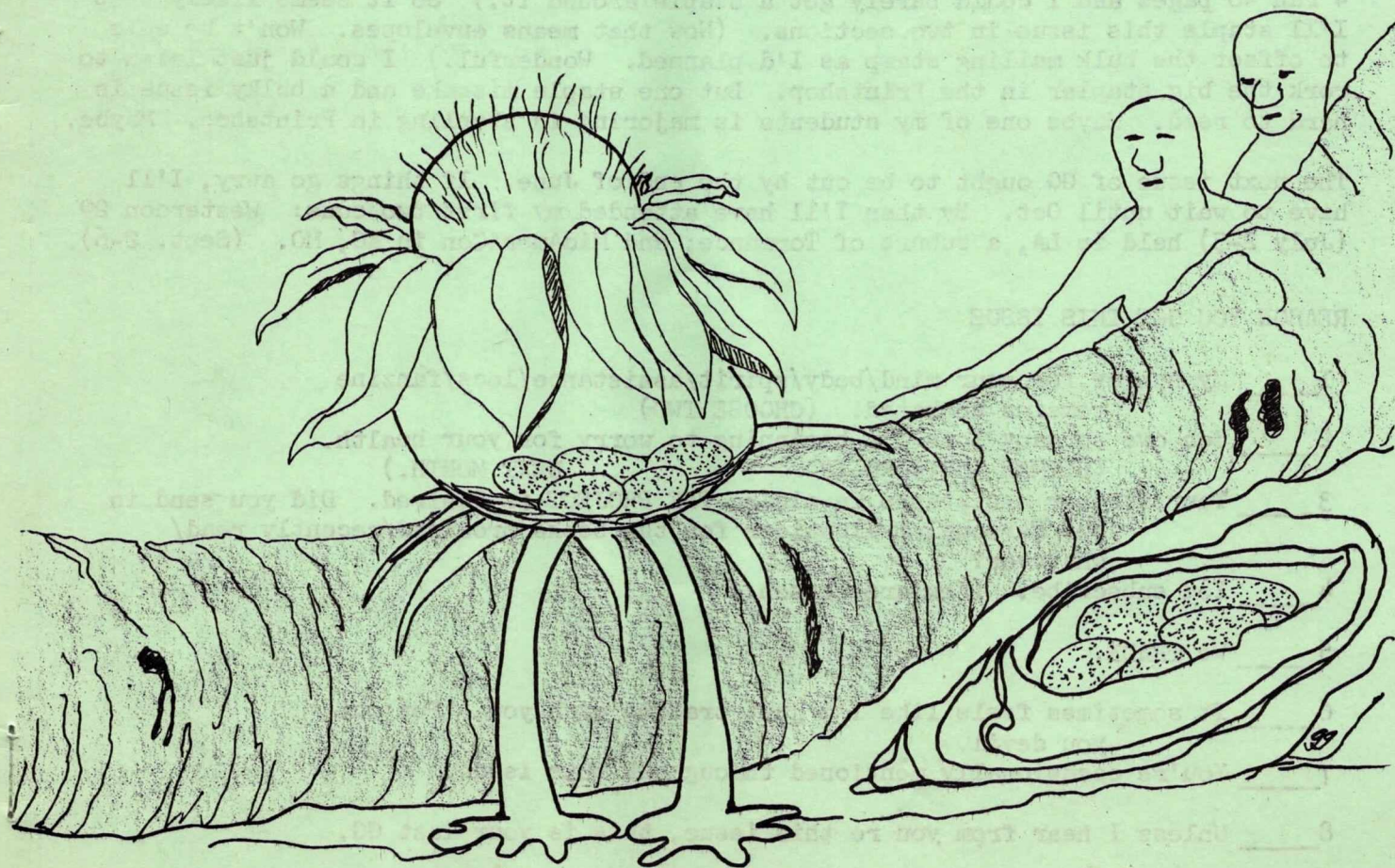


GUYING

GYRE 5/6



GUYING GYRE # 5/6

GUYING GYRE is a fanzine of sorts written, edited, and published by Gil Gaier, 1016 Beech Ave., Torrance, CA 90501. This close-to-quarterly effort is available for locs, art work, the usual, or 2/\$1.00. Trades are fine: all for all or one for one, whichever you feel proper/fair. This is CLASS PRESS PUBLICATION #9 (April 1976)

This issue is dedicated to my loccers and evaluators; their continuing contribution is another example of fandom generosity. I mean all of you: Past, Present, and Future.

A special appreciation is owed this issue to Glee Tague whose typing/mimeographing, steadfast cooperation, and quick smile (not necessarily in that order) have made this issue of GG a pleasant reality.

ART CREDITS: Eric Mayer drew the ship being attacked by an alien craft on the second cover (GG 5/6 CONTINUED). The one for this section, the logos, and the few interior illustrations scattered throughout are my own humble efforts.

DIVIDED ISSUE: This a double issue because it ought to run close to 100 pages. (GG 4 ran 48 pages and I could barely get a staple around it.) So it seems likely that I'll staple this issue in two sections. (Now that means envelopes. Won't be able to offset the bulk mailing stamp as I'd planned. Wonderful.) I could just learn to work the big stapler in the Printshop. But one staple mistake and a bulky issue is hard to read. Maybe one of my students is majoring in stapling in Printshop. Maybe..

The next issue of GG ought to be out by the end of June. If things go awry, I'll have to wait until Oct. By then I'll have attended my first two cons: Westercon 29 (July 2-5) held in LA, a suburb of Torrance; and MidAmeriCon in KC, MO. (Sept. 2-6).

REASON YOU GOT THIS ISSUE

- 1 ☒ My hunger for your mind/body/spirit/assistance/locs/fanzine remains unabated. (CHOOSE TWO)
- 2 ☐ You owe so many locs I'm beginning to worry for your health. (HITMAN ARRIVING IN NEXT MONTH.)
- 3 ☒ Your further assistance in aiding THE PROJECT is desired. Did you send in the Personal Evaluations for the books promised/recently read/whatever?
- 4 ☐ You subscribe. (Few are chosen.)
- 5 ☐ We TRADE.
- 6 ☐ It sometimes feels like I'm just trading with you. Put out, you devil.
- 7 ☐ You're occasionally mentioned throughout this issue.
- 8 ☐ Unless I hear from you re this issue, this is your last GG.
- 9 ☐ Wow! This is your first issue of GG! I thought I'd try it out on you. Please read/react.
- 10 2/13 ☐ Your loc appears on the page shown. Thank you, come again.

2/4-5-6

TALK/TALK

Welcome to the World of THE PROJECT.

It might be useful to recap what's been going on in GUYING GYRE. (GYRE rhymes with higher and fire; in fact, it rhymes with Gaier, only it begins with a j sound (JIRE)). Number 1 was an introductory issue and told how I became involved with fandom. Number 2 introduced THE PROJECT and contained Don D'Ammassa's in-depth book evaluation list. Number 3 contained ten letters of reaction and assistance. Number 4 was the student edition with some classroom aids included. Number 5/6 contains a comparative list of book evaluation choices, more of D'Ammassa's listings, and many letters of comment and assistance. The next couple issues will be transitional ones. I hope to have articles about authors and their works; if anyone is interested in contributing, please do. There will be a PROJECT emphasis, but it will lessen somewhat. The completion of the fandom phase of THE PROJECT may take another two years or so. I'll keep you posted on some of the books with enough figures to evaluate --at the three levels I'm working (student, fandom, review).

I don't know where GG is ultimately going, but it's currently an avenue of expressed opinion and healthy communication. When there's more room available, I'm looking forward to discussing in detail my own educational philosophy--although I'm sure it's been coming through bit by bit; at present, though, it's the open forum aspect which is most beneficial and enlightening and useful.

The typing on stencil of most of the letters in here was begun at the same time as the material for GG 4. That means that most of the responses concern not the student issue (4) but the two preceding ones. This also explains why it's not offset (look! I learned how to spell it) like PHOSPHENE and VERT. AND SPEAKING OF VERT. I didn't realize how involving it would become to put out PHOS 3, get GG organized and ready, and keep to the schedule I'd hoped for for VERT. A word to those 100 who wrote (or will yet write): That little beauty ought to be out soon--hard upon the tail of this biggie.

Below, I've included the Personal Preference Evaluation Numbers (PPEN) for those who are new to GG, who might need them for reference while reading this issue, or who haven't used them on the books they've read but would like to avail themselves now of the opportunity.

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.)

I don't know which novels you'll decide to use in your classes, but you should include some short story collections as well, preferably THE SF HALL OF FAME, VOL. I, EXPEDITION TO EARTH, THE OCTOBER COUNTRY, THE WHEELS OF IF, FUN WITH YOUR NEW HEAD, and MORE THAN SUPERHUMAN. Maybe you could throw in THE HUGO WINNERS, VOL. II and NEBULA AWARDS STORIES FOUR as well. And you should introduce your students to the magazines. Any 40's issue of ASTOUNDING, any 50's issue of GALAXY, any 60's issue of IF, and any current issue of ANALOG, F&SF, AMAZING, or FANTASTIC would show them the best of magazine stf. You might want to let them read a current issue of GALAXY, a Ray Palmer magazine or book, and a few paragraphs of RALPH 24C41plus, too, to show them what kind of stf to avoid reading or writing.

I object to John Robinson's classification of a CANTICLE FOR LIEBOWITZ as literary. Literary? That? If you want literary, go to almost anything by Blish, Bradbury, or Zelazny. Really! And I wouldn't call NOSTRILIA new wave, either. The best new wave book I've read is Disch's collection, FUN WITH YOUR NEW HEAD. And I'd stay away from the original anthologies, except for STAR. The oranth's are almost entirely very new wave. Newcomers should get a good grasp of the main stream and the traditional, before plunging into stuff which very possibly isn't even stf by definition anyway. The best novels to start with, I think, would be I ROBOT, QUICKSAND, RENDEZVOUS WITH RAMA, THE LATHE OF HEAVEN, THE LISTENERS, and either ICEWORLD or NEEDLE. I ROBOT and THE LISTENERS would especially make good introductory novels.

I had trouble distinguishing between "good/enjoyable/recommendable" and "above average," too, at first, but finally the distinction clicked in my mind. I almost hadda force it tho.

Everybody - well, almost everybody - talks about how great THE STARS, MY DESTINATION is, and I couldn't find it any more than a middle level old wave adventure. Sure, it had a neat poem, catchy and memorable. But I think it's generally been overated.

I agree with Milton Stevens that neither Spinrad nor Malzberg is a better writer than Anderson, deCamp, LeGuin, Leiber, or Simak. Spinrad's one big thing was THE IRON DREAM, which was a sensational novel, one of the greats, but taking his total effort into consideration, he just doesn't measure up to deCamp et al. And Malzberg often shows rare talent in short stories, but most of his stuff just isn't that great - some interesting ideas but not much more. I'd choose THE FALL OF THE TOWERS or HERO as the counterpoint to STARSHIP TROOPERS, tho, as the former two are anti-war novels with just as much power as the pro-war STARSHIP TROOPERS.

Since BUG JACK BARON was such a filthy piece of new wave garbage, I wouldn't give it nearly as high a rating as Mike Glicksohn does. Actually I forgot to put it on my list at all. If it were on my list, it'd have a rating probably of 15. And while Mike rates STAND ON ZANZIBAR higher than THE SHEEP LOOK UP and TO YOUR SCATTERED PODIES GO higher than THE FABULOUS RIVERBOAT, I'd do the reverse in both cases and have done so on my list.

I disagree strongly with William Goodson's opinion of Heinlein's place in the realm of literature. I'm revulsed by his superman philosophy, his Hefneresque attitudes toward "the new morality" and women's place in society, his allegiance to the arch-capitalist view (which in the end only takes away individual freedom and initiative, because in the survival-of-the-fittest "free economy" society, the robber barons always manage to see that they get rich and stay rich at everybody else's expense), and his glorification of war. Asimov says, I'm told, that Heinlein's the greatest writer of all in the genre, even greater than himself and Clarke, simply because more writers have followed Heinlein than have followed Asimov or Clarke. Well, fools and demagogos will always have many followers in the masses. But that doesn't make their philosophies right. Besides, for the past 5 to 10 years, there's been a growing rebellion in fandom and in the ranks of stf authors against the Heinlein kind of story. Fans today are embarrassed by the sexism and fascism of Heinlein's works. There are writers today who write stories that superficially resemble Heinlein's. I'm thinking especially of Joe Haldeman. But the viewpoints and perspectives

Lester Boutillier continued

of most of the "Heinlein writers" today are vastly opposed to those of Heinlein's at least as far as relations between the sexes, economics, and "supermen" go. Maybe your classes could read "BY HIS BOOTSITRAPS" and then the F&SF parody, "Engineer to the Gods." STRANGER IN A STRANGE LAND was once a cult book on campus because of its advocacy of free sex, but now it's shunned because of the outrageous sexism in that same book.

Dick Lupoff's division of stf into periods is interesting, but I'm sure his developing modern period, which should be given twice the consideration as the other periods since it was the golden age, should draw from Heinlein, VanVogt, and Sturgeon as well as Asimov, Clarke, and Bradbury. And the major contemporaries I'd draw from would be Silverberg, Lafferty, LeGuin, and Anderson (the latter really more of a 60's-70's influence than a 40's-50's influence). Disch is a great writer, but he hasn't been as prolific, as recognized, or as popular as the others. I suggest he's one of Dick's personal favorites.

Oh, pooh on what Joanna Russ says about 14 year old male virgins! For her information, most 14 year old males are virgins. Maybe she's been livin' in her fictional alternate Earths too long, eh?

I'm amazed at how low Tony Cvetko rated HELLSTROM'S HIVE, one of the most original and enjoyable stf novels of the last two and a half years. I liked it much better than the Dune novels, as good as they were. I guess I'm the only fan who liked THE LATHE OF HEAVEN better than THE LEFT HAND OF DARKNESS. But I must criticize Tony's placing THE FOOD OF THE GODS so high on his list. Like many of Wells' works, that novel was full of muddy optimism and peculiar Wellsian social theory. Besides, the whole idea of the book, to make people huge consumers of massive diets as a way to aid the progress of the species, falls flat on its face today, with all the awareness that most of our problems are caused by too many people and too little space and food.

While LeGuin is one of my very favorite writers, her kneejerk liberal biases come off funny when welded into her fiction. I agree with most of her philosophy, but the way she presents it is so conducive to parody and satire. One of these days someone's gonna call her the Norman Lear of serious science fiction. Still, her stuff is enormously more palatable than Heinlein's.

I disagree with Wayne Martin's classification of DANDELION WINE as stf. It was strictly mainstream.

I find myself in the same situation as Al Sirois with regard to antiquated stf. Most of us read Burroughs and Bradbury before we read Asimov, Clarke, Sturgeon, and the rest. And while most of Bradbury's stuff holds up, his Martian stories are just not the same at age 24 as they were at age 14. The very first stf author I came into contact with was ERB, and I went wild over his Martian and Pallucidarian novels. Talk about sense of wonder! But today I read any one of the Martian novels, and I'm bored, amused, or embarrassed, often a combination of two or even all three. A PRINCESS OF MARS still holds nostalgic memories for me, but I don't have nearly the high opinion of it I once did. My tastes have continuously changed over the many years I've been reading sf. Asimov was for a long while my favorite author. Now most of his stuff seems good, above average, entertaining, but rarely great. Even the Foundation series and robot stories don't have the same attraction they once did.

Judging from the last (unnumbered) issue of GG, the fanzine seems well on its way to being just short of a major sercon zine. Congratulations! And keep up the good work!

Arthur D. Hlavaty, 250 Coligni Ave., New Rochelle, NY 10801

Bastille Day 75

Thanks for GG 3. Reading the evaluations, I've concluded that mine might be somewhat less useless if I added a couple of explanations.

1) A list like this ain't worth jack diddly without some statement of the writer's prejudices. (I'm afraid I get a nasty, perverse pleasure out of writing letters with grammatical mistakes & slang to English teachers, knowing they can't grade me. I guess I'm like the fellow who made an obscene phone call to a kindergarten teacher, and said, "doo-doo, pee-pee, number two.") Here are mine: I prefer books with "literary" values (good style, characterization, etc.), but without the sort of obscurity & mystification which some consider literary value. I also like books where the speculative content is well worked out. I'm not particularly into action/adventure, and scientific detail tends to bore me. On the other hand, I tend to dislike books I consider "fantasy" (ones with pastoral, anititechnological backgrounds), including THE LEFT HAND OF DARKNESS.

2) The list is selective; it specifically makes recommendations for school use. I've read at least 500 sf books. I'm far too lazy to list them, and anyway, I can no longer remember which Brunner Ace Double was which. I didn't include Barrington J. Bayley or Mack Reynolds, even though I enjoy most of their books, because I assume an English course should have some minimal literary standards. I couldn't see including the real losers. For instance, THE MAN FROM PLANET X, a new sf/spy-adventure, softcore-porn series is utterly wretched, but who'd use it in a course, anyway?

Actually, selecting books for courses is tricky, because there are so many ways of teaching sf. There's Serious Lit (find one Christ figure, one phallic symbol, and one foreshadowing, and tell which is which), Pop Culture (Quaint Native Artifacts, as opposed to Great Literature), Sugar-Coated Science (Discuss the astrophysical feasibility of RINGWORLD, with at least 10 equations), and Socialist Realism (demonstrate, with quotations from the reading, that Capitalism is evil and doomed), to name just four. (Yes, I know there are good ways, too.) Obviously, you can't use the same books for all.

Arthur D. Hlavaty, 250 Coligni Ave., New Rochelle, NY 10801

7/22/75

I should put my remarks ((not included)) about Reynolds & Bayley in context. They are better than 90% of the sf writers around because their ideas are interesting; but they are not good writers, and I find the combination annoying. A book like TOMORROW MAY BE DIFFERENT infuriates me because it takes an interesting & plausible projection and puts it in a badly written book with a plot which many HS students will find laughable. I would recommend THE EARTH WAR or TIME GLADIATOR (they are both based on the same idea, one which Reynolds has used at least 4 times) and AMAZON PLANET, LOOKING BACKWARD, FROM THE YEAR 2000 is an interesting projection, but has little plot or characterization. Bayley revives my dormant Sense of Wonder. He's a very philosophical writer, but also a very clumsy one. I recommend COLLISION COURSE and THE FALL OF CHRONOPOLIS. When the ideas don't work (as in SOUL OF THE ROBOT), the book is simply awful.

One book on my list I would like to emphasize--ACROSS A BILLION YEARS, by Silverberg. It's gone virtually unnoticed, but I think it's the best sf juvenile I've ever read.

Arthur D. Hlavaty, 250 Coligni Ave., New Rochelle, NY 10801

10/23/75

I sympathize with that student of yours who eased up on the reading test so you wouldn't expect too much of him. As Don Meredith says, there is no heavier burden than a great potential. I wish I had done a lot worse on my IQ test, so that later, when I did well (objectively), my teachers would have said, "That's wonderful," instead of "Of course you did well. You have a Great Potential. You should have done better."

I could quibble a bit with the categories (1-A & 1-C seem to overlap too much), but basically I like them. It would be interesting to see how people's preferences correlate with the categories.

I can think of 2 other categories you might add. One is 8-P (for Porn). This

Arthur D. Hlavaty continued

category is not intended as a putdown. Like Paul Krassner, I believe that getting people horny is redeeming social value.

The other is a bit vague & hard to define, but it would be something like "human interest"--those books which focus in depth on individual reactions to social change, new powers, etc. This would include DYING INSIDE, THE WHOLE MAN, and Malzberg's BEYOND APOLLO AND GALAZIES. I'm afraid they would also fit Cy Chauvin's description of "Books which fail to exploit the imaginative potential of sf," but I like most of them (though Malzberg does take it a bit far at times). If you print my evaluations, please add: SHEA & WILSON--Illuminatus 95.

SHORT WORKS

Aldiss--VISITING AMOEBA	Pohl--GOLD AT THE STARBOW'S END
Aldiss--SEND HER VICTORIOUS	Rotsler--PATRON OF THE ARTS
Asimov--FINAL QUESTION	Russ--NOBODY'S HOME
Ballard--MINUS ONE	Russ--WHEN IT CHANGED
Ballard--ASSASSINATION OF JFK	Sheckley--BAD MEDICINE
Bester--5,271,009	Silverberg--SF HALL OF FAME
Bester--MEN WHO MURDERED MOHAMED	Silverberg--IN ENTROPY'S JAWS
Boucher--AMBASSADORS	Silverberg--PASSENGERS
Brown--POLITENESS	Silverberg--GOING DOWN SMOOTH
Brown--ANSWER	Silverberg--SCHWARTZ BETWEEN THE GALAXIES
Brunner--ROUND TRIP	Sladek--GREAT WALL OF MEXICO
Calvino--THE CHASE	Sladek--1937 AD!
Clarke--9 BILLION NAMES OF GOD	C. Smith--SCANNERS LIVE IN VAIN
Clarke--THE STAR	C. Smith--GAME OF RAT & DRAGON
Davidson--THE GOLEM	C. Smith--LADY WHO SAILED THE SOUL
Dick--WE CAN REMEMBER IT FOR YOU	Spinrad--CARCINOMA ANGELS
WHOLESALE	Spinrad--LAST HURRAH OF THE GOLDEN HORDE
Disch--LINDA & DANIEL & SPIKE	Spinrad--NO DIRECTION HOME
Effinger--ALL THE LAST WARS AT ONCE	Spinrad--A THING OF BEAUTY
Effinger--GHOST WRITER	Sturgeon--ORACLE & THE NAIL
Ellisin--ALL THE SOUNDS OF FEAR	Sturgeon--DAZED
Ellisin--PRETTY MAGGIE MONEYEYES	Tiptree--I AWOKE & FOUND ME HERE ON THE
Ellisin--REPENT, HARLEQUIN	COLD HILL'S SIDE
Ellisin--DEATHBIRD	Tiptree--THE MAN WHO WALKED HOME
Farmer--RIDERS OF THE PURPLE WAGE	Tiptree--FOREVER TO A HUDSON BAY BLANKET
Gotschlak--EXAMINATION	Tiptree--THE GIRL WHO WAS PLUGGED IN
Heinlein--THEM	Vonnegut--HARRISON BERGERON
Koontz--A MOUSE IN THE WALLS OF THE	Zelazny--ROSE FOR ECCLESIASTES
GLOBAL VILLAGE	Zelazny--AUTO DA FE
Lafferty--PRIMARY EDUCATION AMONT	
THE CAMIROI	((A lovely selective list of short works.
Lafferty--WHAT'S THE NAME OF THAT	I've only read a fourth of them, but they
TOWN	are <u>choice</u> . Have you noticed that the
Lafferty--AMONG THE HAIRY EARTHMEN	most effective short pieces strive to pre-
Lafferty--ROYAL LICORICE	sent "a problem that must be solved", an
LeGuin--WALD AWAY FROM OMELAS	intellectual puzzle (often an irony), or a
LeGuin--AUTHOR OF THE ACACIAS	snapshot of another wherewhen? After we
Leiber--CRAZY WOLF	finish with the NOVELS aspect of THE
Leiber--SPACE TIME FOR SPRINGERS	PROJECT, I hope to get a similar list to
Malzberg--THE UNION FOREVER	yours from my fen. OUCH!))
Malzberg--AS BETWEEN GENERATIONS	
Niven--THE JIGSAW MAN	
Platt--CLEANSING OF THE SYSTEM	
Pohl--CELEBRATED NO-HIT INNING	

Some comments on my list - Wells: much more readable than many fans think. Verne, I find a bore. See if you get some of the old Groff Conklin anthologies, the first Astounding Science Fiction Anthology, Adventures in Times and Space, and August Derleth's Worlds of Tomorrow, etc. They don't write sf like they use to, and the kids should be encouraged to try the old stuff, to like sf short stories which are better on the average than the novels.

PS - The (-) comments on the list are from J.J. Pierce.

Leiber: skip The Big Time, boring.

Delany: The last volume of the trilogy, City of a Suns is very good.

C.L. Moore/Kuttner: all.

Sterling Lanier: Hiero's Journey.

John Wyndham: Esp. Rebirth and Out of the Deepes and Triffids. Rebirth is a beaut!

Heinlein - all.

Burroughs - surprisingly he still appeals. Princess of Mars, esp.

Did I mention 1984 and Brave New World and Animal Farm? Shute's On the Beach?

Bernard Wolfe's Limbo? The Robert Hoskins anthologies? For your more advanced students, offer George Orwell's essays. He appeals to the young and is worthwhile.

Terry Carr's Best Sf of the Year anthologs.

Joe Haldeman - The Forever War - exceptional.

Doyle: the Professor Challenger books, very good.

Cordwainer Smith: everything.

Chris Priest: Darkening Island, also called Fugue for a Darkening Island. Inverted World, Indoctrinaire.

Leigh Brackett: my listing unfair to her -- get all. should appeal.

H.G. Wells - Everything up to When the Sleeper Awakes, including the short stories some of which are better than the novels. No one that I have read has taken sf farther, nor done it more entertainingly. His later, Utopian novels are rather dull.

(Whats more The First Men in the Moon? also The Food of the Gods, In the Days of the Comet)

Stapledon - Star Maker -- considered a must, but may be too much for kids. (Last and First Men)(odd John)

Sturgeon --E. Pluribus Unicorn is his best ss collection, but I love all his books except for Cosmic Rape. More than Human is best.

All Bradbury -- All Clarke -- All Asimov, except for Currents of Space and End of Eternity and perhaps Fantastic Voyage - interested students should be directed to his non-fiction books, esp. The Universe: Flat Earth to Quasar, a fine work. Asimov's best work is his short stories.

Anderson - Brain Wave, High Crusade, 3 Lions etc., most anything he's done for F&SF, although fans tend to love everything he does. I don't. (People of the Wind, The Enemy Stars, Queen of Anand Darkness).

Delany - everything except for the Trilogy.

Farmer - Skip 'Time's Last Gift', check the 'Lord of the Universe' series. (The Lovers, Flesh, Riverworld series.)

Leiber - The Mouser-Fafhrd stories, most everything by L is worthwhile.

McCaffrey - Skip everything but 'Dragonflight' and 'Dragonquest', but on the other hand, 'Ship Who Sang' appeals to the ladies. Also Judith Merrill's early work, 'Daughters of Time'. Zenna Henderson's 'People' stories have bi-sexual appeal - I love her.

Miller--'Canticle for Lebowitz', of course, and short stories if available. Very good
Niven - Skip 'World of Pitavvs' - (Ringworld and his Known Space SS'S but not A Gift From Earth)

Eric Frank Russell - see Ace Double stories - 'Dear Devil', etc. Check Groff Conklin anthologies, he was the early master.

Silverberg - skip early work up until 'Thorns' -- he has great appeal (Get Nightwings, The rest stinks.)

Simak - City is dry stuff I think. See Stranger in the Universe, short stories, Way Station, Destiny Doll, Choice of Gods, Simak is very uneven. Try Best Stories of Simak and see original collections. I love him.

Paul Walker continued

Vance - Almost everything by Vance offers something, esp. to kids. (The Trullion Master 2262, Dundane Trilogy.)

Aldiss - Long Afternoon of the Earth, excellent. Dark Light Years, Frankenstein Unbound. His novels and stories are very uneven. See his Billion Year Spree.

Ballard - buy his short stories, try Chronopolis. May be a bit too much for kids, too pessimistic.

Brunner - Skip Jagged Orbit and pick and choose among later novels. His early works are light and fun.

Del Rey - Nerves, all his novels except the juveniles - short stories as well. One of the best. (The Eleventh Commandment.)

Dick -- All his early novels up until UBIK, I think. He got very pessimistic lately, and not very good. Esp. World Jones Made and Eye in the Sky etc. But all will stimulate. As a kid, he fascinated me. Short stories, 'Preserving Machine'.

Knight - Good question, try his three/short novels in one book, called 3 Novels. The first three Orbit anthologies.

Lafferty - Space Chantey, 900 Grandmothers, the rest may be too much.

Laumer - Worlds of the Imperium and nothing else. A very poor writer although he has his fans. Maybe the Retief stories, too, but only one collection.

Pohl - Skip the novels, take any two of the ss collections. Also Space Merchants and Gladiator-at-Law. The Star SF collections if you can find them. The first three were excellent.

Judith Merrill Best of the Year collections - the first few were very good.

Zelazny - Lord of Light, short stories. He would, or should, have great appeal.

William Tenn - very funny short story writer, Of All Possible Worlds, The Human Angle, Novel: Of Men and Monsters - Also see if you can get his anthology:

Children of Wonder --

Ellison - very uneven - 'I have no mouth etc. ' and 'Beast that Shouted Love etc are best collections. 'Glass Teat', essays was well-received.

Pangborn - Mirror for Observers, Davy, short stories: Good Neighbors and Other Strangers

L. Sprague de Camp - Continent Makers,

Bester - Starburst and Dark Side of Earth, Demolished Man, Stars, My Dest. etc. Everything worthwhile.

Van Vogt - Slan, Null-A, Weapon Shops, Black Destroyer (short stories), skip later works entirely and without guilt.

Hoyle - Black Cloud. I didn't care for his other work.

Koontz - Flesh in the Furnace is his best, short stories in Ace Double even better. Dark of the Woods Double - Demon Seed is excellent but very sexy.

Terry Carr's New Worlds of Fantasy series, all! Excellent.

Sterling E. Lanier's Peculiar Exploits of Brigadier Fellowes - excellent

Peter Beagle - Last Unicorn and Fine and Private Place - famous

Joyce Chant - Red Moon and Black Mountain

Evangeline Walton - Island of the Mighty - both excellent

Robert Sheckley - early short stories, Pilgrimage to Earth, etc. very good.

Richard Matheson - I am Legend, short stories, very good.

Charles Beaumont - short stories

Mary Shelley's Frankenstein - considered 'first' sf story.

Jack Finny - Invasion of Body Snatchers - very good. Also 'Third Level', short stories.

Cordwainer Smith - everything. The stories are all connected. Very good.

John Wyndham - all but Chocky and early juveniles, very good.

Bob Shaw - Two-Timers, Light of Other Days, short stories, skip 'Palace of Eternity'.

Fancies and Goodnights - John Collier

Kiss, Kiss, Raoul Dahl (?) fantasy-horror but should have appeal, also Someone Like You.

Paul Walker continued

H. Beam Piper - alternate universe stories, hard to get.
Le Guin - Left Hand, early novels, Wizard series. Disposed is rather advanced as is Lathe of Heaven.
John Boyd - Pollinators of Eden, Last Starship to Earth.
E.R. Eddison - Worm Ouroboros
Lord Dunsany - short stories -
Kutter and Moore - short stories by both and as "Lewis Padgett", the "Baldy" stories, if available. Skip novels.
The Best of Stanley Weinbaum
William Hope Hodgson - the Night Land, Boats of the Glen Carrig, House on the Borderland, and Ghost Pirates. Very exciting.
Lovecraft - Bierce - short stories
Sheridan Le Fanu - Uncle Silas - I know these are fantasies or horror stories but they have the same appeal and are better written.
E.E. Smith - Burroughs - skip these
Gerrold - When Harlie was One. Skip 'Photostar' anthologies.
Piers Anthony - I do not care for his work, but the SOS books ought to appeal and Omnivore.
Greg Benford - Deeper than Darkness.
Blish - Cities in Space
Bova - nothing
Bryant - nothing
Carr's 'Universe' - nothing.
Tom Disch - nothing.
Richard Lupoff - nothing
Malzberg - Nothing
Offnutt - nothing
Chad Oliver - Shadows in the Sun, Another Kind, short stories.
Joanna Russ - Picnic in Paradise and Chaos Died, a bit advanced.
T.L. Sherred - short stories only.
Gene Wolf - 5th head of Cerebus, and short stories, very uneven.
Dickson - Sleepwalker's World and a few short stories.
Lin Carter - I would recommend nothing but I hear he's popular with kids.
J.W. Campbell - his famous short stories and 'Who Goes There?' absolutely, a must.
When Worlds Collide and After etc. Dated and a bit dull but I liked them. Skip them.
Skip Verne, too, unless he's asked for.
Robert Chilson - As the Curtain Falls - fun.
Look out for the name George R.R. Martin, an interesting new writer.
Jack Williamson - Humanoids, and two books of short stories, People Machines and ?
Schmitz - Witches of Karres, Demon Breed, Tale of Two Clocks, Talzy stories, but avoid 'Eternal Frontiers'.
Edmon Hamilton - nothing
Leigh Brackett - early sword and sorcery, nothing special.

Buck Coulson, Route 3, Hartford City, IN 47348

3/24/75

I noted with some amusement that when I really got down to it, my ratings were almost always lower than Don's. Even when I liked the book - I am not inclined to throw commendations like "One of the best books I ever read" around lightly. (Very few sf books are among the best I ever read anyway; those mostly come under history and humor. But even saying "best sf book" doesn't incline me to use the term very often.)

I loved your last issue of Guying Gyre ((#3)) (Alas, the only one I have), especially all the readers' reactions to The Project; indeed, I've got to obtain the issue with this D'Ammassa fellow's list! Where can I get that issue? HELP!

Well, I've got to put in my two-cents worth: my own list for The Project (incomplete, of course, thanks to memory and lack of my keeping proper records) and--preceding it--a few comments not designed to alienate myself from the SF fans who read the mag, but will probably succeed to do so all the same due to my own ignorance of when to keep my mouth shut.

Firstly, I am 28 years old, married, with three kiddies, fool around with free-lance writing (nothing published as yet), am a full-time projectionist, an amateur filmmaker, an avid lover of the music of Mahler and Wagner, a non-published film reviewer (admirer of Peckinpah, Ken Russell, Nicholas Ray, Sternberg, & Losey) and a genuine lunatic. SF came into my life with my first wailing (I mistakenly assumed the doctor spanking my bottom to be a man from Planet X) and read tons of SF all through school (of course, I'm too embarrassed to go into my comic book craze) but--and this is only obvious to me now, analyzing backwards--I was really never in the "cult", never a real buff. I could--surprisingly enough--tell the pulp stuff from the good literature at a ridiculously emerald age. My favorite books were--and are-- "Wind in the Willows", "Alice's Adventures in Wonderland" and White's "Once and Future King", non-SF books all, to be sure, but the POSSIBILITIES inherent in the whole SF genre were fantastic to me, even if the possibilities were seldom used. I loved the capabilities of the SF genre (even if the accomplishments left a lot to be desired) and from this love I had the nerve to call myself an SF fan! This is where I start alienating your readers, I'm afraid. Only in the late sixties and seventies--when the Campbell attitude was stomped into the dirt and spat upon--did SF mature to a great art form for me, something it had the potential to be all along. I'm not saying that Malzberg is superior to Heinlein, but Ellison and Zelazny are certainly superior to Del Rey. And what guys like Gardner Dozois, Geo. Alec Effinger, Gordon Eklund and broads like Vonda McIntyre and Sonya Dorman could give us in the next few years sets my pulse to racing!

I don't mean to give the impression I am downing early SF; a lot of it is great, a little even as art, but it's good to dump the space operatic rigamorol escapism in favor of NEW DIMENSIONS and DANGEROUS VISIONS; Allah be praised!

I kept reading in the LOC's (from readers who rated books) stuff about how a book should be rated by what it is, and guys like Burroughs--for example--deserve a good rating because their books did not try to be art. Nonsense; baloney. You can't make a silk purse out of a sow's ear no matter how great that sow's ear is; you can enjoy even love--a book that legitimately obtains non-art entertainment, but to rate it higher than it deserves artistically is poppycock.

More alienation (no, I'm not really enjoying this!): nothing can convince me that the works of both Heinlein and Clarke--two writers I enjoy reading--could be lifted out of the SF genre and be considered good literature. (The consistent high rating accorded Clarke's RENDEZVOUS WITH RAMA--a book that I did enjoy, however--amuses me to hysteries. Did any of you read in chapter 8 his sentence: "...the comparison was ridiculously ludicrous." (italics, mine)? Yeah, he's a real Hawthorne, isn't he?)

You're saying now it's not the point. Oh, but it IS the point. C.S. Lewis, Vonnegut, Bradbury, Wyndham rate up there, but Clarke and Heinlein? Come on!

And as far as sacred cows I would like to shout out the following opinions of mine that I have wanted to express for a long time: Clarke's CHILDHOOD'S END is dull, preachy, and uninvolving (his short stories are better than his novels); Aldiss' STARSHIP (in spite of my liking other things by him) is hackness run rampant; Silverberg's award-winning TIME OF CHANGES is a piece of culty, shallow, patronizing rubbish; Joanna Russ should learn more about simple story-telling before she takes up her SF WAR AND PEACE: Delany's DHALGREN sucks (an appropriate pun); Heinlein's STRANGER IN A STRANGE LAND (in spite of a good first half) is an overbloated segmented mess; and D.G. Compton should take up stamp collecting.

5/13/75

I'm going to respond, as it were, to what the 3 GGs say to me. What they say is a lot, and it's good, even though I can argue, sometimes at length, with certain aspects of what is said. Like I just don't bother reading dean koontz--partly, and wrongly, because of the tone of his letters in OUTWORLDS, but also partly because none of his books have looked that interesting, and, frankly, don's comments on him don't lead me to put him high on my list--so wouldn't think of rating him. But let's get to specifics.

Having seen your reasons for having a book evaluation fill-in sheet, and to whom--your students mainly--it is addressed, I retract my comment in my loc on PHOSPHENE. Given the nature of your course, it's a valuable tool. Good, if you use it properly, and you give my no reason in yr explanations to believe you don't use it responsibly. As a reader I have no contact with high school students. The book evaluation sheet is useful to you, and to the young readers you're trying to get to read, first, and continue reading sf, second. Yes, Yes, use it.

Don's huge enterprise is really interesting, as much for my disagreements as my agreements. I'm not that out of sympathy with him, though I think I'd agree at ten points lower in many cases. There just aren't that many books anywhere, in any field, that will end up in the 90s: remember Sturgeon's law. So when I give an 85 I'm saying this is a really fine book. I am going to get and read THE STAR FOX because of his comments. I've always found Anderson worthwhile reading even when I got angry at his politics, or, more important, unconscious sexism, but he has given me some good moments.

Still, and all, your enterprise in asking for all these ratings, to try and correlate them, doesn't quite wash with me, though I shall read all the entries you get with fascination, you can bet. The reason? I don't trust the mass, or the average, despite the fact that I often feel guilty when, when it suits me, I apply elitist standards to things. But: I will trust the judgement of someone whose taste I have found to be worthy over the judgement of the mass when it seems to me to be the thing to do. Like THE EXORCIST was a big grossing (or just gross) film. But the few people I knew whose taste I trusted who told me to forget it, it was not only bad, sexist, etc., it was also boring, really, I listened to, and I ignored the film. I've better things to do, like to go see a really great terror film, DONT LOOK NOW. So even if you get a lot of people telling you how good er burroughs is, or lin carter for that matter, I'm not going to read them. I will read according to my taste, which is for the most fictionally exciting sf I can get my grubby little hands on.

On the other hand, I know, I know, you're dealing with young people, often young people who don't enjoy reading that much, &, somewhat reluctantly, I agree, whatever turns them on... It's a good program, & what you like at fourteen (which is really shit) may prepare you to enjoy better stuff later on. Or not, as the case may be. When I was fourteen, I wanted to read Alfred Bester & Theodore Sturgeon more than anyone else in sf, though I loved Heinlein & Anderson, etc. too, & Pohl and Kornbluth. This being the early fifties. When I came back to sf, I was pleased to find that my early taste buds had grappled onto the best that was going then (as my grown up critical sense told me) & I went on to discover the best of the new bunch of writers & get reacquainted with the best of the old, but, lots of young sfans like trash, & even know it is trash--that's why they like it--& that's fine, too. To push what you consider is good, means 'worthwhile', 'morally uplifting', etc. Those terms that imply moral suasion by the people in power, read 'adults of high position', is not going to get or keep them reading. Maybe yr method will; you say it does, & I hope you're right.

Still, I notice that a lot of yr correspondents mention that they might change their ratings if the sun were higher, the moon in a different house, whatever. I think that's very important to keep in mind. I don't like rating, cos it seems too statistical. I haven't ever kept notes on the books I like or dislike; which may have been a mistake--but I've never bought a book I already had read, so I guess my memory serves--& I can pretty well remember how a book affected me. I agree with C.S. Lewis, who has more or less affirmed that if a book is really worth reading

Doug Barbour continued

once, it's worth reading again, & should be read again. You find out if it's really worth reading once by putting yr toe in the water, yes. The books I've liked I've been able to say why I liked them, & I prefer that kind of (often somewhat) lengthy rating to just a statistic. But I am not yr kids, & I have been reading at least 100 books of various kinds, not just sf, a year for the past 20 years anyway. I like to talk about books, (as well as music, films, whatever), which is why, as a fan (& I guess I am) I am sercon. I love to discuss sf. Which is not yr point with yr class as a whole. Still, I find the comments accompanying the interesting letters in GG3 of more interest than the numbers attached to titles. But it's all in a good cause.

I agree with many of yr correspondents that Heinlein should have been on that list, & am surprised Don didn't list him. If only to put low ratings on a number of overpraised book, like STRANGER. Or, ghod help us, I WILL FEAR NO EVIL (25). But Heinlein's a person one needs to discuss at length, to try & discover how & why he has come a cropper in his later fiction, when his earlier stuff is, properly, regarded as very good for its time, & important to the development of the genre within the ghetto. As for the sex, I can't get interested in telling people about it. Anyway, Don's markings on Silverberg are rather funny. All his recent novels deserve the S, or else none of them do. Ditto Malzberg, I think. Well, theres lots more one could say, if one had the time, but I don't, so I'll sign off. Good luck with THE PROJECT, & I look forward to reading more responses. Because most of the people who respond have something to say besides giving you a list. That's fun to read.

Dave Haugh, 828 Loyaltown Dr., Campbell, CA 95008

9/1/75

You'll find enclosed my contribution to the Project, the books listed were the ones I found on the shelf, and do not represent a true cross-section of my reading habits. Mostly I kept them because I liked the covers. Even if The Project turns out to be an exercise in futility you'll have picked up some correspondents, and given fandom a chance to participate in a group effort.

I joined the group of many that were unable to finish "Dhalgren". It (the book) was just too much like mental masturbation, it was satisfying for the author, but not to much for anyone else. I feel that the first purpose of a fiction work is to entertain you enough that you'll at least finish reading the story. Which means your going to have to get interested in either the characters, plot, or setting. For me, Dhalgren failed in all three. Even the sex scenes were limp (if you'll pardon the expression) no one ever seemed to enjoy it.

Ed Connor, 1805 N. Gale, Peoria, IL 61604

7/19/75

Thanks to Don D'Amassa (in particular) and others for giving (via GG) me lists to look over, as most of my books are packed away, on three levels. Even so, I've probably forgotten about some of my favorite books which I would've liked to list...

Of some authors I have no books at all, in case you wonder at the absence of such as Koontz.

There were many, many other books which I could not list because I haven't read them -- even though they wait patiently to be read. (Probably a good two dozen of Andre Norton's books, for example, are here but unread.) (I spend a hell of a lot more time reading Fanzines than anything else, because there are stacks of them waiting beside my seats and bed...)

You may think some of my ratings odd, but I feel that when a book is good enough to offer complete satisfaction, it should be rated at the top. Hence, so many of Merritt's are at that point - it is impossible to choose one above the other since they offer complete gratification. Same with Van Vogt & A.C. Clarke.

7/26/75

Enclosed find some book evaluations according to your Personal Preference Chart guidelines. I have used only the basic evaluation numbers, and not your "fine tuning"; even though you describe the latter as particularly important. You'll have to take it or leave it this way, as I find it very difficult to make such fine distinctions unless the books are very similar, such as novels in a series. And even if I could pin them down that accurately, my preferences would be so dependent on time-varying personal factors as to be virtually meaningless. Particularly when it's been 15 years since I read some of them. (I remember almost everything by Heinlein fairly well, but have completely forgotten some novels by such luminaries as Asimov, Clarke, & Norton!)

I experienced some difficulty in deciding whether certain books are episodic novels or merely series of stories. There is probably justification for including a number of story series because students would find them as satisfying as outright novels. My own tendency is to include those I particularly liked, such as Simak's CITY and Saberhagen's BERSERKER, but to ignore the others where I feel the stories aren't successful at building up momentum in the overall design. Do you have any criteria to suggest?

You asked for suggestions of superior short story collections besides Sheckley & Brown, Bradbury, Ellison, & Clarke: William Tenn's OF ALL POSSIBLE WORLDS & several other collections, Cogswell's WALL AROUND THE WORLD, Sherred's FIRST PERSON PECULIAR, Zenna Henderson's PILGRIMAGE, Del Rey's ROBOTS AND CHANGLEINGS, Zelazny's DOORS OF HIS FACE, LAMPS OF HIS MOUTH, Walter M. Miller's CONDITIONALLY HUMAN, Cordwainer Smith's YOU WILL NEVER BE THE SAME, Sturgeon's A WAY HOME are those that come quickly to mind.

Seems to me you could also use a list of title changes. Don & I both prefer to use the most recent mass-market paperback title for novels, but many of your other respondents use original magazine titles or hardcover titles indiscriminately. Certainly many of the original titles are better, but I can't see that they would be of much use to you. Although since there is a chance of a student looking for these at the library, the alternate hardcover title should probably be included, and I've done so on my list. Any title mentioned by someone else that isn't on Don's comprehensive list is probably either not a novel or is the magazine version of something that is on it, although there are a small number that Don really did leave off through some oversight. (Don really has read just about every SF novel that has ever appeared in paperback.) I've marked with an asterisk those books on my list that don't show up on Don's, and I'm sure he would be happy to let you know which of the others are merely alternate titles. There are also a large number of authors with 4 or more novels to their credit whom Don forgot to include. No doubt he will append them next time. On my own list I decided to qualify anybody with at least 3 novels. You can remove the asterisks from anything covered in Don's next list. I can hardly wait to see Buck Coulson's list, as I expect that his likes will agree with mine more than Don's do.

Since you seem fond of inventing pairs of titles for Ace doubles, why don't you reprint some of those from Denny Lien's apazine so that more people can be amused by them? I recall:

I Have No Mouth and I Must Scream/The Long Loud Silence
Catch a Falling Star/One-Eye
Ocean on Top/The Sky is Filled with Ships
When Women Rule/No Room for Man
Where is the Bird of Fire/The Sea is Boiling Hot
The World Swappers/Trader to the Stars
The Mote in God's Eye/The Repairmen of Cyclops
Food of the Gods/Claret, Sandwiches and Sin
Not This August/October the First is Too Late
Only Lovers Left Alive/Two Sought Adventure

Jerry Meredith, Route 3, Box 341-A, Mooresville, NC 28115

4/11/75

Pardon the long interval between letters. I am currently learning the complexities of the 28-hour day, during which I play grad student, writer, worker, and starting next week, teacher. Guess what? One of my professors asked me to help him with a science fiction course he's teaching at a Charlotte high school; and I jumped at the chance (leaped would be a better term). This past issue of Guying Gyre arrived, then, at a very opportune time, because it deals with what students have enjoyed. It gives a counterpoint to what I think is good science fiction and allows me to think about the student perspective rather than the teacher's perspective. And from what I've experienced in public schools, much of what comes down issues from the teacher for the teacher. Thanks a lot. No. 4 coming like it did is something like a burning bush or visit from an angel. I'm showing it to my professor tomorrow.

As for my contribution to the Project, you can probably tell from my list what my prejudices are: heavy on Zelazny and Delaney and Dick; light on Asimov and Clarke. However, I think things even out in short stories. I've read so many of them that I shudder to think of trying to grade them. My palms start to sweat and someone works on my head. Whatever, I hope you can use my ratings, although I am less interested in what people like me have to say about novels than in what students have to say. After all, it's their class. Isn't it?

Oh, does anyone have ideas for classes using material other than books? I'm thinking especially about activities that would encourage students to be as creative as possible.

Ben Indick, 428 Sagamore Ave., Teaneck, NJ 87888

7/8/75

I'm not certain whether you want a PPEC from me of titles, or just my opinion. Well, the later first. Darn if I don't think it's jelling! (Maybe I'm just getting used to it!) It offers plenty of latitude and above all is an excellent guide to a teacher who is a neo sf. It could really be of much use, and lots easier than wading thru studies of sf.

Ok - I'll fake a little time and run off some titles - (from my shelves - no attempt at system or alphabetic'n) I'm trying to stick to sf - some are borderline fantasy. Some are of great historical importance to the field, and outdated styles should not nelegate them to the dustbins. I have kept 95 as tops, and you will perceive which are my favorites. I have, however, in some cases not allowed sentiment to rule. Two of Heinlein's books I could not finish, and have given them a good grade, acknowledging personal failure (but indicated in parentheses my failure.)

I have also tried to make it a rounded list of new and old. Generally, I am avoiding trivia (as I see it).

XX

((Thank you one and all. The preceding ten or so letters accompanied long lists of Personal Preference Evaluation Numbers (PPENs). What follows is a compilation of those numbers plus others' long lists which had either no attached explanation or one superfluous to the sense of their choices. (oh, wow!))

A special apology to doug barbour; i neglected to tell Glee, who typed this, that part of your charisma came from being a lower case character. Hope you enjoy the comparisons as much as I do.))

SOME LENGTHY NOVEL EVALUATIONS

As you'd imagine, the task of writing the AUTHOR, NOVEL, AND EVALUATION NUMBERS of each evaluator over and over is becoming a bit cumbersome. To avoid this repetitiousness, I've assembled the lengthier listings, assigned letters to their authors, and placed them behind the names of the books they evaluated. Thus if you want to check out Buck Coulson's listings you'll find them followed by the letter C. Here is the key:

A= Haugh, Dave	P= Walker, Paul
B= Barbour, Doug	R= Gyler, Mike
C= Coulson, Buck	S= Sharpe, Mark
D= Dankovic, Dan	T= Townley, Bruce
F= Fergus, George	V= Truesdale, Dave
G= Geary, Mike	W= Walsh, Thomas
H= Hlavaty, Arthur	X= Meredith, Jerry
I= Indick, Don	Y= Coulson, Bruce
J= Jarog, Dennis	*= Holdom, Lynne
K= Keller, Don	#= Spehner, Norbert
L= Boutillier, Lester	%= Andrus, Reed
M= Blenheim, Robert	φ= Oakes, Daniel
N= Conner, Ed	

If any number precedes the book listing (see Heinlein and THE REST OF THE D'AMMASSA SELECTIONS), those are Don's evaluation numbers. His once again is a splendid/overpowering effort. Many surprises there, too. Don inadvertantly left out Heinlein from his original listing in GG #2. Then I forgot to include it in GG #3. The ommission has now been corrected.

I've tended to omit (and will do so later) all 15's from evaluation. Only numbers for books READ will ultimately be used. Also if an evaluator lists a book (meaning he considers it to be an SF novel), I've listed it without argument at this point. If you find I've left out a book you listed, don't worry; I'll make a list of "rarely mentioned books" or some such and put them all together.

Please remember what I said before: the numbers which differ vastly are as valuable to me as those which are quite similar for a specific book.

I was fascinated to observe the slowly developing numbers for THE GREAT EXPLOSION by Russell. Don had it on the bottom of his list (75); it seems to be emerging as a much stronger book. I'm watching with interest.

If anyone whose number I've used found they've been incorrectly quoted, please let me know.

Although Don D'Amassa's numbers don't appear beside the following listings, I've attempted to keep the books in the order of his original choosing to remind you of the pattern of his choices.

Most of the locs which follow this page but precede the book listings accompanied the evaluations.

Aldiss, Brian

LONG AFTERNOON OF EARTH 74B-83C-95F-75H-85P-92%-54G
STARSHIP 82Y-78C-85F-65H-26M-55P-92%-55*-96N
GREYBEARD 55F-47%-85#
FRANKENSTEIN UNBOUND 78B-55H-75P-84L-82N
DARK LIGHT YEARS 74B-55F-65H-65P-55L-53V-58%-55C
EARTHWORKS 38C-35F-55H-53%
PRIMAL URGE 36Y-45F-55H
BOW DOWN TO NUL 32C-45F-45H-55%
CRYPTOZOIC 38C-72K-74B-56M-50P-72D-75V-93R-73X-48%-55*-68N
BAREFOOT IN THE HEAD 72K-78B-75H-77D-27L-15V-92T
VANGUARD TO ALPHA 35F-55%-
REPORT ON PROBABILITY A 75B-45H-78L-48V-22*
MALE RESPONSE 35F-42%
EIGHTY MINUTE HOUR 65B-55H-92T
NEANDERTHAL PLANET 56*
HOTHOUSE 87#

Anderson, Poul

STAR FOX 66C-55F-93R-84%-76*-32G
THE HIGH CRUSADE 92C-89Y-82K-75F-65H-95R-92%-85*-78N
THREE HEARTS AND THREE LIONS 86K-65F-92%-95*-78N-98W
GUARDIANS OF TIME 85F-65P-55C-76%-86*-80#
TAU ZERO 65C-55F-75H-82R-63X-57*-78N-93T
BRAIN WAVE 94Y-75K-85F-75H-75P-93V-82R-84%-68*-35#-74φ-76N-84T-92C
AFTER DOOMSDAY 75F-55H-72%-63*-55C
CORIDORS OF TIME 72K-55H-74%-75*-56C
BROKEN SWORD 72K-94%-57*-54G-88W-82A-78C
STAR WAYS 53C-55F-88%-68*
ORBIT UNLIMITED 55C-55F-48D-74R-68%-83*-52S
PEOPLE OF THE WIND 85C-55F-65I-76%68*
BYWORLDER 53C-55F-65H-78%-55*-72N
WAR OF THE WINDMEN 53C-65F-55R-57%-86*
THE WAR OF TWO WORLDS 55C-65F-67%-57*
EARTHMEN GO HOME 55C-55F-83%
OPERATION CHOAS 75C-77K-65F-55H-82R56%-75*-64G
REBEL WORLDS 55F-68%-75*
CIRCUS OF HELLS 87%-65*
MAYDAY ORBIT 84%-75*
DAY OF THEIR RETURN 82R-94%-77*
U.N. MAN 65*-75F

A KNIGHT OF GHOSTS AND SHADOWS 77*-75V
WORLD WITHOUT STARS 55C-76K-65F-64%
SATAN'S WORLD 48C-75F-65V-82R-85%-55*
SHIELD 48C-75F-65H-56D-68%-45*-38φ
THERE WILL BE TIME 55C-82K-65F-55H-72D-82%-64*
VIRGIN PLANET 75C-55F-45H-64%-67*
VAULT OF AGES 55C-45F-82%-67*
DANCER FROM ATLANTIS 75C-65F-43%-65*-62S-54G-86W
ENSIGN FLANDRY 45C-87%-75*-77φ
HIROLF KRAKI'S SAGA 55C-78K-92%-98W
WE CLAIM THESE STARS 55F-55C-86%-84*
SNOWS OF GANYMEDE 65F-48C-54%-65*
LET THE SPACEMEN BEWARE 35F-55V-48C-48%-77*
THREE WORLDS TO CONQUER 75F-48C-52%
MIDSUMMER TEMPEST 85V-45%-85*-92%-32G
FIRE TIME 75V-84R-92%
TROUBLE TWISTERS 75F
TRADER TO THE STARS 92R
TWILIGHT WORLD 65F
ENEMY STARS 65F
PLANET OF NO RETURN 55F-45H-65*
MAKESHIFT PLANET 55F-74*
TWILIGHT PEOPLE 76%
NO WORLD OF THEIR OWN 75*

Anthony, Piers

RINGS OF ICE 35C-62N-67*
CHTHON 55C-92K-77V-95F-62%-75*-85#-35φ
OMNIVORE 52C-78K-64V-85F-75H-74M-74%-77*-80#-67φ
SOS THE ROPE 65C-82K-75V-85F-45H-65P-92%-75*-58φ-65Y
VAR THE STICK 88%-67*-35φ
THE RING 55C-78K-75F-55H-56*-66%
MACROSCOPE 45C-86K-77B-68N-92V-73X-95F-85H-76M-83%-65*-84φ
TRIPLE DETENTE 56D-63%-24*
PROSTHO PLUS 55C-65%-23*-88φ
ESP WORM 45C-57%-22*
ORN 57C-67N-65G-56M-67%-74*
NEG THE SWORD 67*

Ball, Brian

RIGIMENTS OF NIGHT 75C-55F-75%
PROBABILITY MAN 45C-58%
PLANET PROBABILITY 45C-67%
TIMEPIECE 45C-68K-45F-48%
SINGULARITY STATION 45C-63%
SUNDOG 45C-57%
TIMEPOT 45C-46%

Asimov, Isaac

I, ROBOT 75C-77Y-86S-85F-96N-75L-57V-97R-75H-75*-90#
CAVES OF STEEL 65C-75Y-86K-96N-53G-83D-58L-85H-75P-93*-80#-98φ
REST OF THE ROBOTS 72C-42L-85F-80#

Asimov continued

FOUNDATION TRILOGY 95*-90#-96φ-85F-85H-25P
92D-88L-92V-74S-98N-76G-22W-85I-65Y-88K
65C
CURRENTS OF SPACE 55Y-78K-96N-51D-68L-75F-
65H-85*-65#-58φ-68C
NAKED SUN 73Y-85K-92N-53G-67D-58L-75F-75H
75P-95*-80#-45φ-68C
THE STARS, LIKE DUST 55C-78K-94N-81D-42L-
75F-85*-55φ
END OF ETERNITY 55C-57Y-83K-88N-43G-46D-
38L-65F-65H-55P-86*
PEBBLE IN THE SKY 62C-65Y-82K-92N-93D-78L-
65F-65H-88*-83φ
LUCKY STARR AND MOONS OF JUPITER 78*
LUCKY STARR AND RINGS OF SATURN 55D-78*
THE GODS THEMSELVES 57C-62Y-68K-83S-84N-
75G-88D-66L-55X-65F-75H-57M-78*-80#-85φ
FANTASTIC VOYAGE 45C-42Y-43D-65F-56M-22φ
LUCKY STARR AND BIG SUN OF MERCURY 73*
LUCKY STARR AND OCEANS OF VENUS 78*
LUCKY STARR AND PIRATES OF ASTEROIDS 72*
DAVID STARR SPACE RANGER 75*
MARTIAN WAY 86*
FOUNDATION AND EMPIRE 98L

Ballard, J.C.

CRYSTAL WORLD 15C-67B-93N-78V-87X-75H-
54M-90#
VERMILLION SANDS 15C-74K-81B-88T
DROWNED WORLD 12C-82N-76V-90#
BURNING WORLD 15C-15M
WIND FROM NOWHERE 12C-45H
ATROCITY EXHIBITION 81B
CONCRETE ISLAND 53G
CRASH 45H

Biggle, Lloyd

MONUMENT 55C-91D-57X-55P-76*
STILL SMALL VOICE OF TRUMPETS 55C-85F
LITHT THAT NEVER WAS 55C-65F-64*
ANGRY ESPERS 55C-65F-57*
ALL THE COLORS OF DARKNESS 62C-72K-75F
FURY OUT OF TIME 55C-82K-75F
WORLD MENDERS 65C-85F-75*
WATCHERS OF THE DARK 57C-68K-72D-75F

Blish, James

CASE OF CONSCIENCE 85C-75Y-92K-75B-82N-
92T-55L-75H-72M-94*-90#-75φ
TORRENT OF FACES 55C-45Y-82V-45F-75H
FROZEN YEARS 55C-55Y-25F
EARTHMEN COME HOME 72C-75Y-87K-88N-65F-86M
77φ
MIDSUMMER CENTURY 55C-35Y-57S-92N-78L-68X-
75H-45P-55*
ESPER 55F
LIFE FOR THE STARS 55C-75Y-68K-82N-65F-
85M-75*-82φ

QUINCUNX OF TIME 55H-54*
STAR DWELLERS 45C-72K-45F
DUPLICATED MAN 45C-35Y-25F-45*
ALL THE STARS A STAGE 45C-57Y-84D-55*-70#
TITAN'S DAUGHTER 45C-48Y-35F-56M
TRIUMPH OF TIME 75Y-45F-82M-98φ
BLACK EASTER 35C-55Y-82K-65F-55H-55P-78*-
85#
SEEDLING STARS 82C-87*-57φ
CITIES IN FLIGHT 75B-72S-88D-98V-96R-85H-
85#
SPOCK MUST DIE 55S-75D
JACK OF EAGLES 77V
DAY AFTER JUDGEMENT 53*
STAR TREK 22φ

Bova, Ben

AS ON A DANKLING PLAIN 72N-75F
WEATHER MAKERS 65F-54*
WHEN THE SKY BURNED 32D
DUELLING MACHINE 45F-55H
THX 1138
NOAH II 22*

Boyd, John

LAST STARSHIP FROM EARTH 55C-88V-85F-65H-
82M-55*
POLLINATORS OF EDEN 55C-65F-74M-57*
RAKEHELLS OF HEAVEN 65C-45H-85M
SEX AND THE HIGH COMMAND 45F-24M
ORGAN BANK FARM 55F

Brackett, Leigh

LONG TOMORROW 82C-93N-95%-85*
GINGER STAR 75C-82N-95W-88%-74*
NEMESIS FROM TERRA 55C-82%
HOUNDS OF SKAITH 76C-95W-86%-72*
SWORD OF RHIAMNON 95C-84%-77*
BIG JUMP 65C-85%
GALACTIC BREED 55C-83%
PEOPLE OF THE TALISMAN 58C-78K-76W-78%-67*
SECRET OF SINHART 55C-72K-78W-78%-78*
ALPHA CENTAURI OR DIE 45C-77%
THE HALFLING 85C

Bradley, Marion Zimmer

SWORD OF ALDONES 55C-72Y-75F-87*
COLORS OF SPACE 55C-65F
DOOR THROUGH SPACE 65C-75F-77*
BLOODY SUN 65C-72Y-75F-83*
PLANET SAVERS 65C-65F-78*
STAR OF DANGER 65C-72Y-65F-86*
WORLD WRECKERS 68C-72Y-65*
FALCONS OF NARABEDLA 48C-45Y-65F-73*
SPELL SWORD 55C-72Y-63G-75*
DARKOVER LANDFALL 85C-65Y-62N-82*
WINDS OF DARKOVER 68C-55*

Bradley, Marion Z. continued

BRASS DRAGON 55C-75*
HUNTERS OF THE RED MOON 55C-68N-83*
SEVEN FROM THE STARS 65F-76*
HERITAGE OF HASTUR 93*

Brunner, John

JAGGED ORBIT 95C-65Y-85K-75B-78N-88W-
77D-68L-85V-85H-77*-75#-72¢
STAND ON ZANZIBAR 95C-95Y-97K-68B-52N
93T-94W-84D-85L-88V-85H-77*-75#-72¢
WHOLE MAN 88C-88Y-77K-85W-67X-95F-
95H-75P-75*
PRODUCTIONS OF TIME 74C-74K-65F-85H-
76*
TO CONQUER CHAOS 85C-85F-45H-66*-65#
DOUBLE, DOUBLE 64C-62K-45F-55H-
THRESHOLD OF ETERNITY 55C-55F-35*
SPACE BARBARIANS 55C-75F-45H-78*
CASTAWAYS' WORLD 55C-62N-75F-
RITES OF OHE/POLYMATH 65C-45H-75*
MORE THINGS IN HEAVEN/ASTRONAUTS MUST
NOT LAND 45C-45F-55H-68*
DREAMING EARTH 58C-75F-75H-65*
MARTIAN SPHINX 55C-75F
SQUARES OF THE CITY 95C-95Y-85K-77N-
73V-65F-75H-75*
INTO THE SLAVE NEBULA/SLAVERS OF
SPACE 52C-65F-45H-76*
TIMES WITHOUT NUMBER 75C-65L-55V-
85F-65H-88*
SANCTUARY IN THE SKY 55C-65F-76*
SKYNAPPERS 55C-65F-45H-65*
MEETING AT INFINITY 45C-75F-55H-58*
ATLANTIC ABOMINATION 35C-25V-45F-
45H-45*
LONG RESULT 55C-66K-75V-85F-85H-83*
TRAVELER IN BLACK 45C-76A-83R-77X-
45H-55*
SHEEP LOOK UP 65C-75Y-92K-72B-68N-95W
76D-95L-77X-75H-54*-75¢
STONE THAT NEVER CAME DOWN 55C-57Y-
76W-55L-74X-75H-53*
AVENGERS OF CARRIG/SECRET AGENT OF
TERRA 45C-75F-67*
CATCH A FALLING STAR/100TH MILLENNIUM
65C-55Y-55V-55F-55H-92*
WORLD SWAPPERS 55C-65F-55H-68*
GIVE WARNING TO THE WORLD/ECHO IN
THE SKULL 55C-55F-55H-22¢
AGE OF MIRACLES/DAY OF THE STAR
CITIES 65C-67Y-68D-65V-75F-75H-67*
QUICKSAND 45C-83K-76L-45F-55H
I SPEAK FROM EARTH 65F
REPAIRMEN OF CYCLOPS 55F-55H-75*
DRAMATURGES OF YAN 55C-55R-65F-65H-
76*

STARDROPPERS/LISTEN! THE STARS 55C-68K-
55F-65H-64*
WEB OF EVERYWHERE 55C-84W-65H-48*-45¢
TIMESCOOP 45C-78L-48V-55R-75H-87*
PSIONIC MENACE 55F
TOTAL ECLIPSE 55C-82D-75H-15M-77*-90#
LADDER IN THE SKY 65F
WRONG END OF TIME 55C-66L-65H-55*
ENIGMA FROM TANTALUS 55F-45H-82*
ALTAR AT ASCONEL 75F-45H-65*
BORN UNDER MARS 45C-47Y-74V-45F-55H-75*
BEDLAM PLANET 45C-75V-35F-85H-68*
ENDLESS SHADOW 65F-63*
PLANET OF YOUR OWN 55F-58*
SPACE TIME JUGGLER 45F-45H-42*
ENTRY TO ELSEWHERE 67L-55*
SHOCKWAVE RIDER 87V-85H-66*
RITES OF THE OHE 65F-45H
GUADY SHADOWS 55H

Budrys, Algis

ROGUS MOON 85C-86N-85F-85H
FALLING TORCH 75C-45D-75F
MAN OF EARTH 65F
WHO? 65C-57D-75F-65H
SOME WILLNOT DIE 55C-65F
AMSIRS AND THE IRON THORN 62C-85F

Brown, Frederic

MARTIANS GO HOME 95C-95Y-92K-77N-75F-85H
75P-75#
MIND THING 45C-65Y-75F-65H
WHAT MAD UNIVERSE 85C-85Y-85K-78N-85F-75H
ROGUE IN SPACE 85C-85Y-75F-55H
LIGHTS IN THE SKY ARE STARS 82 C-74Y-95K-
65F-55H

Bulmer, Kenneth

LAND BEYOND THE MAP 75C-55F
DOOMSDAY MEN 45C-85F
WIZARD OF STARSHIP POSEIDON 45C-75F-
NO MAN'S WORLD 45C-65F
BEYOND THE SILVER SKY 45C-45F
SECRET OF ZI 45C-45F
CITY UNDER THE SEA 45C-45F
HUNTERS OF JUDAGAI 45C-45F
SHIPS OF DUROSTORUM 45C
WIZARDS OF SENCHURIA 45C-55F
CHARIOTS OF RA 45C
KEY TO VENUDINE 45C-75F-35*
KEY TO IRUNIUM 45C-35*
DEMON'S WORLD 45C-55F
TO OUTRUN DOOMSDAY 47C
BEHOLD THE STARS 45C-45F
CYCLE OF NEMESIS 42C-45F
EARTH GODS ARE COMING 35C-45F
CHANGELING WORLDS 35C-45F

Bulmer, Kenneth continued

ON THE SYMB SOCKET CIRCUIT 35C-45F
MILLION YEAR HUNT 35C-75F
ROLLER COASTER WORLD 35C
WORLDS FOR THE TAKING 35C-75F
ELECTRIC SWORD SWALLOWERS 35C
GALACTIC INTRIGUE 35C
STARS ARE OURS 35C
WORLD AFLAME 35C
KANDAR 45C-45A
INSANE CITY 35C
BLAZON 35C

Chandler, A. Bertram

RIM IN SPACE 55C-78N
RENDEZVOUS ON A LOST WORLD 55C
EMPRESS OF OUTER SPACE 85C
BRING BACK YESTERDAY 55C
NEBULA ALERT 55C-73N
SPACE MERCENARIES 55C
SHIP FROM OUTSIDE 55C
CATCH THE STAR WINDS 75C-67Y
SPARTAN PLANET 72C-67Y-76N-64V
INTO AN ALTERNATE UNIVERSE 55C
INHERITORS 55C
TO PRIME THE PUMP 55C-67Y
COILS OF TIME 55C
ALTERNATE MARTIANS 55C
DARK DIMENSIONS 55C
CONTRABAND FROM OTHERSPACE 55C
ROAD TO THE RIM 55C-66V
SEA BEASTS 55C
HAMELIN PLAGUE 35C
RIM GODS 68V

Charbonneau, Louis

DOWN TO EARTH 15C-45F
CORPUS EARTHLING 15C-75F
BARRIER WORLD 15C-35F
NO PLACE ON EARTH 15C-45F
SENTINEL STARS 75F
PSYCHEDELIC 40 47Y-75F
SENSITIVES 47Y

Christopher, John

"MARS TRILOGY" (WHITE MOUNTAINS, CITY OF
GOLD AND LEAD, POOL OF FIRE) 53C-68C-77C
"GUARDIAN TRILOGY" (PRINCE IN WAITING,
BEYOND THE BURNING LANDS, SWORD OF THE
SPIRITS) 78*
POSSESSORS 56*
LONG WINTER 45*
GUARDIANS 75*
RAGGED EDGE
PENDULUM
SWEENEY'S ISLAND
NO BLADE OF GRASS 48*-75C-75Y-86K-96N
LITTLE PEOPLE 45C-82N

PLANET IN PERIL 45*
LOTUS EATERS 56*

Clarke, Arthur C.

FALL OF MOONDUST 85C-78Y-96N-85F
AGAINST THE FALL OF NIGHT 85C-72Y-75*-91C-
68S-98N-93T-95F-65P-77V
CHILDHOOD'S END 82C-85Y-96K-92*-90#-86C-
95S-98N-93T-98W-92I-85F-85H-68M-96P-
72D-58L-78V-93R
DEEP RANGE 75C-72Y-93C-88N-88T-85F-75P-72D
EARTHLIGHT 75C-68Y-97N-87T-75F-86L-75V
CITY AND THE STARS 85C-87Y-73*-80#-92C-
98N-85F-48D
RENDEZVOUS WITH RAMA 65C-85Y-78K-55*-90#-
65C-95A-95S-94N-54G-83I-93T-75W-75H-74M-
85P-97D-88L-57V
SANDS OF MARS 75C-63*-73C-86N-87T-75F-94D
ISLANDS IN THE SKY 55C-65*-87N-75F-48L
PRELUDE TO SPACE 65C-77C-77D
2001: A SPACE ODYSSEY 55C-55Y-68K-90#-37C-
85S-92T-75W-80I-65H-65M-55P-84D-82V
DOLPHIN ISLAND 52L
LION OF COMARRE 27C-68S-45I-68M
PRELUDE TO MARS 75S

Clement, Hal

NEEDLE 97C-97Y-72K-78*-98N-85F-85L-68V
CYCLE OF FIRE 65C-88*-75F
ICE WORLD 85C-83*-92N-75F-63S-88L
MISSION OF GRAVITY 85C-97Y-84K-93*-86C-98N
85F-95P-78D
OCEAN ON TOP 55C-53*
CLOSE TO CRITICAL 55C-65*-92N-65F
STAR LIGHT 55C-65Y-55*-25P

Compton, D.G.

STEEL CROCODILE 15C-42*
SILENT MULTITUDE 84K-68B- 46M
MISSIONARIES 82K-45*
CHRONOCULES 45*
UNSLEEPING EYE 78*
FAREWELL, EARTH'S BLISS 65B-65*
QUALITY OF MERCY 67*-65B
SYNTHAJOY 92*-75B

Cooper, Edmund

CLOUD WALKER 75C-78%-88*-75F-42G-52A
FIVE TO TWELVE 15C-72%-66*-85F-87M
OVERMAN CULTURE 74%-65*-78M-32G
ALL FOOLS DAY 77%-76*-70#-75F-48M
SEAHORSE IN THE SKY 66%-68*-55F
DEADLY IMAGE 56%-70#-65F
TRANSIT 15C-46%-63*-85F
LAST CONTINENT 55%-58*-65F
SEED OF LIGHT 15C-64%-35*-55F
FAR SUNSET 82K-68%-78*-85F-78M-42G
SLAVES OF HEAVEN 62%-55*

Cooper, Edmund continued

GENDER GENOCIDE 22C-53%-26*
KRONK 44%-57*-55F-79M
DOUBLE PHOENIX 22*
TENTH PLANET 56*

Davidson, Avram

PHOENIX AND THE MIRROR 75C-82K-83B-52N
ISLANDS UNDER THE EARTH
MASTERS OF THE MAZE 55C
ROGUE DRAGON 65C
JOYLEG 85C-83Y
ENEMY OF MY ENEMY 55C
MUTINY IN SPACE 65C
KAR CHEE REIGN 65C
RORK 55C
URSUS OF ULTIMA THULE 55C-28N
CLASH OF STAR KINGS
PEREGRINE: PRIMUS 78K

De Camp, L. Sprague

HAND OF ZEI AND SEARCH FOR ZEI 32N-78K
85F-57%-85C
INCOMPLETE ENCHANTER 85C-87Y-88K-85F-
92%-55R
CASTLE OF IRON 85C-82K-75F-83%
TOWER OF ZANID 57S-65C-75F-83%-53*
LEST DARKNESS FALL 63N-65G-97W-95C-
95Y-85F-82%-78*-82R
LAND OF UNREASON 65C-78K-88%
GOBLIN TOWER 88W-75A-65C-86K-65F-78%
COSMIC MANHUNT 65C-75F-58%
ROGUE QUEEN 32N-43G-98C-95Y-85Y-65F-
65P-56%-77*
FALLIBLE FIEND 54G-68C-72Y-78%
CLOCKS OF IRAZ 88W-68C-78K-77*
GENUS HOMO 96N-75C-65F-72%
CARNELIAN CUBE 85W-85C-75K-65F-74%
UNDESIRE PRINCESS 65C-65Y-65F-56%
TRITONIAN RING 89W-68A-75C-82K-87%
GLORY THAT WAS 65C-67Y-67%-55*
SOLOMON'S STONE 55C-55F-68%
RELUCTANT SHAMAN 57S
DIVIDE AND RULE 63N-85C-65Y-82K-65F
DRAGON OF THE ISHTAR GATE 98W
TALES OF GAVAGAN'S BAR 65C-72Y
GUN FOR DINOSAUR 65C-84Y
CONTINENT MAKERS 65C
WHEELS OF IF 95C-82Y

Delany, Samuel R.

EINSTEIN INTERSECTION 45C-88K-92B-52N-
64T-85W-75F-85H-86M-85P-92%-93%-78V-
92X
BABEL 17 45C-88K-92B-S-T-85F-95H-85P-
87%-74*-86%-82V-88X
JEWELS OF APTOR 65C-85K-75B-85F,X-65H
65P, 65*, 86%

FALL OF THE TOWERS 75C-77K-75B-88T-93W-
95F-85H-45P-83%-55*-73%-77D-95L-78V-85X
EMPIRE STAR 35C-85K-93B-75F-95H-82%-55*
NOVA 25C-92K-95B-62N-87T-84W-55F-85H-76P-
88%-92%-85L-82V-96R-95X
BALLAD OF BETA TWO 15C-77K-85B-65F-75H-
65P-78%-55*
DHALGREN 15C-15N-75I-85H-46M-23*-98%-74D-
15V-92X
TIDES OF LUST 92B

Del Rey, Lester

NERVES 95C-95Y-85F-45P-62%-56L-96N
ELEVENTH COMMANDMENT 85C-65Y-75F-88*
MARCOONED ON MARS 55C-75F
DAY OF THE GIANTS 75C-85F-58V
BADGE OF INFAMY 55C-75F
SKY IS FALLING 35C-75F
STEP TO THE STARS 35C-65F-57V
ATTACK FROM ATLANTISZ 45C-55V
SIEGE PERILOUS 45C-45F-24M
MOON OF MUTINY 35C
PSTALEMATE 35C-45Y-65F-68*-75L
TUNNEL THROUGH TIME 35C
ROCKET TO NOWHERE 35C-55F
ROCKET JOCKEY 35C-55F
MISSION TO THE MOON 35C
RUNAWAY ROBOT 35C
SCHEME OF THINGS 35C-55F
AND SOME WERE HUMAN 95C
POLICE YOUR PLANET 66*

Dick, Philip K.

MAN IN THE HIGH CASTLE 72C-78K-55F-85H-75P-
93*-85%-63%-98R-75X-97N-93T
UBIK 15C-85H-85P-90%-82R-93X-92T
EYE IN THE SKY 65C-76K-75F-75H-85P-68*-
38D-88N
GAME PLAYERS OF TITAN 76X-57*-65F-85H-55C
VULCAN'S HAMMER 55C-65F-75H-55*
WORLD JONES MADE 55C-75F-75H-85P-92*
CRACK IN SPACE 55F-75H-55#
MARTIAN TIME SLIP 45C-45F-85H-72N
SOLAR LOTTERY 35C-75F-75H-52*-66N
THREE STIGMATA OF PALMER ELDRITCH 45C-55F
85H-80%-88X
CLANS OF THE ALPHANE MOON 45C-55F-85H-35P-
67*-65#
DR FUTURITY 15C-65F-57*
GANYMEDE TAKEOVER 15C-65F-55*
DO ANDROIDS DREAM OF ELECTRIC SHEEP 15C-
15Y-65F-75H-65P-47*-26D-72V-77X
DR BLOODMONEY 15C-65H-48*-85#
SIMULACRA 45C-45F-75H-54*
PENULTIMATE TRUTH 65F-75H
NOW WAIT FOR LAST YEAR 55H
MAN WHO JAPED 35C-65F-65H-85P

Dick, Philip K. continued

UNTELEPORTED MAN 35C-45F-75H-56*
OUR FRIENDS FROM FROLIX 8 15C-75H-43*-75#
WE CAN BUILD YOU 25C-75H-35*-53X
GALACTIC POT HEALER 45C-35F-75H-35P-63D-
58X-56N-88T
MAZE OF DEATH 75H-65X
COUNTER CLOCK WORLD 15C-75H-52*
ZAP GUN 15C-55F-75H
TIME OUT OF JOINT 45F-85H-55*
COSMIC PUPPETS 35F-54*
FLOW MY TEARS 75H-98φ-57D
POLICEMAN SAID 82X

Dickson, Gordon

SOLDIER ASK NOT 65C-67Y-65F-35P-94%-87*-
73V-78N
TACTICS OF MISTAKE 75C-67Y-85F-95%-73*-
78φ-85V-82N
GENETIC GENERAL 65C-67Y-75F-93%-88*-97φ-
77N
NAKED TO THE STARS 55C-75F-92%-48*
ALIEN WAY 55C-85F-76%-86*
MISSION TO UNIVERSE 55C-65F-73%-53*
SPACIAL DELIVERY 54C-83%-53*
SLEEPWALKER'S WORLD 55C-55F-55P-82%-55*-
75V
SPACEPAW 45C-78%
MAN KIND ON THE RUN 45C-45F-68%
PRITCHER MASS 45C-55F-74%-54*-75V-72N
WOLFLING 47C-85F-84%-64*
OUTPOSTER 48C-65F-68M-77%-65*-72N
ALIEN FROM ARCTURUS 45C-65F-72%-56*
DELUSION WORLD 55C-45F-66%
STAR ROAD 55C
SPACE SWIMMERS 55C-85F-67%-47*
NO ROOM FOR MAN 55C-45F-86%-74*-87φ-45D-
72N
NECROMANCER 45F-78V
NONE BUT MAN 55C-65F-87%-68*
HOUR OF THE HORDE 65C-65F-64%
TIME TO TELEPORT 65F-62%
R-MASTER 45P-66*-53D-77V-55S
PLANET RIM 72R

Disch, Thomas

PRISONER
334 88K-85H
GENOCIDES 12C-74B-45F-45H-90#
ECHO AROUND HIS BONES 15C-65F-65H-64X
CAMP CONCENTRATION 65C-88K-85B-95H-95φ-
92V-95X
MANKIND UNDER THE LEASH 82B

Farmer, Philip Jose

NIGHT OF LIGHT 58C-74K-85F-65H-82*-42G
GREEN ODYSSEY 55C-85K-75F-75H-88*

MAKER OF UNIVERSES 65C-82K-75F-55H-75*-
75#-65G
GATES OF CREATION 65C-78K-75F-66*
PRIVATE COSMOS 65C-78K-75F-76*-73V
TIMES LAST GIFT 62C-65F-55H-15M-58*-86N-
94W
TO YOUR SCATTERED BODIES GO 56C-68K-65F-
85H-93*-86φ-93R-55L-83V-97W-86N-86G
FABULOUS RIVERBOAT 55C-75H-93*-88φ-93R-84D-
67L-82V-87N-85G-94W
LOVERS 85C-65F-75H-92M-92*-90#-73N-86G
LORD TYGER 53C-55*-75X-74N-85G
DARE 45C-37Y-55F-65H-93M-78*-90#
FLESH 75C-62Y-78K-45F-75H-77*-73N-55G
HARDON OF ANCIENT OPAR 55*-68N-76G
WIND WHALES OF ISHMAEL 35C-55F-53*-62N-53G
STONE GOD AWAKENS 65C-65F-62*-76N-84W
BLOWN 75H
IMAGE OF THE BEAST 66K-65H
FEAST UNKNOWN 25C-65H
MAD GOBLIN 25C-45F-68N
LORD OF THE TREES 55F-45*-68N
TRAITOR TO THE LIVING 75H-65*-76N-
CACHE FROM OUTER SPACE 65F-58*
INSIDE OUTSIDE 35C-76K-75F-75H-67M-75#-
78N-42G
OTHER LOG OF PHILEAS FOGG 25C-75H-47*-
38φ-95D-58L-77N-75G-85W
BEHIND THE WALLS OF TERRA 67C-55F-54*-
73V-68N-72A
LOVE SONG 75*
GATE OF TIME 45C-65F-75*
TIMESTOP 45C-68K-45F-75H-63*-62N-42G
TONGUES OF THE MOON 65N-32G-88W-58*-45F-
55H-35C-37Y
VENUS ON THE HALF-SHELL 75H-73φ-75D-75V-
86S-83N-80I

Galouye, Daniel

DARK UNIVERSE 95C-82K-95F-95#
LORDS OF THE PSYCHON 55C-85F-95#
SIMULACRON 3 45C-75F-95#
SCOURGE OF SCREAMERS 75F
INFINITE MAN 45C-90#

Gerrold, David

WHEN HARLIE WAS ONE 75C-77Y-85K-98F-85H-
64M-45%-76*-73φ-83D-55L-55S-58N
YESTERDAY'S CHILDREN 55C-78K-65F-55H-78%-
32*-63φ-45R
SPACE SKIMMER 55C-78K-75F-75H-63%-68*-84φ
MAN WHO FOLDED HIMSELF 72C-77Y-67Y-85F-
75H-68M-42%-68*-74φ-37D-78V-54X-44N
FLYING SORCERORS 65C-75H-74%
BATTLE FOR THE PLANET OF THE APES 37%-75D

Harrison, Harry

MAKE ROOM, MAKE ROOM 25C-75F-75H-65#-66L-63G
TUNNEL THROUGH THE DEEPS 55C-75H-65*-44φ-59N
DEATHWORLD 58C-85F-65H-78*-70#-87φ-77V
STAINLESS STEEL RAT 45C-75F-65H-76*-65φ-35L-82V
BILL THE GALACTIC HERO 45C-55F-85H-45*-82V-95K
PLAGUE FROM SPACE 55C-55Y-45F-65H-PLANET OF THE DAMNED 55C-85F-55H-67*
CAPTIVE UNIVERSE 55C-75F-65*
DEATHWORLD TWO 58C-75F-65H-78*-77V
STAINLESS STEEL RAT'S REVENGE 35C-65H-68*-58φ-35L
DALETH EFFECT 45F-75H-77*
MAN FROM PIG 25C-66K
TECHNICOLOR TIME MACHINE 65C-78K-65F-75H-75*
STAINLESS STEEL RAT SAVES THE WORLD 35C-65H-56*-48φ-35L
DEATHWORLD THREE 72K-85F-65H-78*-77V

Heinlein, Robert A.

MOON IS A HARSH MISTRESS 95F-75H-84*-84φ-88D-25L-76V-98R-92J-78X-25S-56N-64G-98W
RED PLANET 85F-65H-73*-97D-82R
TUNNEL IN THE SKY 85F-65H-75*-78D-85R
DOUBLE STAR 85F-75H-87*-72φ-98D-94R-82J-84N-86G
PUPPET MASTERS 45H-78*-85#-87φ-67D-88R-62X-92N-54G-94W084I
DOOR INTO SUMMER 85F-65H-75R-67*-65#-84φ-92R-95N-53G
BEYOND THIS HORIZON 65F-75H-78*-88R-97N-54G
GLORY ROAD 65*-98φ-87D-53L-95R-77J-75X-77N-85G-98W-65F-55H
STAR BEAST 65*-77φ-74D-76N-65H-65P
CITIZEN OF THE GALAXY 77*-85D-76L-96R-52G-98W-85F-65H
TIME ENOUGH FOR LOVE 72*-93φ-94D-25L-82R-85J-55S-77N-76G-98W-45H-15P
METHUSELAH'S CHILDREN 75*-85#-87φ-83J-96N-98W-75F
STRANGER IN A STRANGE LAND 68*-95#-98φ-97D-15L-78V-99R-92J-68X-82S-32N-98G-88W-75F-85H-56M-45P
ROLLING STONES 55*-64φ-82D-85F-75H
ROCKETSHIP GALILEO 32*-65D-35H
STARMAN JONES 85*-92D-82R-52G-94W-85F-65H
SPACE CADET 65*-76L-65H
FARNHAM'S FREEHOLD 66*-28φ-78R-65J-86G-98W-65F-55H
DAY AFTER TOMORROW 74*-87φ-88R-85F-55H
ASSIGNMENT IN ETERNITY
STARSHIP TROOPERS 72*-75#-97φ-84D-15L-52V-88J-96N-76G-75F-45H
HAVE SPACESUIT WILL TRAVEL 65*-52L-82R-85F-65H
FARMER IN THE SKY 65*-62φ-83D-82R-78N-75F-55H
BETWEEN PLANETS 82*-82D-87R-85F-65H
TIME FOR THE STARS 73*-77D-85F-65H
PODKAYNE OF MARS 56*-63φ-76D-65J-65G-65F-25H
I WILL FEAR NO EVIL 24*-25#-95φ-76D-25L-25J-55S-22N-65G-89W-55F-25H-45P
ORPHANS OF THE SKY 74*-90#-62φ-95R-65H-73M
REVOLT IN 2100 68*-65D-
PAST THROUGH TOMORROW 99R

Herbert, Frank

DUNE 85C-82Y-35*-98φ-98D-66L-92V-97R-82X-98S-78N-94W-92I-72A-85F-100M-35P
DRAGON IN THE SEA 88K-75B-75F
UNDER PRESSURE 78K-65B-70#-88φ-72D-82N-75A-75F-65C
21st CENTURY 75F
DUNE MESSIAH 65C-52Y-71B-52φ-66L-95R-87S-94W-84M-70I
SANTAROGA BARRIER 45C-72N-55F-55P
GREEN BRAIN 45C-25*-34D-55F
WHIPPING STAR 55C-74N-75F
HELLSTROM'S HIVE 82Y-90#-85L-63X-63G
GODMAKERS 55C
EYES OF HEISENBERG 35C-64K-65F
HEAVEN MAKERS 68B-55F
DESTINATION VOID 35C-65F

Hoyle, Fred

OSSIAN'S RIDE 15C-56*-62S-42N-65F
BLACK CLOUD 25C-77*-32N-85F
A FOR ANDROMEDA 15C-32D-57*-62S-33N-55F
ANDROMEDA BREAKTHROUGH
OCTOBER THE FIRST IS TOO LATE 15C-68K-82R-65*-62S-65G-65F
MOLECULE MEN
INFERNO 65X-58*-22φ
INTO DEEPEST SPACE 55*
ROCKETS IN URSA MAJOR 37D
SEVEN STEPS TO THE SUN
FIFTH PLANET 67K-48*-35F
ELEMENT 79 42D-45V

Jakes, John

ON WHEELS 66%-60#
LAST MAGICIAN 15C-52A-73%
BRAK THE BARBARIAN 15C-77%
BRAK VS MARK OF DEMONS 76%
BRAK VS THE SORCERESS 75%

Jakes, John continued

HYBRID 67%
SIX GUN PLANET 15C-64%
PLANET WIZARD 72%
BLACK IN TIME 25C-53%
WHEN THE STAR KINGS DIE 76K-74%
MASTER OF THE DARK GATE 65%
WITCH OF THE DARK GATE 65%
ASYLUM WORLD 58%
TONIGHT WE STEAL THE STARS 15C-65P-68%-
35%
MASK OF CHAOS 65P-55%-43%
CONQUEST OF THE PLANET OF THE APES 77D-
45%
MENTION MY NAME IN ATLANTIS 65C-64G-56%

Jones, D.F.

COLOSSUS 15C-45Y-92K-48¢-75F-57S
DENVER IS MISSING 15C-68K-57S
IMPLOSION 86K-35F-43D
FALL OF COLOSSUS 35Y-34¢-57S-54D

Janifer, Laurence

POWER 45%
BLOODWORLD 43%
SLAVE PLANET
WONDER WAR 47%
PIECE OF MARTIN CANN
HIGH HEX
WAGERED WORLD
TARGET TERRA

Koontz, Dean

FLESH IN THE FURNACE 67V-85H
HAUNTED EARTH 55F-75H
HELL'S GATE 55H-56%
BEASTCHILD 45F-65H-46%
WEREWOLF AMONG US 55H-45P-65%
WARLOCK 45H-58%
STAR BLOOD 55H
STAR QUEST 55F-45P
ANTI-MAN 55H
DARK SYMPONY 65H-45P-55%
FALL OF THE DREAM MACHINE 45F-75H-45%
DARKNESS IN MY SOUL 75H
TIME THIEVES
DARK OF THE WOODS 45P
CRIMSON WITCH 45H
DEMON SEED 45H-58M-53%
FEAR THAT MAN 75H

Lafferty, R.A.

FOURTH AMNSIONS 85H-64M-86%-65C-74B-87T-
84V-78X
REEFS OF SPACE 55H-88%-95C-63B
PAST MASTER 65H-74%-65C-85K-84B-87T-82V-
75X
DEVIL IS DEAD 65H-72%-74K-68B-87T-72X-65C
ARRIVE AT EASTERWINE 65H-67%-65C
SPACE CHANTEY 84%-65C-92T-42A

Laumer, Keith

MONITORS 65F-75H-75%-48*-55C-65R
PLAGUE OF DEMONS 75F-86%-55C-93R
DINOSAUR BEACH 74%-65*-65C-62N-86R
HOUSE IN NOVEMBER 65R-82%-55C-55R
LONG TWILIGHT 65F-85%-53*-55C
TIME TRAP 75F-63%-48*-55C-58K-35R
TIME BENDER 65F-58%-55C
TRACE OF MEMORY 75F-74%-65*-55C-82R
GREAT TIME MACHINE HOAX 45F-62%-55C-66*-
82R
RETIEF'S WAR 75F-58%-55C-57Y-56N-77D-
55L-55R
DAY BEFORE FOREVER 75F-74%-55*-55C-68R
THUNDHEAD 55V
RETIEF AND THE WARLORDS 58%-55C
WORLD SHUFFLER 65F-67%-55C-35R
SHAPE CHANGER 73%-47*-55C-62N
OTHER SIDE OF TIME 55F-55%-78*-55C-75R
WORLDS OF THE IMPERIUM 75F-75P-55%-85*-
55C-64V-86R
GLORY GAME 83%-55C-45S-68D-68R-
RETIEF'S RANSOM 58%-34*-55C-54N-64D-55R
EARTHBLOOD 75F-84%-55C-83R
CATASTROPHE PLANET 65F-74%-55C-53R
ASSIGNMENT IN NOWHERE 45F-72%-65*-55C-95R
STAR TREASURE 65F-64%-55*-55C-55R
GALACTIC ODYSSEY 75F-73%-48*-55C-67V-66R
INFINITE CAGE 77%-55C-48D
NIGHT OF DELUSIONS 85H
PLANET RUN 55F
GRAYLORN 73%
RETIEF: AMBASSADOR TO SPACE 58%-55R

LeGuin, Ursula K.

WIZARD OF EARTHSEA 92%-88*-98¢-55C-97K-
93B-75S-78N-95A-88X-77D-92J
DISPOSSESSED 95H-96P-95*-93¢-85C-97K-93B-
98S-82N-65G-85I-98J-92D-85L-78V
LEFT HAND OF DARKNESS 85F-72M-55P-84%-
92*-90#-85C-96K-94B-87A-95S-62N-26W-
78I-96J-85D-65L-82V-74X-98R
LATHE OF HEAVEN 85H-83%-65*-80#-65C-78K-
88B-72N-98L-82V-83J
ROCANNON'S WORLD 75F-75P-85%-85*-55C-83K
75B-78S-68N
CITY OF ILLUSION 85F-75P-88%-85*-55C-85K-
78B-85S-66N-72A-76J
PLANET OF EXILE 85F-75P-88%-87*-84K-77B-
78S-62A-72J
TOMBS OF ATUAN 76*-86B-82D-82J
FARTHIST SHORE 93B-87D

Leiber, Fritz

SPECTRE IS HAUNTING TEXAS 65H-58%-78*-
55C-68X
SILVER EGGHEADS 55F-75H-65%-55C
GATHER, DARKNESS 75F-85H-95%-66*-90#-76C-
52Y-74B-97N-76G-97W-85V

Leiber, Fritz continued

GREEN MILLENNIUM 55F-87%-45C
SWORDS OF LANKHMAR 85F-65P-92%-45*-
75C-67Y-86N
BIG TIME 35F-25P-62%-65*-45C-48Y-
65D-65L-58V-15R
SWORDS AND DEVILTRY, SWORDS IN THE
MIST, SWORDS AGAINST WIZADRY 65P-
92%-85¢-45*-75C-68Y-54G-82V
YOU'RE ALL ALONE 72%-45C
WANDERER 35F-65H-65P-64%-80#-92¢-
35C-55Y-85K
CONJURE WIFE 75F-75H-88%-76*-62C-
92K-77N-42G
DESTINY TIMES THREE 45F-67%-55C
SWORDS AGAINST DEATH 52A-45*-75¢

Leinster, Murray

FORGOTTEN PLANET 85F-55C-78K-96N
PLANET EXPLORER/COLONIAL SURVEY
85F-55C
MONSTER FROM EARTH'S END 75F-55C
WAR WITH THE GIZMOS 75F-55C-55S
WAILING ASTEROID 75F-55C
BRAIN STEALERS 75F-55C
CREATURES OF THE ABYSS 75F-55C
OTHER SIDE OF HERE 75F-65#-55C
GATEWAY TO ELSEWHERE 75F-55C
OPERATION TERROR 75F-55C
TALENTS, INC 75F-62Y-55C
SPACE OLATFORM 65F-57Y-55C
SPACE TUG 65F-57Y-55C
THIS WORLD IS TABOO 65F-55C
CITY ON THE MOON 55F-82N-55C
MEN INTO SPACE 65F-55C
DUPLICATORS 65F-55C
PIRATES OF ZAN 75F-55A-55C
MUTANT WEAPON 55F-65A-55C
OPERATION OUTER SPACE 65F-55C
SPACE GYPSIES 55C
MINERS IN THE SKY 62V-55C
LAND OF THE GIANTS 55C
UNKNOWN DANGER 55C
HOT SPOT 55C
OTHER SIDE OF NOWHERE 55F-55C
TIMESLIP 55C
GREEKS BRING GIFTS 35F-55S-55C
TIME TUNNEL, THE 55C
TIME TUNNEL 55C-65F
SPACE CAPTAIN 55C
CHECKPOINT LAMBDA 45F-55C
INVADERS OF SPACE 55F-55C
FOUR FROM PLANET FIVE 55F-55C
DESTROY THE USA 25F-55C
LAST SPACESHIP 65F-OC
BLACK GALAXY 55F-25#-OC
OUT OF THIS WORLD 75F
MURDER MADNESS 55F
FLIGHT FOR LIFE 45F

Lynington, John

SLEEP EATERS 45F
NIGHT SPIDERS 25C
FROOMB 35F-15C

MacApp, C.C.

PRISONERS OF THE SKY 55C-67*
OMHA ABIDES 55C-55*-75F
SECRET OF THE SUNLESS WORLD 55C-55F
RECALL NOT EARTH 55C-55*-65F
BUMSIDER 55C-65*
SUBB 55C-57*-65F
WORLDS OF THE WALL 55C-64*-55F

Maine, Charles Eric

SPACEWAYS 45F
FIRE PAST THE FUTURE 45F
HIGH VACUUM 45F
TIDE WENT OUT 45F
B.E.A.S.T. 55F
HE OWNED THE WORLD 55F
TIMELINER 55F-66N
ALPH/WORLD WITHOUT MEN 45F
SURVIVAL MARGIN 55F

Malzberg, Barry

HERVIT'S WORLD 72N-75H-82M-87J-85B-98¢
BEYOND APOLLO 72N-85H-54M-25L-84J-85K-
85B-83¢
FALLING ASTRONAUTS 65H-25L-83B
IN THE ENCLOSURE 72N-43G-55H
DAY OF THE BURNING 52D
ON A PLANET ALIEN 72N
UNIVERSE DAY 65H-83B
OVERLAY 55H-35D-55L-84B-88¢
TACTICS OF CONQUEST 45H-22D-97¢
GATHER IN THE HALL OF PLANETS 75H-75L-86¢
EMPTY PEOPLE 76B
GALAXIES 75H

McCaffrey, Anne

DRAGONFLIGHT 62N-74I-85F-65P-85C-62Y-66L-
82J-78%-67*-87¢
DRAGONQUEST 62N-85F-85P-66L-78J-76%-65*-
88¢
DECISION AT DOONA 66N-65F-75J-68%-57*-55C
SHIP WHO SANG 62N-65F-55P-73K-84%-44*-55C
RESTOREE 65F-45C-63%-63*
DRAGONRIDER 66L
TO RIDE PEGASUS 56*

McIntosh, J.T.

WORLD OUT OF MIND 55C
RULE OF THE PAGBEASTS 45C-75F
FITTEST 75F
ONE IN THREE HUNDRED 65C-65*
TWO HUNDRED YEARS TO XMAS 35C-63*
WORLDS APART 35C-58*-55F

McIntoch, J.T. continued

BORN LEADER 55F
SUICIDERS 35C-55*
FLIGHT FROM REBIRTH 35C-72D-58*
MILLION CITIES 35C-43*
SIX GATES FROM LIMBO 35C-54*
SNOW WHITE AND THE GIANTS 35C-65*
TRANSMIGRATION 35C-62*

Merritt, A.

FACE IN THE ABYSS 45C-58K-98N-87%-98#
MOON POOL 45C-82K-98N-85F-65P-88%-98#-37¢
SHIP OF ISHTAR 45C-84K-98N-85F-65P-86%
DWELLERS IN THE MIRAGE 45C-82K-98N-53G-
75F-92%-98#
METAL MONSTER 45C-88V-78N-65P-67%-80#
SEVEN FOOTPRINTS TO SATAN 45C-83K-98N-
75F-84%
CREEP SHADOW CREEP 45C-82N-74%-
BURN WITCH BURN 45C-76N-78%-
FOX WOMAN 63%

Moorcock, Michael

AN ALIEN HEAT 15C-92K-46D-88J-15N-43G-85H
BEHOLD THE MAN 65C-83K-69B-88V-82X-65H-
77M-78*-98#
WARLORD OF THE AIR 62C-65H-75*
BLACK CORRIDOR 88K-75V-53X-45H-66M-44*-
75#
KNIGHT OF SWORDS, QUEEN OF SWORDS, KING
OF SWORDS 85K-85V-72J-88¢
JEWEL IN THE SKULL, SORCEROR'S AMULET,
SWORD OF THE DAWN 85V-72J-48A-88A-94¢
SILVER WARRIOR 74V-32G-52*
ICE SCHOONER 12C-84V-72N
ETERNAL CHAMPION 15C-86K-57*
FINAL PROGRAMME 12C-82K-69B-82V-58X-75H
WRECKS OF TIME 33*
STROMBRINGER 63C-85K-88V-53G-43*
STEALER OF SOULS 63C-86K
OAK AND THE RAM, SWORD AND THE STALLION,
BULL & THE SPEAR 85V-86¢
DREAMING CITY 58C
BARBARIAN OF MARS, BLADES OF MARS,
WARRIOR OF MARS 15C
CURE FOR CANCER 15C-15N-65H
BREAKFAST IN THE RUINS 69B-54*
ENGLISH ASSASSIN 65H

Niven, Larry

RINGWORLD 55C-88D-88L-92J-92R-95F-55M-85P
82T-76I-67Y-74K-78N-75G
PROTECTOR 55C-93T-56D-75J-82R-95F-75H-
55P-83*-93¢
WORLD OF THE PTAVVS 55C-88T-84D-75J-82R-
85F-55H-66*-68¢
FLYING SORCERORS 65C-72J-67*

GIFT FROM EARTH 55C-62Y-92T-82D-82R-65F-
55P-74*-87¢
MOTE IN GOD'S EYE 85C-88Y-68K-82S-65G-
97D-78L-94J-74M-85P

Norton, Andre

TIME TRADERS 65C-85F-76*
BEAST MASTER 65C-75F-82*
STORM OVER WARLOCK 65C-75A-75F-48*
WITCH WORLD 88C-62A-75F-68*
DAYBREAK 2250 65C-98N-82A-77V-85F-75P-
76*-91¢
STAR MAN'S SON 77V-85F-75P
STAR GUARD 65C-85F-63*
GALLACTIC DERELICT 55C-85F-76*
LAST PLANET 65C-85F-48*
STAR BORN 65C-65A-85F-52*
SEA SIEGE 55C-75A-85F-56*
DRAGON MAGIC 55C-45A-52*
STAR GATE 57C-94N-75F-55*
SIOUX SPACEMAN 65C-72N-65F-46*
STARS AND OURS 55C-92A-85F-74*
STAR HUNTER 55C-65F-74*
CATESEYE 65C-75F-55*
X FACTOR 55C-72V-72*
OPERATION TIME SEARCH 55C-76N-65A-43*
POSTMARKED THE STARS 55C-78N-85A-54*
DEFIANT AGENTS 63C-75F-87*
LORD OF THUNDER 58C-55F-67*
SARGASSO OF SPACE 45C-78N-75A-65F-58*
VOODOO PLANET 55C-75*
PLAGUE SHIP 55C-65F-65*
DREAD COMPANION 55C-75A-73*
QUEST CROSSTIME 55C-94N-45F-75*
WEB OF THE WITCH WORLD 45C-86N-75F-67*
ZERO STONE 65C-67Y-88N-88A-65*
UNCHARTERED STARS 55C-78A-63*
CRYSTAL GRYPHON 75C-57*
ORDEAL IN OTHERWHERE 65C-44*
OCTAGON MAGIC 55C
CROSSROADS IN TIME 55C-55F-78*
MOON OF THREE RINGS 65C-66*
EXILES OF THE STARS 55C-82A-56*
THREE AGAINST THE WITCH WORLD 45C-65F-77*
NIGHT OF MASKS 55C-82N-56*
BREED TO COME 65C-88N-55*
ICE CROWN 55C-68*
HERE ABIDE MONSTERS 65C-38A-48*
DARK PIPER 55C-58*
SORCEROR OF THE WITCH WORLD 45C
WARLOCK OF THE WITCH WORLD 45C-86N-77*
KEY OUT OF TIME 55C-55F-47*
ANDROID AT ARMS 55C-58*
EYE OF THE MONSTER 45C-75A-65F-45*
SECRET OF THE LOST RACE 55C-82A-65F-56*
JUDGMENT OF JANUS 55C-66*

Norton, Andre continued

VICTORY ON JANUS 55C-45A-42*
HUON OF THE HORN 55C-55*
YEAR OF THE UNICORN 45C-92A-62*
SPELL OF THE WITCH WORLD 95C-77N-45*
SORCERERS OF THE WITCH WORLD 77*-87A
STAR RANGERS 92A
JARGOON PARD 74*
IRON CAGE 53*-55C
GARAN THE ETERNAL 43*-45C-45A
MERLIN'S MIRROR 35A
FORERUNNER FORAY 85A
HIGH SORCERY 62A

Nourse, Alan

SCAVENGERS OF SPACE 45C-63Y-85K-55*-
75F
ROCKET TO LIMBO 45C-84K-45*-75F
INVADERS ARE COMING 55C-85F
TROUBLE ON TITAN 55C-55Y-48*-65F
RAIDERS FROM THE RINGS 45C-63Y-55F
MERCY MEN 45C-55Y-76*-75F
STAR SURGEON 65C-72Y-83K-65*-75F
UNIVERSE BETWEEN 55C-67Y-65F

Piper, H. Beam

LITTLE FUZZY 85C-77*-85F
OTHER HUMAN RACE 75F-64*-75C
LORD KALVAN OF OTHERWHEN 75F-68*-85C
COSMIC COMPUTER 65F-64*-45C
SPACE VIKING 65F-74*-65C
CRISIS IN 2140 65F-45*-45C
A PLANET FOR TEXANS 55F-46*-45C
FOUR-DAY PLANET 55F

Pohl, Fred

GLADIATOR AT LAW 55C-85F-65H-75P-
78L-64R
SPACE MERCHANTS 85C-85Y-82K-84B-45*-
85F-85H-75P-73D-85L-82R-88J-82N-78I
DRUNKARD'S WALK 55C-65F-76V
SEARCH THE SKY 65C-65F-65H
WOLFBANE 45C-75F-65H
REEFS OF SPACE 55C-65F-65H
SLAVE SHIP 55C-75H-68R-82N
PLAGUE OF PYTHONS 55C-65F-65H-76V
AGE OF PUSSYFOOT 55C-55F-75P-83V-76R
STARCHILD 55C-75F-75H
ROGUE STAR 55C-35F-65H
UNDERSEA FLEET, UNDERSEA QUEST,
UNDERSEA CITY 55C-45F
FARTHEST STAR 45H-82D

Reynolds, Mack

AMAZON PLANET 75H
TOWERS OF UTOPIA 55H-32V
TOMORROW MIGHT BE DIFFERENT 55H
RIVAL RIGELLIANS 65F-55H-55C-62*

GLADIATOR 55F-65H-65C-65Y-47*-55R
OF GODLIKE POWER 85F-55H-55C-87Y-34*
EARTH WAR 65F-75H-55C-44*
BORDER, BREED, NOR BIRTH 85F-65H-85C-62*-
83R
BLACKMAN'S BURDEN 85F-65H-85C-65*-83R
DEPRESSION OR BUST 45H-55C-25*
MERCENARY FROM TOMORROW 55F-55C-48*
SAWMAN PLANET 55F-45H-55C-62*
PLANETARY AGENT X 55F-45H-55C-52*
SPACE BARBARIANS 65F-55C-78*
LOOKING BACKWARD FROM YEAR 2000 75H-55C-
37*
COSMIC EYE 45F-45H-55C
COMPUTER WAR 55F-65H-55C-45*
COMPUTER WORLD 45F-45H-55C
CODE DUELLO 75F-55H-55C-65*
COMMUNE 2000 45H-55C
AFTER SOME TOMORROW 35F-55H-55C
ONCE DEPARTER 55F-55H-55C-
SATELLITE CITY 45H
SPACE PIONEER 55H'
DEAR DEPARTED 55Y

Russell, Eric Frank

WASP 76D-85F-65H-92C-95Y-94%-65*
MEN, MARTIANS, AND MACHINES 75F-65H-85C-
88Y-85K-82%
SENTINELS FROM SPACE 85F-65H-75C-88Y-83%
THREE TO CONQUER 85F-45C-88Y-87%-84N
DREADFUL SNACTUARY 75F-65C-67Y-75%-96N
SINISTER BARRIER 75F-75H-75C-72Y-78%-35*-
96N
MINDWARPERS 55F-55H-25C-25Y-72%
SPACE WILLIES 75F-75H-85C-92Y-45*-85%
GREAT EXPLOSION 85H-78C-92Y-93K-68%-58*-82N

Schmitz, James

WITCHES OF KARRES 78M-85P-38L-92C-85K-
79B-94%-77*-98N
AGENT OF VEGA 85F-65P-75C-94%-92N
TALE OF TWO CLOCKS 55F-75P-75V-65C-73%
DEMON BREED 75F-85P-77V-55C-85%-73*-74N
UNIVERSE AGAINST HER 75F-55C-68*
LION GAME 55C-85%-63*
TELZEY TOY 55C-75%-56*
ETERNAL FRONTIERS 55C-68% -36*
UNIVERSE AGAINST US 78%

Shaw, Bob

OTHER DAYS, OTHER EYES 75C-82Y-66L-65H-
58*-78φ
ORBITSVILLE 35C
ONE MILLION TOMORROWS 35C-65*
TWO TIMERS 35C-74K-55F-65H-53*
SHADOW OF HEAVEN 35C-55F-67*
NIGHT WALK 35C-78V-75F-87*

Shaw, Bob continued

GROUND ZERO MAN 35C-55*-62N
PALACE OF ETERNITY 35C-65F-55H-54*

Sheckley, Robert

STATUS CIVILIZATION 65C-77K-85F-75H-72φ
IMMORTALITY, INC 65C-67Y-85F-75H-85φ
MINDSWAP 65C-75K-75F-85H-98φ-92R
TENTH VICTIM 45C-42Y-65H-65φ
DIMENSION OF MIRACLES 55C-82K-55F-85H-98φ
JOURNEY BEYOND TOMORROW 55C-78K-55F-62φ
OPTIONS 75H-62φ-62D

Silverberg, Robert

DYING INSIDE 55C-97K-84B-86G-95F-95H-75%-
42*-75L-96J
NIGHTWINGS 55C-85B-65F-75H-95%-78*-65X
HAWKSBILL STATION 55C-72K-81B-75F-75H-35F-
93%-68*-77V-88J
BOOK OF SKULLS 55C-82B-75G-85H-45%-45*-87J
DOWNWARD TO EARTH 55C-88K-81B-65F-85H-75P-
93%-66*-87J
TO LIVE AGAIN 55C-82K-65F-85H-84%-65*-82V
TOWER OF GLASS 55C-75B-55F-85H-35P-88%-
65*-84V-83J
UP THE LINE 72N-55C-82K-65F-75H-85P-68%-
66*-84R-76X
CONQUERORS OF THE DARKNESS 55C-57%-25*
TIMES OF CHANGES 55C-92K-75B-55F-85H-26M-
65P-77*-98V-75J
MASKS OF TIME 55C-74B-55F-75H-72%-75J
TO OPEN THE SKY 55C-71B-75H-92%-82*-65X
THORNS 55C-85K-72B-55F-75H-85%-68*-65X
RECALLED TO LIFE 55C-65F-55H-75%
SEED OF EARTH 55C-77%
MAN IN THE MAZE 78N-55C-57Y-55F-65H-94%-
78*
TIME HOPPERS 55C-68K-65H-35P-83%-68*-75V-
55R
SECOND TRIP 55C-74B-75H-75%-42*
INVADERS FROM EARTH 55C-65H-46*
STAR HAVEN 55C-65F-75%
REVOLT ON ALPHA 55C-45Y-35F-57%-66D-75L
WORLD INSIDE 76B-85H
STARMAN'S QUEST 65F
MASTER OF LIFE AND DEATH 65H
COLLISION COURSE 55H
SILENT INVADERS 55C-55H-58%-43*
REGAN'S PLANET 55C-55F-55H-58% 43*
SON OF MAN 55C-81B-85H-45%-24*-83J
TIME OF THE GREAT FREEZE 55C-55H-55%-53*
PLANET KILLERS 55C-55H-66%-58*
THOSE WHO WATCH 55C-65H-75%-53*-52G
STEPSONS OF TERRA 55C-55H-66%-55*
PLOT AGAINST EARTH 55C-55%
LEST WE FORGET THEE, EARTH 55C-66%-55*
ONE OF OUR ASTEROIDS IS MISSING 55C-62%
THIRTEENTH IMMORTAL 55C-66%-58*

LOST RACE OF MARS 55C
STOCHASTIC MAN 85H

Simak, Clifford

GOBLIN RESERVATION 65C-78V-84J-55F-75H-
45P-85%
CITY 85C-87Y-75B-92S-96N-64G-73D-88V-88J-
85F-85H-75P-95%-58*-88φ
TIME AND AGAIN 65C-85K-88S-96N-85F-75H-
83%-62*
RING AROUND THE SUN 55C-52Y-73S-92N-75F-
65H-84%-53*
RIME IS THE SIMPLEST THING 55C-47Y-78S-76D-
75H-73% -85F
WAY STATION 55C-94S-88N-95D-99R-85F-75H-
75P-85%
WHY CALL THEM BACK FROM HEAVEN? 25C-45Y-
68K-45F-75H-75%
CEMETERY WORLD 84S-67L-77J-65H-74M-45P-
75%-54*
ALL FLESH IS GRASS 75J-55F-65H-75%
WEREWOLF PRINCIPLE 45C-75W-62D-75J-55F-
75H-77M-84%
TROUBLE WITH TYCHO 72N-75%-44*-
OUR CHILDREN'S CHILDREN 45H
THEY WALKED LIKE MEN 25C-73S-62V-65H-45P-
75%
DESTINY DOLL 75H-65P-65%
COSMIC ENGINEERS 72N-82D-65V-65F-68%
CHOICE OF GODS 68K-85L-82V-85J-75H-83P-
72%-57*-98φ
EMPIRE 15C-45Y-72N-55F
OUT OF THEIR MINDS 52X-45H-68%
ENCHANTED PILGRIMAGE 58*-54φ-55H-78V-58X

Smith, George O.

FOURTH R 72C-75F
HIGHWAYS IN HIDING 58C-75F
HELLFLOWER 65C-62Y-65F
VENUS EQUILATERAL 55C-72Y-72N-55R-78φ-65F
LOST IN SPACE 65F
FIRE IN THE HEAVENS 58C-65F
TROUBLES STAR 58C-35F
OPERATION INTERSTELLAR 55C-55F
PATH OF UNREASON 85F

Sohl, Jerry

NIGHT SLAVES 65C-67Y-82N-75F-78M
TIME DISSOLVER 12C-75F
HAPLOIDS 12C-78N-55F
ODIOUS ONES 12C-75F
MARS MONOPOLY 12C-75F
COSTIGAN'S NEEDLE 12C-77N-65F-87M
ONE AGAINST HERCULM 12C-75F
TRANSCENDANT MAN 12C-75F-58M
ALTERED EGO 12C-75F
POINT ULTIMATE 12C-17Y-75F
ANOMALY 12C

Spinrad, Norman

BUG JACK BARRON 75C-88K-85F-75H-32N-
52G-82I-87R-78X-75%-98¢
MEN IN THE JUNGLE 55C-82K-55H-26N-
78R-64X-82%-98¢
IRON DREAM 65C-65Y-86K-75B-75H-74N-
32G-96L-73R-15X-85%-97¢
AGENT OF CHAOS 45C-35F-65H-68R-75%
SOLARIONS 35C-55F-45H-75%-42¢

Stableford, Brian

HALCYON DRIFT 15C-68K-45F-85%-55*
PROMISED LAND 15C-65%
BLIND WORM 15C-76K-25F-75%
RHAPSODY IN BLACK 15C-65%
PARADISE GAME 15C-62%-66*
DAYS OF GLORY 15C-86K-75%
DAYS OF WRATH 15C-85K-75%
IN THE KINGDOM OF THE BEASTS 15C-85K-
75%
TO CHALLENGE CHAOS 15C-78K-75%
CRADLE OF THE SUN 15C-76K-55F-75%

Sturgeon, Theodore

MORE THAN HUMAN 95C-95Y-92K-79B-88*-
72¢-95F-85H-85P-77M-62D-95L-95J-
92X-76N-98W-90I
VENUS PLUS X 85C-85Y-85*-65F-75H-
38D-93J
SYNTHETIC MAN 65C-68*-85F-55H-57M-
55P-68L-86R-82X-66N
COSMIC RAPE 45C-75F-75H
BOYAGE TO THE BOTTOM OF THE SEA
55F-25C

Sutton, Jeff

FIRST ON THE MOON 45C
H-BOMBS OVER AMERICA 15C
ATOM CONSPIRACY 15C

Swann, Thomas Burnett

WEIRWOODS 92C-76K-47S-92%-78*
DAY OF THE MINOTAUR 92C-82K-92%-77*
FOREST OF FOREVER 75C-78K-88%-66*
GOAT WITHOUT HORNS 55C-85M-75%-58*
GREEN PHOENIX 65C-75%-67*
WOLFWINTER 65C-76M-82%-64*
MOONDUST 55C-82A-75%-33*
WILL OF THE WISP 55C-72M
HOW ARE THE MIGHTY FALLEN 65C-45D-
65%-57*
DOLPHIN AND THE DEEP 95C-65*
NOT WORLD 76C-62*
WHERE IS THE BIRD OF FIRE 95%

Tucker, Wilson

LINCOLN HUNTERS 75C-77Y-67*-75F-84R-
94N

YEAR OF THE QUIET SUN 65C-75Y-85K-75*-
55F-75P-85J-75S-84N
LONG LOUD SILENCE 85C-92Y-75F-84N
CITY UNDER THE SEA 78N-45F-45C-55Y
TOMORROW PLUS X 55C-65Y-75F-
WILD TALENT 55C-64Y-75F-55P-92N
TO THE TOMBAUGH STATION 55C-65F-74N
TIME MASTERS 88N-43G-75F-76*-55C-75Y
ICE AND IRON 67C-45Y-55*-75J

Vance, Jack

TRULLION: ALASTOR 2262 75C-74K-93%-68*-75L
DRAGON MASTERS 95C-86K-81B-94%-82V-75F-
65P-87N
TO LIVE FOREVER 55C-45Y-75%-75F-92N
DYING EARTH 95C-95Y-86K-79B-94%-75*-85F-
78L-92N-94T
DOMAINS OF KORYPHON 55C
BLUE WORLD 55C-85%-75*-65F
ANOME, BRAVE FREE MEN, ASUTRA 75C-72B-
92%-65*
BIG PLANET 45C-83K-94%-76*-75F-35P-75V
STAR KING, KILLING MACHINE, PALACE OF LOVE
35C-75%-75F-88R
FIVE GOLD BANDS 45C-87%-65F-86N
LANGUAGES OF PAO 45C-75%-56*-75F-53D
LAST CASTLE 65C-83K-85B-88%-75F-65P-82V-
82N
BRAINS OF EARTH 35C-68%-52*-65F
CITY OF THE CHASCH, SERVANTS OF THE WANKH,
PNUME, DIRDIR 75C-85%-65*-75F
SON OF THE TREE 45C-75%-75*-65F
HOUSES OF ISZM 44C-75%-76*-65F
SLAVES OF THE KLAU 65C-75%-65F
EYES OF THE OVERWORLD 25C-72B-85%-73*-65F
EMPHYRIO 45C-88K-73B-75*-75F-68X
SPACE OPERA 25C-66%-55*-45F-
MONSTERS IN ORBIT 55C-64%-65F
FACELESS MAN 72B
GREY PRINCE 77*
SHOWBOAT WORLD 84*-78V
MARINE: ALASTOR 93B-76*-75L
VANDALS OF THE VORD 65F

Van Vogt, A.E.

SLAN 58C-75K-85F-75M-75P-97N-85I-65*-92¢-
72D-38L
WORLD OF NULL - A 45C-65F-75P-65S-98N-85I-
43*-98¢-84D-38L
PAWNS OF NULL - A 45C-75F-65S-98N-78¢-76D-
38L
MASTERS OF TIME 55C-55F-65S-98N-77V
WEAPON SHOPS OF ISHER 65C-52Y-75F-75P-65S-
98N-43*-93¢-38L
WEAPON MAKERS 55C-85F-98N-87¢-38L
WAR WITH THE RULL 56C-35Y-85F-96N
EMPIRE OF THE ATOM 55C-85F-96N

Van Vogt, A.E. continued

WIZARD OF LINN 55C-85F-96N
MISSION TO THE STARS 45C-75F-56L
QUEST FOR THE FUTURE 45C
MIND CAGE 35C-75F-65I
BATTLE FOR FOREVER 35C
SILKIE 35C-62N-55*
CHANGELING 25C-65S
VOYAGE OF THE SPACE BEAGLE 75C-75F-46M-
96N-80I-92D-96D-58V
BEAST 15C-75F
HOUSE THAT STOOD STILL 65C-65F-66N
PLANET BUYERS 58L
SIEGE OF THE UNSEEN 35C-65F
ROGUE SHIP 35C-65F
DARKNESS ON DIAMONDIA 35C-34D
GUTTER GLITTER 35C
BOOK OF PTHATH 55C-68K-55F-96N
MAN WITH 1000 NAMES 25C
GHILDREN OF TOMORROW 35C-92N
SECRET GALACTICS 12C
UNIVERSE MAKER 45F-38D

Vonnegut, Kurt

SLAUGHTERHOUSE FIVE 88K-85H-92M-75G-80I-
87L-76V-98R
SIRENS OF TITAN 45C-94K-74B-95H-87M-85P-
63G-87L-82V-85R-83X
CAT'S CRADLE 35C-58L-42Y-87K-73B-95H-
85P-84N-80I-76D-92R-82X
PLAYER PIANO 55X-37C-65B-75H-82N-80I
BREAKFAST OF CHAMPIONS 82M

Wells, H.S.

WAR OF THE WORLDS 65C-67Y-88K-85F-96M-
95P-97N-64G-92I-85L-84V-98R
TIME MACHINE 65C-72Y-92K-85F-75H-94M-
95P-67S-98N-52G-95I-95L-85V-98R
FOOD OF THE GODS 55C-68M-95P-68S-38L-73V
INVISIBLE MAN 65C-85K-85F-86M-95P-65S-
92N-52G-95I-88L
FIRST MEN IN THE MOON 55C-88M-95P-42G-77L
STAR BEGOTTEN 45C-87M-82N
WAR IN THE AIR 45C
ISLAND OF DR MOREAU 55C-97M-96N-68L
WHEN THE SLEEPER WAKES 45C-55Y-45F-82M-
69S-78N
MEN LIKE GODS 35C-90I
IN THE DAYS OF THE COMET 45C
WORLD SET FREE 45C

White, James

TOMORROW IS TOO FAR 55C-85F
ALL JUDGMENT FLED 65C-85F
HOSPITAL STATION 55C-77Y-75F
STAR SURGEON 57C-79Y-85F
MAJOR OPERATION 57C-75F
WATCH BELOW 65C-75F
ESCAPE ORBIT 55C-75F

DREAM MILLENNIUM 55C-65F
LIFEBOAT 55C-75F
SECRET VISITORS 55C-75F
SECOND ENDING 55C-65F

White, Ted

SIDESLIP 25C-65F
BY FURIES POSSESSED 25C-55F
JEWELS OF ELSEWHEN 25C-55Y-65F
PHOENIX PRIME 25C-57Y-75K-55F
ANDROID AVENGER 25C-65F
SPAWN OF THE DEATH MACHINE 25C-52N-45F
STAR WOLF 25C
SORCERESS OF QAR 25C-25Y-77K-45F
INVASION FROM 2500 25C-65F

Wilhelm, Kate

CLONE 45C-42Y-55F
LET THE FIRE FALL 65C-83K-75F
KILLER THING 15C-55F

Williamson, Jack

HUMANOIDS 75C-75Y-65F-75P-92N-75%-57*
GOLDEN BLOOD 65C-76K-85%
REIGN OF WIZARDRY 55C-76K-92N-87%-
DARKER THAN YOU THINK 75C-78Y-92K-87N-92%
DRAGON'S ISLAND 55C-65F-82N-75%
DOME AROUND AMERICA 45C-75%
SEETEE SHIP 65C-82Y-75L-75F-65%
SEETEE CHOCK 65C-82Y-78L-75F-82N-65%
LEGION OF SPACE 45C-78K-88N-75%
LEGION OF TIME 45C-72K-75%
AFTER WORLD'S END 45C-72%
COMETEERS 45C-72K-75F-82N-75%
ONE AGAINST THE LEGION 45C-68K-77V-65F-75%
GREEN GIRL 45C
TRIAL OF TERRA 45C-75F-66%
TRAPPED IN SPACE 45C
BRIGHT NEW UNIVERSE 45C-45F-65%
MOON CHILDREN 45C-75%
ROGUE STAR 75%

Wylie, Philip

WHEN WORLDS COLLIDE 55C-55Y-82K-85F-55P-
92N-43G
AFTER WORLDS COLLIDE 55C-55Y-82K-85F-55P-
98N
TOMORROW 65C-45Y-72K
GLADIATOR 55C-55Y-42G
DISAPPEARANCE 65C-57Y-83K-63G
TRIUMPH 45C-72K-53G
LOS ANGELES AD 2017 55C-58Y-62K
MURDERER INVISIBLE 55C
END OF THE DREAM 55C-52Y-63G

REBIRTH 65C-96N-85F-98M-85P
DAY OF THE TRIFFIDS 65C-85K-35L-94N-
85F-92M-75P-92%-82¢
OUT OF THE DEEPS 55C-78K-78M-75P-92%
OUTWARD URGE 55C-72%
VILLAGE OF THE DAMNED 65C-82K-85%
TROUBLE WITH LICHEN 55C-76K-92N-46M-
75%
CHOCKY 55C-57M-75%
SECRET PEOPLE 45C-82N-53M-65%
STOWAWAY TO MARS 25C
MIDWICH CUCHOOS 86M-75P

LORD OF LIGHT 65C-92K-73B-86N-93T-88V-
92J-97R-95X-85F-75H-97M-85P-75%-
93¢
THIS IMMORTAL 55C-77Y-84K-78B-93T-
68D-82V-85J-55R-85F-75P-66%-78X
TODAY WE CHOOSE FACES 55C-68K-52G-
77V-88J-72X-75F-85H-75%

DREAM MASTER 55C-82K-75B-82V-85J-55R-
75F-76X-85H-68%
JACK OF SHADOWS 45C-82K-69B-63G-88T-
74V-87R-78X-55P-83%-72¢
DAMNATION ALLEY 65C-78K-72B-75G-72R-74X-
65F-55H-88M-55P-92%
NINE PRINCES IN AMBER 60C-82K-81B-62N-
64G-87T-85V-75J-85X-45H-78M-55P-85%-
87¢
GUNS OF AVALON 60C-83K-81B-62N-53G-86T-
84V-74J-82R-85X-85%-92¢
ISLE OF THE DEAD 55C-82K-85B-78V-85R-
85X-85F-75H-48M-55P-65%
TO DIE IN ITALBAR 55C-69B-53G-77V-66J-
35R-82X-75H-77M-58%
CREATURES OF LIGHT AND DARKNESS 55C-
86K-83B-94T-87V-76X-45H-75P-55%-97¢
DOORWAY IN THE SAND 88¢-65H-83V
SIGN OF THE UNICORN 81B-87V-94¢
DOORS OF HIS FACE 85A

[illegible]

Reed Andrus, 3682 Redmaple Rd., SLC, Utah 84106

May 16, 1975

I was extremely impressed with CG, though I'm not sure that the ultimate goal of the Project is feasible. However, it is fun to rate the books, and chuckle over the fuggheadedness of those who rate Poul Anderson's A MIDSUMMER'S TEMPEST among his best works. If I can dig out the list I made, I'll send it along as is. You don't have to print it -- you probably have enough response on that level as is. It's interesting to know that I have read almost as much as Don has, and included a few that he didn't mention as a form of friendly competition.

I can lay claim to teaching one SF class while an undergraduate at Westminster College here in SLC. I conned two of my profs into it, and I'll always wonder if they did it out of pity or if they were actually interested. I used the tried and true historical approach, being an historian of sorts myself -- went on for a graduate degree in it -- and it seemed to have worked fairly well. The kids in the class didn't sign up for any long, involved philosophical lecture on Ursula Le Guin or Robert Heinlein. In fact, they hadn't heard of either, so I had visions of molding these minds into the areas of fantasy and SF that I personally enjoyed. Thus we read CONAN, WITCH WORLD, STARSHIP, THE PUPPET MASTERS and a couple of others I can't recall -- all adventure-types with little value other than entertainment (which I think is the Ultimate Value). They did book reports and I gave lectures and we listened to an unintelligible recording of Orson Wells' WAR OF THE WORLDS and they probably forgot about those books as soon as the grades came out. But it was fun, and I'm trying to angle for a part-time summer job teaching the same class with only minor modifications.

I really don't know what all the fuss is about. I've read interviews with Alexei and Cory Panshin, and Ursula K. Le Guin, and Tom Claeson, and they all take the teaching of SF sooo seriously, and I can't do that and I wonder why? I think the problem is: most kids regard SF as escapist, which most of it is, and the above-named people and others feel that's a derogatory way of thinking, and so they try to elevate the aesthetics involved until SF isn't fun any more.

No thanks.. My teaching methods may not look and sound the greatest, but they sure as hell wouldn't pull in students if I went the philosophy route. The concept of SF in itself is stimulating to students; the concept of SF as an art form would turn them off completely. At least that's the way it is here. We might be backward, but we enjoy our escapism.

Craig Akey, 28-9th St., Clintonville, WI 54929

12-5-74

My science fiction classes are nine weeks. Many students have asked that it be longer but if they have become interested, I've done my job. I've also found that in the time in this place the traditional (?) sci-fi has been most successful. Despite high interest in the class of juniors and seniors, little SF has been read previously. Therefore Bradbury, Asimov, Clarke have been most successful. Of Bradbury, THE MARTIAN CHRONICLES and FAHRENHEIT 451 have been best: MC because it encompasses so much and 451 for obvious current censorship problems across the country.

One extremely useful tool for special projects has been our schools portable conference phone. We have called authors, college sci-fi professors, UFO "experts" etc.

Arthur C. Clarke has published some great essays in "Playboy".

Another interesting activity is the use of SF Radio plays. Write Golden Age Radio, Box 25215, Portland, Oregon 97225

Finally, get Grokking the Future by Bernard Hollister. It's a book of ideas.

XXXXXXXXXXXXXXXXXXXX

"My personal definition of SF is: fiction based on present day scientific reality projected to some point in the future, showing possible - not impossible - developments from the starting point."

from CYPHER #8
by editor GODDARD

My Current Favorite Sf (a personal list)
(RATHER RANDOMLY, HERE: with personal evaluation chart)

- 17 Babel, 90 Delany
- 87 Silverberg - DOWNWARDS TO EARTH
- 88 Bass - HALF PAST HUMAN
- 97 Bass - THE GODWALE
- 85 Simak - ALL THE TRAPS OF EARTH
- 90 Mason - THE RETURN OF KAVIN (this is SWORD AND SORCERY)
- 87 Swann - MANOR OF ROSES
- 81 Brunner - THE WHOLE MAN
- 81 Brunner - THE LONG RESULT

I'm currently working through Greg Benford's DEEPER THAN THE DARKNESS. I say working, because his style is rather dry to me. It is, however, an interesting work. I highly Recommend BOTH of T.J. Bass' novels to you, if you haven't read them, let me know and I'll send you my dog-eared copies to read... I think that they should definitely be included in a sf school room class. I can not speak too highly of Bass. I consider his works excellent.

ALL THE TRAPS OF EARTH, by Simak, I consider a classic.

17 Babel - DOWNWARDS TO EARTH & A MANOR ROSE all really hit me on an emotional level.

The two Brunner books for the depth of Characterization.

THE RETURN OF KAVIN is a different matter. I knew the author of this book before his untimely death (he had a disease that made him allergic to different parts of his body; he starved himself the last months of his life). Being somewhat into SWORD & SORCERY, I liked this book because it departs from the old and well worn cliches that abound in S&S; the book is like a distant and hazy dream viewed from a high tower of some forgotten sea washed island, because the book is funny, and bawdy and Dave was a anarchist, and one of his main characters in THE RETURN OF KAVIN was a blackman. Something seldom found, lest they be some jungle heathens from the "dark continent".

That's why the above are my "current favorites" but they will no doubt change, as I expand territory.

Bob Barthell, Northwest Community College, Powell, Wyoming 82435 6/21/75

Gil, as you know, academics are very slow with correspondence and are generally deluged with a lot of reading and papers. I feel that this is getting in the way of your rating system on books. Why don't you try doing that rating section by section. Rather than ask people to do an assessment of an entire body of literature, try handling selected portions of it. Ask people what books they might select if they had to teach sf from a historical standpoint: what authors critics, influences would they want to get in the course from, say, ten paperbacks. When you think in those terms it's a little easier to handle. If you do a thematic treatment, that also reduced what a person has to work with.

I do not use an anthology or prepared text for my course in sf here at NWCC. As always, it seems the people who put out texts view the field a little differently than I do and I can't always use the material they present. I use paperbacks because I can always get works by major writers in each of the formative periods of sf development. For ten or twelve dollars the student has some major works on which to build a library. Most of the newer writers are covered in the ORBIT series or there are the DANGEROUS VISIONS. Ace and Ballentine put out the Verne, Wells, Burroughs works and I have found that students would rather have books and not anthologies.

I do think that the film series by the University of Kansas is a good classroom source. Copies of films available enclosed. I have also purchased some tapes and art slides from Morris Dollens over the years and find that he has the best material available, considering both quality and cost.

I do feel that fandom has missed the boat in moving into the classroom. The incredible knowledge fans possess is staggering, as is the prejudice against academics. But that prejudice is also returned. I don't know of an academic, at least none comes to mind, who knows a damn thing about sf, fantasy and horror art. This is an area in which I would like to offer more on in the classroom. If I lived elsewhere where a large body of fans resided, it would be possible to draw on fans for lectures in this area. There are none in Wyoming. But by God, I'd sure use them if they were here.

Editing a magazine has made me aware that very little has been done by academics with science fiction poetry. This is an area I would like to expand considerably in Cthulhu Calls. This is one area that little has been accomplished in: either examining it, setting critical standards, or in writing it. There are serious poets working with sf (e.g. Duane Ackerson) and the only coverage and exposure sf poetry gets is in the fanzines. I was one of the first members of the SFRA, but I cannot recall a single meeting of that group which had a panel on sf poetry

Eternity has done the most probably to push sf poetry, and we certainly intend to do more with Cthulhu. In fact this next year we are going to ask for space for poetry in the magazine and hopefully will make an attempt to contact more poets working in this genre.

Academics have made the fatal mistake of teaching sf straight across the board, fitting it in with their background in American lit. etc. But logic and extrapolation remain a basic element of sf and to reduce this literature to thematic treatment and symbol interpretation is an error. It requires much finer reasoning and sharper reading than mainstream, even though many writers themselves now see sf as a part of mainstream. But studies of utopias have always had a respected niche in literary studies and I guess that will remain the only "respectable" treatment allowed sf in academic circles. But I sure hate to see teachers locked into thinking that utopian studies are what sf is all about.

I can't help but mention here the Harlan Ellison work The Other Glass Teat, which is a series of columns that Ellison did on tv for the Los Angeles Free Press. Don't know if you have read it, but you should have. I don't think I have read anything as stimulating, or civilized, since my last peek at H. L. Mencken. Ellison is one helluva journalist (with a large J) and I sincerely regret his not spending more time in journalism if this is the result. This is one terrific work that should be used in the classroom and I intend to use it next year for English classes. It's readable, it's timely, and it's civilized. The blurbs, of course shriek about the book being a "Drano martini" and "tough as hell" and all that. But like Mencken's writings in the 1920's and 1930's, this work is an assessment of America, a profound assessment, and it is presented in an entertaining and yet provoking fashion. There just isn't anything quite like it out on the market. I'd push it even more if I could. Read it, and don't promote it as some sort of "boob shocker" that will turn on the squares. This is an important book, more important than I think Ellison realizes. It is also a high water mark that American journalism could shoot for.

Keith Justice, Rt. 3, Box 42, Union, Mississippi 39365

Enclosed is the first batch of eval sheets. Hey, your project is right up my alley- I find I like filling out these sheets. It beats the hell out of trying to think up a lead-in for a review, picking over the story like a finished vulture, and praising the good points. This way you get the dirty work done quick- though when there is good work and praises to be sung, it seems a shame to skip so lightly over the book. But your project is BIG, and if you tried to cover every book in the way I think it should be covered (as in a nice long review) you'd fill up a volume bigger than Webster's Unabridged. Far as I can see, you've got the project down to manageable procedures, but you've still got a lot of work ahead. Next time you drop a note, tell me when you expect to compile all the evals and publish them. And have you thought of using a computer in connection with the storage of all your eval information? Might be expensive- but getting a printout in 15 minutes beats typing the results over a period of weeks.

I also have a suggestion for revising your eval sheet if you ever decide to do so. No drastic changes- you've got it all figured out better than I could have; but from your standpoint, things like the number in the left-hand box are simple for you to figure out because you're familiar with your system. I lost the sheet that had instructions for finding the first number- luckily I remembered enough to let me fill out this batch just fine, but that scale for the number in the left hand box should be on the eval sheet somewhere- on the back if nowhere else. Also, in the lowest group of negative statements, those with the '1' preceding, I seem to remember that they count 5 off the score for each one of them circled. That should be clearly stated somewhere on the sheet, too. In this batch, those few that have one of the statements in question circled, I counted off five- if this is not the right number off, you may want to go back and revise one or two of my totals.

99 MORGENSTERN The Princess Bride	74 SABINE The Soulsucker
95 LEGUIN The Lathe of Heaven	63 LEM The Puturological Congress
92 MERLE Malevil	67 FRANK Zone Null
89 HOBAN The Lion of Boaz-Jachin	60 FOSTER The Tar-Aiym Krang
88 WATSON The Embedding	56 HERSEY My Petition For More Space
87 EDMONDSON The Aluminum Nan	53 MALZBERG The Sodom and Gomorrah Business
85 PISERCHIA Star Rider	52 HUGHES The Stork Factor
84 ROTHBERG The Sword of the Golem	50 HOYLE October the First is Too Late
84 CONEY The Jaws That Bite, The Claws That Catch	49 HOYLE The Inferno
84 STABLEFORD Swan Song	45 ROTSLER Patron of the Arts
83 HUGHES Tide	43 BUSBY The Proud Enemy
79 RUSS The Female Man	NEEPER, A Place Beyond Man
79 SMITH Unpopular Planet	32 PFEIL Voyage to a Forgotten Sun
76 KIMBERLY Flyer	

FRANK BALAZS

Enclosed are another five book evaluation sheets all on books that I recently finished. Usually, I filled out the sheet within a day or the same day that I finished the novel. Looking at the five, I see they do not mirror my opinions perfectly--but I'm not asking for perfect! Newts is hands-down the best book of the batch in question. The Roberts and the Dick are pretty equal--even though the total do not reflect this. I think I felt more satisfied with the ending of the Dick novel than of Pavanna and the Dick got a higher point-total.

Anyway, I have discovered one thing your evaluation sheet doesn't take into account properly and I suggest you think about it--hopefully, revising it accordingly. You have only a negative value attached to the style of writing. What if the style adds (not detracts) from someone's enjoyment? Perhaps this category should be given a one to ten point scoring...? For instance, Flesh had a mediocre-at-best style and because style is very important to me, this detracted from my enjoyment of the

novel. Options, on the otherhand, had an interesting style but I cannot say it either added or detracted from my enjoyment. Finally, an excellent book like Jurgen by JB Cabell had a style I truly enjoyed and one that considerably added to the novel. Style was most important to Jurgen but yet there is no way I could reflect this in your evaluation form.

81 DICK Flow My Tears, the Police-	58 SHECKLEY Options
man Said	54 FARMER Flesh
80 CAPEK War With the Newts	52 ANDERSON Fine Time
73 ROBERTS Pavanne	41 SIMAK Why Call Them Back From
72 VANCE Showboat World	Heaven

Chester D. Cuthbert, 1104 Mulvey Avenue, Winnipeg, Manitoba, Canada R3M 1J5
July 28th, 1975

I have spoken to only one junior high school class about fantasy and science fiction, and have refused two teacher members of the Winnipeg Science Fiction Society their requests to address their classes. The one experience taught me what your REPORT ON THE STUDENTS' FAVORITES NOVELS (GG#1, p.12) confirms: I can say nothing about their interests, because I have not read even one of these books. Yet I have been Librarian-Treasurer of our Society for 25 years, have probably the largest local collection, and have been reading fairly steadily during the past nine years, and sporadically during my earlier life. But I am a slow reader. Don D'Amassa (GG3 or 4, p.15) has read more in his 28 years than I expect to have read in my lifetime, and present age is 62. Don has averaged reading more than one book per day every day of his life!

So, like my near-contemporaries Harry Warner, Jr. and Donn Brazier, I do not feel that I can contribute anything of value to your project. It is very much worthwhile, but I have not read sufficiently in modern books to make my comparable ratings of older material of any significance.

Being primarily a fantasy rather than a science fiction fan, I can only name the writers who have influenced me most: A. Merritt, Algernon Blackwood, G. Peyton Wertenbaker, Olaf Stapledon, Arthur Machen, H. P. Lovecraft, J. D. Beresford, Lord Dunsany, Edward Elmer Smith, Ph.D., and Frederick Faust (Max Brand, etc.). Anyone familiar with their work will see the bias they have formed in my judgment of other authors.

If you do not have them in your library, I recommend that you should obtain for your students Sam Moskowitz' histories of fantastic fiction and of fandom, now available from Hyperion Press, Inc. Sam's enthusiasm is contagious. And Harry Warner's All Our Yesterday's is essential for the period following that covered in Sam's The Immortal Storm.

The influence of the fantasy field on all other fields of writing is becoming more apparent each year, so acquaintance with its development and scope is essential. I can think of no better symposia than those edited by Reginald Bretnor: Modern Science Fiction: Its Meaning and Its Future (1953) and Science Fiction, Today and Tomorrow (1974), to supply this need.

There are some excellent individual books and writers but I assume that these may be in your library.

For several years past I have been compiling a Checklist of Fantasy and Science Fiction Books by Canadian Authors. It would be useless to list some of the best of these, because they are almost all out of print and obtainable only at great expense and with difficulty. In fact, my main problem in concluding my research is my inability to obtain books and read them to confirm whether or not they qualify for my list.

The lists and ratings you have published should provide a useful guide to many good books. I must confess, however, my preference to explore books for myself, even when this means reading much trash.

My library may make it possible for me to answer some question you may have; I certainly hope to make some return for your courtesy in sending me your publications.

D Gary Grady, 3309 Spruill Ave #5, Charleston SC 29405 1975 July 17

WOW! When I first read your description of the PROJECT I was not too enthused. It sounded like a fairly interesting idea, but I had my doubts about how it would work in practice.

My doubts are gone.

Hosannah! Hosannah! There is no God but D'Ammassa, and Gaier is his prophet. There is no God but D'Ammassa, and Gaier is his prophet. There is no name harder to spell than D'Ammassa, but Gaier makes an effort.

You have one hell of an outstanding thing going here. As you may know, I have a rather low opinion of the Hugo, the Nebula, and so on, because this type of amalgamated taste may be misleading as hell. But here, man, you have really invented something! Let it revise itself over a period of years, and this will be the greatest aid to evaluation literature has ever known.

Oh, yes, I'm exaggerating, but not by much. You have done gone and fired my enthusiasm, massah.

I envision an annual evaluation list coming out with the cumulative listing of all submitted ratings. It would carry a preface suggesting that the reader find raters who tend to agree with him, and use their ratings. I expect the best way to work this would be to list works by title and author and follow each with a list of all evaluations received along with an identifying number for each rater. Thus an entry on Clarke's Childhood's End might go:

CLARKE, ARTHUR C.

CHILDHOOD'S END

98 (23) or, better: 98 (23)

83 (24,25) 88 (24)

84 (26) 84 (26)

78 (27) 78 (27)

Listing in order by reviewer
rather than by rating.

where the numbers in parentheses would indicate a particular reviewers. The advantage of this is that it would enable a person to flip through the book looking for, say, reviewer 23 (it would probably be best to put the ratings in numerical order by reviewer) and when he found a particularly highly rated one, he could compare it with other reviewers' opinions. A book rated uniformly above 75, like Childhood's End, for example, might prompt someone to put it on his Got To Read This ASAP list.

I'd even go so far as to pay for the damned thing. If you do put something together like this, and are going to charge, let me know. I will buy! But not if it costs more than 10 whoppers.

Ro Wagey was right to refuse the student who offered him her body. He should have demanded all the bodies of the female students to make possible a comparison. Then he could grade them a -ahem- curve. Incidentally, the fact that a book sells well is not really an exact indication of its quality. It reflects promotion, the popularity of the author, the attractiveness of the cover, etc. So compiling sales figures would be nowhere near as useful as the Project.

Thanks for letting me in on it. I'll start sundry evals soon.

((Gary, you'll notice that I've used a modified form of your entry suggestion in a later "mass group evaluation" using letters for identification. I'm not sure how all this will finally work out, but your suggestion has proved quite helpful. Thank you.))

Dainis Bisenieks, 413 Hawthorne Ave., Ames, Iowa 50010

May 3, 1975

GG #3 looks more like the real thing. A fanzine is a magazine you can talk back to, and I didn't know how to talk back to a bunch of numbers. I was going to ask if you had thought of calling it Numbers Game.

It interests me...somewhat...to see how others go about teaching SF and what responses they get. But I see each time that I'd do it in my own way in any case. I'm interested in such basic questions like: Why is there fiction in the first place. And then, what is the difference in one's response to Bat Durston in the Old West and Bat Durston in outer space. I would try for a certain amount of self-examination, though I know I'd get much less than I hope for.

I've been teaching mostly ordinary college freshmen, and they're so wishy-washy. The nearest I've come to using SF was (1) Player Piano and (2) A Fine and Private Place. Both first novels, and good ones. I marvel at Peter Beagle--so young to have a style (as Wilde said of Beerbohm). And speaking of style--it a matter much neglected: surely the first year of college is too late to begin teaching the graces of prose. We deal too much in its content of ideas.

I do not find that the average SF book is memorable for the quality of its prose. No sentences from SF works impress themselves on my mind unless for their ideas: Herbert's DUNE and some of Sturgeon's works are among the few exceptions. Never could I say of SF as I can of fantasy -- prose, be thou my poetry!

For me, a book should be worth reading more than once: even after I know "how it comes out." And that is something to think about: the appeal of the familiar or (in a sense) predictable story. We know what discovery awaits Oedipus, but can we accuse the story of telegraphing its ending?

Sheryl Birkhead, 23629 Woodfield Road, Gaithersburg, Maryland 20760 4/1/75(apx)

First and foremost, never feel obligated to write. A hasty guess would be that about 90% of the faneds publishing do publish in order to "keep up" via trades (etc.) and not go "stuck" writing so many letters. I happen to be one of those nuts who enjoys writing letters -- to heck with whether there's a response or not!

I'm glad to hear that you're asking students for art--no better way to foster/nurture interest other than to let them see how they can help and be a part of the final product.

I'm basically lazy and have a rotten memory. To give you an "accurate" list of my favorite books, I'd have to do some work. Instead, here are a few thoughts.... I like the MZB Darkover series because of ideas/people and not the strength of the actual writing.

I like most Asimov stuff and enjoy the bejabbers out of his mysteries. I also like the Retief series by Laumer. I'm not so big on traditional fantasy--although I read all the Nardia books way back when.... Read (past tense--he helped me into the SF shelf at the library) ERB. Read the LOTR and wasn't all that smitten with it.

I enjoy hard science (but not too hard) as opposed to psychological stuff. Some Ellison and some of just about everyone.

See, sigh, my tastes aren't so great and I'm not in an analytical frame enough to help. I like robot/android/alien stories--haven't seen many good uns like that lately.

Enjoyed H. Beam Piper's Little Fuzzy. Lately I tend toward short stories and anthologies--because I find the writing quality of most novels to be rather low. So much for ME.

Wayne W. Martin, 4623 E. Inyo, Apt. E, Fresno, Calif. 93702, June 8, 1975

I received "A Flyer from Guying Gyre" (it has a nice ring) while at Westercon. Actually my mailbox received it then, I didn't get it until I got home.

Any more books? I've reread several lately. Thomas Disch's CAMP CONCENTRATION was just as good (if not better) the second time around. Disches 334 is one of the few books I've ever read twice within two months: I'm going to have to pick up a copy of that thing. The way I'm going, my friend is going to get suspicious of my constantly borrowing it, besides, I like to keep copies of the sf books I like.

Anyway, for more book evaluations. I didn't list Dick's ZAP GUN. I was sure I had read that just previous to sending the bunch. Anyway, thinking back on the book, I'd give it a 78. The book was badly mistitled, but it was still good reading in the Dick tradition. He's one of my favorites.

Jack Vance	LANGUAGES OF PAO	72	69
David Whitaker	THE LORD'S PINK OCEAN	52	44
Kenneth Bulmer	CHARIOTS OF RA	68	69

Other than that, I'm afraid I haven't read much in the way of sf novels. I've read a lot of short fiction, but novel reading has fallen off to basically re-reading. I've got 31 unread books on my shelf, too, so I'm going to have to get busy on that. When I've done those, probably have more: I'm a compulsive buyer. It's a vicious circle. Oh well, at least I'm not as bad off as Don D'Amassa with his 1,000 book backlog.

BRETT COX, Box 542, Tabor City, NC 28463

June 23, 1975

To be perfectly upfront about it, there really isn't a whole hell of a lot I can say about GG3. I was frankly surprised at the volume of response to the PROJECT, and while some of the ratings given were crogging in the extreme (15 for the LEFT HAND OF DARKNESS? 35 for FAHRENHEIT 451? Jeezus!), overall everybody seemed to be in general agreement as to what are the best works the sf field has thus far produced. (An excellent scale of this is the list of Best All Time Novels in this year's Locus Poll with which the majority of your respondents seem to be in agreements.)

Having shot my mouth off about my brother's sf course, I guess I should give a final report as to its fate--which, sadly, wasn't a very pleasant one. Of the half-dozen books he ordered for the course, only THE LEFT HAND OF DARKNESS came in in time to use, so he wound up teaching that and letting them write a paper on the philosophy of an author as expressed through one of his books, or some such last resort. The lack of materials coupled with the lack of interest/response/intelligence of the students soured him on the whole deal, and he swears he'll never teach another sf course ever again. (One bright spot, though, is that he's making his regular English class read A CASE OF CONSCIENCE in his current summer school course on poetry and the novel. The response isn't in yet, but one of his students reportedly said, in reference to the novel, "it's deep!" Which sent me into some not-so-mild hysterics. God, what a classic comment!)

Some new evaluations:

33 Dick	FLOW MY TEARS, The Police-	38 SILVERBERG	The Stochastic Man
	man Said.	95 Le Guin	The Dispossessed
88 NIVEN/POURNELLE	The Mote in God's Eye		

The above are all very approximate, of course. The LeGuin novel was absolutely brilliant, and the Niven/Pournelle novel was one hell of a lot of fun.

If any more clowns give you any garbage about being a stuffy academic type, tell 'em to read your loc in: Ay, CHINGAR! Anybody who writes something like that can't be ALL serious!

Richard Doxtator, 2124 Ellison, opps, Ellis Street, Stevens Point, Wisc. 54481

Again your request for getting involved in the PROJECT comes, and again I am off-put by it. Not your fault understand. Tis the world here, not there-- a world of grading college students. A-B-C-D-F-inc-pass/fail, ugh. A world compounded by an administrative request that we professors evaluate ourselves for merit pay. A world of pseudo-scientific charts and graphs and probabilities; objective and impersonal. And full of bull. At least your PROJECT admits to being highly subjective.

Thank you.

Change channels.

Have just finished teaching a four week session in Literature for Adolescents, a goofy and groovy assignment, and like to think the 20 enrolled on June 9 got at least one eye open by July 3. For sure, each blinked and did a double take when I announced his/her term project was to go before the TV camera and do for viewers what literature does, "Prick the sensibility of the reader."

The three required novels--Catcher in the Rye, Fahrenheit 451, and Slaughterhouse-5--provided script material and each one's humor and compassion helped make what had been a hated assignment into something better than those tired words "a meaningful educational experience," can really convey. Best scenes of all were those put together by Gary and Karen and Deb--Holden Caulfield goes to a psychiatrist who talks Holden's mother into having the kid undergo a lobotomy. Their six page script had other members of the class reading lines from the three novels while Gary, Karen, and Deb acted out various roles, dumb-show like.

What a way to go!

And you know what, Gil? When we were all done and watched ourselves replayed, someone make this remark, "Television is gonna save readin' and writing," and several heads nodded in agreement, not quite knowing the truth in the remark but agreeing it was there.

Television is gonna save readin' and writing. It already has! There you go, put that to your students and readers, and let's see what happens. Change

Channels again.

Just about everyday now the mailman brings something to do with SF--fanzines, book club announcements, SFRA or SFWA doings, Con reports. Or the good wife who works afternoons at the local news stand brings home the latest SF pub. Or both happen. So it was July 3 when your latest flyer from Guying Gyre popped thru the slot and Janice bopped in with "Here's three that just came in I thought you'd want." Perfect, I thought, a coincident not to be ignored. I shall write Gil, and so this 4th of July while the kid pumps up his air-water rocket and lets it blast off, I crank up some words that don't fit the PROJECT's scale but which may be worth passing along about

John D. MacDonald's Ballroom of the Skies.

Mac Reynold's The Towers of Utopia

and Leslie Fiedler's In Dreams Awake.

Except I prefer to talk about them. And say things like: One of these years I'm going to teach a course in the writings of MacDonald. Gee, he has a good stick. His mysteries and detective stories are always worth the cost, and more. Fawcett has a gold mine in this guy, and in reprinting his two early 1950's and only SFers, Wine of the Dreamers and Ballroom. But what I want to talk about most is MacDonald's The Girl, The Gold Watch, and Everything. A whamo book, Gil. Guy gets a gold watch from his rich uncle, who says if he can figger it out then the estate is willed to him. BUT if in a year he doesn't know anymore about the gold watch than when he got it, he gets nothing. Well, our hero does indeed find the watch afford time travel, he gets a girl, and everything. A nice series of problems reveals the young man to be a decent and responsible sort, and reminds us, ala George Bernard Shaw, "No question is so difficult to answer as that to which the answer is obvious." Now there's something for everyone to chew on, re TELEVISION HAS ALREADY SAVED READING AND WRITING. Please, by all means, put The Girl, The Gold Watch, and Everything at 95 and better. Fantasy like it we

need more of. (By the way, one device I used to unlearn this summer's 20 was to lay copies of your Book Evaluation Fill-In Sheet on them--your fame if not fortune in Central Wisconsin is now assured!).

Reynolds' The Towers of Utopia, a Frederick Pohl selection for a \$1.50 from Bantam, ought to ring in at 75, Gil. Tis a pleasureable addition to the Utopian strain that goes back to Plato. Tho I expect Pohl choose it because of language nuances Reynolds manages--his words really talk to each other--more than the, ahem, philosophical truths therein.

But my reason for hawking this volume up is more to praise the publisher. Bantam has for a long time been putting hieroglyphics like this somewhere in its prefatory pages:

VLR 3 (VLR 6-9)

FLI:-----

IL 9-adult

Know what they mean? Well, they have to do with Reading Level Interest, Verbal Level Medium, Verbal Level Retention, Interest Level, or some such. And Bantam is the only publisher to do same for mass reading audiences, as far as I know. The reason why I mention this is that everytime I hear publishers and editors blatting on about how THEY, through the sweat of their brows and at considerable cost to the old pocketbook, have saved reading and writing, I mentally start screaming BULLSHIT! Yah, just like Nixon and Company have brought peace and prosperity (and how's the unemployment rate where you are, buddy?). Anyhow, I'm inclined to trust how your PROJECT comes out a hell of a lot more than all the backover blurbs on all the books in the rack. So, for whatever its worth, why not contact Bantam and tell 'em what you're into, and see if something happens? If not with them, maybe others--Ace, Dell, Fawcett--you got nothing to lose, and maybe a few freebies to gain.

And now we come to a historical-critical anthology of Science Fiction In Dreams Awake edited and introduced by leslie fiedler including stories of H.G. Wells, Edgar Allan Poe, Lester Del Rey, Arthur C. Clarke, Ray Bradbury, Anthony Burgess, J. G. Ballard, and others. Ahuh. And Amen, and yah, I guess it's a volume we oughta have. Like every pro football team needs a backupquarterback. So if you're going histo-critico, first get Brian Aldiss's Billion Year Spree and Reginald Bretnor's Science Fiction, Today and Tomorrow (Schocken and Penguin paperbacks) and then, ho-hum, maybe get this unique anthology... the only one that includes material from the earliest science fiction, through the "Golden Age" of the genre, to the New Wave writers of the twentieth-century, ho-hum.

That's about all I have to say, Gil, except, again thanks for bugging me, keep the PROJECT going, and remember me in your will.

Jim Goldfrank, 10516 Edgemont Drive, Adelphi, Maryland 20783 July 3, 1975

To arrive at a definition of science fiction is practially impossible, tho I have seen people try to do it. To me it embraces sf, fantasy, horror, weird, Burroughs tradition, sword and sorcery, and on and on. We may say that it excludes the mundane, altho I'm sure you could find exceptions if you try. However, at the last Disclave, Gordy Dickson came up with the best characterization of it I have ever heard. "Science Fiction is mind-stretching."

So, in selecting what would be good reading for high schoolers, I would pick the characteristics of mind-stretching and enjoyable. Quoting Dickson again "Many people don't like having their minds stretched." If the novel is enjoyable, you have half a chance of leading the student on to the stretching.

Choice #1 (does not imply ranking): Stapledon's "Last and First Men" and "Star Maker." I believe these are available in a single quality made, reasonably priced volume from Dover. One additional reason for recommending it to a HS class. These are philosophical novels widening the mind across both eons and the cosmos. Reading them opens endless vistas of time and space to the reader. Only the beginning, set in the "present" of close to the 1930's is stilted. These two should be considered as a unit. Of course, I'm remembering these from a reading of 20 years ago. I might not feel the same today, upon rereading, but feel that I would.

Choice #2. C.S. Lewis' "Chronicles of Narnia", seven books in all, again to be taken as a unit. I know I read these 4 years ago because my 12 year old daughter was 8. We read them together. I enjoyed them quite as much as she did. Really good children's works ("Alice in Wonderland" & "Through the Looking Glass" are best examples) can be enjoyed by readers of any age. These novels are for sub HS on up. They are mind-stretching. Consider some of the novel concepts: the fact that parallel worlds may be very close. Picture a child smiling and at the same time wide-eyes in wonderment: "Daddy, time moves at different rates in different worlds." The concept of intelligent animals and creatures: since they have feelings; should we not have concern for animals of our world who may also have feelings. The beginning of concern for environment. Simply going from the trite "boy and his dog" concept (which Ellison creatively drew upon) to "The Horse and His Boy" is again mind-stretching....The characterizations are ingratiating, and thus children of "any age" can relate to the characters.

My personal favorite is Reepicheep, the mouse. Finally, Lewis, although a theologian, does not burden us with stuffy homilies and morals. He doesn't overdo Christian stereotypes, tho Aslan is obviously Jesus. His use of pantheism gets the reader off guard, and he very subliminally sneaks through his Judeo Christian morality. These novels are individually and collectively a joy and a delight.

L&FI and SM	95	(Personal Preference)	96	(Fill-In)
Chronicles of Narnia	95	"	"	100

TERRY FLOYD, 506 Halman Lane, Canyon, TX 79015 Apx Mid-April + 1975

I showed GUYING GYRE to the sf teacher here before school was out and she was really flabbergasted. I offered to bring more fanzines and urged her to loc GG. I don't know whether she's contacted you yet, but I think the class would be more successful with a fannish influence. As it is, some dimwits complain about the material being too deep for high school students. She seemed a little put-off by my letter, but what-the-hey, that's free speech, isn't it? Maybe it'll influence her sf choices for next year so I won't have to re-read the others.

But now to the Project. I was very intrigued (Pardon the sloppy corflu) by the idea of book evaluation. It'll take a while for me to do these, so I'd best get started.

BRADBURY: Novels are not RB's specialty, but his longer works provide some of the most beautiful prose I've ever encountered. Fahrenheit 451--96; Something Wicked This Way Comes--83; Martian Chronicles--96.

HEINLEIN: Stranger in a Strange Land--93; Time Enough For Love--92; Starship Troopers--78; Have Spacesuit Will Travel--75; Between Planets--72; Red Planet--63; Farnham's Freehold--86; Citizen of the Galaxy--83; Methuselah's Children--78; I Will Fear No Evil--52; Time For the Stars--86; Podkayne of Mars--64; The Rolling Stones--62; Orphans of the Sky--73.

ASIMOV: Caves of Steel--77; Naked Sun--75; The Ghods Themselves--83; Foundation--78; Foundation & The Empire--76; Second Foundation--82.

CLARKE: Rendezvous With Rama--83; 2001: A Space Odyssey--84; Earthlight--76; Childhood's End--92; A Fall of Moondust--73.

GUNN: The Immortals--63; The Listeners--82.

HERBERT: Dune--87; Hellstrom's Hive--48

LE GUIN: Left Hand of Darkness--84; The Dispossessed--92

SILVERBERG: Downward to the Earth--63; The Second Trip--76; Dying Inside--82; The Gate of Worlds--73.

WILLIAMSON: The Humanoids--87; Dragon's Island--63.

VORNEGUE: Slaughterhouse-5--86; God Bless You, Mr. Rosewater--73.

KEYES: Flowers For Algernon--93.

HIVEN & POURNELLE: The Mote in Ghod's Eye--97; This is definitely the finest recent book I've read. It won't shock or shatter any taboos, but will be remembered as an exciting, well-written, hard-science adventure story.

8/16/75

Enclosed, in response to your request, is the rating of all the sf books I have read this year that were not included in my previous list.

Your guesses about the numerical ratings I would give to particular books, based on my reviews in Notes, were, in general, fairly accurate, but there are two types of cases which caused wide divergences. My rating is based almost entirely on "personal preference" - how much I enjoyed the book, whereas the comments in "Assigned Reading" are partly that, but also a reaction to what I perceive the merits of the book are, regardless of whether I liked it (and also, in the case of an already widely reviewed book, my reactions to comments made by other reviewers). So, when I write a review saying "this is a well-done book of a type I don't like" you are likely to guess a too-high "personal preference rating" as was the case with FLOW MY TEARS and WALK TO THE END OF THE WORLD. On the other hand, when I write a "This is the sort of thing I like, but this author has done much better elsewhere" sort of review, you are likely to guess a rating too low, as was the case with A TALE OF TWO CLOCKS.

You will note that I have listed the novels of Ursula K. LeGuin separately. The reason for this is that I have been catching up on her previous work, which I had passed over when it first appeared. As you may have guessed from the previous list I sent you, I am more confident in rating a book when I am familiar with a body of work by the author. This is particularly the case when the author is building a Universe, and where several books are required before one can begin to completely understand his or her world view, as is the case with LeGuin, just as it is with Anderson, Heinlein, Niven, and several others.

In the case of LeGuin, reading her other books has made me reevaluate THE DISPOSSESSED somewhat higher than my original rating. Another one of her books, THE LEFT HAND OF DARKNESS, illustrates the limitations of any one-dimensional rating scale. I've given it practically the same rating as Leinster's DOCTOR TO THE STARS. But how can you equate a good, competent, example of the type of story that I am almost certain to enjoy, with a book of a type I don't ordinarily care for, but which I enjoyed because the author's mastery of the English language forced me to enjoy it, almost against my will (one reason I hadn't read it previously is that other reviewers of this book, no matter how favorable, convinced me that I wouldn't like it).

I still have excluded any short story collections from the list. Compiling the list of my "all-time favorite" short stories for a future issue, has made me realize that even that simple phrase means something completely different for the short story, than it did for the novel in my previous list. I have been, for 24 years now, rating novels and short stories on the same numerical scale, but even though the numbers may be the same, they just don't have the same meaning. (And in the case of shorter works, are less reliable, since my reaction to a short story depends too much on my mood at the time of reading.)

83 LeGuin---THE DISPOSSESSED	72 Russell---THE GREAT EXPLOSION
78 LeGuin---THE LEFT HAND OF DARKNESS	68 Priest---THE INVERTED WORLD
75 LeGuin---PLANET OF EXILE	67 Simak---THE ENCHANTED PILGRIMAGE
74 LeGuin---ROCANNON'S WORLD	66 Dickson/Harrison---LIFEBOAT
72 LeGuin---CITY OF ILLUSIONS	66 Dickinson---THE WEATHERMONGER
82 Niven/Gerrold---THE FLYING SORCERER	65 Pohl/Williamson---THE FARTHEST STAR
82 Zelazny---SIGN OF THE UNICORN	64 Schmitz---A TALE OF TWO CLOCKS
77 Oliver---WINDS OF TIME	64 Vance---MURANE-ALLISTOR 933
76 Zelazny---DOORWAYS IN THE SAND	57 Brackett---THE GINGER STAR
75 McCaffrey---DECISION AT DOOMA	55 Vance---THE GREY PRINCE
75 Saunders/Waldrop---THE TEXAS-ISRAELI WAR 1999	38 Dick---FLOW MY TEARS, THE POLICEMAN SAID
	37 Charmas---WALK TO THE END OF THE WORLD

Denis Quane continued

Two authors who were not on my previous list, but who I now think I can include are:

Phillip K. Dick:

78---THE MAN IN THE HIGH CASTLE (7)

65---CLANS OF THE ALPHANE MOON (6)

45---THE GANYMEDE TAKEOVER (with Ray

(8) Nelson)

Randall Garrett:

88---TOO MANY MAGICIANS (6)

82---BRAIN TWISTER* (16)

75---ANYTHING YOU CAN DO

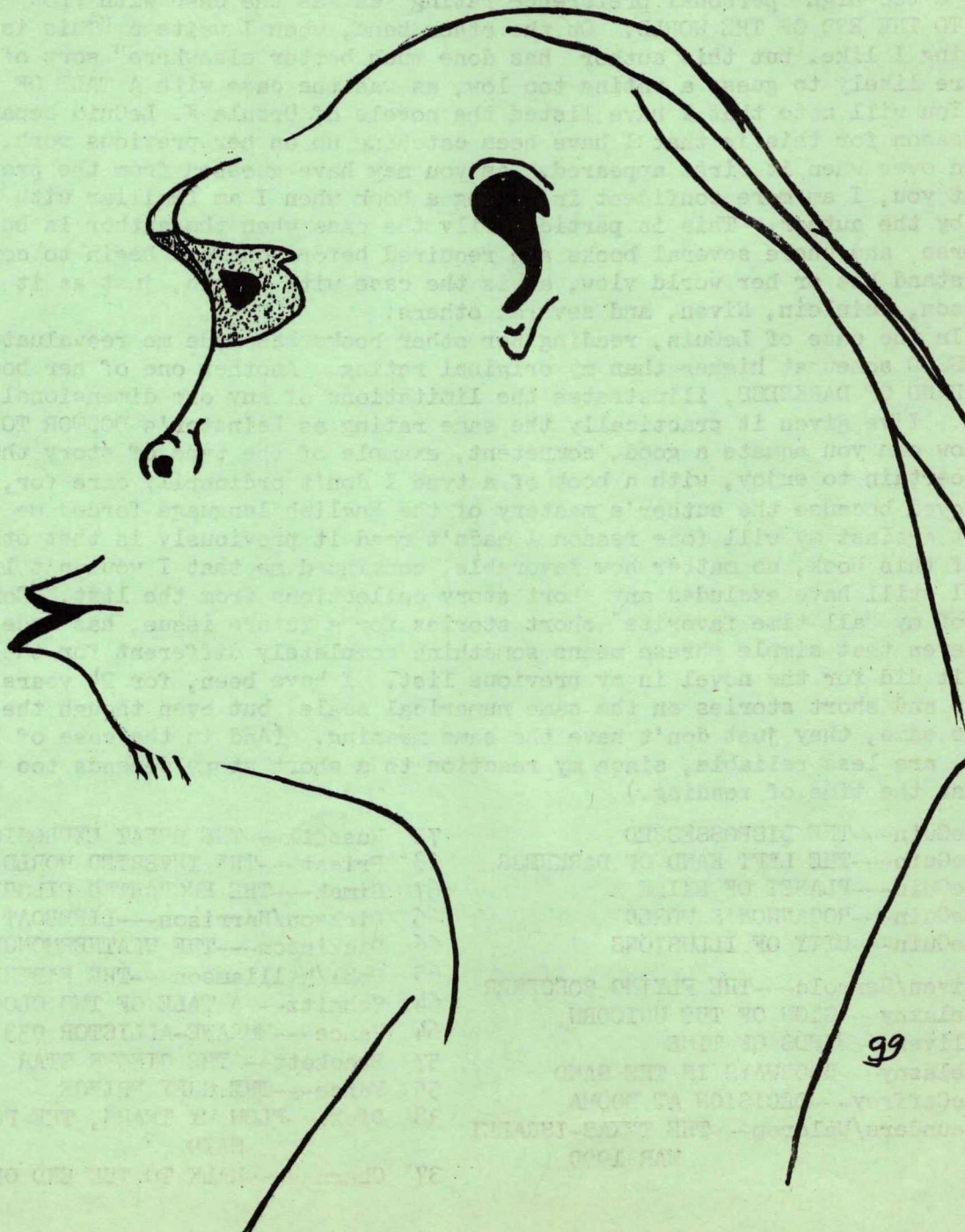
75---SUPERMIND* (14)

45---THE SHEROURED PLANET** (17)

* "by Mark Phillips" = Garrett & Lawrence Janifer

** "by Robert Randall" = Garrett & Silverberg

As before, the number following the rating is an indication of how many years it has been since I read this book.



99

7/7/75

If your High School is somewhat like mine (Ghod I hope not!) you can have a bit of sex in the books (needed sex, mind you. I was reading a Silverberg novel and I was surprised to have an explicit masturbation scene because most books are so cleaned and homogenized crap it becomes useless to read them at all). Anyway, some good books are Barry Malzberg's BEYOND APPOLO, which is excellent. I think students would like it because a) it has sex, and that does help to get kids reading b) most of the chapters are short, and I, being a kid in teachers eyes, know a bit about what we want, as our oppressed minority agrees the most boring things are long chapters. Most Malzberg books are excellent, if not wonderful at least.

Other books: STAND ON ZANZIBAR (I know it is very long, but it is soooo good it's worth it.) LORD OF LIGHT & NINE PRINCES OF AMBER (They are both excellent books. the latter kids would like mainly because it is good, and has excellent action sequences. Sort of a disappointment though, because, contrary to popular opinion, the other Amber books go downhill and still are descending. Zelazny's writing is dreck in SIGN OF THE UNICORN. But his DOORWAYS INTO SAND was excellent in the latest ANALOG.)

That's about all I am going to say about novels, because I am sure others will tell you all the more with more fervor than I can.

One quick one tho: THE DANGEROUS VISIONS anthology is great and should be used for short stories.

And if you want a student who pays no attention to SF to get better, secret him a copy of YOLANDA: THE GIRL FROM THE EROSPHERE, which is the newest porno sf. It is well-written, very obscene, but the characterizations are wonderful and the society well (uh) developed (no pun). It would certainly bring a male student craving for SF. He'll read the entire library before learning that all SF is not like that.

Dick Patten, 2908 El Corto SW, Albuquerque, NM 87105

I got your flyer yesterday and figured I may as well Get Involved. Actually any recommendation I make should be suspect. I like almost all books especially SF or mysteries. My spelling is also bad. I don't have copies of some of the books I'm going to rate so I hope you can figure out which ones I mean.

I think I'll start with the only book I can think of that I disliked intensely:

22 Brunner --- THE SHEEP LOOK UP	85 LeGuin --- THE LEFT HAND OF DARKNESS
87 Brunner --- STAND ON ZANZIBAR	85 LeGuin --- THE LATHE OF HEAVEN
85 Asimov --- FIRST FOUNDATION	85 LeGuin --- THE DISPOSSESSED
65 Asimov --- FOUNDATION & EMPIRE	85 Anthony --- OMNIVORE
85 Asimov --- SECOND FOUNDATION	88 Anthony --- ORN
93 Asimov --- THE TRILOGY in one book/or	58 Cowper --- CLONE
read one right after the	88 Heinlein --- BETWEEN PLANETS
other in order (once again	92 Heinlein --- DOUBLE STAR
the sum is greater than	88 Heinlein --- CITIZEN OF THE GALAXY
it's parts)	88 Heinlein --- STRANGER IN A STRANGE
92 Asimov --- THE CAVES OF STEEL	LAND
92 Asimov --- THE NAKED SUN	85 Heinlein --- THE MOON IS A HARSH
75 Asimov --- THE GODS THEMSELVES	MISTRESS
72 Doc Smith --- LENSEMEN (any of series)	52 Heinlein --- I WILL FEAR NO EVIL
52 Doc Smith --- SKYLARK (any of series)	72 Heinlein --- TIME ENOUGH FOR LOVE
77 Nourse --- THE MERCY MEN	98 Heinlein --- STARSHIP TROOPERS
92 Russel --- WASP	88 Heinlein --- SPACE CADET
92 G. Smith --- HIGHWAYS IN HIDING	42 Charnas --- WALK TO THE END OF THE
52 Dick --- UBIK	WORLD
75 Delany --- NOVA	92 Silverberg --- DYING INSIDE
88 Niven & Pernell --- THE MOTE IN GODS	97 Dickson --- GENETIC GENERAL
EYE	

continued

I wish you luck with THE PROJECT altho my natural instinct is to mistrust anything in all caps like that. Seems people tend to burn out on projects that occupy so much of their energy. Altho they're also the same ones who accomplish the most. Hope this project turns into one of the latter. I'd like to see the list. One thing for sure, you're nights and weekends are full for the next few months anyway.

Ron Rogers, 150 New Street, Christiansburg, VA 24073

7/21/75

Here are some of my evaluations, and since I am generally lazy, I'm using the personal preference method:

97 Asimov - FOUNDATION TRILOGY	97 Heinlein - METHUSELAH'S CHILDREN
94 Clarke - THE CITY AND THE STARS	32 Le Guin - THE DISPOSSESSED
97 Clarke - RENDEZVOUS WITH RAMA	86 Le Guin - THE LEFT HAND OF DARKNESS
98 Clarke - CHILDHOOD'S END	79 Silverberg - THE MAN IN THE MAZE
87 Heinlein - TUNNEL IN THE SKY	95 Silverberg - THE BOOK OF SKULLS
93 Heinlein - GLORY ROAD	

You may notice that, with one notable exception, I rated only the very superior books. In that one exception, I felt too much like I was being lectured or -- you will excuse the expression--taught instead of entertained.

I doubt that will help you in any way, but -- wonder of wonders -- it's helping me. I find that your system helps a great deal in evaluating a book for review, and I wouldn't be surprised if the system came into widespread use in fandom, with a little publicity.

You may have heard of us, we're one of those obscure little communities in an uproar because "the innocent kids are being corrupted by degenerate books." I'm afraid you couldn't teach an sf course around here, anyway. It would open too many minds, and that seems to be a grievous sin.

Peter Roberts, 6 Westbourne Park Villas, London W2, England

6/1/75

Many thanks for GUYING GYRE which I read and enjoyed. I must say I was surprised to find myself quoted in "The House Organ" -- you must have been hard put to find any such pronouncement on sf by me; watch out, though, or you'll spoil my image. Sf indeed.

Actually the quotation you unearthed ("...very little sf is fit to withstand an academic glance, let alone a microscopic study...") could easily be taken as a literary sneer at sf, so I should note that in context it's aimed at academic criticism of sf, not science fiction itself. It annoys me to see seemingly scholarly articles on pulp fiction -- it's a waste of effort and ability. Sociological or psychological studies of sf are likely to be more successful than literary criticism, since popular fiction generally reflects the fantasies, hopes, and expectations of the time in which it's written.

I thoroughly agree with Bob Silverberg's defence of escapism as the 'glory' of sf; without that it's nothing. Once again the critics are to blame, this time for trying to force science fiction into the mainstream, twentieth-century norm. Worse still, this 'mainstream' has just about dried up and most of the critics haven't yet realized it. The 'new criticism', which assumes that all art is meaningful, has yet to be replaced; meanwhile its remaining disciples (and there are plenty of them) are still demanding Good Characterization, Meaningful Themes, and the Mimetic Reflexion of Life. This sort of criticism is useless when examining contemporary fiction (Barthelme and the rest) and it always condemns science fiction to the ranks of the second best: it can't do anything else, unless it goes against its own standards. What's needed is a new basis for criticism -- I don't think it'll do sf much literary good, but it may at least give it a fighting chance.

The trouble with sf is that it's too realistic, too rational: dull, in other words. What I need is meaningless entertainment...

7/15/75

It was interesting to go through this issue and look at all the different comments/ratings of the same books. Variation in likes and ideas are what keeps this life worth living. Denis Quane keeps a much more complete listing of books than I do. I just file a card in my catalog with a short summary of the plot, characterizations, etc. and if it was poor, so-so, good, or excellent with acceptions to those ratings when something worth remembering surfaces, such as TIME ENOUGH which I thought was suitable for mass burning. Couldn't agree with Eric Mayer more when he said Le Guin was the best sf writer going. If she doesn't win the Hugo this year for the DISPOSSESSED I'll be surprised, it is much better than the other nominated books. All in all the project is an excellent idea, and I'll be passing out Xeroxed Projects at the next meeting of ISFFA (I'm da prez) so hopefully you'll get some more responses from Indy. Paul Walker objections to the Project are ridiculous (I really shouldn't be saying that about the man as he is very helpful with my zine, but my God - or Allah, depending on your affiliations.) Any list is helpful when certain things stand out as unquestionable favorites, like DUNE. You won't find too many fen who can't stand DUNE. There are also other books which are classics and stand out. These classics are good for the beginner as the student must be interested enough in sf after the course to continue reading sf or the class is a waste. School doesn't teach anything except how to interact with people and teach the student how to think. If the student doesn't follow up the subject, he soon forgets and an entire experience is lost forever to that individual. Paul is wrong when he limits certain persons to 'just liking' a book, as he puts himself above those persons with, perhaps, a small measure of contempt. Perhaps I'm wrong in that assumption, but everybody is somehow affected by what they read, if it only is a newspaper. How many people backed Richard Nixon all the way, only to find out what they read in the papers was true. My father was a Nixon backer until he kept seeing all these articles and news stories about the tapes, and he was forced to change his opinion. That is, perhaps, a bad illustration of what I'm trying to say, but everyone is affected by what they read. One example just occurred to me; what of the Bible the Cristians believe in? Today there are very few (% wise) Cristians, but how many persons in the US can you think of who doesn't at least follow the moral guidelines set up in that book. I don't believe in a personal God, but I use the moral principles set up in the Bible.

Dainis Bisenieks, 413 Hawthorne Ave., Ames, IA 50010

9/27/74

It's all a question of what is available, isn't it? Let me start anyway with some serious fantasies. A WIZARD OF EARTHSEA by Ursula Le Guin (Ace Books, 95¢) and the NARNIA books of C.S. Lewis (Collier/Macmillan @ 95¢) of which you could most readily skip THE MAGICIAN'S NEPHEW and THE HORSE AND HIS BOY...but that still leaves five.

I like S&S with the light touch. Of Fritz Leiber's books I'd choose SWORDS OF LANKHMAR (Ace, 95¢ I think). Anything by L. Sprague de Camp -- but what is in print? THE TRITONIAN RING, I hope. Either of Lin Carter's FLASHING SWORDS anthologies might be O.K. I do not read the S&S of Carter. Jakes, Norman and others.

Vance's THE DYING EARTH was good, but it's out of print. Don't know who published EYES OF THE OVER WORLD HERE: probably o/p also.

I cannot give reliable advice on supernatural, horror, and occult.

Almost forget Alan Garner: WEIRDSTONE OF BRISINGAMEN and MOON OF GOMRATH were at one time available from Ace Books.

Thank you for the brand-new never-before-heard-of fanzines, and I hope you don't consider it a swipe of the stiletto if I tell you that Guying Gyre and Phosphene both seem tutorial to me. You must love teaching if there's no getting away from it!

Overall, and excepting the forms and systems which belong in the classroom and there only, these zines are pleasant, witty things. (Your planetary asides to indicate your emotional attitudes are a little esoteric; if, you hadn't explained them I still wouldn't know what the hell you were doing. True tone is a slippery thing and is often misinterpreted; but the idea is to try to make the words convey relevant emotions as effectively as possible: tacking them on separately in a shorthand code may indicate the emotional intention, but it does not communicate this. Better the old fashioned way. Especially since in fanzines, if one is misunderstood one can always explain oneself next issue).

Much as I respect Don D'Ammassa I should like to take issue with him for something he said in GG #2. In an otherwise apt article on the critical function, Mr. D'Ammassa has written one sentence that I find incredible to wit: "Criticism is not, therefore, something that science fiction can do just as well without." Now I'm rather glad there is a critical forum in SF, and in fact I have played critic myself on occasion; but his claim that the stuff is necessary to the "promulgation and development" of any art-form or genre thereof is, in my opinion, tommyrot. Arts that developed as oral tradition established themselves quite successfully with no immediate critical aid and Shakespeare too flourished without formal critical attention: and if every fannish critic gaffiated tomorrow with no successors the authors would certainly manage "on their own". Despite the high opinion I myself hold of Mr. D'Ammassa's critical abilities all in all I think that critics in general cannot be respected too little. Lest they lose all sense of proportion.

As for what you, with single-minded devotion, refer to as the Project - what can I do that Don D'Ammassa hasn't already done in spades? I don't know if he's read more sf than I have but doubtless he remembers it much better!

But if I were teaching a high school science fiction class I don't think I would go about assembling a reading list in quite the way you do. I would probably sit down and try to remember all the sf I enjoyed in high school and ask other longtime sf readers' to do the same. The reason for this is though "kids are as intelligent as adults" (in the words of your Master Evaluator), kids' ability to appreciate literary felicities is not up to adult standards; that is what one likes at age 16 one is likely to fault at 26, and what one marvels at at 26 one may fail to catch on to at 16. And I think that, if your purpose is to get your students to read and enjoy sf, that you should be careful that they don't get turned off either the whole genre or any particular author, because they are trying to read what Don D'Ammassa rightly considers fine fiction, but which is emotionally and stylistically beyond their grasp.

For instance: I cannot stand to read Ray Bradbury these days (due to his indulgence in what I have dubbed "Americana overkill") but I enjoyed him immensely when I was in high school, and think students of that age should be encouraged to sample the likes of THE MARTIAN CHRONICLES and DANDELION WINE while they're young enough to enjoy them properly. Ditto Heinlein; and the books of his I consider most worthwhile are DOUBLE STAR and WALDO and MAGIC, INCORPORATED. Ditto L. Sprague de Camp: when I was fourteen or so I howled at THE INCOMPLETE ENCHANTER and THE CASTLE OF IRON, but did little but wince when I recently tried to reread one of them. And ditto A. Merrit: that overheated style of his was a joy in my adolescence, but now I suspect I'd come away with purple spots before my eyes. Adolescence is also a good time to groove on the

satirists - Fredrick Brown, Robert Sheckly, Pohl/Kornbluth - although with them it's not a now-or-never situation.

But I cannot imagine the adolescent who could grasp the subtle style-games of Aavram Davidson, or follow the constructional/conceptual intricacies of the most formidable Delaney (though there is some Delaney that high school readers could manage). (I didn't pick upon Delaney until I got out of college, but I know Davidson went clear over my head when I was a teenager). And Ballard, Disch and Malzberg should be labelled "For Madmen only", so none but those whom Hesse has acclimatized to intellectually - emphasized pessimism are likely to brave them!... As for Lafferty, between the works of his that are a bit difficult for adolescents (not to mention some adults) and those that aren't that good overall (and REEFS OF EARTH (not "SPACE" as you have) is among these), the only novel of his likely to go over is SPACE CHANTY, a rip roaring and delightful talltale takeoff on THE ODYSSEY. Then there is Roger Zelazny, who is good but not forbidding; and the only novel of his I think a bit much for high schoolers is CREATURES OF LIGHT AND DARKNESS - which D'Amassa rated far too low by the way: I find it a better work than LORD OF LIGHT.

I suppose I'd better make clear, that I don't think adolescents should be denied access to works that might be too difficult: but if your class is meant to serve an introductory function, tough eggs like Davidson and Disch are not quite de trap for cutting teeth on.

And finally: what possessed you to avoid fiction shorter than novel length? Not only would shorter works enable students to discern what they enjoy more quickly, but also a very high proportion of good sf is of short story-to-novella length. It's a misrepresentation of the field to dwell on its novels only (and what kind of an introductory course is it that would exclude Ellison? Horrors!) (I can't believe your students turn off to the shorter stuff once they start on novels! Maybe if you save Ellison till the very last...)

You don't want to know what I think of your poetry. Admittedly, however, I have seen worse.

And now, GYRE #3... Re Roger Sween's suggestion that the sf reader, when presented with seemingly-unrelated data in a story, "continually asks himself questions about the data... poses possible answers and then reads further to test (these)." I can't speak for "the sf reader," of course, but as an sf reader I can say, it doesn't work that way for me. When I get hit with a multifusion of seemingly-unrelated or confusing data I figure that I'm not supposed to understand what's going on quite yet, and I just keep reading till the author gets it together.

About William Wilson Goodson Jr's choice of "the greatest writer of this century!" I don't want to think. Even the hardened Heinlein freaks in this town haven't gone quite that far. Mr. G. sure got a doubletake out of me - with ejaculated "WHAT??" - on that one.

Re: Paul Walder's rhetorical inquiry as to how sensitivity may be taught: of course it can't be; but also of course, impossibilities shouldn't be expected. Teachers can show one what there is of his subject to be experienced and they can help one to (consciously) notice better. Isn't that enough?

Sorry I can't help you on your project; but I have enough trouble reducing my responses to words-they'd never fit into numbers anyway I suspect what you'll get is, not a suitable reading list, but a list of the 107 most popular sf novels.
Sigh

XXXXXXXXXXXXXXXXXXXX

"Granted that all of us in the academic profession wish to increase the sensitivity of our students to the so-called "literary experience," we should not forget that perhaps what we want most of all is to have our students read when they no longer have to read for an assignment. Some few of you at least know my favorite story regarding the Matthew Arnold scholar, Dr. Howard Lowry, former president of the College of Wooster. In speaking of undergraduate reading, he remarked, "They must have appetite before they can have taste."

By Thomas D. Clareson in "The Launching Pad"
from EXTRAPOLATION: A JOURNAL OF SCIENCE FICTION AND FANTASY
V. 16, No. 2 May 1975 (100)

7/4/75

Now then, I only have a few books here that I have read, most of them are waiting to be read when I have the time. I will rate the books with a little comment besides them. I will also do this in the simpler of the two methods since I don't have the time to do it the whole way. OK?

- 67 Anderson - THE DAY OF THEIR RETURN - (Slow to start, but picks up later. I found myself sympathizing with one protagonist but not the other.)
- 55-low 90's - Kornbluth - A MILE BEYOND THE MOON - Some very excellent short stories. Kornbluth is one of my favorites.
- 82 Gerrold - THE MAN WHO FOLDED HIMSELF (Many people will disagree, but I really enjoyed this time-travel--alternate-world story.)
- 42 up to a majority of 65 and above - Hoyle - ELEMENT 79 - Mostly pretty good.
- 58 Laumer - A PLAGUE OF DEMONS (Fast moving, but not too fulfilling in subject matter. A few interesting ideas brought across, though.)
- 85 Moorcock - THE BLACK CORRIDOR (A good book, although it left me extremely depressed. If that was the purpose, Moorcock did an excellent job. I have to give him credit for that.)
- 73 Vance - THE BRAVE FREE MEN (A continuation-sequel to THE ANOME. THE ANOME being a S&S type story, same with this more or less. Fast moving.)
- 73 Vance - THE ASUTRA (The last book in the trilogy of the last mentioned book. The S&S story has now become SPACE OPERA. A previously simple situation has turned out to be remarkably complex in outlook.)
- 85 Delany - THE EINSTEIN INTERSECTION (I can see why this got the Nebula. Extremely moving.)
- 63 Aldiss - REPORT ON PROBABILITY A (A very good idea behind the book, but not enough plot to keep it moving. The only really interesting parts were the side stories. I was actually bored by the main story.)
- 85 Effinger - WHAT ENTROPY MEANS TO ME (I really liked this one. More or less a recommended novel.)
- 84 Sprague de Camp - LEST DARKNESS FALL (Another good time-travel story. A classic one at that. Literally, since the Hero here gets sent back to ancient Rome.)

Ed Slavinsky, 100 York St. #3-S, New Haven, Conn 06511

4/14/75

I was quite interested in your comments on teaching sf. It seems that you have a good thing there. I'm going to stick my neck out in saying that sf courses should be offered if only to introduce more young people to sf, in the hope that they will have the same sort of farsighted perspective on the world that I hope many sf fans do. I do not at all subscribe to the "fans are slans" idiocy. But I do presume to say that sf readers have a larger percentage of people who appreciate the importance of preparing for the future than the rest of the population.

You mentioned in GG #1 that you have no required reading list for your course. If I may toss in my 2¢ worth (you said you are open to suggestions), I submit that there should be a small amount of required reading of the sf classics, if only for the purpose of giving your students a sense of the history of sf. That sense of history is sadly lacking in many areas. Too often people under the age of 30 are of the opinion that anything good now existing came into being only during the latter half of the 60's. They fail to see, simply because they lack the historical facts, that what we enjoy today is the result of tens, hundreds, or thousands of years of intellectual evolution

E.g., the 1964 civil rights act, which most of us applaud, is seen by too many younger people as purely a product of this superbly enlightened age, which is of course the absolute pinnacle of the Age of Good Things. It is sad that they do not realize that it has taken man millenia to overcome his aversion to persons markedly different from himself, that this legislation of 1964 has its roots in 2,000 years of austere civilization.

The same goes for sf. If I were teaching sf, I would not want a student to think that sf sprang fully formed from Harlan's brow (although Harlan might not mind that, as witness his article in Writer's Digest last year) only in the last fifteen years. There must be some appreciation for the development of the genre over the years. I don't know how that can be developed without insisting that Verne, Welk, Weinbaum, etc. be read and discussed.

So much for my shooting my mouth off on how you should do your job.

Tim C. Marion, 614 72nd St., Newport News, VA 23605

5/18/75

... as you've noticed, I have not evaluated any books, unlike your other readers. Why? I am not exactly sure myself. Perhaps I thought it would be too Much Work, something I always avoid. Perhaps I just was not interested. Perhaps I considered myself too indecisive to actually seriously evaluate any books. I dunno. But anyway, I picked out a few of my favorite books, and a few of the books I've already seen evaluated in GG, and then I tried evaluating them, and it was actually fun (although it did take some time). Well, enough of this, I want to get on and show you the results I got.

95 Bracket - THE HOUNDS OF SKAITH	93 Vonnegut Jr. - CAT'S CRADLE
90 Bracket - THE GINGER STAR	98 THE SIRENS OF TITAN
87 Bracket - THE SWORD OF RHIANNON	89 SLAUGHTERHOUSE FIVE
85 Bracket - THE PEOPLE OF THE TALISMAN	85 MOTHER NIGHT (not sf)
79 Bracket - THE SECRET OF THE SINHARAT	72 Chant - RED MOON AND BLACK MOUNTAIN
91 Adams - WATERSHIP DOWN	95 Laubenthal - EXCALIBUR
71 " SHARDIK	95 Nichols - A WALK OUT OF THE WORLD
80 Leiber - SWORD AND DEVILTRY/SWORDS	82 Jakes - BRAK THE BARBARIAN
AGAINST DEATH/SWORD AGAINST	90 " MENTION MY NAME IN ATLANTIS
WIZARDRY/SWORDS IN THE MIST/	77 Fox - KOTHAR - BARBARIAN SWORDSMAN
THE SWORDS OF LANKHMAR	80 KOTHAR AND THE DEMON QUEEN
101 McKillip - THE FORGOTTEN BEAST OF ELD	84 KOTHAR AND THW WIZARD SLAYER
80 McKillip - THE THROME OF THE ERRIL OF	
SHERRILL	
69 LeGuin - A WIZARD OF EARTHSEA	80 Burgess - A CLOCKWORK ORANGE
91 L'Engle - A WRINKLE IN TIME	
90 " THE ARM OF THE STARFISH	
89 " A WIND IN THE DOOR	

Of course, there will always be those cretins who will say, "Whaat? How can he evaluate trash like Fox and Jakes over LeGuin's A WIZARD OF EARTHSEA and Chant's RED MOON/BALCK MT.?" But I'm rating these boods very subjectively, according to the pleasure and satisfaction that I got out of them (and that's what the book evaluation fill-in sheet was designed for, no?).

Ken Josenhans, 76 Vicar Place, New Carrollton, MD 20784

7/5/75

I hope this is the kind of thing you want.

22 Staton - FROM THE LEGEND OF BIEL	74 Brunner - THE SHOCKWAVE RIDER
45 Heinlein - I WILL FEAR NO EVIL	34 Lundwall - 2018 A.D.
78 Anderson - A MIDSUMMER TEMPEST	70 Compton - THE UNSLEEPING EVE
78 Smith - NORSTRILIA	

In regard to Cy Chauvin's and Eric Mayer's comments let me explain how I did my ratings. I first gave ratings to all my special favorites (you'll recall that other list I sent last year), then gave ratings to a number of novels in the "average" zone, then by a process of continual comparison I built up the final list. Therefore, my ratings are, by design, strongly relative to one another. Like Eric Mayer, I feel that there are many mainstream books that are lightyears ahead of even the best on my list. Since 95 is supposed to mean "one of the best books I've read," and that puts it in competition with LORD JIM, THE TRIAL, THE COUNT OF MONTE CRISTO, and other luminaries, only THE INVISIBLE MAN qualifies, and upon reflection even it is suspect.

The most obvious comment to be made on GG #3 is that I think everyone (with the exception of Beatty, whose ratings I can't even comprehend) is ridiculously generous in their ratings. Even my own list may be a bit too generous in the 70's. And the 95's and up which abound simply boggle my mind...I'm speechless.

I dispute this idea of certain SF books being too difficult for high-schoolers, primarily because I don't think any SF books of such difficulty have been written yet. I have observed that most students, HS or college, are either readers or non-readers, and the readers can handle just about anything. Books that are over the heads of most HS readers would, I believe be those on the order of Dante's DIVINE COMEDY, or THE NIGGER OF THE "NARCISSUS, or THE SORROWS OF YOUNG WERTHER, rather than SOLARIS or CAMP CONCENTRATION, which pale in comparison.

I was going to draw up a list of anthology recommendations, as you requested in #2, but decided it was a waste of time since most of them are out of print anyway. Then I thought of drawing up some lists of "The Best of..." for those authors whose short fiction I've read the most of (people like Van Vogt, Simak, Kuttner, etc.). If you're interested in such author by author lists of short fiction let me know.

Patrick Hayden, 206 St. George St., #910, Toronto, Ont. M5R 2N6 7/8/75
Canada

- | | |
|---|--------------------------------------|
| 99 Bester - THE STARS MY DESTINATION - (probably the best single <u>novel</u> I've ever read. Even better than LOTR or LORD OF LIGHT) | |
| 87 Bester - THE DEMOLISHED MAN | 84 Stapledon - LAST AND FIRST MEN |
| 84 Dick - EYE IN THE SKY | 86 Stapledon - LAST MEN IN LONDON |
| 88 Dick - FLOW MY TEARS | 88 Stapledon - STAR MAKER |
| 88 Dick - THE POLICEMAN SAID | 77 Wyndham - THE DAY OF THE TRIFFIDS |
| 75 Dick - DO ANDROIDS DREAM OF ELECTRIC SHEEP? | 83 Wyndham - RE-BIRTH |
| 72 Goulart - AFTER THINGS FELL APART | 82 Zelazny - DOORWAYS IN THE SAND |
| 65 Moorcock - BEHOLD THE MAN | 72 Zelazny - DAMNATION ALLEY |
| 32 Hubbard - OLE DOC METHUSELAH | 78 Piper - LORD KALVAN OF OTHERWHEN |
| 78 LeGuin - THE LATHE OF HEAVEN | |
| 94 Pohl/Kornbluth - GLADIATOR-AT-LAW | |

If you haven't read THE STARS MY DESTINATION, I strongly urge you to do so. The novel was one of the happiest chances of my recent move--I picked it up at a 7-11 in Oklahoma and was immediately, totally hooked on Bester, who I'd never read before.

The third Guying Gyre has arrived. Something impelled me to read it and to respond promptly. I hardly dare hope that the impulse came from my conscience, as a result of the fanzines from you that have gone unacknowledged. I gave my conscience up for dead years ago and it would be cruel to feed myself a delusion that the ghost of it survives somewhere. So tentatively let's put down the prompt loc to the fact that it was an interesting issue.

One big surprise was the way I found myself looking at virtually every item in these long lists of titles and evaluation numbers. In some cases I wanted to compare other people's reactions with mine, for titles I've read. But I also looked at the items that are just titles to me, perhaps to detect the iconoclasts who dared to rate low the fiction which has a fine reputation or to help me understand the general attitude and personality of the person doing the rating, by his response to the works of this or that author.

The letters from those who have taught or taken science fiction courses also went well together. Then I read Roger Sween's discussion of the two aids for teachers in printed form. All this caused me to wonder if anyone in your readership is in a position to press his state's instructional television people to consider a series on science fiction: either a course aimed at students themselves or one intended to enable teachers to do a good job in this specialized kind of course. (I don't know how it is in other states, but Maryland's ITV network offers student-oriented lessons during normal school hours but also provides some in-service training for teachers on the tube, usually just after the last lessons for pupils.) There must be a considerable amount of films available which have been made by professional writers for this or that purpose from which clips could be made, and I don't think the appeal would be as limited as it sounds at first hearing of the idea. There's always the chance that a well-done series for one state's school system would be picked up for national distribution by the educational television people.

I was consoled to find a kindred soul out there in Jan Applebaum. I've also been buying most of my science fiction in second-hand condition. Matter of fact, now that potato chips have gone conformist and all of them come out of the can identical in configuration, I've decided that garage sales, flea markets, and the like offer the only dependable source of uncertainty and surprise available anywhere in the nation nowadays. I used to go to public auctions, but between the high price of gasoline and the frequent need to wait around two or three hours, I've decided it's more sensible to pay a little more for the stuff from small-time dealers who now do most of the buying at auctions.

The young lady who made such a generous offer to Ro Nagey for a good grade was born too late. She might have been as lucky, if born a couple of centuries ago, as the girl in Mr. Hawthorne's book who got an A for displaying the same general type of willingness.

It might be possible to stage an interminable argument over the question of whether HEROVIT'S WORLD belongs in this company of fantasy and science fiction novels. I would be inclined to go along with Donn and list it as mainstream. But I can see reasons for giving it the same borderline psychological science fiction classification as a lot of fiction that has been listed that way by the new wavers. I don't know of any other novel that causes its main character to go mad in just this way, by assuming the natures of first his penname and then one of his characters, as Barry Malzberg does it.

A.E. Van Vogt has disclosed since his wife's death that his name appeared as a collaborator on the E. Mayne Hull books mostly to boost their sales potential. He says he did some expansion on one book, but little on the others except for supplying adjectives and technical data.

continued

There really isn't a whole lot of purpose in comparing ratings back and forth since the whole idea is subjective anyway, but I did want to answer a few specific objections from people. Milt Stevens says that "nobody" would rate the best of Spinrad and Malzberg above the best of Anderson, Simak, etc. This is demonstrably untrue, since I did. BUG JACK BARRON and BEYOND APOLLO impress me far more than the best of the writers indicated.

Cy Chauvin is probably right that A WIZARD OF EARTHSEA should have been rated a bit higher - I mentioned that cross checks don't seem to work all the time - but the rest of LeGuin stays where it is. LeGuin is one of that small group of writers whom I respect greatly for their ability, but whom I don't seem to enjoy as much as other writers. I have not yet figured out how to articulate this problem adequately. THREE STIGMATA did very little for me, so I don't accept his opinion that I was too low there.

Donn Brazier may well be right that HERVIT'S WORLD is not SF, but my rating of it stands. I'm well aware and resigned to the fact that most SF fans don't like Malzberg. As may be noticed from my ratings, some of Malzberg's books strike me as trivial too, but when he's good, he's very very good - if you like his sort of thing, which I do.

I may be misinterpreting, but it appears that Donn is down on ORBIT for not being "representative" of the SF field. I don't think Knight's intent ever was to be representative. He's providing an outlet for a particular type of SF writing which doesn't have much luck elsewhere. Donn's whole point about the importance of SF content in SF is one that I'll have to write an article about, one of these days, just so I get it straight in my own mind. It's a rather complicated, and not so obvious, question.

Some of the individual ratings amaze me just as much as mine seem to have amazed some of your readers. Wayne Martin, for example, rates Lester Del Rey's THE SCHEME OF THINGS above RITE OF PASSAGE, MAN IN THE HIGH CASTLE, DUNE, 334, STAND ON ZANZIBAR, CITY, STRANGER IN A STRANGE LAND, STARSHIP TROOPERS, DOUBLE STAR, and others. There's no accounting for some people's taste.

Similarly I was amazed at the extremely low ratings of BILL THE GALACTIC HERO by Denis Quane, FAHRENHEIT 451 by Steve Beatty, THE SIRENS OF TITAN and BUG JACK BARRON by Tony Cvetko. Tony also amazed me by giving Lin Carter's THE MAN WHO LOVED MARS a whopping 82.

Hate to disappoint Wayne Martin, but I have read MASTER OF LIFE AND DEATH by Silverberg (42), but accidentally left it off the list.

In reply to Mike Shoemaker: THE SHEEP LOOKS UP by Brunner was a great disappointment to me. I was particularly annoyed by the ending, which seemed to demonstrate tunnel vision about the universality of man's problems. THE LIGHT THAT NEVER WAS may have impressed me more than it did most people because many of the characters reminded me all too well of people I know. THE FALLING ASTRONAUTS was much better than 24. Sigh. All these Malzberg haters. Van Vogt's VOYAGE OF THE SPACE BEAGLE is chiefly interesting for its historical qualities, for its historical qualities, not its literary.

Finally, I think Paul Walker's criticism of SF teaching puts too narrow an interpretation on the goals of teaching. There are courses which try to instill certain data or abilities in one's mind, and these need to have a certain formal structure. There are other courses which try to develop tastes or increase individual exposures to the possibilities of the world, and these are best left as unstructured as possible. Much of the fear expressed by people about the wave of SF courses is that there will be too much of the former, which will make SF just another dull subject to be avoided, and not enough of the latter, which would make people

Don D'Ammassa continued

aware of an entire field of literature and area of enjoyment which they might otherwise miss. Of course, practically, you have to mix the two a little, but as I understand your course, you are primarily the latter, and that's the way I think SF should and could be taught successfully.

Don D'Ammassa, 19 Angell Drive, East Providence , Rhode Island, 02914 6/13

Through a strange coincidence, I just finished writing a series of letters to local fans about the difficulty in separating people from acts, and your comment that many have difficulty separating people from profession covers much the same ground. One can be opposed to militarism without disliking everyone who's in the army; one can disagree with the US educational system without disliking every educator. Unfortunately, many people don't seem willing to be bothered to make the distinction.

There is a great deal of fear in some parts of fandom that academic attention to SF will make it just as boring and negative to high school students as Shakespeare and Melville, for example, already are. I disagree strongly. I think that the reason SILAS MARNER or MOBY DICK bore most students is not because they are being forced to study it. Study can be and often is very rewarding and pleasant. There are three things I think contribute to student hostility:

1. Education is, paradoxically, held in high esteem by society, but the act of leaning is looked upon as onerous, boring, and difficult.
2. Most teachers are not particularly interested in making learning pleasant and challenging to the student, they are more interested in maintaining order, instilling regurgitable facts, and developing parrotlike responses in their students.
3. The "classic" novels often taught deal with adult problems that are not immediately relevant to high school kids.

As an example, one of my teachers was able to make us really enjoy Charles Dickens and Jane Austen. When I was teaching, I had several students actually go out of the way to tell me they enjoyed Chaucer and Shakespeare. It can be done, but it isn't often.

SF has more possibilities of success, because the concerns are more universal than adult-centered. It is this advantage that will, I think, generally result in pleasant learning. Rotten teachers will still mar its effect from time to time, but over all, I think it can only benefit the field.

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7/31/75

I was really taken with THE PROJECT. I ran off 100 sheets of the chart for my own use. You see, I've been keeping track of books read, meaning to write short personal reactions: keep a log. BUT... I find it takes time, which I haven't been willing to give enoff of to get my reactions in print. So... I start forgetting my criticisms (such as they are).

HOWEVER!! ** THE PROJECT has saved me! Here, I can quickly record my reactions jot down quick notes, and all such reviews/reactions can be saved in a neat, easily-referred to manner. And I'll be able to devote time later, when I juggle it around right. The Project enhances my written reactions any way you look at it.

THANKS!

7/31/75

Herewith enclosed a small card listing a few books which I have read in the last six months that I have rated using the personal preference/fine tuning technique and the book evaluation method. (The PP # precedes the chart #.) I am also going to list at the bottom of this letter some other books I have read that I couldn't fairly rate by the book evaluation chart since I don't remember with crystal clarity all the facts about how I reacted to the books. I mostly remember that I enjoyed them a certain extent. I plan on looking over my collection of sf titles to see if I can work up some more figures for you on the personal preference system; we'll see if that seems to work fairly for the books or not. A lot of books I've read and not been too concerned with faults and/or positive points.

I'm between books right now. I finished Dhalgren last night. I've been reading it at night since that's usually the only time when I can devote a few hours to it uninterrupted by family or my own conscience telling me to get up and do something -- like make lunch for Amy, my daughter (she's almost three).. So I have been getting about 200 pages a day read, every day. Unlike some other people, I found the book fascinating and felt compelled to finish it, it was so good. I like how Delany handled it, in every manner. The information not included made the detailed and rich book that much more interesting and disturbing. I had no trouble at all finishing the book, which really surprised me! I can't really enjoy stuff that's not too straightforward -- I couldn't read THE DEATH OF DR. ISLAND by Wolfe, and lots of Ballard's stuff is boring to me -- but Delany's novel really was whacko; like Sturgeon said, Delany writes in chords.

Do you think it will ever be released in hardcover? It is supposedly selling very well in pb.

I will keep doing both book evaluation and personal preference on any and all books I read in the future and periodically send you a list of the results. If you want me to list the books in a different or more convenient manner for you, let me know what works best for you.

Again, I want to tell you that I am really glad you sent me the flyer about the book evaluation etc. The damn thing helps me sort out my own feeling and get a review off to the proper start. It also helps me remember some points that I wanted to discuss -- I'm not much at making notes as I read, but I'm working at it.

If you enjoyed DHALGREN perhaps you'd enjoy GRAVITY'S RAINBOW by Thomas Pynchon. Now, there's an obtuse book, even more rich than Dhalgren and much more convoluted, and hard to follow -- yet it has extreme merits: many of which I haven't fathomed yet! I am only 130 pages into it and for the second or third time bogged down, but I can still see that there is a lot there to enjoy. I just haven't been able to give the book the concentration and quiet it demands. It's out in pb for 2.50, or oversized pb for 4.95, or hard bound for 15.00. (BOMC sells it for \$8.95). Check it out from your library at school and see what you think.

77 -- Stewart - THE CRYSTAL CAVE	Key--(Personal Preference #)(Eval. Chart)
77 -- Stewart - THE HOLLOW HILLS	75/69 -- Boyd - ANDROMEDA GUN
75 -- Zelazny - 9 PRINCES IN AMBER	75/74 -- Brackett - THE LONG TOMORROW
75 -- Zelazny - THE GUNS OF AVALON	28/-5 -- Brunner - TIMES WITHOUT NUMBER
78 -- Farmer - INSIDE OUTSIDE	83/75 -- Delany - DHALGREN
81 -- Haldeman - THE FOREVER WAR (book evaluation just gave novel a 90)	51/37 -- Heinlein - THE PUPPET MASTERS
	42/24 -- Norman - RAIDERS OF GOR
	55/58 -- Simak - THE GOBLIN RESERVATION

That's about it. I wish I had more time to discuss the pros and cons of these two systems, but I don't. Maybe next time.