectrum. One may find theology (Lafferty himself, Le Guin, CS Lewis, Stapledon?), philosophy (everywhere), sociology, and literary theory itself (experiments in stream of consciousness, Kafkaesque technique, the French "new novel" -- see Aldiss' "Report on Probability A", etc.)

But the beneficial importance of sf is in the way it treats ideas -- the way in which it regards ideas -- and communicates this to the reader who is at all receptive. To many young people the word "ideas" suggest the word "hard." "Ideas" are those unintelligibly phrased notions in those big black dusty books on the top shelf who no one ever takes out of the library. They have no relevance outside of the classroom, and within the classroom, the first principle they recognize in confronting them is that they are the sole profession of the "intelligent". The "intelligent" are those monastic types who have "devoted their lives" to a particular subject, and absorbed its wisdom through some mystic osmosis, thereby granting them the authority to think.

I believe a majority of children throughout the world have been taught from infancy that is presumptuous of children to have ideas at all, other than those which have been inculcated by the parents, teachers, ministers, etc. When a child is called on to express an idea, he is expected to recite a formula response which will reassure his parents (or teachers, whatever) that he is "learning". And that "learning" which most reassures them is to hear the child echoing their own ideas back to them. Children, it is understood, do not think -- they do not hold "ideas" -- they exist to learn. So most children grow up fearful or indifferent of ideas that differ from the ones they were taught.

One does not have to be a scientist, or philosopher, or literary man to enjoy sf, or to understand its messages. But what there is to understand is that ideas in sf are like toys. In fact the purpose of sf is the play of ideas for its own sake. "New Wave" sf is some contradiction to this, but I won't go into it, but generally in traditional sf ideas exist to be entertaining, and that is a very subversive idea in itself. But once the fear, or reverence, of ideas is overcome (but not the love of them, I hope), one should be able to perceive that some of the ideas have a personal relevance to one's own personal experience. There are characters here and there who are troubled by the same problems as we are when we thought they were our problems alone; there are discontents voiced, dreams expressed, that we previously felt were privately our own. And throughout we find situations in which characters are finding out what life is really like. Somewhere someone said that the purpose of literature is to correct the lies one has learned about the world in childhood. Lies that spoil people's lives, and set people at one another's throats, if not physically, then ideologically. And the recognition of those lies, the correcting of them, can be as disastrous as the learning of them. Literature is a medium of common experience (although, not, unfortunately, written by common men) that may give us an idea of what we're up against when "out in the world".

I believe sf is there to entertain. I believe it should be enjoyed. But its ideas are an essential point of that enjoyment. There is more to a book than the story, and that more is what makes literature so dear to mankind.

Here's an addition out of order:

Olaf Stapledon:	83	The Star Maker
92 Odd John	82	Sirius
84 Last and First Man	72	The Flames

This thing about short stories seeming unfulfilling to your students after a while surprises me, as I've never felt it. There was a discussion on this in Title back in its first few issues. I too love Sheckley. I have all of his collections and novels, and there is only a small handful of his uncollected stories that I've not read. Since I'm typing this at school and my collections not at hand I'm afraid I can't tell you which collection is my favorite. Next time I write I'll make a short story collection recommendations. I'll have to disagree with del Rey, though, I think the Healy-McComas volume is still the greatest ever.

Paul Walker/128 Montgomery St./Bloomfield, NJ. 07003/Sept. 28

I read about your classroom procedure with interest, but not inspiration. What is a teacher supposed to teach about science fiction? Appreciation? What does that mean? At the end of the course, the student likes sf more than he did at the beginning? But what does it mean to 'like' sf, or any book? What is it in any individual book that is to be 'liked'? And in what manner, to what depth, is it to be liked?

I know three people who like books as much (perhaps, more) than I do: who read two to three times as much as I do, but are incapable of more than 'liking' the books they read. They will read Spillane or a gothic with as much enthusiasm as they will read Tolstoy, and declare both "good" with little awareness of the cultural, the qualitative, gulf between them. "Liking" is not enough.

How a teacher could get a student to perceive the quality of a great work is beyond me: the work makes certain demands on the reader, and the reader either meets them willingly or not at all. He is either sensitive and perceptive to the writer's insights or he is not. I do not see how sensitivity and its kin can be taught. But sf is another matter, and perhaps, the best training ground for the former.

It is, as Lafferty put it, a "product, and processor of ideas" from other sources, and as every sf reader knows, those sources span the spectrum of human knowledge. Science is only one aspect of that spectrum. One may find theology (Lafferty himself, Le Guin, CS Lewis, Stapledon?), philosophy (everywhere), sociology, and literary theory itself (experiments in stream of consciousness, Kafesque technique, the French "new novel" -- see Aldiss' "Report on Probability A", etc.)

But the beneficial importance of sf is in the way it treats ideas -- the way in which it regards ideas -- and communicates this to the reader who is at all receptive. To many young people the word "ideas" suggest the word "hard." "Ideas" are those unintelligibly phrased notions in those big black dusty books on the top shelf who no one ever takes out of the library. They have no relevance outside of the classroom, and within the classroom, the first principle they recognize in confronting them is that they are the sole profession of the "intelligent". The "intelligent" are those monastic types who have "devoted their lives" to a particular subject, and absorbed its wisdom through some mystic osmosis, thereby granting them the authority to think.

I believe a majority of children throughout the world have been taught from infancy that is presumptuous of children to have ideas at all, other than those which have been inculcated by the parents, teachers, ministers, etc. When a child is called on to express an idea, he is expected to recite a formula response which will reassure his parents (or teachers, whatever) that he is "learning". And that "learning" which most reassures them is to hear the child echoing their own ideas back to them. Children, it is understood, do not think -- they do not hold "ideas" -- they exist to learn. So most children grow up fearful or indifferent of ideas that differ from the ones they were taught.

One does not have to be a scientist, or philosopher, or literary man to enjoy sf, or to understand its messages. But what there is to understand is that ideas in sf are like toys. In fact the purpose of sf is the play of ideas for its own sake. "New Wave" sf is some contradiction to this, but I won't go into it, but generally in traditional sf ideas exists to be entertaining, and that is a very subversive idea in itself. But once the fear, or reverence, of ideas is overcome (but not the love of them, I hope), one should be able to perceive that some of the ideas have a personal relevance to one's own personal experience. There are characters here and there who are troubled by the same problems as we are when we thought they were our problems alone; there are discontents voiced, dreams expressed, that we previously felt were privately our own. And throughout we find situations in which characters are finding out what life is really like. Somewhere someone said that the purpose of literature is to correct the lies one has learned about the world in childhood. Lies that spoil people's lives, and set people at one another's throats, if not physically, then ideologically. And the recognition of those lies, the correcting of them, can be as disastrous as the learning of them. Literature is a medium of common experience (although, not, unfortunately, written by common men) that may give us an idea of what we're up against when "out in the world".

I believe sf is there to entertain. I believe it should be enjoyed. But its ideas are an essential point of that enjoyment. There is more to a book than the story, and that more is what makes literature so dear to mankind.

TWO INTRODUCTIONS TO SF: A PERSONAL REVIEW

by Roger D. Sween

SCIENCE fiction is becoming increasingly popular as a high school elective. As with teaching anything, hopefully, those who teach it should both know science fiction and love it. But few people have been taught how to teach sf, and few people, even teachers, are readers. What can and has happened is that science fiction can be assigned to a teacher who has only the vaguest idea of what science fiction is all about.

However, there are some of us sf freaks who operate on the theory that it is easier to love science fiction than it is to know it. We figure that the teacher who finds him/herself in this strange land can be eased into teaching sf by a helpful introduction. Two 1974 attempts at such an introduction have been offered to the academic community, specifically with high school teachers in mind. They are Science Fiction: The Classroom in Orbit by Beverly Friend and A Bibliography of Science Fiction by me. Although it may seem presumptuous to be reviewing my own work, I am doing so here because although over twenty review copies were sent out, I don't see that it is receiving the kind of attention it deserves, and also fan feedback to me on the bibliography has been uniformly brief, usually in the nature of, "That must have been a lot of work, Rog." Besides I believe I can be fairly objective in assessing my own work and what was done there serves as a comparison with friend Friend's mini-course.

As a librarian, I recognize that the literature of science fiction is far vaster than I could legitimately do justice. A librarian also holds as a working economy that it is not necessary to recapitulate something that can be read in another form. A good bibliography, therefore, directs its user to sources outside of itself. Thus in the narrative I found it only necessary to define my scope and not my subject. I said little about the development of science fiction as a genre. People can pursue this on their own, I reasoned.

Friend, however, both introduces the neo-sf teacher to the complexity of defining the genre and also sketches out its history. Her enthusiasm and no-nonsense approach are the positive aspect of her booklet, and they should serve to place sf in a conceptual framework for the typically work laden English teacher. I worry, though, that having read them, the teacher who wants nicely digested instant information will go no further. However desirous Bev Friend has been of presenting science fiction from all angles, clearly she cannot give it full measure within the limits of a few dozen pages.

But Science Fiction: The Classroom in Orbit is a piquant and attractive little book, filled with "probes"--self study questions that if considered should stir up the interest and imagination of the fledgling. Her book is not how-to-do-it but how to learn how-to-do-it, an approach for which she must be highly commended.

Part of her mapping the territory of sf is to treat various themes--women in sf, language in sf, communication media in sf--and suggest others. I understand that thematic units are increasingly popular in teaching, and these examples show the range and adaptability of the literature.

In preparing my bibliography, I was concerned with the typical problems of bibliographies--selectivity, readability and uptodateness. For these reasons I kept in mind presenting essential, basic, or better sources. The bibliography alternates between narrative bibliographic essays and teasing annotations. But matters of style can not help overcome datedness. For this reason I endeavored to make the bibliography future directed by suggesting ways teachers could continue to be informed.

I made a point to introduce the prozines as a means of ongoing science fiction. To my mind they vary in quality, but all are necessary to the teacher. We are lucky to have them all since they provide in concert quite a combination

of approaches and variety of literature. Strangely, Friend hardly mentions the magazines. Neither does she mention reference sources which we library types stress.

Our approach to fanzines seems to differ in effect if not in intention. It is probably wise to forward Locus as the key to other fanzines as Friend has done. She also points out the more useful zines from an academic point of view. But to list a variety of titles from a single issue of Locus with order information is misleading from the standpoint of both their worth and availability. That the list includes Crinkum-Crankum, the most caustic and least important of Warren Johnson's crudzines, and Don-o-Saur Coprolites, misspelled, with the address for Don Miller's SOTWJ instead of Thompsons, indicates that however worthy an idea utilizing fanzines may be, it takes some doing to really be informed about them. I suggested a number of titles each a leading representative of its type, but cautioned the teacher to try them out on a single issue basis before signing up for a longer subscription.

Most disappointing to me was her discussion of sf movies which seems to imply that they are very poor. Both of us recognize the weakness of movies when compared to books, but she adopts Ivor Roger's predilections on the matter to account for an intrinsic disparity. I tried to point out what was worthy in the more notable movies.

What most teachers are interested in, I gather, is the nuts and bolts of how to liven teaching with highly participatory methods. At the end several suggestions are made for class and individual activities. These will be welcomed but are just a beginning. Most must be developed by the teacher, and there is a need for many more methods that have been tried, found workable, and evaluated.

Also included is "The Cassandra Script," an end of the world simulation game, the value of which comes not in the playing but in the debriefing which would follow it.

Beverly Friend. Science Fiction: The Classroom in Orbit. Educational Impact, Inc./Box 548/Glassboro, NJ 08028, 92 pages. \$3.75.

Roger D. Sween. A Bibliography of Science Fiction (Service Bulletin No. 30) Wisconsin English Journal/University of Wisconsin-River Falls, WI 54022, 23 pages. \$1.00.

Al Sirois, 533 Chapel St., 1st Floor East, New Haven, Conn. 06511 3/23/75

THE PROJECT is immense and fascinating, and I would like to assist. As soon as possible, I'll have a pile of evaluation pages run off, and as I read books, I'll fire my observations off to you. I commend this project most highly, and I have some friends (fannish and mundane---teachers, most of them) who I think will be interested, as well. Plus, as I said above, this will help me, too. Anything that aids me in clarifying my thoughts is welcome, and this looks like a winner to me.

Don D'Amassa is Something Else entirely. I recently mentioned to Tony Cvetko that I think Don is a computer. However, I met him at the recent Boskone, and I can safely say that he is not a computer. He may be, however, an android. But whatever he is, Without A Doubt the most valuable critic in fandom. I've been reading his stuff in various zines for somewhat more than a year (which is about how long I've been Fairly Involved with fandom), and I've gradually come to that conclusion. I hope we don't lose him....not yet, anyway...not until he's been de-briefed.

Fandom never ceases to amaze me. I hope it never does.

Ghu knows that I don't always agree with Don't evaluations, but they are extremely useful in the culling procedure; even now, after nearly 20 years of reading sf, I still can't always tell the good novels from the bad ones, even if they're by one of my favorites, simply because of the sheer amount of fiction available. This list is a valuable tool. I'm certain that the Project will prove invaluable to you, both as a teacher and as a reader.

In re your comments to Roger Sween: My critical faculties are much more open today than they were when I was 15, but I think that some of that Sense of Wonder is gone....as I grow older and learn more, the Willing Suspension of Disbelief comes harder in a lot of cases. I read FRB avidly at that age; all of the Mars, Venus, Pellucidar, Poloda, Tarzan, etc. series, and loved every minute of them all. Now, tho, I can't read much more than a Mars novel or two without running for the Delaney books, or a good dose of jazz. This "maturing of taste" can be a drag. Like Thomas Wolfe said, "You can't go home again." For a visit, maybe, but not for an extended stay. Too bad.

But, time goes by and people change,
thank god.

Terry Floyd, 506 Halman Lane, Canyon, TX 79015

We have a sf class here which I haven't been able to get into yet, but I'm not sure that it would be very beneficial. From what I gather out of conversation, the entire course consists of reading a number of novels (Among them, 2001: A SPACE ODYSSEY, CHILDHOOD'S END, THE MARTIAN CHRONICLES, and the expanded version of FLOWERS FOR ALGERNON), and selected short stories (Ellison's "REPENT, HARLEQUIN!" SAID THE TICKTOCK MAN, Bradbury's SOUND OF THUNDER, an obscure Vonnegut story and maybe a Fred Pohl or Heinlein). An impressive list, certainly, but nothing newer than '68? This just doesn't register with me.

Another thing I've noticed is that teachers seem to regard the sf class as a chore unpleasant although necessary. A new teacher takes over every year. It's as though the English Department were passing the buck around all the literature teachers until each has taken a whack at sf. Being a teacher yourself, perhaps you could pass along some suggestions?

...I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways.

...I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways.

...I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways.

...I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways.

GILBERT GAIER
1016 BEECH AVE.
TORRANCE, CA 90501

--THIRD CLASS--
address correction requested

...I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways. I have a lot of experience in the field, and I think I can help you in many ways.

JACKIE FRANKE
BOX 51-A, RR 2
BEECHER, IL 60401