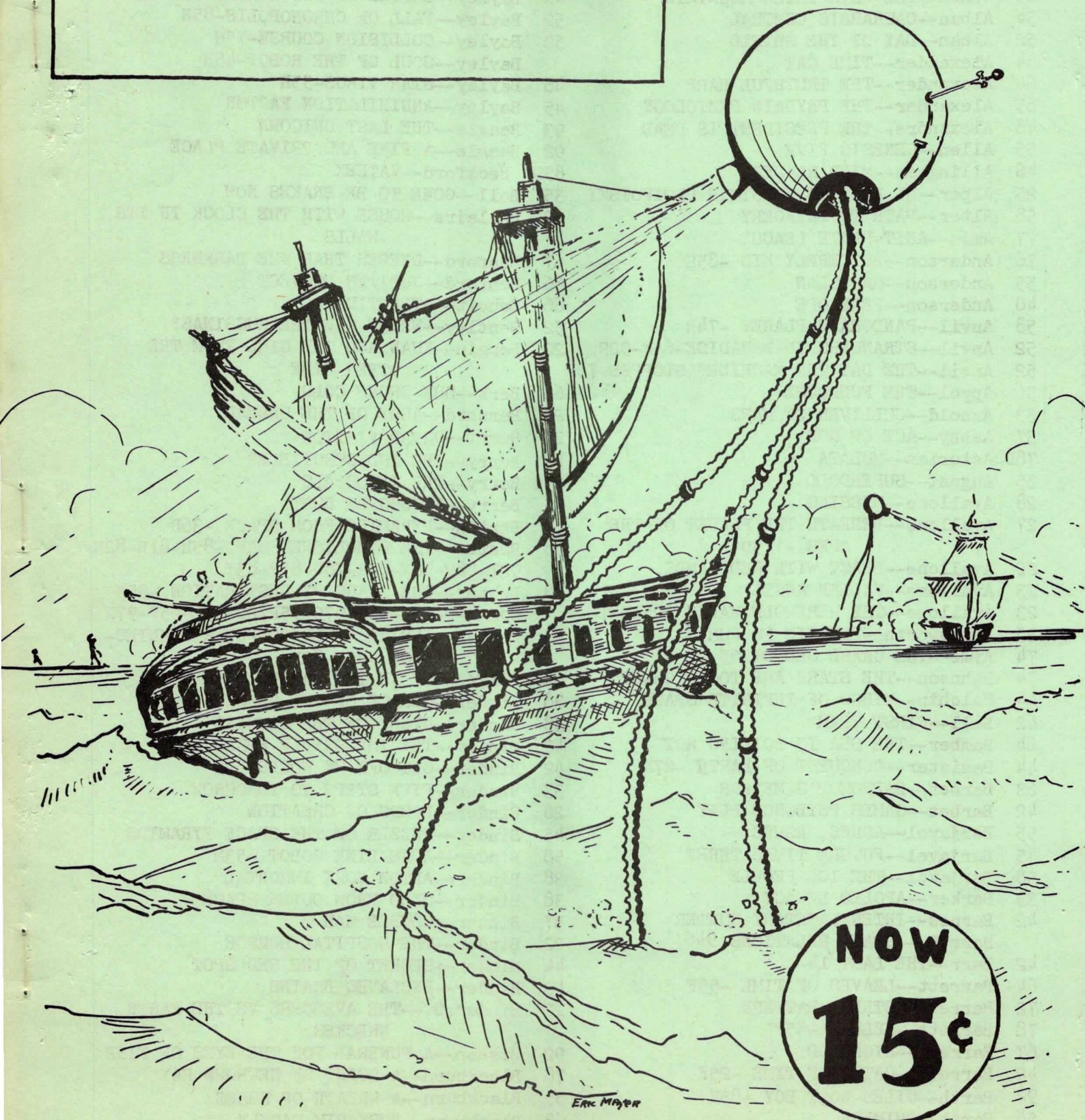


# GUYING GYRE

5/6

(continued)



NOW  
**15¢**



# THE REST OF THE D'AMMASSA NOVEL EVALUATIONS

((Please check the end of this list for a number/letter explanation.))

76	Abe--INTER ICE AGE NINE	48	Barzman--ECHO X
83	Adams--WATERSHIP DOWN -97G-100P	56	Bass--FORCE RED
28	Adler--TERROR ON PLANET IONUS	93	Bass--HALF PAST HUMAN
65	Aiken--THE WHISPERING MOUNTAIN	88	Bass--THE GODWHALE
54	Alban--CATHARSIS CENTRAL	48	Bayley--EMPIRE OF TWO WORLDS-55H-65D
52	Alban--DAY OF THE SHIELD	52	Bayley--FALL OF CHRONOPOLIS-85H
54	Alexander--TIME CAT	52	Bayley--COLLISION COURSE-75H
64	Alexander--THE TRUTHFUL HARP		Bayley--SOUL OF THE ROBOT-45H
85	Alexander--THE PRYDAIN PENTOLOGY	46	Bayley--STAR VIRUS-55H
48	Alexandre--THE PRESIDENT IS DEAD	45	Bayley--ANNIHILATION FACTOR
55	Allen--GENESIS FIVE	93	Beagle--THE LAST UNICORN
46	Allingham--MIND READERS	92	Beagle--A FINE AND PRIVATE PLACE
25	Alper--MY NAME IS VLADIMIR SLOIFOISKI	85D	Beckford--VATHEK
58	Alter--PATH TO SAVAGERY	35	Bell--GONE TO BE SNAKES NOW
77	Amis--ANIT-DEATH LEAGUE	62	Bellairs--HOUSE WITH THE CLOCK IN ITS WALLS
76	Anderson--BUTTERFLY KID -85H	67	Benford--DEEPER THAN THE DARKNESS
55	Anderson--MAGELLAN	66	Benford--JUPITER PROJECT
48	Anderson--PENELOPE	66	Benoit--ATLANTIDA
58	Anvil--PANDORA'S PLANET -74R	52	Bentley--WHERE ARE THE RUSSINAS?
52	Anvil--STRANGERS IN PARADISE-65F-92R	22	Bergin--XUAN AND THE GIRL FROM THE OTHER SIDE
52	Anvil--THE DAY THE MACHINES STOPPED-75F		
56	Appel--THE FUNHOUSE	66	Berk--SUN GROWS COLD
53	Arnold--GULLIVER OF MARS	28	Bernard--ARMY OF THE UNDEAD
37	Ashby--ACT OF GOD	25	Berry--DREAD VISITOR
78D	Asturias--MULATA	35	Berry--THE INDESTRUTIBLE*
35	August--SUPERDOLL	35	Berry--THE IMMORTALS
28	Avallone--MISSING	35	Berry--RESURGENT DUST
27	Avallone--BENEATH THE PLANET OF THE APES - 75D	42	Bertin--PYRAMIDS FROM SPACE -36D
22	Avallone--BEAST WITH RED HANDS	88	Bester--THE DEMOLISHED MAN -85H-81B-82N 92T-88W-96X-93R-78D-85P-83I
23	Avallone--FALLEN ANGEL	88	Bester--THE STARS MY DESTINATION -95H 88B-84N-93T-98W-97C-85P72D-52L-95V-97X
23	Avallone--THE WEREWOLF WALKS TONIGHT	58	Bester--INDIAN GIVER/COMPUTER CONNTEC- ION -85H-82X
35	Aylesworth--FEE FIE FO FUM		
74	Ayme--THE GRAND SEDUCTION	62	Bill--WOLF IN THE GARDEN
74	Bahnson--THE STARS ARE TOO HIGH-82D	38	Binder--MENACE OF THE SAUCERS
44	Balchin--KINGS OF INFINITE SPACE	38	Binder--NIGHT OF THE SAUCERS
62	Ball--FIRST TEAM	42	Binder--THE IMPOSSIBLE WORLD
64	Bamber--THE SEA IS BOILING HOT	42	Binder--GET OFF MY WORLD
44	Banister--CONQUEST OF EARTH -27D	33	Binder--FIVE STEPS TO TOMORROW
63	Barbet--BAPHOMOT'S METEOR	28	Binder--LORDS OF CREATION
42	Barbet--GAMES PSYBORGS PLAY	45	Binder--PUZZLE OF THE SPACE PYRAMIDS
55	Barjavel--ASHES, ASHES	58	Binder--ADAM LINK ROBOT -53M
45	Barjavel--FUTURE TIMES THREE	38	Binder--ANTON YORK IMMORTAL
58	Barjavel--THE ICE PEOPLE	38	Binder--MIND FROM OUTER SPACE
33	Barker--APOLLO LEGACY	37	Binder--DOUBLE MAN
42	Barnes--INTERPLANETARY HUNTER	22	Binder--THE HOSPITAL HORROR
	Barr,D.--SPACE RELATIONS 94S	44	Binder--SECRET OF THE RED SPOT
42	Barr--THE LAST 14	43	Binder--ENSLAVED BRAINS
64	Barrett--LEAVES OF TIME -55F	22	Binder,O.--THE AVENGERS VS THE EARTH WRECKER
72	Barrett--STRESS PATTERN		
78	Barrett--KELWIN -55F	92	Bishop--A FUNERAL FOR THE EYES OF FIRE
67	Barrett--HIGHWOOD	78	Blackburn--A SCENT OF NEWMOWN HAY
42	Barrett--GATES OF TIME -25F	55	Blackburn--A WREATH OF ROSES
92	Barth--GILES GOAT BOY -85H	68	Blackburn--BURY HIM DARKLY
56	Barth--CHIMERA		

D'Amassa Novel Evaluations continued

68	Blackburn--CHILDREN OF THE NIGHT	Burroughs,Er--PIRATES OF VENUS -78V
83	Bloch--SNEAK PREVIEW	Burroughs,Er--LOST ON VENUS -78V
85	Bloch--IT'S ALL IN YOUR MIND	Burroughs,Er--CARSON OF VENUS -78V
77	Bloch--LADIES' DAY	Burroughs,Er--ESCAPE ON VENUS -78V
77	Bloch--THIS CROWDED EARTH	Burroughs,Er--WIZARD OF VENUS -82V
52	Blum--SIMULTANEOUS MAN	Burroughs,Er--MOON MAID -77V-45A
56	Bodelson--FREEZING DOWN	Burroughs,Er--MOON MEN -77V
34	Boggon--INEVITABLE HOUR	Burroughs,Er--THUVIA, MAID OF MARS 65A
48	Hannes Bok--BEYOND THE GOLDEN STAIR -52A	Burroughs,Er--SWORDS OF MARS -55A
53	Bok--SORCEROR'S SHIP 88W	Burroughs,Er--GODS OF MARS -65A
52	Bond--EXILES OF TIME	75 Busby--CAGE A MAN -38D-48L
58	Bone--THE LANI PEOPLE	37 Byrne--STARMAN
38	Boulle--PLANET OF THE APES -75V- 73D-86M	37 Byrne--THE GODMAN
32P	Boulle--GARDEN ON THE MOON -67D 15M	24 Byrne--SLAVES OF LOMORRO
42	Bounds--DIMENSION OF HORROR	54 Caidin--FOUR CAME BACK
38	Bounds--THE WORLD WRECKER	48 Caidin--MAROONED
42	Bounds--ROBOT BRAINS	58 Caidin--THE GOD MACHINE
44	Bounds--THE MOON RAIDERS	54 Caidin--CYBORG -77D
	Bradbury--THE MARTIAN CHRONICLES 83D-88V-58L	44 Caidin--OPERATION NUKE
	Bradbury--FAHRENHEIT 451 -95V-36D 85P-75H-94N-86G	46 Caidin--THE MENDELOV CONSPIRACY -63S
	Bradbury--SOMETHING WICKED THIS WAY COMES-92T-55H-98M-78V	55 Caidin--THE LAST FATHOM
33	Breggin--AFTER THE GOOD WAR	62 Caldwell--THE DEVIL'S ADVOCATE
72	Brinton--PURPLE SIX	42 Caldwell--YOUR SINS AND MINE
28	Broderick--SORCEROR'S WORLD	78 Cameron--CYBERNIA
75P	B. Brown--WIELAND	65 Campbell--INVADERS FROM THE INFINITE 78N-75F-95V
68	Bryant--DR. STRANGELOVE	65 Campbell--BLACK STAR PASSES 82N-65F- 73D-92V
	Bryant/Ellison--PHOENIX WITHOUT ASHES -72S-75W-75V-75H	65 Campbell--ISLANDS IN SPACE 86N-75F-92V
68	Bryant--COMMANDER ONE	68 Campbell--MIGHTIEST MACHINE 88N-75F- 65D-94V
62	Bryant--RED ALERT	73 Campbell--THE MOON IS HELL 75F-78D
52	Buchard--THIRTY SECONDS OVER NEW YORK	Campbell--INCREDIBLE PLANET 77N-75F
94	Bunch--MODERAN -92T	62 Campbell--THE ULTIMATE WEAPON 75N-55F
85	Burgess--A CLOCKWORK ORANGE -86G 90I-95H-25L-95R	Campbell--THE PLANETEERS 76N-65F
85	Burgess--THE WANTING SEED -80I-85H	77 Capek--WAR WITH THE NEWTS 85I-65P
55	Burgess--EVE OF ST VENUS	72P Capek--THE ABSOLUTE AT LARGE 85H-81C
66	Burkett--SLEEPING PLANET	48P Capek--KRAKATIT
33	Burroughs--TREASURE OF THE BLACK FALCON - 84V	55 Capon--DOWN TO EARTH
	Burroughs,Er--AT THE EARTH'S CORE 75V-55A	48 Capon--PHOBOS, THE ROBOT PLANET
	Burroughs,Er--PELLUCIDAR -75V-55A	68 Capon--INTO THE TENTH MILLENIUM
	Burroughs,Er--TANAR OF PELLUCIDAR	55 Capon--THE WORLD AT BAY
	Burroughs,Er--TARZAN AT THE EARTH'S CORE -75V-	1 Carpenter--MOONSPIN
	Burroughs,Er--BACK TO THE STONE AGE -75V	58 Carr--THE BURNING COURT
	Burroughs,Er--LAND OF TERROR-75V	65 Carr--FIRE, BURN
	Burroughs,Er--SAVAGE PELLUCIDAR 75V	68 Carr--FEAR IS THE SAME
		82 Carr--THE DEVIL IN VELVET
		35 Carrigan--THE SIREN STARS
		68 Carr--WARLORD OF KOR
		28 Carroll--MAN ON THE MOUNTAIN
		38 Carter--HEROES AND VILLAINS
		Carter--STAR ROGUE 75V
		Carter--TIME WAR 28V
		Carter--BY THE LIGHT OF GREEN STAR 32A
		42 Casewit--PEACEMAKERS
		42 Castle--SATELLITE E ONE
		22 Castle--VANGUARD TO VENUS



D'Ammassa Novel Evaluations continued

- |  |  |
|--|--|
| 52 Chamberlain--CHINA STRIKE                                   | 22 Christabel--MANALACOR OF VELTAKIN                         |
| 58 Chambers--IN SEARCH OF THE UNKNOWN                          | 22 Christabel--THE GOLDEN OLIVE                              |
| 57 Chambers--THE KING IN YELLOW                                | Coulson--CRISIS ON CHEIRON -65V                              |
| 55 Chant--RED MOON & BLACK MOUNTAIN 94W<br>75P                 | 33 Crossen--YEARS OF CONSENT                                 |
| 58 Charnas--WALK TO THE END OF THE WORLD                       | 42 Crossen/Foster--THE REST MUST DIE                         |
| 58 Chester--HAWK OF WILDERNESS                                 | 78 Hyne--LOST CONTINENT -98W                                 |
| 48 Chilson--AS THE CURTAIN FALLS -55P                          | <u>Ray Cummings</u>  |
| 56 Chilton--JOURNEY INTO SPACE                                 | 78 BRIGANDS OF THE MOON                                      |
| 62 Chilton--RED PLANET   | 78 WANDL THE INVADER   |
| 57 Chilton--THE WORLD IN PERIL                                 | 75 THE SHADOW GIRL   |
| 55 Clark--ANARCHAOS  | 75 THE GIRL IN THE GOLDEN ATOM                               |
| 52 Clark,R--QUEEN VICTORIA'S BOMB                              | 74 PRINCESS OF THE ATOM                                      |
| 52 Clark,R--THE BOMB THAT FAILED                               | 72 MAN WHO MASTERED TIME                                     |
| 52 Clifton/Riley--THE FOREVER MACHINE                          | 72 BEYOND THE VANISHING POINT                                |
| 58 Clifton--EIGHT KEYS TO EDEN -45F                            | 65 EXILE OF TIME   |
| 57 Clifton--WHEN THEY COME FROM SPACE<br>55F-96D-55V-87R       | 63 BEYOND THE STARS  |
| 58 Clow--STARBREED -55H  | 58 TAMA, PRINCESS OF MERCURY                                 |
| 52D Coates--THE EATER OF DARKNESS                              | 58 TAMA OF THE LIGHT COUNTRY                                 |
| Coblentz--SUNKEN WORLD -75I                                    | 48 A BRAND NEW WORLD   |
| Coblentz--HIDDEN WORLD -56D                                    | INSECT INVASION  |
| 48 Cole--THE FUNCO FILE  | 25 Dagmar--SPYKOS FOUR                                       |
| 42 Coleman--SEEKER FROM THE STARS -45H                         | 34 Dalmas--YNGLING   |
| 38 Coleman--THE NULL FREQUENCY IMPULSER                        | 82 Daventry--MAN OF DOUBLE DEED                              |
| 52 Collins--TOMORROW AND TOMORROW -65H                         | 75 Daventry--TICKING IS INSIDE YOUR HEAD                     |
| 33 Collins--THE LUKAN WAR                                      | 32 Davidson--KARMA MACHINE                                   |
| 23 Collins--PLANETS OF DEATH                                   | Davidson--THE ISLAND UNDER THE EARTH<br>92A                  |
| Coney--SYZYGY -75F   | Davies--THE PAPER DOLLS -75F                                 |
| Coney--MIRROR IMAGE -75F                                       | Davies--THE GROUNDSTAR CONSPIRACY 65F                        |
| Coney--FRINDS COME IN BOXES -55F                               | Davies--DIMENSION A -42D                                     |
| Coney--THE JAWS THAT BITE, THE CLAWS..<br>75V                  | Davies--THE ARTIFICIAL MAN -68V                              |
| 52 Conquest--A WORLD OF DIFFERENCE                             | 58 Dee--AN EARTH GONE MAD                                    |
| 44 Conway--THE MIDNIGHT DANCERS -58X                           | 44 Dexter--WORLD IN ECLIPSE                                  |
| 52 Conway--MINDSHIP -65H-62X                                   | 36 Dexter--CHILDREN OF THE VOID                              |
| 88 Cook,G--HEIRS OF BABYLON                                    | Dickenson--THE WEATHER MONGER -82N<br>68C(adults) 79C (Juv.) |
| 42 Coon--43000 YEARS LATER                                     | 52 Dipper--GOLDEN VIRGIN                                     |
| 44 Cooper,H--SEXMAX  | 52 Dixon--NOAH II  |
| 78 Cooper,S--MANDRAKE  | 56 Dolinsky--MIND ONE  |
| 78 Coppel--DARK DECEMBER                                       | 52 Donis--FALL OF NEW YORK                                   |
| 72 Coppel--REBEL OF RHADA                                      | 22 Douglas--APOLLO NURSE                                     |
| 44 Corey--PLANET OF THE BLIND                                  | 74 Doyle--THE LOST WORLD -95K                                |
| 78 Corley--SIEGE   | 48 Doyle--POISON BELT -82K                                   |
| 76 Corley--THE JESUS FACTOR                                    | 42 Doyle--MARACOT DEEP -82K                                  |
| 58 Corley--ACAPULCO GOLD                                       | 24 Dreyfuss--THE UNFROZEN -72V                               |
| 58 Correy--CONTRABAND ROCKET                                   | 26 Dubois--SOLUTION T-25                                     |
| Cory--THE SWORD OF LANKOR -65F                                 | 24 Duke--CLARET, SANDWICHES, AND SIN                         |
| Cowper--IONE 44S-55H-52N                                       | 24 Duke--THIS BUSINESS OF BOMFOG                             |
| Cowper--BREAKTHROUGH -55F-55H                                  | 62P DuMaurier--RULE BRITANNIA                                |
| Cowper--PHOENIX -55F   | 62P DuMaurier--HOUSE ON THE STRAND                           |
| 56 Crane--HERO'S WALK  | 78 Duncan--BEYOND EDEN                                       |
| 62 Crichton--ANDROMEDA STRAIN -82S-53G-<br>55F-92D-98L-44X-55R | 76 Duncan--OCCAM'S RAZOR                                     |
| 88 Crichton--TERMINAL MAN -75F-98L                             | 72 Duncan--DARK DOMINION                                     |
| 82 Crichton--BINARY (as J. Lange)                              | 74 Dunsany--KING OF ELFLAND'S DAUGHTER<br>-85K               |
| 22 Christabel--THE CRUACHAN & THE KILLAIN                      | 72 Dunsany--SHARWOMAN'S SHADOW -84K                          |
|  | 72 Dunsany--DON RODRIGUEZ -92K                               |



Novel Evaluations continued

58P Durrell--NUNQUAM	28 Faucette--WARRIORS OF TERRA
54P Durrell--TUNC	25 Faucette--SIEGE OF EARTH
52 Dutourd--A DON'S HEAD	25 Faucette--CROWN OF INFINITY
56 Dye--PRISONERS IN THE SKULL	92D Faulkner--A FABLE
55 Eager--KNIGHT'S CASTLE	65P Fessier--FULLY DRESSED AND IN HIS RIGHT MIND
54 Eager--HALF MAGIC -82K	
Eddison--THE WORM OUROBOS -72D	78 Finney--THE BODY SNATCHERS -76K-71M-85P-82V
32 Edgar--CITIES OF THE DEAD	
82 Edmondson--THE SHIP THAT SAILED THE TIME STREAM -75F	68P Finney--TIME AND AGAIN -98G-73R
Edmondson--ALUMINUM MAN -65H-81C	Finney--MARION'S WALL -43
Edmondson--THEM -65H-85C	65 Finney--WOODROW WILSON DIME
62 Edmondson--BLUE FACE -65H	22 Fisher--GREAT BRAIN ROBBERY
75D Effinger--WHAT ENTROPHY MEANS TO ME -92K-70I-85H-28L	22 Fischer--LET OUT THE BEAST
Effinger--RELATIVES -74I-75H-85L	38 Fisk--SPACE HOSTAGES
52 Effinger--MAN THE FUGITIVE	82 Fitzgibbon--WHEN THE KISSING HAD TO STOP
58 Ehrlich--THE BIG EYE -73N	Fontana--THE QUESTOR TAPES -85D
52 Ehrlich--REINCARNATION OF PETER PROUD -62S	62 Fontenay--REBELS OF THE RED PLANET
	58 Fontenay--TWICE UPON A TIME
38 Ehrlich--EDICT	44 Fontenay--DAY THE OCEANS OVERFLOWED
55 Einstein--THE DAY NY WENT DRY	Foster--THE TAR AIYM KRANG -75F
72 Eklund--ALL TIMES POSSIBLE -75H	Foster--ICERIGGER -65F
68 Eklund--ECLIPSE OF DAWN -68K-65H-67X	Foster--BLOODHYPE -55F
	Foster--DARK STAR -69C
48 Eklund--A TRACE OF DREAMS -65H	62 Foster--WARRIORS OF DAWN -68C
32 Eklund--BEYOND THE RESURRECTION 85H	54 Fox--WARRIOR OF LLARN -68K
	54 Fox--THIEF OF LLARN -68K-77V
56 Elder--ALIEN EARTH	48 Fox--HUNTER OUT OF TIME -66V
54 Elder--FLIGHT TO TERROR	38 Fox--ESCAPE ACROSS THE COSMOS -68V
54 Elder--NOWHERE ON EARTH	38 Fox--BEYOND THE BLACK ENIGMA
52 Elder--PARADISE IS NOT ENOUGH	36 Fox--CONEHEAD
68 Elgin--FURTHEST -75F-75H	32 Fox--ABANDON GALAXY
62 Elgin--AT THE SEVENTH LEVEL -75F-75H	28 Fox--DRUID'S STONE
	27 Fox--KOTHAR & THE DEMON QUEEN
58 Elgin--COMMUNIPATHS -65F-85H	26 Fox--KOTHAR & THE WIZARD SLAYER
52 Elliot--ASYLUM EARTH	25 Fox--KOTHAR & THE MAGIC SWORD
42 Elliot--RIVET IN GRANDFATHER'S NECK	24 Fox--KOTHAR & THE CONJURER'S CURSE
	24 Fox--KOTHAR: BARBARIAN SWORDSMAN -58V
32 Elliott--DRAGON FEAST	68P France--PENGUIN ISLAND -85K
34 Ellis--A THOUSAND AGES	72P France--REVOLT OF THE ANGELS
58 Ellison--MAN WITH NINE LIVES -68K	84 Frank--ALAS, BABYLON -75K-82N
52 Ely--SECONDS -75K	77 Frank--FORBIDDEN AREA -72N
88 Endore--WEREWOLF OF PARIS -82K	58 Frank--MR ADAM
28 England--DARKNESS & THE DAWN 85I-52C	62 Franke--ORCHID CAGE
	58 Franke--MIND NET
England--THE GOLDEN BLIGHT -75I	55 Franklin--THE RAT RACE
58 Evans--MAN OF MANY MINDS	82 Frayn--TIN MEN
32 Fairman--I, MACHINE	66 Frayn--A VERY PRIVATE PLACE
28 Fairman--WHOM THE GODS WOULD SLAY	73 Frazee--SKY BLOCK
28 Fairman--THE DEADLY SKY	52D Free--SOFT KILL
27 Fairman--CITY UNDER THE SEA	68 Freedman--JOSHUA, SON OF NONE -55H
24 Fairman--WORLD GRABBERS	38 Fretland--PERSIMMON SEQUENCE
24 Fairman--FRANKENSTEIN WHEEL	34 Fretland--WINDS OF HELIOPOLIS
22 Fairman--DIABOLIST	86 Friedberg--REVOLVING BOY
38 Fast--LEAGUE OF GREY-EYED WOMEN	Friel--THE PATHLESS TRAIL -53G
33 Faucette--AGE OF RUIN	55 Friend--KID FROM MARS
	62 Fyfe--D99



Novel Evaluations continued

88	Gallico--THE MAN WHO WAS MAGIC -88K	22	Green--TIME BEYOND TIME
76	Gallun--PLANET STRAPPERS	82	J. Green--LOAFERS OF REFUGE -85F-75H
68	Gallun--PEOPLE MINUS X	78	J. Green--CONSCIENCE INTERPLANETARY 65H-66C
92	Gantz--NOT IN SOLITUDE	76	J. Green--MIND BEHIND THE EYE 65F-85H
	Gardner--GRENDDEL -95D		Gray--LAID IN THE FUTURE 22S
25	Gardner--CURSE OF QUINTANA ROO	26	Greenfield--THE STARS WILL JUDGE
88	Garner--WEIRDSTONE OF BRISINGAMEN -85K	24	Greenfield--WATERS OF DEATH
86	Garner--MOON OF GOMRATH -83K	23	Greenfield--THE OTHERS
82	Garner--ELIDOR -82K-82A	22	Greenfield--SUCCUBUS
58	Garnett--DOWN BOUND TRAIN	42	Groves--SHELLBREAK
58	Garnett--MIRROR IN THE SKY	44	Guin--STANDING JOY -55H
52	Garnett--STARSEEKERS		Gunn--THE LISTENERS -48S-95L-78D-75H
	Garrett--THE SHROUDED PLANET -75F		Gunn--THE IMMORTALS -85F-65H
	Garrett--THE DAWNING LIGHT -75F		Gunn--STAR BRIDGE -75F
	Garrett--BRAIN TWISTER -75F		Gunn--THE BURNING -55F-53D-65H
	Garrett--THE IMPOSSIBLES -65F		Gunn--THE JOY MAKERS -55F-65H
	Garrett--THE SUPERMIND -65F	44	Gutteridge--COLD WAR IN A COUNTRY GARDEN
	Garrett--PAGAN PASSIONS -55F		
84	Garrett--TOO MANY MAGICIANS -82K-65F- 85H	42	Gutteridge--KILLER PINE
74	Garrett--UNWISE CHILD -45F	48	Hadley--THE JOY WAGON -75K-65H
72	Garrett--ANYTHING YOU CAN DO -45F-55H	22	Hadley--PLANET BIG ZERO
52	Gary--THE GASP -42G	76	Haggard--PEOPLE OF THE MIST 85K-82N
56	Gaskell--THE SERPENT -65A	72	Haggard--WORLD'S DESIRE 93K-98W
56	Gaskell--ATLAN -75A	68	Haggard--SHE - H. 95K-76N
52	Gaskell--THE CITY -92A		Haggard--RETURN OF SHE -48P-78K
	Gernsback--RALPH 124c41+ -32T	58	Haiblum--THE RETURN
	Geis--RAW MEAT -42S-68K	48	Haiblum--TRANSFER TO YESTERDAY
	Geston--OUT OF THE MOUTH OF THE DRAGON 87D-	46	Haiblum--TSADDIK OF SEVEN WONDERS 68D
72	Geston--LORDS OF THE STARSHIP -82K		Haldeman--THE FOREVER WAR 83P
	Geston--DAY STAR -62D-42D	32	Hall--SCARS OF DRACULA
22	Gilford--LIQUID MAN		Hamilton--CITY AT WORLD'S END 75F-68N
72	Dian/Gillon--UNSLEEP		Hamilton--UNIVERSE WRECKERS 67N
32	Glut--BUGGED		Hamilton--THE HAUNTED STARS 75F -81D
52	Godwin--SPACE PRISON -85F		Hamilton--THE STAR OF LIFE 75F
48	Godwin--SPACE BARBARIANS -65F		Hamilton--THE WEAPON FROM BEYOND 65F
36	Godwin--BEYOND ANOTHER SUN -25F		Hamilton--BEYOND THE MOON/THE STAR KINGS 65F
22	Golding--NIGHTMARE		Hamilton--THE SUN SMASHER 65F
42	Goldston--LAST OF LAZARUS		Hamilton--DOOMSTAR 65F
88	Gordon--FIRST ON MARS -85F		Hamilton--RETURN TO THE STARS 55F
74	Gordon--FIRST THROUGH TIME -75F		Hamilton--THE VALLEY OF CREATION 55A
68	Gordon--FIRST TO THE STARS -75F		Hamilton--PLANETS IN PERIL 55F
68	Gordon--UTOPIA MINUS X -65F		Hamilton--BATTLE FOR THE STARS 45F-77D
66	Gordon--YELLOW FRACTION -55F		Hamilton--OUTSIDE THE UNIVERSE 45F
72	Gordon--TWO EYE	25	Hansen--CREATURES OF THE MIST
68	Gordon--ONE EYE	55	Harker--THE SYMMETRIANS
74	Gotlieg--SUNBURST		Harness--THE PARADOX MEN 75F-71B
	Goulart--SHAGGY PLANET 75D		Harness--THE ROSE 82B-65F
	Goulart--SPACEHAWK, INC. 87D		Harness--THE RING OF THE RITORNEL 81B 75F
	Goulart--FLUX 74D	32	K. Harris--JANE ARDEN, SPACE NURSE
	Goulart--THE SWORD SWALLOWER 45A	82	Harrison--PASTEL CITY 88K-84V
	Graves--WATCH THE NORTHWIND RISE 72P	52	Hartley--FACIAL JUSTICE
72	Graves--HERCULES MY SHIPMATE	58	Hartridge--BINARY DIVINE
22	Grazier--RUNTS OF 61 CYGNI C -22H	34	Hatch--THE DAY THE EARTH FROZE



Novel Evaluations continued

- 58 Hay--THE INVASION  
52 Heard---DOPPELGANGERS  
54 Heath--MIND BROTHERS  
52 Heath--ASSASSINS FROM TOMORROW  
44 Heath--MEN WHO DIE TWICE  
Hersey--WHITE LOTUS 72P  
Hersey--CHILD BUYER 65D  
52 Hersey--TOO FAR TO WALK  
Hill--PITY ABOUT EARTH 75A  
75 Hjortsberg--GRAY MATTERS  
58 Hoch--TRANSEVECTION MACHINE  
52 Hoch--JUDGES OF HADES  
83 Hodder/Williams--THE MAIN  
EXPERIMENT  
65 Hodder/Williams--THE EGG SHAPED  
THING  
48 Hodder/Williams--A FISTFUL OF  
DIGITS  
92 Hodgson--HOUSE ON THE BORDERLAND  
82K-85N  
38 Hodgson--GHOST PIRATES 78K  
88 Hodgson--BOATS OF THE GLEN CARRIG  
78K  
Hodgson--NIGHT LAND 78DDDK  
75 Hoffman--ALWAYS THE BLACK KNIGHT  
67 Hoffman--CAVES OF KARST  
48 Hoffman--TELEPOWER  
85 Holden --SNOW FURY  
Holly--THE MIND TRADERS 68V  
Howard--CONAN THE WARRIOR 85V  
Howard--THE MOON OF SKULLS 85A  
Hubbard--FINAL BLACKOUT 88D-98N  
84 Hubbard--SLAVES OF SLEEP 74K-72N  
82 Hubbard--FEAR 92N  
77 Hubbard--ULTIMATE ADVENTURE  
Hubbard--TYPEWRITER IN THE SKY 76N  
Hubbard--TRITON 73N  
62 Hubbard--RETURN TO TOMORROW  
53 Hubbard--DEATH'S DEPUTY 75N  
42 Hubbard--OLE DOC METHUSELAN 58L  
22 Hughes--HILLS WERE LIARS  
28 Hughes--DRAGON KEEPERS  
44 Hughes--LEGEND OF MIAREE  
42 Hughes--GWEN, IN GREEN  
42 Hughes--BOOK OF RACK THE HEALER  
22 Hughes--SEED OF THE GODS  
22 Huntington--SOUL STEALERS  
22 Huntington--NIGHTMARE ON VEGA  
THREE  
Huxley--BRAVE NEW WORLD 75H-58S-  
97N-95I-85P-98L-92V  
48 Jackson--EPICENTER  
93 Jackson,S.--THE HAUNTING OF HILL  
HOUSE  
S.Jackson--THE SUNDIAL 58D  
22 James--EARTH LIES SLEEPING  
22 James--WAR ON ALEPH  
22 James--BACKFLASH  
Janifer--BLOODWORLD 47S  
Janifer--YOU SANE MEN 45H  
45 Javor--RIM WORLD LEGACY  
38 Johnston--SAM WESKIT ON PLANET  
FRAMINGHAM  
Joseph--HOLE IN THE ZERO 42D  
68 Kapp--WIZARD OF ANHARITTE  
65 Kapp--PATTERNS OF CHAOS  
57 Kapp--TRANSFINITE MAN  
Kavan--ICE 62D  
22 Kastle--REASSEMBLED MAN  
Kelley--COUNTERFEITS 55H  
Kelley--COINS OF MURPH 55H-26D  
Kelley--MINDMIX 55H-48D  
68 Kerr--UNDER THE INFLUENCE  
87 Kersh--THE SECRET MASTERS  
88 Keyes--FLOWERS FOR ALGERNON 55H-85P  
93D-98L-96V  
84 Keyes--THE TOUCH  
King--CANDY MAN 74D-35F  
68 King--LIGHT A LAST CANDLE 65F  
King--ANOTHER END 52D-25F  
68 Kirst--THE SEVENTH DAY  
64 Klein--OVERLORDS OF WAR  
58 Klein--MOTE IN TIME'S EYE 62D  
56 Klein--STARMASTER'S GAMBIT  
52 Klein--DAY BEFORE TOMORROW 72V  
Knight--MASTERS OF EVOLUTION 65F  
Knight--HELL'S PAVEMENT/THE ANALOGUE  
MAN 65F  
Knight--THE PEOPLE MAKER/A FOR ANY-  
THING 65F  
Knight--THE RITHIAN TERROR 55F  
Knight--BEYOND THE BARRIER 62V-45F  
Knight--MIND SWITCH 45F  
Kornbluth--GUNNER CODE 75F-65H-52D  
Kornbluth--OUTPOST MARS/SIN IN SPACE  
75F-65H  
Kornbluth--TAKEOFF 75F-55H  
Kornbluth--THE SYNDIC 65F-75H-82R  
Kornbluth--NOT THIS AUGUST 55F-55H  
65P-96R  
58 Kropp--THE DRIFT  
Kuttner--FURY 96N  
Kuttner--TOMORROW & TOMORROW 92N  
Kuttner--TARRY CHESSMEN 92N  
Kuttner--WELL OF THE WORLDS 86N  
Kuttner--EARTH'S LAST CITADEL 82N  
Kuttner--MUTANT 94V  
Kuttner--THE TIME AXIS 77V  
Kyle--PROJECT PASSION 22S  
54 Lamb--MARCHING SANDS  
Langart--ANYTHING YOU CAN DO 42D  
58 Lange--VANDENBERG  
72 Laing--CADAVER OF GIDEON WYCK  
77 Lanier--HIERO'S JOURNEY 85P  
38 Laski--VICTORIAN CHAISE LONGUE  
44 Lassvitz--TWO PLANETS 65L



Novel Evaluations continued

42	Laubenthal--EXCALIBUR 72K		
42	Laurens--Z EFFECT	55	Lupoff--INTO THE AETHER 57D-88K-65H
22	Lauria--RAGA SIX	52	Lupoff--ONE MILLION CENTURIES 88K
22	Lauria--BARON ORGAZ	52	Lupoff--SACRED LOCOMOTIVE FLIES 75H
22	Lauria--DR ORIENT		Lupoff--MAC APP-BUMSIDER 48D
22	Lauria--LADY SATIVA	92	MacDonald--THE GIRL, THE GOLD WATCH 75H
	Lee--THE BIRTHGRAVE 92V	58	MacDonald--BALLROOM OF THE SKIES 75H
65	Lem--SOLARIS 45N-63D-85J	52	MacDonald--PLANET OF THE DREAMERS 75H
	Lem--CYBERIAD 75H	52	Mackelworth--STARFLIGHT 3000
	Lem--FUTUROLOGICAL CONGRESS 85H	48	Mackelworth--TILTANGLE
	Lem--INVESTIGATION (etc.) 55H	43	Mackelworth--THE DIABOLS
	Lem--THE INVINCIBLE 72D	52	Mackenroth--TREES OF ZHARKA
67	Leourier--MOUNTAINS OF THE SUN	85	MacTyre--DOOMSDAY 1999
48	Lesser--RECRUIT FOR ANDROMEDA		Malaquais--THE JOKER 62D
44	Lesser--SECRET OF THE BLACK PLANET	55	Mannes--THEY
	Lesser--STADIUM BEYOND THE STARS 78K		Manning--THE MAN WHO AWOKE 55C
55	Levin--THIS PERFECT DAY 55I-78M-75P 65V	57	Mantley--27th the DAY
52	Levin--ROSEMARY'S BABY	62	Manvell--THE DREAMERS
32	Levin--THE STEPFORD WIVES	22	Marshall--THE LOST LAND
33	Levy--GODS OF FOXCROFT	24	Mason--KAVIN'S WORLD
83	Lewis--OUT OF THE SILENT PLANET -88K- 85G-85H-94M-75V	24	Mason--RETURN OF KAVIN
	Lewis--PERELANDRA 78D-82K-97G-85H-93M	23	Mason--SORCEROR'S SKULL 65F
	Lewis--THAT HIDEOUS STRENGTH 75K-74D- 85H-94M	22	Mason--SHORES OF TOMORROW 75F
62	Lewis--THE "MARNIA" NOVELS 85K	22	Mason--DARK GODS
65	Lewis--THE DAY THEY INVADED NEW YORK	86	Matheson--A STIR OF ECHOES 65P
53	Lewis--THE DAY N.Y. TREMBLED	85	Matheson--I AM LEGEND 75I-55H-85M-85P
22	P. Lewis--FATHER OF THE AMAZONS	73	Matheson--THE SHRINKING MAN 55M
66	R. Lewis--EVOLUTION MAN	55	Matheson--HELL HOUSE 55H
92	S. Lewis--IT CAN'T HAPPEN HERE		McAllister--HUMANITY PRIME 55D
68	Lightner--DAY OF THE DRONES	42	McClary--REBIRTH
47	Lightner--SPACE OLYMPICS	42	McClary--3000 YEARS
52	Livingston--THE CLIMACTICON	66	McDaniel--ARSENAL OUT OF TIME
43	Ljoka--SHELTER		McHugh--I AM THINKING OF MY DARLING 44
58	London--BEFORE ADAM 85I		McIntosh--WORLD OUT OF MIND 70I
	London--THE STAR ROVER 75G		McLaughlin--DOME WORLD 75F
52	London--THE IRON HEEL		McLaughlin--THE FURY FROM EARTH 75F
53	Loomis--MAN WITH ABSOLUTE MOTION		McLaughlin--THE MAN WHO WANTED STARS 55F
22	Loomis--CITY OF GLASS	63	McMahon--HUBSCHMANN EFFECT
55	Lopez--AFRO 6	68	Mead--CAREFULLY CONSIDERED RAPE OF THE WORLD
22	Lord--THE "RICHARD BLADE" SERIES	65	Mead--BIG BALL OF WAX
22	Lornquest--MOONLOVERS	72	Mead--BRIGHT PHOENIX
22	Lory--THE DRACULA SERIES		Meredith--AT THE NARROW PASSAGE 74D
22	Lory--THE "HORROSCOPES" SERIES	58	Meredith--THE SKY IS FILLED WITH SHIPS 94D
58	Lory--MASTER OF THE ETRAX 87K	57	Meredith--WE ALL DIED AT BREAKAWAY STATION 75B
48	Lory--EYES OF BOLSK	87	Merle--DAY OF THE DOLPHIN 58S-42G
42	Lory--MASTER OF THE LAMP	72	Merrill--SHADOW ON THE HEARTH
38	Lory--THIRTEEN BRACELETS	56	Merrill--TOMORROW PEOPLE
24	Lory--IDENTITY SEVEN	55	Merwin--HOUSE OF MANY WORLDS 65F
53	Lumley--THE BURROWERS BENEATH	53	Merwin--THREE FACES OF TIME 55F
62	Lundwall--2018 OR KING KONG BLUES 55H 78V	48	Merwin--KILLER TO COME 55F
58	Lundwall--NO TIME FOR HEROES 75H	47	Merwin--WHITE WIDOWS 35F
55	Lundwall--ALICE'S WORLD 65H	42	Merwin--TIME SHIFTERS 43G
42	Lundwall--BERNARD THE CONQUEROR 65H	43	Meyer--ULTIMATUM
		22	Miles--DRAGON'S TEETH
		22	Millard--THE GODS HATE KANSAS 57D



Novel Evaluations continued

- 42 Miller--THE BIG WIN 75H  
 97 Miller--A CANTICLE FOR LEIBOWITZ  
 95P- 85H- 93J-99R-84B-82S-65G-92I-  
 91D-56L-94V-78M  
 62 Miller--SIEGE OF HARLEM  
 58 Miller--LOOKING FOR THE GENERAL  
 55 Mitchell--THREE TO BACK  
 52 Mitchison--MEMOIRS OF A SPACE-  
 WOMAN 75H  
 62 Monsarrat--TIME BEFORE THIS 32G  
 72 Moore--SHAMBLEAU 83K  
 55--C. Moore--DOOMSDAY MORNING  
 62 C.Moore--JIREL OF JOIRY  
 28 C.Moore--JUDGMENT NIGHT  
 22 H.Moore--MARROW EATERS  
 22 H. Moore--SLATER'S PLANET 42D  
 W. Moore--BRING THE JUBILEE 65G-  
 78D-75H-92R  
 W. Moore--JOYLEG 64D  
 52 Morgan--NEW MINDS 65H  
 52 Morgan--SEVERAL MINDS  
 Morgan--A THUNDER OF STARS 45F  
 Morgan--SEED OF STARS 45F-38D  
 52 Morgan--HIGH DESTINY  
 48 Morgan--MIND TRAP 55F  
 44 Morgan--INSIDE 35H  
 38 Morgan--RICHEST CORPSE IN SHOW  
 BUSINESS  
 33 Morrissey--STARBRAT  
 58 Moudy--NO MAN ON EARTH 55H  
 44 Myers--SILVERLOCK  
 Nabokov--ADA 68D-82K  
 Nearing--THE SINISTER RESEARCHES  
 OF C.P. RANSOM 75L  
 35 Neufeld--SLEEP,2,3,4  
 53 Neville--BETTYANN  
 52 Neville--SPECIAL DELIVERY 65V  
 36 Neville--INVADERS ON THE MOON  
 35 Neville--MUTANTS  
 33 Neville--UNEARTH PEOPLE  
 28 Neville--PERIL OF THE STARMEN  
 52 Noel--WE WHO SURVIVED  
 78 Nolan--SPACE FOR HIRE 65H  
 58 Nolan/Johnson--LOGAN'S RUN 75I-  
 82R  
 Norman--THE GOR SERIES 67D  
 22 Nuetzel--QUEEN OF BLOOD  
 22 Nuetzel--WARRIORS OF NOOMAS  
 22 Nuetzel--RAIDERS OF NOOMAS  
 22 Nuetzel--SWORDSMEN OF VISTAR  
 Offutt--ARDOR ON AROS 75G-65H  
 Offutt--THE CASTLE KEEPS 75F-65H  
 Offutt--MESSENGER OF ZHUVASTOU  
 65F-75H  
 Offutt--EVIL IS LIVE SPELLED  
 BACKWARDS 75H  
 Offutt--GALACTIC REJECTS 55H-74D  
 22 Olemv--CLONES 15D  
 75 Oliver--UNEARTHLY NEIGHBORS 75F  
 62 Oliver--SHADOWS IN THE SUN 65F-75P  
 58 Oliver--SHORES OF ANOTHER SEA 65F  
 54 Oliver--WINDS OF TIME 75F-76C  
 44 O'Neil--BITE OF MONSTERS 55H  
 Orwell--1984 75S-98N-76G-95I-99R-95H  
 100P-94V-95L  
 Ottum--ALL RIGHT, EVERYBODY OFF THE  
 PLANET 82D  
 22 Owen--KONGA  
 22 Owen--END OF THE WORLD  
 22 Owen--REPTILICUS  
 25 Owen--BRIDES OF DRACULA  
 Page--SONS OF THE BEAR GOD 55A  
 52 Page--HEPHAESTUS PLAGUE 52G-75P  
 Pedler/Davis--MUTANT 59 52G-78D  
 Pangborn--WEST OF THE SUN 65B  
 Pangborn--A MIRROR FOR OBSERVERS 75B  
 Pangborn--DAVY 65B-75G-25L  
 Pangborn--THE JUDGEMENT OF EVE 69B  
 Pangborn--THE COMPANY OF GLORY 72B  
 Panshin--RITE OF PASSAGE 75B-75G-78J-  
 77X-75L-85F  
 Panshin--STAR WELL 76B-85H-65F  
 Panshin--THE THURB REVOLUTION 76B-85H  
 75F  
 Panshin--MASQUE WORLD 76B-85H-55F  
 28 Pendleton--CATAclysm  
 22 Pendleton--1989: POPULATION DOOMSDAY  
 22 Pendleton--GUNS OF TERRA TEN  
 22 Pendleton--CIVIL WAR II  
 22 Pendleton--GODMAKERS  
 22 Peterson--ROCK THE BIG ROCK  
 48 Petty--THE LAST REFUGE  
 Phillifent--KING OF ARGENT 74D  
 Phillifent--GENIUS UNLIMITED 88D  
 62 Piercy--DANCE THE EAGLE TO SLEEP  
 55 Piserchia--MISTER JUSTICE 65H  
 52 Piserchia--STAR RIDER 75H  
 53 Platt--PLANET OF THE VOLES  
 52 Platt--GARBAGE WORLD 75H  
 Pournelle--ESCAPE FROM THE PLANET OF  
 THE APES 56D  
 Pournelle--A SPACESHIP FOR THE KING 74D  
 Pratt--THE BLUE STAR 52G  
 Priest--INDOCTRINAIRE 48D-64V  
 Priest--DARKENING ISLAND 65P-74N  
 65 Priestly--DOOMSDAY MEN  
 44 Puccetti--DEATH OF THE FUHRER  
 88 Purdom--REDUCTION IN ARMS 85F  
 85 Purdom--BARONS OF BEHAVIOR 85F  
 58 Purdom--TREE LORDS OF IMETEN 75F  
 Purdom--FIVE AGAINST ARLANE 65F  
 45 Purdom--I WANT THE STARS 75F  
 22 Rafcam--THE TROGLODYTES  
 42 Rand--ANTHEM 68K-45H

Novel Evaluations continued

46	Rankine--BROMIUS PHENOMENON		Shaw--ONE MILLION TOMORROWS 54X
43	Rankine--OPERATION UMANAQ	55	Shea--A QUEST FOR SIMBILIS
38	Rankine--MOONS OF TRIOPUS	57	Sherred--ALIEN ISLAND 45H
37	Rankine--ONE IS ONE	48	Sherriff--CATAclysm
44	Ranzetta--MARU INVASION		Sherriff--THE HOPKINS MANUSCRIPT 82
36	Ranzetta--YELLOW INFERNO		72M
82	Raphael--CODE THREE	48	Shiel--PURPLE CLOUD 72N-90I
73	Raven--DOCTORS WEAR SCARLET	77	Shiras--CHILDREN OF THE ATOM
	Reed--ARMED CAMPS 48D-75H	62	Shirley--TEENOCRACY
32	Reida--FAULT LINES	75	Shute--ON THE BEACH 78S-72N
58	Resnick--REDBEARD	68	Shute--AN OLD CAPTIVITY
52	Resnick--PURSUIT ON GANYMEDE	45	Shute--IN THE WET
48	Resnick--GODDESS OF GANYMEDE	22	Siegel--AGENT OF ENTROPY
92	Roberts--PAVANE 97K-85B-64X	22	Siegel--UNREAL PEOPLE
87	Roberts--THE FURIES 87K	58	Sillitoe--COUNTERPOINT
53	Roberts--INNER WHEEL	92	Sinclair--GOG
	Roberts--ANITA 82K	72	Siodmak--DONOVAN'S BRAIN 75I-78M-75V
73	Robinson--THE POWER 55H	52	Siodmak--SKYPORT
55	Roshwald--LEVEL SEVEN 4'D	52	Siodmak--HAUSER'S MEMORY
54	Rotsler--PATRON OF THE ARTS 72N-86G- 65H-38L	43	Siodmak--RIDERS TO THE STARS
26	Runyon--SOULMATE	33	Siodmak--THIRD EAR
22	Runyon--AMES HOLBROOK, DEITY	22	Skinkle--STAR GIANT
22	Runyon--PIG WORLD	85	Sladek--MECHASM
68	Russ--THE FEMALE MAN 72K-94B-46D-53V		Sladek--REPRODUCTIVE SYSTEM 95H-78V
	Russ--AND CHAOS DIED 93B-64D-25F-65P- 72V	73	Sladek--MULLER-FOKKER EFFECT 95H
62	Russ--PICNIC ON PARADISE 92B-65F-75V	62	Slaughter--EPIDEMIC
22	Russell--SAR	68	Sloane--TO WALK THE NIGHT 82K /95N
22	Russell--CABU	65	Sloane--THE EDGE OF RUNNING WATER 82K
	Saberhagen--BERSERKER 85F		Smith,C.--YOU WILL NEVER BE THE SAME 75B
	Saberhagen--BROTHER ASSASSIN 85F		Smith,C.--NORSTRILIA 79B-93R-85H-85D 68L
	Saberhagen--THE WATERS OF THOUGHT 75F		Smith, C.--QUEST OF THREE WORLDS 72B
	Saberhagen--THE BROKEN LANDS 75F		E. Smith--GRAY LENS MAN 75F-75L-95R
	Saberhagen--THE GOLDEN PEOPLE 65F		E. Smith--SECOND STAGE LENS MEN 75F- 75L-95R
	Saberhagen--THE BLACK MOUNTAINS 65F		E. Smith--GALACTIC PATROL 75F-86N-75L 95R
54	Sanborn--BOOK OF STIER 45H		E. Smith--CHILDREN OF THE LENS 75F-75L-95R
22	Sarac--THE THROWBACKS		E. Smith--MASTERS OF THE VORTEX/THE VORTEX BLASTER 75F-75L-25R
92	Sarban--THE SOUND OF HIS HORN		E. Smith--SKYLARK THREE 75F-55R
92	Sarban--THE DOLLMAKER		E. Smith--SKYLARK OF VALERON 75F-55R
92	Sarban--RINGSTONES		E. Smith--TRIPLANETARY 65F-82N-75L-55R
72	Saunders/Waldrop--THE TEXAS-ISRAELI WAR 45H		E. Smith--SPACEHOUNDS OF IPC 65F-35R
	Saxton--HIEROS GAMOS OF SAM & AN SMITH		E. Smith--THE SKYLARK OF SPACE 55F-55R
	Saxton--VECTOR FOR SEVEN 38D		E. Smith--THE GALAXY PRIMES 55F
	Saxton--GROUP FEAST 28D		E. Smith--SKYLARK DUQUESNE 45F-55R
52	Scaevola--'68		E. Smith--SUBSPACE EXPLORERS 45F
48	Schoonover--CENTRAL PASSAGE 56D		E. Smith--FIRST LENS MAN 75L-95R
57	Scortia--ARTERY OF FIRE 65F		G. Smith--KAR KABALLA 75F
55	Scortia--EARTH WRECK 55F		G. Smith--FOUR-DAY WEEKEND 45F
22	Sellers--RED RAPE		G. Smith--DOOMSDAY WING 35F
22	Sellers--F.S.C.		G. Smith--UNENDING NIGHT 35F-42D
57	Sellings--POWER OF X	68	M. Smith--THE INDIANS WON
55	Sellings--TELEPATH 65F-78V	54	Snyder--THE HAWKS OF ARCTURUS
52	Sellings--QUY EFFECT 75F	52	Snyder--TESTAMENT XXI
48	Sellings--UNCENSORED MAN 55F		
53	Serviss--SECOND DELUGE		
52	Serviss--EDISON'S CONQUEST OF MARS		
44	Serviss--COLUMBUS OF SPACE		



Novel Evaluations continued

52	Southwell---IF ALL THE REBELS DIE	22	Tralins---ANDROID ARMAGEDDON
48	Stanton---VILLAGE OF STARS	22	Tralins---GHOUL LOVER
	Stapleton---ODD JOHN 80I	35	Transue---TWILIGHT OF THE BASILISKS
	Stapleton---LAST & FIRST MEN 95I 85H		Trimble---THE NOBLEST EXPERIMENT IN THE GALAXY 55F
	Stapleton---STAR MAKER 85H		Trimble---ANTHROPOL 55F
58	Stapp---A MORE PERFECT UNION		Trimble---THE WANDERING VARIABLES 55F
67	Stasheff---THE WARLOCK IN SPITE OF HIMSELF 85F	22	Utley---MARTYR
62	Stasheff---KING KOBOLD 75F	28	Vale---BEYOND THE SEALED WORLD
58	Steen---UNQUIET SPIRIT	22	Vale---TAURUS FOUR
24	Sternberg---SEXUALIS 95	22	Vale---DAY AFTER DOOMSDAY
64	Stevens---CITADEL OF FEAR		VanArnam---STARMIND 65F
68	Stewart---METHUSELAH ENZYME		VanArnam---STAR GLADIATOR 65F
63	Stewart---MEPHISTO WALTZ		VanArnam---PLAYERS OF HELL 55F
78	Stewart---EARTH ABIDES 98N		VanArnam---GREYLAND 35F
93	Stewart,M.---THE HOLLOW HILLS 92K	92	Vercors---YOU SHALL KNOW THEM
92	Stewart,M.---THE CRYSTAL CAVE 93K	68	Vercors---SYLVA
52	Stewart,M.---THE LITTLE BROOMSTICK		Verne---JOURNEY TO THE CENTER OF THE EARTH 87L
85	Stoker---LAIR OF THE WHITE WORM		Verne---VOYAGE TO THE BOTTOM OF THE SEA 73L
78	Stoker---DRACULA		Verne---FROM THE EARTH TO THE MOON 57L
77	Stoker---JEWEL OF THE SEVEN STARS		Vian---MOOD INDIGO 44D
75	Stoker---LADY OF THE SHROUD		Vidal---MESSIAH
35	Stoutenberg---OUT THERE	92	Vidal---MESSIAH
22	Stratton---CHANGE OF MIND	22	Vincent---DOOM PLANET
58	Strugatsky/Arkady---HARD TO BE A GOD 75C	82	Vinge---GRIMM'S WORLD
48	Stuart---FORBIDDEN PLANET 82K	52	Von Harbou---METROPOLIS
44	Sutherland---STORMTRACK 55H	53	Wahloo---31st FLOOR
42	Sutton---VECTOR	54	Walker---LORD'S PINK OCEAN
55	Tabori---THE GREEN RAIN	52	Walker---WINTER OF MADNESS
	Tabori---THE CLEFT 48S	58	Wallace---ADDRESS CENTAURI
44	Tabori---DOOMSDAY BRAIN		Wallace,I.---CROYD 65D
33	Tabori---DEMONS OF SANDORRA		Wallace,I.---DR ORPHEUS 54D-52K
78	Taine---THE GREATEST ADVENTURE 75K-35F-55M	53	Wallace,I.---VOYAGE TO DARI
62	Taine---THE PURPLE SAPPHIRE	52	Wallace,I.---DEATHSTAR VOYAGE
56	Taine---THE TIME STREAM 82K-77N- 75I-86M	48	Wallace,I.---PAN SAGITTARIUS
52	Taine---SEED OF LIFE 75K-45F-75M	43	Wallace,I.---PURLOINED PRINCE
48	Tate---THINKING SEAT	38	Wallis---THE LIGHT OF LILITH
48	Taylor---ADRIFT IN A BONEYARD	27	Wallis---LEGEND OF LOST EARTH
	Tenn---OF MEN & MONSTERS 85F	43	Wa-lis---ONLY LOVERS LEFT ALIVE
	Tenn---A LAMP FOR MEDUSA 45F		Warner---AERODROME 52D
75	Tenn---SQUARE ROOT OF MAN	78	Wayman---WORLD OF THE SLEEPER
48	Tevis---MAN WHO FELL TO EARTH	52	Wayman---DUNES OF PRADAI
32	Thom---WILD IN THE STREETS	47	Wayman---ADS INFINITUM
22	Thomas,D.---THE SEED		Weinbaum---THE BLACK FLAME 92V-87N-75I
22	Thomas,M.---BEYOND THE SPECTRUM		Weinbaum---THE NEW ADAM 92V-82N
22	Thomas,M.---HAND OF CAIN	52	Wellen---HIJACK 75H
	Tolkien---THE HOBBIT 96G-38L-92V	75	Wellman---TWICE UPON A TIME
	Tolkien---THE LORD OF THE RINGS 98G-93X-85L-98D-95V	65	Wellman---THE DARK DESTROYERS
	Tolkien---RETURN OF THE KING 92R	53	Wellman---WHO FEARS THE DEVIL?
22	Tralins---COSMOZOIDS	22	Wellman---SOJARR OF TITAN
22	Tralins---RING A DING UFOS	66	Wells---RIGHT HANDED WILDERNESS
		65	Wells---PARASAUURIANS
		53	Wells---CANDLE IN THE SUN
		62	West---BIRD OF TIME
		55	West---THE MEMORY BANK

# Novel Evaluations continued

52	West--LORDS OF ATLANTIS 65D		Wolfe,B.--LIMBO 75H
47	West--RIVER OF TIME		Wolfe,G.--OPERATION ARES 55H
42	West--EVERLASTING EXILES		Wollheim--THE SECRET OF THE NINTH PLA
38	West--OUTPOST OF JUPITER		PLANET 56D
	White--THE ONCE AND FUTURE KING 78X		Wollheim/Grinnell--EDGE OF TIME 68V
	White,T.--STAR WOLF 42G	25	Wormser--PAN ASTYRUS
66	Whitten--PROGENY OF THE ADDER		Zagat--SEVEN OUT OF TIME 87N
55	Whitten--MOON OF THE WOLF		Zagst--DRINK WE DEEP 86N
	Williams,Rm.--VIGILANTE-21st CENT 55V 22		Zetford--WHIRLPOOL OF STARS
57	Winterbotham--THE SPACE EGG		
53	Winterbotham--RED PLANET		
85	Wilson,C.--MIND PARASITES 22K-75H		
72	Wilson,C.--PHILOSOPHER'S STONE 75H		
63	Wilson,R.--THIRTY DAY WONDER		
62	Wilson,R.--AND THEN THE TOWN TOOK OFF		
62	Wilson,R.--THE GIRLS FROM PLANET FIVE		

I have deleted most of the authors who specialize in the horror story, most of the authors not published in US paperback, most juvenile writers, and some odds and ends. I don't think it is worthwhile covering them.

Here's the balance of the minor writers. Not everything is included, I'm sure, because I didn't have the time to make sure I had caught every single author, but just about 90% should be here. I'll have to work out some way to do short story collections for another issue.

((Another stunning achievement, Don. To have read and remembered that many books is, to me, a mind croggling achievement. To be willing to share your opinions is a vastly generous gift. A heartfelt THANK YOU.

The books without numbers preceding them were not Don's contributions. The books with numbers/letters following them refer to Personal Preference Evaluation Numbers (PPEN) given by other fen. The key to who is who precedes the Comparative Evaluations in the other section of GG.))



Maurice Harter, 27 Water St., Gorham, ME 04038

4/25/75

First off: your enthusiasm, for sf, fandom teaching, and your zines. It permeates your zines like a shining beacon, it is boundless, enthusiastic, and overwhelming. And contagious (in reading about your excitement, I became excited). Don't lose it!

I can only wish you the best of luck in your teaching endeavors. I am presently attempting to design and get approved a proposal for an independent major for high school education. I want to teach, but not in a traditional fashion. I want to show kids the sense of wonder that living has to offer. For you sf was a logical place to start, to do the same keep it up. Good luck.

THE PROJECT. Excellent idea, one who's time has come, and which will be valuable to future teachers of sf. However, its results should not be limited to just teachers and their students. It would be a valuable resource to any reader of sf. As did you, upon reading Don D'Amassa's evaluations in GG2, I immediately adjusted some priorities for reading (in my head). D'Amassa's evaluations will be a valuable resource for me, as I am not a prolific reader of sf, being involved with school and all. However I have a large sf collection mostly unread. When I get around to reading certain books/authors, I'll know where to start. In other words, when the project is completed, the results should be published or made available to fandom at large in some way. (Or do I misperceive that that is your intention?)

Your suggestions for Dual BC selections were good for a quick chuckle. What do you think of these?:

Asimov -- CHILDHOOD'S END/WHERE DO WE GO FROM HERE?	Nolan/Heinlein - EROS IN ORBIT// TIME ENOUGH FOR LOVE
Asimov/Silverberg - FANTASTIC VOYAGE// THE WORLD INSIDE	Russ/Sheckley - THE FEMALE MAN// UNTOUCHED BY HUMAN HANDS
Nolan/Simak -- THE PSEVDO PEOPLE// THEY WALKED LIKE MEN	Charbonneau/Moorcock - PSYCHEDELIC 40// A CURE FOR CANCER
Silverberg/Farmer - THE DAY THE SUN STOOD STILL//NIGHT OF LIGHT	LeGuin/Silverberg - THE LEFT HAND OF DARKNESS//A TIME OF CHANGES
Moorcock/Zelazny - THE BLACK CORRIDOR// DAMNATION ALLEY	
Goulart/Disch - AFTER THINGS FELL APART// THE RUINS OF EARTH	

Maurice Harter, 27 Water St., Gorham, Me 04038

6/17/75

Guying Gyre #3 has been eagerly awaited by me, for I've been curious to find out how people would react to the project. It looks as though it's being taken to heart and could be the biggest community effort to hit fandom in some time (voting for the Hugos is excluded, of course) that's good; I consider the project to be a worthwhile endeavor and shall watch its development with much interest. I hope to participate in it by doing some evaluations one of these days when I get some time.

Being interested in experimental alternative high school education, I am concerned about the sudden burgeoning of sf courses in schools, for although I feel that sf has a validity in school learning, I fear that most teachers (college professors especially) are teaching it the wrong way. (The wrong way includes giving objective examinations and designing a course that consists of 15 weeks of teachers lectures (shudder!!) Anyway, I'm writing about this topic in an article which is almost completed and which I will send to you for your perusal. Hopefully you will deem it noteworthy enough to publish in your zine. (Are you aware that Guying Gyre has the potential to become the "official" fan-zine concerning sf teaching?)

Maurice Harter continued

Now for some quickie comments on #3: It was interesting reading peoples comments and reactions to the project. The project is going to cause controversy; there will always be those individuals who'll wish to argue about what someone has rated one of their favorite or non-favorite books. Hopefully this type of debate won't take up much space in your zine.

I find myself responding to ratings given by people. Books that I haven't read that are consistently given high ratings are mentally marked down in my head to be read at a future date. This is itself (for me) justification for continuance.

A suggestion - you really should find some way to do evaluations of stories and story collections. These are an essential part of the sf scene and should be included. Ditto the magazines. And fanzines---(whoops! Stop - I'm getting carried away---)

Stuart Gilson, 745 Townsend Ave., Winnipeg, Manitoba, Canada R3T 2V5 4/17/75

Your approach to teaching sf strikes me as being unique in the teaching profession, what with the omission of the scholarly and analytic aspects of studying science fiction. In my rather limited experience, I found there to be far too much emphasis placed on the intellectual levels of a science-fiction work in the course of examining it, although my encounters with sf courses are fragmentary, sf usually being studied only briefly as a segment in an over-all English course. There is little doubt that sf is basically intended as a form of escape and amusement, and as a result, writers tend to stress the entertainment level of their fiction... certainly, if that aspect is abandoned, then any relevant point the author intends to make is either ineffectively drilled across to the reader, or is ignored altogether. It is, perhaps, because many new authors are either unwilling to develop this vital aspect or are unable to do so, that much new-wave sf is totally unintelligible to any but the writer himself (or herself ... my apologies to Ms. Russ). It is all too frequently an easy escape for a writer to overlook the entertaining power of his writing and concentrate on "serious" froth simply because he has not the talent to do otherwise.

Alright, then, it has been established through time that writing must captivate the reader if it is to succeed in its purpose, but unfortunately, many writers also tend to feel that they can compensate for their lack of stylistic ability by writing in a fantastic genre, and rely on the imaginative tones associated with sf to maintain the pace and entertainment level of their work. Of course the unsuccessful results of such a gamble are commonly mirrored in novels which basically rely very little on scientific elements and could very easily (with more effectiveness) have been written in another time in a totally mundane setting.

I have no complaints with "serious" sf writers who can maintain their craft successfully (and they are certainly a rare breed), but a most detrimental effect is being felt on the field when they insist on taking themselves too seriously. It is for this reason that I find I can enjoy Merritt but am unmoved when reading much of Knight or Blish, simply because he concentrates on the imaginative levels in his sagas and thus appeals to my emotions, whereas to other writers, the entertainment value of writing is only a secondary thought. Merritt interworks philosophical and even metaphysical ideas into his writing, but does so by fitting them around and adjusting them to the imaginative and emotional appeal without changing it, whereas many new-wave authors add into their works an emotional appeal only as an after-thought, and quite the reverse runs on.

Now, as to whether sf really belongs in the classroom, I am generally hesitant in making any judgement due to the many different natures of the courses themselves. I think your approach is one of the better ones, and I would guess that the students who enroll in it will end up enjoying sf far more than if any other approach was



Stuart Gilson continued

used...to study and dissect sf on a real scholarly basis when much of it is obviously not intended to be regarded that way, would only discourage students from further reading sf, and might even make them skeptical of it. I can't see how your course offers any work, though, since how can reading ever be a task? (well suppose there are some cases)

I can't really offer any suggestions about Don D'Amassa's evaluations. I do read a considerable amount of sf as it is, but by the time I finish getting through all of yesteryear's recognized sf "classics", today's stuff will be outdated or "classical" itself, and most modern sf I have read is already included in his list. His list is, however, an invaluable guide for any reader in choosing suitable material to tackle, and I know I shall refer to it continuously in years to come. It was heartening for me on one account, though: I just finished Van Vogt's THE SECRET GALACTICS a short while ago, and thought it to be absolutely horrible, but was actually afraid to admit that, having heard so much lavish praise bestowed upon Van Vogt for his other works. At least I know I am not alone in my opinions concerning the piece of hack-work.

Mike Gorra, Box 1332 STN #2, Amherst, MA 01002

5/17/75

Thanks for GUYING GYRE, which crept in here sometime during the last week. I enjoyed it a lot, and am awed at the amount of work your letter-hacks are doing. Were it not for the fact that I don't have any forms, and that I recently packed away most of my sf (I was consolidating my personal library, sort of a preparation for going off to college--I put away stuff I don't want any more, and which I might try to sell, and that included most of my sf) I'd try some ratings of my own. But I do have some comments just the same.

Eric Mayer makes a good point. If something like LORD OF LIGHT ranks, for me, somewhere around a 98, where do I rank THE GREAT GATSBY? which was a truly incredible book. Or HEART OF DARKNESS which totally blew my mind. Or THE TEMPEST? The project is valuable, but it would be best to keep it in perspective. I was thinking of trying to rate some mundane books against the chart, but it just wouldn't work--a lot of the things the chart has on it just aren't that relevant; indeed, a lot of them don't seem that relevant even to sf, if you're teaching it as literature, rather than as pure pleasure reading. By that I mean reading just for the sake of what happens next--I certainly derive pleasure from my reading without that being the constant criteria for the pleasure--I think I get as much from the book's philosophy, characterization, style, etc. as from the story, which is what most people read for.

Which brings me to my major point. Gil, I think that having a course in sf in the schools is great. Our school should have it, maybe. And maybe your approach is the best, if you're trying to interest kids in sf. But I have to wonder just what kind of students you get in your class.

Let me explain. Here in Waterford, there are basically three types of English classes. There's the general classes, for those kids who aren't planning to go to college. They can take semester type courses which don't call for a great deal of depth. They seem to be reading things mostly for "what happens next" or else contemporary/relevant escapist stuff about kids--books about junkies, unmarried mothers, etc. If your course, was taught at Waterford, they'd be the ones who would take it. (At least half of these kids are freaked out, too.) Then there's the regular college prep classes, who don't have semester offerings--a straight yearly course. Last year was American Lit, this year English Lit. Stuff like Shakespeare, Hardy, a bit of Joyce, some of the romantic poets. And finally there's the accelerated group, the one I'm in. We do the same stuff as the college prep class, but more of it--four Shakespeare plays instead of two, some Conrad and Chaucer thrown in, and hitting

Mike Gorra continued

for a greater depth of understanding as well. And this is what I'm wondering, Gil. From the description you give of your course, it doesn't sound as if it would be very good for the kids in my class. You come and you read, and you give what seems to me a superficial evaluation of the book. No papers, nothing to hone your critical faculties, none of the real intellectual stimulation that comes from the discussions you can get into in class over the book's philosophy, etc. We had some great times this year arguing over Shakespeare and Conrad. Your class doesn't seem to offer that.

Like I said, it seems a good way to introduce sf to kids. But if the kids taking your course are those who are planning on going to college (or does your high school make such distinctions? I've heard of some that didn't) then I think it would be a better class if it was taught as a straight English class, with regular papers etc. I think it would be better preparation, and would lead to a greater appreciation of the genre--I don't know about you, but if I've read something good, my awareness of how good it really is is always enhanced by dissecting it. I think an English class should offer those things, if it's going to be of any real use (at least, to somebody like me) at all.

But maybe your class isn't college prep. I'd like to know. If it's not, then your doing a good job. At least you're getting them to read something. But I think an English course designed to prepare kids for college should do more than just introduce them to science fiction. I've seen course descriptions for some sf courses in college, and they sure seem to do a lot more than serve as an introduction. They get something going in the way of analysis.

I don't know. Maybe it's because I'm getting to demand, at least to myself, that sf be judged, and, if it's going to be, taught by the same standards that mainstream literature is. And if that's so, then filling out your project form as a way of evaluating the experience of rating that book seems pretty worthless. And if you're going to teach sf to the same sort of kid who would sign up for a course in the 20th century British novel, or something like that, then I think you should teach it as literature, and all the standards and critical analysis, papers, etc. that that implies.

Maybe you want to tell me to stick it, or something, and not to tell you how to teach your course. I haven't, after all, had any experience teaching. But I have had lots as a student, and I know that if I was taking your course, I'd be bored stiff. ((Mike, most of your "questions" were answered in GG#4.))

Jackie Franke, Box 51-A RR 2, Beecher, IL 60401

5/16/75

I really enjoyed reading your enthusiastic comments about your students, the ways you tried to "turn them on" to SF, the love of the field that came out in every paragraph. I felt a sort of pity too, since I know from experience that imparting these feelings of affection to an entire field of literature is an action doomed to fail. I suppose it's a fact held in common by all fields that deal with inter- and intra- personal relationships. How's that old saw about medicine go? 30% will get better, 30% will remain the same, and 30% will die--regardless of what you do..? It's one of those truisms that leads to cynical disattachment from the people you deal with regarding your profession. The percentages may vary from field to field, but the thought remains: no matter what you do, no matter how you go about it, a certain percentage of those you encounter will be Lost. It's a heartbreaking thing to face for someone who comes into an area with hopes high and soul aquiver with the sheer gloriousness of what they have to offer to the world. I don't happen to be among those who feel that that fact should lead a person to give up, to quit promulgating his avocation or belief, but I feel they should be warned. Be made aware of the horrendous odds they face. You should've been teaching the SF course long enough to have met that situation, and I hope (though to judge from your strong feelings, I'd bet you will be one of those who do stick) that the failures you'll have won't turn you from the path you've taken. Because though the percentage of



Jackie Franke continued

students you encounter won't be enlightened no matter how you present the course, NO students will be enlightened if the course isn't presented at all.. and that's a point the cynics forget.

You run into the same situation in fanpubbing: a small number of readers will like what you have to say, a larger number will either dislike or not care one way or another. But no one will give a damn about what you have to say if you don't publish, or aren't published, at all. Come to grips with that idea, that everyone will not be pleased, cope with it, then proceed as before. In any area of communication, it's the ones you reach who have to count. If you expend too much worry over the ones you're not contacting, you'll fail to maintain contact with the ones you already have reached. Roy Tackett was correct, in the sense that some kids will take your course, or any other SF course, because it's a snap subject--there is little a teacher can do to prove to himself that a particular pupil is gaining anything concrete out of a book, short of stultifying the entire course into a rigid set of books and tests on those books which would destroy the purpose you have in mind--and there will be teachers who will take on such a course because it is an easy one to teach. There will always be the lazy ones among us; lazy teachers and lazy students. But that should not deny the validity of someone trying to do the best he/she can. I commend you for approaching your task with excitement and vision, and I cross my fingers that you never lose that enthusiasm.

In GG #2 you showed a bit more of yourself, and yet, by including more outside material, took a step closer to establishing your zine's personality in itself. The problem is, the personality of the zine, or its tone, didn't have all that much appeal to me. I'm not a discussor of SF. I read it, and have since my preteens. But I don't talk about it all that much. To me, dissecting a book is too often akin to dissecting a frog or butterfly; the object gets destroyed in the examination. GG #2 became more academically inclined, and in so doing, began to lose me. Your project, for instance, seems a good idea, but it is one I couldn't participate in. I'm not regimented enough in my living style to list things as D'Amassa did. I'm not analytical enough to rate books with the care and attention such a project demands. Also, and this is something that happens too often to neofans, I've become so embroiled in the activities of fandom that I don't read half as much (nay, I'd say a quarter as much) as I did when merely a Reader of SF, and not a part of fandom. Fanac takes TIME, and so does reading. Where I'd be sitting with a book before me, I sit with a letter, or a fanzine, or a piece of paper responding to one of those. The deeper into fandom I get, the less I read of what brought me into the schtik in the first place. \*Sigh\* It's a paradox, of course, and a distressing one. I didn't name my fanzine Dilemma for nothing...

But with PROSPERITY #1, you came out with the same sort of tone or feel that I liked in GG #1. (Guess I'm just a perszine freak...) You've returned to talking about yourself and your reactions to others in fandom. You're not as restricted in its pages as you are in GG. You're not looking for something, you're showing something. Where in GG the point seemed to be to locate others who shared your enthusiasm for disseminating awareness of SF, in P#1, you seem to be aware that you've reached people who already are in your camp. Most fans, though by no means all, love SF. To really appreciate that branch of literature you have to have an odd turn of mind that thinks more of What If and Why Not than of This Is. Most fans are dreamers, of one sort or another, and most fans have done their dreaming in private until contact with fandom was made. They are so excited at the prospect of meeting others with that odd quirk to their psyches that makes SF enjoyable that they expend reams of paper in explaining themselves and relishing the similarities, as well as the puzzling dissimilarities, between themselves as revealed in the reams of paper expended by the other fellow. All in all, fandom wastes a heck of a lot of paper, if you are the

Jackie Franke continued

sort who treasures trees, telling each other about themselves. But doing so is a compulsion that marks a person as a fan. Reticence and fandom are mutually exclusive. I found more sheer enjoyment reading those five and half pages of personal views in P #1 than I did in the 33 pp of GG #2. Once again you showed your urge to communicate, and by cracky, that's the mark of a Fan, whether you spell it with one A or two.

Dennis Jarog, 7325 West Howard, Chicago, ILL

7/6/75

In a burst of effort I began the evaluations in the project and made such progress that I will be able to start with Heinlein in the next batch. Please forgive occasional typos and such. I hope I wasn't too generous in my ratings but those books I rated in the nineties I would recommend to anybody.

In respect to the matter of short story collections-I don't know if I mentioned this in an earlier letter but Ballintine along with the SF Book Club has been putting out a series of excellent Best of... series I have several, just received THE BEST OF CORDWAINER SMITH. Very Enjoyable

Aldiss-His history of SF, BILLION YEAR SPREE is quite readable and interesting despite his over emphasis on Shelley and FRANKENSTEIN.

- |  |  |
|--|--|
| 87 LONG AFTERNOON OF EARTH   | 92 Boyd---LAST STARSHIP FROM EARTH   |
| 84 FRANKENSTEIN UNBOUND  | 88 Bester---THE STARS MY DESTINATION   |
| 62 EIGHTY MINUTE HOUR  | 88 Bester---THE DEMOLISHED MAN   |
| 92 Anderson---THREE HEARTS AND THREE LIONS   | 72 Bester---THE INDIAN GIVER   |
| 83 Anderson---BROKEN SWORD   | John Brunner-although never enjoyed him much I hope to get THE SHOCKWAVE RIDER soon. |
| 78 Anderson---HROLF KRAKI'S SAGA (not a book for a beginning student)  | 77 Brunner---JAGGED ORBIT  |
| 88 Anderson---MIDSUMMER TEMPEST  | 15 Brunner---STAND ON ZANZIBAR (never could finish the damn book)                    |
| 72 Anderson---PEOPLE OF THE WIND   |  |
| 22 Anderson---OPERATION CHAOS  |  |
| 92 Anthony-MACROSCOPE  | 94 Clarke---RENDEZVOUS WITH RAMA   |
| 88 Anthony-RINGS OF ICE  | 94 Clarke---CHILDHOOD'S END  |
| 66 Anthony-PROSTHO PLUS  | 92 Clarke---AGAINST THE FALL OF NIGHT  |
| 95 Asimov---THE GODS THEMSELVES  | 88 Clarke---THE CITY AND THE STARS   |
| 94 Asimov---I, ROBOT   | 88 Clarke---2001:A SPACE ODYSSEY   |
| 92 Asimov---THE FOUNDATION TRILOGY   | 86 Clarke---EARTHLIGHT   |
| 87 Asimov---PEBBLE IN THE SKY  | 84 Clarke---THE SANDS OF MARS  |
| 85 Asimov---CAVES OF STEEL   | 75 Clarke---ISLANDS IN THE SKY   |
| 84 Asimov---THE NAKED SUN  | 74 Clarke---PRELUDE TO SPACE   |
| 78 Asimov---REST OF THE ROBOTS   | 62 Clarke---DOLPHIN ISLAND   |
| 76 Asimov---END OF ETERNITY  | 92 Delany---EINSTEIN INTERSECTION  |
| 48 Asimov---FANTASTIC VOYAGE   | 92 Delany---BABEL-17   |
| 78 Biggle---MONUMENT   | 88 Delany---NOVA   |
| 62 Biggle---FURY OUT OF TIME   | 82 Delany---JEWELS OF APTOR  |
| 97 Blish---A CASE OF CONSCIENCE (one of the most enjoyable books I've ever read; one of those I couldn't put down) | 15 Delany---DHALGREN (to my mind unreadable)   |
| 88 Blish---EARTHMEN COME HOME  | 94 Dick---MAN IN THE HIGH CASTLE   |
| 72 Blish---A LIFE FOR THE STARS  | 75 Dick---UBIK   |
| 65 Blish---THEY SHALL HAVE STARS   | 66 Dick---COUNTER CLOCK WORLD  |
| 62 Blish---THE TRIUMPH OF TIME   | 64 Dick---GALACTIC POT HEALER  |
| 62 Blish---ALL THE STARS A STAGE   | 88 Disch---CAMP CONCENTRATION  |
|  | 88 Farmer---NIGHT OF LIGHT   |
|  | 87 Farmer---TO YOUR SCATTERED BODIES GO  |
|  | 85 Farmer---THE FABULOUS RIVERBOAT   |
|  | 85 Farmer---THE LOVERS (sexual in content)   |



Dennis Jarog continued

92 Gerrold--WHEN HARLIE WAS ONE	95 Herbert--DUNE
72 Gerrold--THE MAN WHO FOLDED HIMSELF	88 Herbert--DUNE MESSIAH
86 Frank--ALAS, BABYLON (one of the better after-the-war stories)	75 Herbert--GREEN BRAIN
85 Harrison--MAKE ROOM, MAKE ROOM	72 Herbert--HELLSTROM'S HIVE
83 Harrison--TUNNEL THROUGH THE DEEPS	68 Herbert--SANTAROGA BARRIER
78 Harrison--STAINLESS STEEL RAT	55 Herbert--EYES OF HEISENBURG

Denny Bowden, 917 Tracy St., Daytona Bch, FL 32017

7/20/75

Just finished GG's 1 & 3 last night. Fantastic! This is just what I've hoped to find--a zine about the teaching of SF. So many of your remarks have helped me to solidify this course I'll be teaching next fall. I'm impressed with the open approach, and it has caused me to re-think my plans quite a bit. There's no doubt that I'll open up the reading much more because of coming into contact with your zine.

First about your GG's. Everything was so straight forward (even the decision for the title of the zine) that it all fell into perfect order as I perused each zine. (I don't know if this bit of blasphemy I'm about to admit will cause fen to cringe, but--) I underline in red the juicy parts, the parts I'll want to re-read. The red lines, boxes and notes help me to re-read a zine rapidly or to find some info quickly. Anyway, back to GG. The specifics on your classes intrigue me because much of what you've found worthy can be used this fall in my course (I plan to steal any methods you offer...). The evaluation charting will be one of the first items I'll steal (but, of course, I'll report the responses to you so they can be added to your massive tabulations.) You must LOVE statistics so do I, but usually those related to table-top baseball games.

In GG #3 you gave us more about you, but not more BY you. I hope #4 will not be entirely devoted to student material. Surely there are people out there who'd love to hear of the films/activities/speakers you have in your class (and I'd like to know a little about your other teaching assignments too...).

GG #3 was choacked full of delicious LOC's, yet I missed seeing some articles. It was a letterzine, in essence. Roger Sween's review of the two books regarding the teaching of SF were of interest even tho I have The Classroom in Orbit already. His article forewarned me against overusing this book, and I thank him for that. I'd like to see more pieces of this nature.

Jack Williamson mentioned the anthology of essays he's editing. That book sounds tremendous! Bill Osten, whom I met at Launchcon III in Orlando last week, sold me on this. He spoke with wide eyes of essays covering rocketry before WWII, of essays considering women in SF, poetry in SF, etc. This book will be a must, I'm sure. Bill, by the way, works for Mr. Williamson for Mirage Press in some capacity (but I forget exactly what. I know he has something to do with typesetting though).

Another loccer in GG #3, John Robinson, caught my eye with his "do-it-yourself sf course." I liked the idea of suggesting books in categories: adventure, technological, sociological, literary, new wave, anthologies, prozines, etc. Also, I see possibilities of an activity of having students (in groups or individually) designing a "do-it-yourself sf course" and then having a complete class discussion on the choices. This could work especially well if categories are used.

Probably my favorite line in the zine was Eric Mayer's "I've read my share

Denny Bowden continued

of crud but I don't have the time to read it much anymore." Your system for reading sf probably allows you to read sf you find worthy rather than reading the books students want to do book reports on. That's a positive aspect for both you and the students. Really, if we consider our feelings about required reading, I guess your approach is the only reasonable one. I know I hate it when a student raves about a book and wants so badly for me to read it, and then I find I can't stomach it after 50 pages or so. To be expected (or required) to finish that book is pure torture.

I don't have the time right now to use the full chart so here are a few SF books using the Personal Preference Evaluation Chart: (These are not exact; they're indications of preference.)

95 Boyd--LAST STARSHIP FROM EARTH	75 Christopher--THE RAGGED EDGE
95 Rand--ANTHEM	75 Silverberg--DOWNWARD TO THE EARTH
95 Tucker--THE LONG LOUD SILENCE	75 Zelazny--DAMNATION ALLEY
95 Keyes--FLOWERS FOR ALGERNON	75 Vonnegut--CAT'S CRADLE
95 Sturgeon--MORE THAN HUMAN (SF?)	75 Asimov--SECOND FOUNDATION
95 Kafka--THE METAMORPHOSIS	65 Clarke--AGAINST THE FALL OF NIGHT
95 Moorcock--BEHOLD THE MAN	65 Asimov--FOUNDATION AND EMPIRE
95 Miller--A CANTICLE FOR LEIBOWITZ	55 Burroughs--THE PEOPLE THAT TIME FORGOT
85 Christopher--NO BLADE OF GRASS	55 Blish--THEY SHALL HAVE STARS
85 Ellison--THE REGION BETWEEN	55 Asimov--FOUNDATION
85 Tucker--THE YEAR OF THE QUIET SUN	45 JOHN CARTER OF MARS
85 Vonnegut--PLAYER PIANO	
85 Clarke--CHILDHOOD'S END	
85 Sherrif--THE HOPKINS MANUSCRIPT	

Of course, I've read mucho others, but I just don't have the time right now to do the necessary thinking, evaluating, etc.

D. Gary Grady, 3309 Spruill Ave, Apt. 5, Charleston, SC 29405

10/30/75

I continue to be enthused by your project. Unfortunately, I have still read very little f & sf this year. The only items I can recall are Lin Carter's take-off on Doc Savage, THE NEMESIS OF EVIL. I'd rate that about 64, I suppose. I don't think I've mentioned N&P's THE MOTE IN GOD'S EYE, but I'd call that roughly 75, pretty much on a par with Heinlein's TIME ENOUGH FOR LOVE. How's that for a feeble start?

Just to prove I read the issue, you are inconsistent about the assumed name of one of your students on page 16.

I really wish I knew some teachers in this area. I'd love to show them some of the comments you got from these people. If I had had a teacher of your sincerity and obvious talents when I was in high school, I doubt I'd have the all-consuming hatred of English teachers I have today. Fortunately I was not like most students, in that my hatred of the teachers never extended to a hatred of the subject.

Lately I have met a guy at the ship who is devoted to four things: sex, beer, cigarettes, and cars. I have actually managed to get this turkey to borrow one of my physics texts (he claims to have read four books in his life), since he says he would like to design cars; and, the other night, I got him to read some Chaucer out of my Norton Anthology (the BEST English lit text bar none). I couldn't believe this. A grit Reagan supporter reading and enjoying middle English! Will wonders never cease.. (Guess what I had him read, though.)

Your scheme reminds me of the RIF program, except that the latter is aimed at a somewhat lower level.

Yesterday NPR reported that, based on tests given large numbers of adults at random, fully 20% of adults in the US cannot read well enough to decipher a simple help wanted ad. Nor could they handle arithmetic well enough to solve a simple problem like which of two different sized boxes of cereal is a better buy. Something like half of all adults seem to be underqualified for their jobs, even. Is it any wonder Republicans get elected? I repeat: Your class sounds fantastic.



I think R.O. Nagey's suggestions have some merit, but I would at least make up a master list of 50 or so good books and require the students to make their selections from it (if you haven't read at least this much good sf you've no business teaching a course in it), rather than giving them absolute freedom of choice. Books not on the list could be picked in consultation with the instructor - in fact, that's the way each student would design his curriculum.

I, Robot by Isaac Asimov and The Green Hills of Earth by Robert Heinlein make up my required reading list because they're influential works by influential authors. An alternate core text might be THE SCIENCE FICTION HALL OF FAME Vol. 1, ed. by Robert Silverberg.

The students would in addition be required to read 4 or 5 other books of their choice, including at least one anthology. Group discussions for students reading the same books would be regularly scheduled, and announced far enough in advance so that they can budget their reading time accordingly. Each student would submit critical reviews of the books they select (needless to say, these would be graded on how much thought was put into them rather than whether the student liked the book).

John Robinson's idea is a good one; each student should be required to read one issue of each of the sf magazines. The teacher should keep his eye out for particularly good issues, and steer the class toward these. There is no shortage of other ways to make the class interesting. Obtaining some of the better fanzines for the class to examine, and a field trip to a local CON come readily to mind.

In summary, then, the program outline above provides the student with the necessary background, while allowing him to structure a substantial portion of his reading to those areas that interest him. The instructor can point the student toward a broad variety of styles and viewpoints within a particular area (STARSHIP TROOPER, BILL, THE GALACTIC HERO, NAKED TO THE STARS, THE FOREVER WAR, and TACTICS OF MISTAKE is a possible suggested reading list for the student interested in war stories, for example).

Now for my recommended reading list. For each author the books are numbered from best to least, though all are very good. Anthologies are in no particular order.

Heinlein:

1. THE STAR BEAST
2. HAVE SPACESUIT-WILL TRAVEL
3. RED PLANET
4. THE PUPPET MASTERS
5. STARMAN JONES
6. STARSHIP TROOPER
7. TUNNEL IN THE SKY
8. TIME FOR THE STARS
9. BETWEEN PLANETS
10. SPACE CADET

Dickson:

1. DORSAI 8
2. SOLDIER, ASK NOT \*
3. NO ROOM FOR MAN \*
4. TACTICS OF MISTAKE \*
5. SPACEPAW
6. NAKED TO THE STARS
7. SPACE WINNERS

Bova:

1. STAR WATCHMAN
2. AS ON A DARKLING PLAIN

Nourse:

1. SCAVENGERS IN SPACE
2. STAR SURGEON
3. ROCKET TO LIMBO

Caidin:

1. NO MAN'S WORLD
2. FOUR CAME BACK
3. THE GOD MACHINE
4. MAROONED
5. THE LAST FATHOM
6. CYBORG

Crichton:

1. THE ANDROMEDA STRAIN
2. BINARY (as John Lange)

Clarke:

1. 2001: A SPACE ODYSSEY
2. THE CITY AND THE STARS
3. RENDEZVOUS WITH RAMA
4. EARTHLIGHT

Clifford R. McMurray continued

### Anthologies

TO THE STARS ed. Robert Silverberg  
EARTHMEN AND STRANGERS, ed. Silverberg  
THE NINE BILLION NAMES OF GOD--Clarke  
EXPEDITION TO EARTH - Clarke  
THE HUGO WINNERS (any volume - ed.--Asimov)

THE STAR ROAD - Gordon Dickson  
THE BOOK OF GORDON DICKSON  
DANGEROUS VISIONS, ed. Harlan Ellison  
THE BEST OF STANLEY WEINBAUM\*\*

\*If a student wants to read the Dorsai series, which I cannot recommend highly enough, the books should be read in this order. If they don't intend to read the whole series, steer them away from NO ROOM FOR MAN.

\*\*Any of Ballentines "Best of" series is very good

Ken Josenhans, 7602 Vicar Place, New Carrollton, MD 20784

9/18/75

I was doing a final housecleaning, just getting ready to leave for school tomorrow, and I came across a small pile of books and some scratch paper with numbers on it. "What," asked I, "could this possibly be?" Ah-HAH! It's the books I was writing up for THE PROJECT. Looking at GG3, it seems as if a lot of people rated just about everything they ever read. I don't trust my memory that much, but here's some recent reading. Actually, this list contains all the novels I've read since last I wrote. Personal preference is first number and fill-in is second number.

85	67	Silverberg--THE STOCHASTIC MAN	55	40	MacIntyre--THE EXILE WAITING
72	68	Bester THE DEMOLISHED MAN	64	45	Bishop--A FUNERAL FOR THE EYES OF
78	64	Dick--FLOW MY TEARS, THE POLICEMAN			FIRE
		SAID	42	51	Tucker--ICE AND IRON

Only THE DEMOLISHED MAN and THE EXILE WAITING came out closely this time. It should be noted that, according to LOCUS, Tucker is revising I&I for paperback publication.

I was surprised to find that THE DEMOLISHED MAN didn't live up to its hype as one of the all time greats. There was nothing in there that really turned me on, and I found the ending most unsatisfactory.

Right now, finances are the big obstacle---Wyknot is running over \$40/issue, and I don't know how much more money I can put into pubbing right now. It breaks down: Stencils, \$4.50; Paper, about \$17; Ink, \$4; Postage, \$13 and then there are staples and mailing labels which I have been mooching from my fathers office supplies. I guess it's just under \$40, to produce 145 copies of a 22 pg. fmz. Of course, I could just limit RR to the sercon folks on my mlg. list, people like Doug, you, Don D'Amassa, Cy Chauvin, etc. That would help to keep costs down. RR would also be smaller, maybe 10 pages monthly.

XX

Through the device of a first-person anti-hero it ((THE JAWS THAT BITE, THE CLAWS THAT CATCH)) attacks everything in sight except lust and scotch whiskey. As bad luck would have it, this hostile book has been more widely reviewed than any of my previous novels. And since it is a book about people, it is the comments on characterisation which reveal the critics' prejudices; these range from "a fascinating collection of characters...interesting, believable people," to "Not one person acts in a rational manner." The protagonist, Joe Sagar, is variously described as a 'nerd', a 'chump', a 'bum', and, with commendable impartiality by Geis, as 'a vacuum.'

Readers, the anti-hero is me. Indisputably Coney at his worst. He talks like me, drinks like me, loves and hates like me. He is short on morals and long on prejudice. If anyone ever tells you again not to judge a writer's personality by his work, don't believe him. Every author must put a little bit of himself into everything he writes even though he may (as I do) frequently support opposing viewpoints. The ego will show through.

"Whatever Happened to Fay Wray?"

An article by Michael G. Coney from SF Review 16 (39)



Upon first glancing through this issue, I wondered if all those numbers and titles could be anything but dull and repetitive. Not so, I soon learned. Soon after delving into GG#3, I knew I'd have to contribute something to the Project. I must confess that I'm still not certain what good will come of it; nobody seems to have two titles which they can agree on. I doubt I'll be using the Project to help me select future readings, but one never knows. As you can tell from my list, I've been extremely fortunate in selecting titles which rate quite highly on the evaluation scale.

Bradbury: I was first introduced to sf through this author--I think many people are. My high school creative writing teacher thought he was one of the more literate sf authors around, which doesn't mean much since he's probably the only sf author she's ever read.

Chrichton: I am a slow reader, and Chrichton is the best medicine for slow reading. He writes high tension, suspense stories. Unfortunately, he's done very little dabbling in the sf field.

Clarke: I would have to consider Clarke to be the greatest sf author of all time. He writes good hardcore sf, and provides an easy method for all of us to travel to the Moon and planets, especially if you can't afford to travel there in person.

Ellison: I don't care much for new wave, sf, but then again I've never considered Ellison to be a true new wave author. He writes powerful, moving tales, and provides a different view from any other author of the human psyche.

Heinlein: this is one of the best authors going in the sf field. I don't care for Heinlein's provocative sexual books such as STRANGER and TIME ENOUGH FOR LOVE, but his semi-juveniles are first calibre adventure stories.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX  
Evaluations:

Bradbury:

- 77--DANDELION WINE
- 86--FAHRENHEIT 451
- 74--GOLDEN APPLES OF SUN
- 75--ILLUSTRATED MAN
- 85--MARTIAN CHRONICLES
- 78--OCTOBER COUNTRY
- 68--R IS FOR ROCKET
- 95--SOMETHING WICKED

Moorcock: I occasionally get into the mood for an intelligently written fantasy, and Moorcock is about the best fantasy writer around.

Malzberg: I used to enjoy Malzberg's writing, until I discovered that he is capable of only one type of story, which deals mainly with maniacs and non-reality.

Niven: Niven, like Clarke, is one of the finest hardcore authors I've found. Unlike any of Clarke's works, though, RINGWORLD takes the reader clear out of our part of the galaxy. A refreshing perspective.

Silverberg: I was extremely sad to hear that Silverberg is giving up science fiction--at least temporarily. I don't care for his porno novels, but his more recent stories have shown the full extents of his considerable talents.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

- 66 Bryant--PHOENIX WITHOUT ASHES
- 74 Bradley--DARKOVER LANDFALL
- 85 Chrichton--ANDROMEDA STRAIN
- 68 Chrichton--TERMINAL MAN
- 97 Clarke--2001: A SPACE ODYSSEY
- 86 Clarke--CHILDHOOD'S END
- 85 Clarke--DEEP RANGE
- 93 Clarke--EARTHLIGHT
- 93 Clarke--FALL OF MOONDUST
- 95 Clarke--RENDEZVOUS WITH RAMA
- 65 Clarke--SANDS OF MARS
- 88 Clarke--TALES OF TEN WORLDS
- 92 Clarke--WIND FROM THE SUN
- 94 Cowper--TWILIGHT OF BRIAREUS
- 93 Dickson--THE STAR ROAD
- 95 Ellison--APPROACHING OBLIVION
- 97 Ellison--BEAST THAT SHOUTED LOVE
- 64 Ellison--ELLISION WONDERLAND
- 67 Ellison--I HAVE NO MOUTH
- 56 Farmer--BEHIND WALLS OF TERRA
- 95 Farmer--FABULOUS RIVERBOAT
- 62 Farmer--TRAITOR TO THE LIVING
- 80 Farmer--SCATTERED BODIES GO
- 56 Gerrold--MAN WHO FOLDED HIMSELF
- 54 Gerrold--FINGER IN MY EYE

Kenneth Huff continued

58 Heinlein--FARNHAM'S FREEHOLD	84 Malzberg--SODOM AND GOMORRAH BUSINESS
69 Heinlein--FARMER IN THE SKY	57 Malzberg--HERVOIT'S WORLD
78 Heinlein--GREEN HILLS OF EARTH	55 Malzberg--DESTRUCTION OF THE TEMPLE
54 Heinlein--STRANGER IN A STRANGE LAND	86 Norman--TARNSMAN OF GOR
72 Heinlein--TIME ENOUGH FOR LOVE	83 Norman--OUTLAW OF GOR
54 Herbert--BOOK OF HERBERT	96 Miven--RINGWORLD
45 Herbert--GODMAKERS	56 Norton--HERE ABIDE MONSTERS
97 Herbert--SOUL CATCHER	75 Priest--INVERTED WORLD
96 Lovecraft--DUNWICH HORROR	15 Silverberg--BOOK OF SKULLS
64 Lovecraft--LURKER AT THRESHOLD	95 Silverberg--BORN WITH THE DEAD
83 Lovecraft--LURKING FEAR	86 Silverberg--DYING INSIDE
75 Lovecraft--SHUTTERED ROOM	88 Silverberg--EARTH'S OTHER SHADOW
83 Lovecraft--THE TOMB	87 Silverberg--HAWKSBILL STATION
62 Lumley--BURROWERS BENEATH	75 Silverberg--VALLEY BEYOND TIME
58 Moorcock--BEHOLD THE MAN	57 Simak--CITY
75 Moorcock--BULL AND SPEAR	94 Simak--ENCHANTED PILGRIMAGE
76 Moorcock--OAK AND RAM	76 White--DREAM MILLENIUM
75 Moorcock--SINGING CITADEL	93 Wyndham--OUT OF THE DEEPS
93 Moorcock--STORMBRINGER	95 Van Vogt--FUTURE GLITTER
93 Moorcock--WARLORD OF THE AIR	

Don D'Amassa, 19 Angell Drive, East Providence, RI 02914

11/15

Read through GUYING GYRE at work the other day. Some of the student summaries are fantastic. Even though it is somewhat depressing to see JONGOR and GOR rating so highly, it is still better -- as you say -- than to have them read nothing at all. The author whose absence struck me most notably was Edgar Rice Burroughs, and I noticed a great deal less Heinlein and Norton than I would have expected.

I think I'd have had no trouble getting an "A" in your course, though. When I was in high school, I was reading as many as fifteen books per week, and never less than ten. About 75% of that was SF too.

Fred Linck surprises me somewhat. How could anyone complete school himself and not realize that most students really don't like anything connected with school, teachers, reading, writing, or whatever. If schools did nothing more than to teach people to read and enjoy it, and to write coherently, I'd be pleased. There's this unfortunate attitude that school and learning in general should be painful. Nuts. Anyway, you might mention to Fred the Churchill story. At one point, Churchill half jokingly suggested that no one should be allowed to read MOBY DICK before they were 18, because they wouldn't be able to appreciate it before then in most cases, and would probably dislike it, and never learn to truly appreciate it. There is a germ of truth in that. How many kids have been turned off reading because they had to struggle through MOBY DICK, DAVID COPPERFIELD, or VANITY FAIR. I can appreciate these stories now, because I'm a voracious reader, but even I disliked these during high school.

I note, incidentally, that you only seem to know of the first two JONGOR books. Do you have a copy of the third volume, JONGOR FIGHTS BACK?

((To All: This was one of the few letters included here which deals with GG#4. My problem, of course, was space.

Don Heinlein is being read more; I'm just purchasing some Burroughs books; you get an A.

I've only heard of the third of JONGOR Series by Williams. I've never seen a copy. I'm in the market to purchase all three - just write.))

((Why is it that everytime a student checks out of school without coming back to class to return his book to me, HE JUST HAPPENS TO BE READING ONE OF OUR FEW COPIES OF THE JONGOR Series?))



Many thanks for GG #4, received today and read. Got quite a bit of information/insight from it, particularly from reading the students' questionnaires/self assessments. My reading has been abysmal this year. I jotted down a Books Read list, and can't recall more than a dozen. A book a month?? It used to be 3 a week, minimum. Oh well. I do read a lot of magazines (we can't get daily newspaper delivery here; it was one habit I gave up when we moved to the country seven years ago); TIME, PSYCHOLOGY TODAY, SMITHSONIAN, NATURAL HISTORY, SKEPTIC, NEW TIMES, MOTHER EARTH NEWS, HARPER'S WEEKLY, CONSUMERS REPORTS, TODAY'S HEALTH, POPULAR MECHANICS, POPULAR SCIENCE, MS., and the features departments of F & SF and AMAZING (though seldom the stories themselves). In the past 3 years my SF has been slowly but surely supplanted by fanzines, of which I read 4-8 per week.

I was going to include a Books Read '75 list with this, but think I'll wait till year's end, and let you have a "complete" one. (Besides, I'm in Dickson's THREE TO DORSAI now and I can get 3 more novels on that miserable list when I finish it). I am, however, including a listing of books read/remembered from your "Student Favorite" lists, your up and coming list, and your list of categorized sf. I was surprised how many books I'd read that I couldn't recall in the slightest - I know I read them, but obviously they'd made no lasting impression. The list I'm sending includes no books read more than 5 years ago (unless they were repeats), and most were read--make that "many", I just recounted - within 2 years. I seem to erase the books read/yawned over unless notoriety or books reputation conflicted with my assessment of it.

I'd like to see VERT, and must ask indulgence on Phosphene (only 2 issues on hand. Did you give up on it? Or just on me?) My early New Years Resolution will be to loc on acknowledge every fmz that gets in here, which means ignoring ones on hand, since I'm hopelessly behind. Too many cons, too much art to do, too many other claims on my Not Enough Time. \*sigh\*

P.S. Why is Asimov's THE NAKED SUN listed twice on SF list, with 2 different ratings averages?

((You are the only one who noticed. It was Teacher Tilt.))

From "Students Favorites" \*Read 2 yrs. ago or sooner

92 Herbert--DUNE *	85 Orwell--1984
80 Farmer--FABULOUS RIVERBOAT*	80 Gerrold--WHEN HARLIE WAS ONE *
98 Blatty--EXORCIST *	82 LeGuin--LEFT HAND OF DARKNESS *
75 Tolkien--HOBBIT	65 Silverberg--DYING INSIDE *
95 Aldiss--STARSHIP	78 Budrys--WHO
80 Heinlein--STRANGERINA *	71 Heinlein--GLORY ROAD
98 Bester--STARS MY DESTINATION	92 Sturgeon--MORE THAN HUMAN
65 Asimov--THE NAKED SON*	78 Asimov--CAVES OF STEEL
95 Bester--THE DEMOLISHED MAN *	65 Heinlein--STARSHIP TROOPERS
95 Daniel-Keyes(?)--FLOWERS FOR ALGERNON	84 McCaffrey--DRAGON QUEST
82 Harrison--DEATHWORLD	90 Swann--DAY OF THE MINOTAUR *
80 Boyd--LAST STARSHIP FROM EARTH	73 Verne--JOURNEY TO THE CENTER...
80 Tolkien--RETURN OF THE KING	95 Tucker--WILD TALENT
80 Tolkien--FELLOWSHIP OF THE RING	90 Asimov--THE GODS THEMSELVES *
75 Tolkien--TWO TOWERS	72 Clement--MISSION OF GRAVITY *
93 Levin--ROSEMARY'S BABY *	77 Gerrold--THE MAN WHO FOLDED..
90 Clarke--2001: A SPACE ODYSSEY	82 Vance--THE DRAGON MASTERS *
88 Asimov--I, ROBOT	78 Simak--DESTINY DOLL *
83 Swann--WOLFWINTER *	83 Clarke--CHILDHOOD'S END
75 Panshin--RITE OF PASSAGE *	75 Oliver--SHORES OF ANOTHER SEA
85 Finney--TIME & TIME AGAIN	81 Heinlein--REVOLD IN 2100
88 Tucker--LONG LOUD SILENCE	85 Crichton--ANDROMEDA STRAIN

Victor Kostrikin, Box 4206, 6515 Wydown Blvd., Clayton, MO 63105

What great zine lurks in yonder Torrance...Like eh man, The Project is something I've been waiting for, and fortunately you're heading it. I've always been interested in how others rate their favorite books or any 'books' so I can compare my favorites with them. I always enjoy these evaluations and would have eagerly wanted to list mine had I known about it sooner, but it seems too late doesn't it now that the rest of Fandom has sent their evaluations. I haven't read much sf in my life so far, if you consider about 350 books much, but I always like to point out my favorites but who'd be interested.

What I must say is that your efforts and results shall remain classical and I believe several years from now, your Guying Gyres will still be remembered and much in demand, so you'd better keep quite a few back issues just in case.

Instead of categorizing book evaluations by the author, I'll just start with a few top favorites. Maybe I'll type up a more complete list next time. But settle for this, cuz you asked for it!

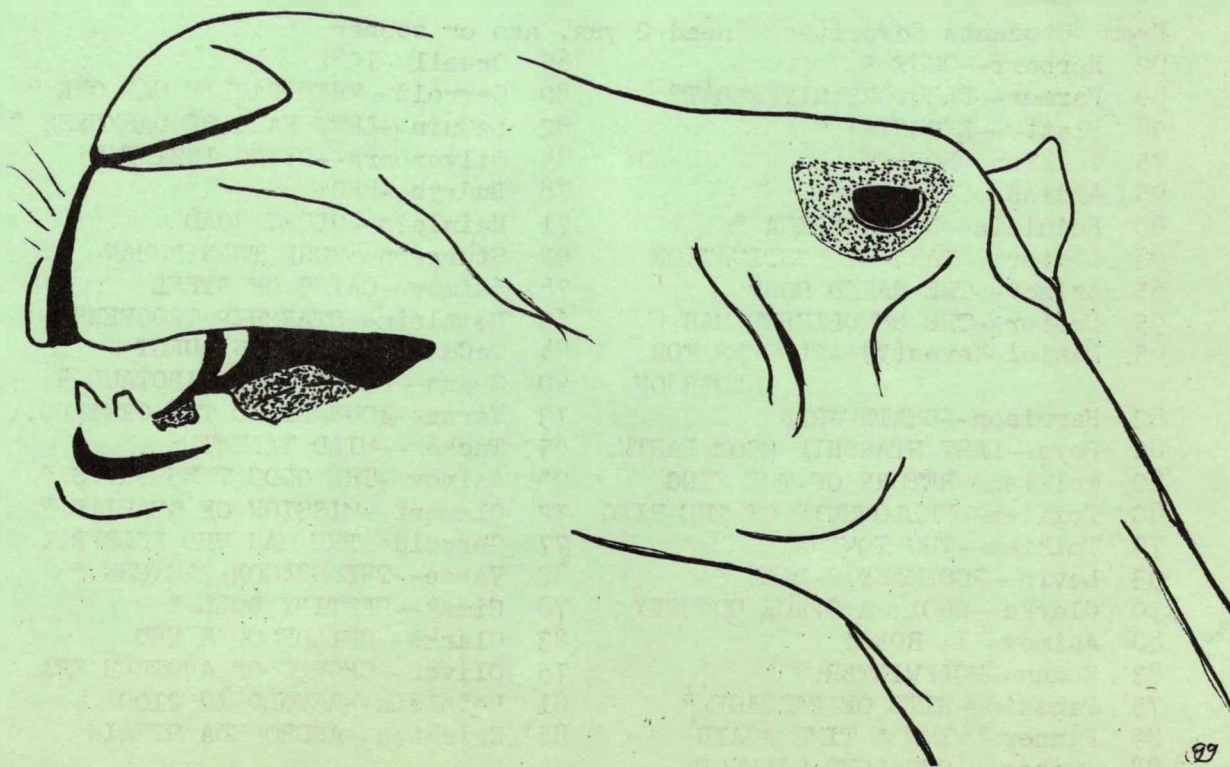
1st and always is NEUTRON STAR! with a 99

Augh! That's preposterous! you cry. No, I repeat, No 99's! and Neutron Star is a collection of stories, not a novel! Yes, But So What! Anyway, half its stories use the same protagonist and the others are also involved in the same universe of Niven's Known Space. So nya!

2nd AGAINST THE FALL OF NIGHT 98 - most far out story I've ever read. It's got de mystique I titillate in.

98--WITCHES OF KARRES  
98--LEFT HAND OF DARKNESS  
98--FELLOWSHIP OF THE RING  
98--EARTHBLOOD  
98--CHILDHOOD'S END  
97--FOUNDATION & EMPIRE

97--2001:A SPACE ODYSSEY  
96--HAVE SPACESUIT - WILL TRAVEL  
95--NINE PRINCES IN AMBER  
94--THE STARS ARE OURS  
94--FLYING SORCERERS  
94--A GIFT FROM EARTH





In considering the workability of the Project to act as a guide for sf reading, I tend to agree with Jack Williamson's assessment, particularly since it seems the only consistency in the opinions expressed is their inconsistency. Indeed, the inevitable conflicts of opinion that arise in these novel (that's a pun, folks) listings makes me wonder if it would not be more objective to judge an author's works relative to each other...that is, base judgements on a novel on how it compares to other works by the same author or an author of similar calibre. It is, perhaps, misleading to contrast the works of two entirely different writers when there is little basis for contrast other than a reader's dim impression of how favorably he was entertained.

I am compelled to bring this up since, in consulting my own individual listings of books I've read, I find I base my opinions of a book on how it compares to other works by the same author...really, it is practically unrealistic to compare any of Merritt to Stapleton or any of Ellison to Lovecraft (although neither of these latter two write any science-fiction).

And yet, aside from all this petty bickering (and from my own experience I still find Don's original listing to be the most reliable guide in selecting suitable reading matter), I feel the Project does indeed serve a worthwhile purpose, if only to prove to unreliability of literary criticism...a reader's tastes for writing are as individual as his personality, and it is impossible for any critic to justly decide which brand of writing appeals to that reader's wants. Is not an excellent example of the ridiculous value of literary criticism as objective criterion shown by the recent conflict of opinion between del Rey and Sturgeon over Dhalgren (although I suspect Sturgeon never read the book since his lavish praise for the tome is basically unsubstantiated)?

No, if anything, the Project has influenced in me a distrust for literary criticism...and that's definitely to my benefit since I'll never miss reading a work I might really enjoy but which is decried and bombed by a critic. Literary criticism does have its place as a form of mere entertainment...Schuyler Miller developed the form to its greatest height by placing the greatest emphasis on the entertainment value of a work and not its literary value, as Knight or Blish have done (indeed, if I had listened only to the opinions of these last two critics, then I would never have attempted to read any of Merritt, who I now consider the most powerful writer I've ever encountered). What the heck...the Project's interesting and yes, enjoyable, if only for the different ratings an author's work will receive from different fans...please continue.

I was at first hesitant in contributing my own listings, especially since I read many authors who are basically obscure except to the most ardent fantasy collector. As well, I'm not aware if you plan on publishing any more listings after GG#3...whatever, I now submit my own ramblings.

Abraham Merritt:

99 -- THE SHIP OF ISHTAR	94 -- THE FACE IN THE ABYSS
97 -- THE DWELLERS IN THE MIRAGE	92 -- THE MOON POOL

Merritt is entirely a pure fantasy writer, and since his writing style is perfectly suited to the fantasy medium, he has managed to evoke more of a powerful response from myself than any other. His writing is shamelessly descriptive and openly imaginative, and generates, beyond the intellectual stimulation that most sf invariably has, an emotional, and imaginative appeal... seldom has any author manipulated the English language to such levels of austere beauty and magnificence, and moved me so, to the extent that I was once literally drawn to tears.

Robert E. Howard:

97 -- A GENT FROM BEAR CREEK	92 -- THE LOST VALLEY OF ISKANDER
96 -- SOWERS OF THE THUNDER	90 -- PEOPLE OF THE BLACK CIRCLE
95 -- TIGERS OF THE SEA/WORMS OF THE EARTH (these were pubed as companion volumes).	83 -- CONAN THE BUCANEER
95 -- CONAN THE CONQUERER	51 -- THE ADVENTURES OF DENIS DORGAN

Stuart Gilson continued

Howard is basically a fantasy writer, regardless of his historical dramas which I have generally rated higher than his pure fantasies. His basic asset is his powerful narrative ability and descriptive faculty...he has the enviable, and all too rare, ability to create a solid atmosphere out of very few and simple-structured words and passages (in this respect he is much like Hemingway). He is undeniably repetitious, especially in his GENT FROM BEAR CREEK stories, and as a result is predictable, and yet it is all the more to his credit that he can still maintain a suspension of disbelief and that fastpaced style that is uniquely his.

A.E. van Vogt:

- |                                 |  |
|---------------------------------|--|
| 93 -- SLAN                      | 79 -- DESTINATION UNIVERSE                           |
| 87 -- THE WORLD OF NULL-A       | 72 -- CHILDREN OF TOMORROW                           |
| 85 -- THE WEAPON MAKERS         | 23 -- THE SECRET GALACTICS (Yich! I hated that one). |
| 84 -- THE WEAPON SHIPS OF ISHER |  |

The basic criticism voiced of van Vogt's writing is its superficial quality and strong lack of logic and cohesiveness...when his plots become so involved that a resolution seems impossible (a characteristic of his novels that appears almost without exception), he introduces some new and indefinite concept that he never explains to any length or detail, using its vagueness to get his characters out of trouble (i.e.: "Time shifts", "time swings", etc, etc.). As well, his stories lack detailed description making the physical setting vague and uncertain. Aside from all these criticisms however (which are all a result of his method of writing in which all is spontaneous creation...he never knows how a novel he writes will end until he finishes it), it is the originality of his concepts and the pioneering style of his writing (precluding even Delany) that attracts one to his works again and again.

Leiber:

- |                           |                               |
|---------------------------|-------------------------------|
| 97 -- GATHER, DARKNESS!   | Leiber:                       |
| 94 -- THE BIG TIME        | 90 -- SWORDS IN THE MIST      |
| 92 -- THE SILVER EGGHEADS | 88 -- SWORDS AGAINST WIZARDRY |
| 91 -- CONJURE WIFE        | 88 -- SWORDS OF LANKHMAR      |

- |                                       |                               |
|---------------------------------------|-------------------------------|
| 97 Le Guin--THE DISPOSSESSED          | 85 Serviss--THE SECOND DELUGE |
| 94 Le Guin--THE LEFT HAND OF DARKNESS |                               |

This list is really incomplete, but I had best continue it some other letter since I've just discovered I've misplaced my list of books I've read, and these books I just listed were the only ones I had access to at the present. I intentionally neglected to list many of the better known writers (Asimov, Clarke, Heinlein, Wells, Williamson, Silverberg, etc.), however, since anything I say shall be only repetitious...simply, their ratings are all in the nineties or eighties. That doesn't mean I overrate everything I read (Sturgeon's law applies all too much nowadays), but I generally only choose the better authors to read in the first place, not wishing to risk wasted time in reading a worthless novel (and I always finish any book I start...not only do I believe in giving any author a chance to prove himself, but if I put my money in something, I damn well want to get a return on my investment...the collector is a cheap breed of animal, you know...).

XXXXXXXXXXXXXXXXXXXXX

"...I welcome the study and teaching of sf--so long as the teachers will criticise us, demandingly, responsibly, and make the student read us demandingly, responsibly. If sf is treated, not as junk, not as escapism, but as an intellectually, aesthetically, and ethically responsible art, a great form, it will become so: it will fulfill its promise. The door to the future will be open."

by Ursula K Le Guin in FORUM "Escape Routes"  
in GALAXY Dec 1974 (44)



Thanx for the GG's. I'll respond to them in another letter, but first I wanted to tell you about the SF course I'm currently taking in our Community college.

Unfortunately, the class is stiffly planned with no flexibility whatsoever. Ten predesignated novels are discussed in class with choice allowed only somewhat in the eleventh novel which is reported on orally to the class.

The reading load is incredible, considering that this is a summer course lasting only 6 weeks. Not counting the initial meeting, we must read approximately 2600 pages in 5 weeks and 2 days! Although many of the novels are simply constructed and are the old standby's, 2600 pages average out to nearly 100 pages per day.

Anyway, we're reading (or re-reading) the following:

Vonnegut--CAT'S CRADLE	Asimov--FOUNDATION AND EMPIRE
Vonnegut--PLAYER PIANO	Asimov--SECOND FOUNDATION
Clarke--CHILDHOOD'S END	Heinlein--STRANGER IN A STRANGE LAND
Sturgeon--MORE THAN HUMAN	Heinlein--STARSHIP TROOPERS
Asimov--FOUNDATION	Miller--A CANTICLE FOR LEIBOWITZ

My report will be on Tucker's THE YEAR OF THE QUIET SUN.

The instructor has chosen some surprisingly good novels, considering that she read her first SF novel two years ago. Still, the choices lack variety which should be offered in a basic SF course. The same (or similar) themes are presented in several of the books.

Another point of deficiency: a juvenile SF novel would have been enlightening to most the students who apparently had not read much SF before signing up for the course.

Also, no short stories were offered. Somehow a book of short SF should be used in a basic SF course. (I'd probably suggest Silverberg's HALL OF FAME.)

Finally, the material is somewhat dated; the newest novel has a 12 year old copyright date. All but two of the books were written in the 1950's.

I was surprised that no book of criticism was included. This is a college course, and as such, I believe critical essays would have been beneficial.

Testing and evaluation: The midterm exam consisted of writing on one of the following:

1. Defend or refute "Live by the foma\* that make you brave and kind and healthy and happy." (CAT'S CRADLE) \*foma - harmless truths
2. What value does Vonnegut place on the individual and individualism in PLAYER PIANO?
3. Discuss CHILDHOOD'S END as a prophetic novel.
4. Discuss Free Will in Asimov's FOUNDATION TRILOGY.
5. Discuss loneliness (the theme) in MORE THAN HUMAN.

I think the thing that disturbed me most about that exam was knowing that some clod who had read only the first novel of the course could score higher than I on the test -- and I had read all 7 novels up to the midterm!

(By the way, I wrote on the second one.)

Anyway, on to the SF course I'll be teaching to high school students this fall.

The course will require more reading of short stories than does your course. The text (yes, I said text) will be a book titled SCIENCE <sup>fact</sup> FICTION. (Try putting that on your mimeo stencil!)

The book is published by Scott Foresman and is edited by Edmund Farrell, et al. Its nearly 400 pp have good, bad (and ugly?) SF by (among others)

Sheckley	Bloch	Fast	Finney
Vonnegut	Clarke (2 stories)	Dahl	Hamilton
Capek	(1 essay)	Brown	Pohl
Ely	Leiber	Knight	Bester
Asimov (2 stories)	Harrison	PJ Farmer	Dick
(1 essay)	Wells	Bradbury (2 stories)	
		(1 essay)	

Denny Bowder continued

The book has short biographies of the authors (each runs an average of a couple hundred words or so.)

#### METHODS:

I hope to use most of the time for in-class reading, but I have many activities planned. Fridays, hopefully, will be special days when I can try out some of these. I'll list the proposed activities.

1. Time Capsul --- each semester we'll bury a time capsule, filling it with trivia and important items others would be interested in seeing when the capsule is unearthed. (I'm debating as yet how long we'll leave it buried; maybe 5 years.)
2. Trip to Cape Canaveral --- we're only a couple hours north so we should be able to see an unmanned shot.
3. Publication of a zine
4. College Bowl using only SF related questions
5. Interviews -- I plan to take published interviews from zines and transcribe them onto tape with another adult so it will sound as if the interviews were really "live" ones.

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

11/8/75

I've probably said this before, but I'll repeat myself. My dominant impression of you is that you're a great teacher, first and foremost. Secondly, you are doing SF a service by letting all of us in on your ideas. Thirdly, when all your fanzine plans come to fruition you'll be a star in fandom's universe--if you aren't, in fact, already.

Your SF Categories has presented me with an interesting problem. In many places I have said I like short stories better than novels. Okay. I see in your explanation of '8C' and '8D' that short stories emphasize these two categories most often (or in contrast to novels, say.) My problem? Those two categories happen to be my two favorites, consistently. So, which came first--my liking for short stories because of their length, or because of their subject matter?

I'll say this: if a story (or a novel) doesn't present a problem in the first sentence (oh, I'll give it a few paragraphs, big hearted me!) I find usually that I cannot keep reading the story. Allied to a problem, though, is a story that implies a problem of identity or solution by bringing in a very amazing happening which defies experience, logic, etc.

Looking through your examples of category stories I see that some are repeated throughout---I noted especially ROBOTS HAVE NO TAILS. I can't remember if I read the book, but I must find it and see. It appears in 8C and 8D as well as in 8B (I also like humor) and 1B (a prime gadget the thinking machine!). You see, already you have been of service, even though I already knew I liked Kuttner stories.

I missed the usual horror/fantasy authors as examples in 6C -- how come? People like Lovecraft, CASmith, Derleth, etc.

XXXXXXXXXXXXXXXXXXXXX

"Fantasy embodies a sense of adventure to the point of peril, through tests of character, and constant examination of human values. Fantasy also seems to call for a heightened esthetic sense on the part of both author and reader to step into a world we know cannot exist, and yet once having glimpsed, we miss." from DIEHARD

#4

"Science Fiction vs. Fantasy" by Roger D. Sween Fant  
A look at some Borderline Cases ???



5/9/75

Many thanks for adding me to your mailing list. The GGs and their attendant project-in progress shape up interestingly...especially so, as my only brush with an SF course years ago was at a predominantly visual-arts-oriented school where the class was composed mainly of comic-book addicts. That was the level--which I seem to suspect is about the usual tone for a high school course, outside of one like yours.

So the interest generated is due to the intelligent direction you are attempting to take. Without much thinking I was all set to pitch in, until by the time I got through GG #3 I had to realize that I wouldn't be much help at all. That is, I couldn't honestly be, though (sure enough) motions on my part might be made.

I find my explanation is something of an echo of Cy Chauvin's (as well as Mike Glickcohn's): my mind just won't work in this sort of groove, even on most of the books I've read recently enough to remember clearly and have a reasonably mature and considered judgment on. I almost feel loss, in fact, at the realization that I'm no longer in touch (exactly) with the sense of manner of reading I myself might've had at the high school level...let alone whatever other vast amounts of water have passed under the bridge to complicate the situation by making our society far less susceptible to reading fiction for its own sake (rather than, as it often is, as a sort of stop-gap entertainment when other forms aren't readily to hand).

But I don't want to go off on a tangent. I just want to say the following as straightforwardly as possible and without pomposity, recognizing that other views of fiction do exist and must exist at certain stages of one's reading experience. My own attitude in reading, which I realize I've been holding for quite some time now, looks toward assessing and experiencing a fiction as a whole rather than checking off its "story value" components. At bottom I can't help feeling now that a story is inseparable from the prose of which it's composed (the old form/content thing again). This attitude makes a comparative numerical-based evaluating system rather alien to my resultant opinions; and the books I now think highly of may just in most cases be beyond the pale of worthwhile high school choices.

Nevertheless, I notice that Don D'Amassa has listed almost everything he could get his hands and mind on. And there are some titles I still feel surely and strongly enough about to go down his list and offer my own (re-)assessments. Here they are, then:

Aldiss:

92 FRANKENSTEIN UNBOUND (I'm sure by now Don might've predicted that one!)

75 CRYPTOZOIC

Blish:

97 BLACK EASTER/DAY AFTER JUDGMENT (Some difference here! I believe this may be Blish's best work, and if it impresses as strongly on another close reading, it is a most distinguished work of literature indeed.)

95 A CASE OF CONSCIENCE (Yes, fine; I'll agree with this, even in this new relationship.)

Brunner:

82 STAND ON ZANZIBAR (To get a componential handle on at least this one, the plots involved are rather more prosaic on the whole than the ambitious structure would warrant.)

75 THE SHEEP LOOK UP

Clarke:

85 CHILDHOOD'S END (But even I believe this excellent SF for high school.)

Lafferty:

95 ARRIVE AT EASTERWINE (By me, this is Lafferty's best so far...But it's occurred to me as well that for high school the best intro to him might be some of his short stories--less difficult, and entertainingly condensed.)

Jeff Clark continued

Le Guin:

95 A WIZARD OF EARTHSEA

92 LATHE OF HEAVEN (The consensus may be against me, but in time I believe this will be regarded a more accomplished work than LEFT HAND. And the ideational development is just superb.)

Malzberg: (here I come into my own!)

95 BEYOND APOLLO (Utterly beyond high school, I think.)

92 THE FALLING ASTRONAUTS (Yes--but not really so difficult; and as straight story actually the best Malzberg.)

92 UNIVERSE DAY

52 ON A PLANET ALIEN

85 REVELATIONS

48 TACTICS OF CONQUEST

78 THE MEN INSIDE

48 IN THE ENCLOSURE

75 HEROVIT'S WORLD

(With the possible exception of TFA, I really think all of Malzberg--beyond considerations of difficult style and sex--is off limits. Only severely mal-adjusted students would probably go for him at that stage. And I say this without condescension--even I probably wouldn't have read him in high school.)

Vance:

85 EMPHYRIO

Wells:

98 THE TIME MACHINE (This one has got to top the heap; it's one work that as a story does transcend its prose (not that it's all that bad), perhaps a true myth of our age.)

92 THE FIRST MEN IN THE MOON

92 THE ISLAND OF DOCTOR MOREAU

Zelazny:

95 LORD OF LIGHT

75 NINE PRINCES IN AMBER

95 THE DREAM MASTER

75 GUNS OF AVALON

95 CREATURES OF LIGHT AND DARKNESS

72 TO DIE IN ITALBAR

92 THIS IMMORTAL

64 TODAY WE CHOOSE FACES

83 JACK OF SHADOWS

55 DAMNATION ALLEY

83 ISLE OF THE DEAD

Even in considering these books I've had to re-adjust preferences in going down the line. It's just damnably difficult to try to pass on the worth of different authors compared to one another, rather than keeping it within the individual corpus.

So be it, anyway. Next fall I may be taking an SF course at San Diego State being taught by a woman who's read the genre for fifty years and plans a demanding emphasis on real live scholarship, using four full-blown journals in the field. Given my point of view, I had better like this!

P.S.: Yes, Gil I quite enjoyed your DAHLGREN piece in Phosphene. Especially the way you mapped-out that sentence of Delaney's...

XXXXXXXXXXXXXXXXXXXXX

"...science fiction is not a form of literature to be discussed...[through]... the lives of authors, the lists of their works, the evaluations of their styles. Science fiction is above all judged by its ideas...by the immense variety of its visions and concepts..."

from THE UNIVERSE MAKERS

by Donald A. Wollheim



6/1/75

I found the third issue of Gyring Gyre just as interesting as the first two. I'll be especially interested to see the final results of the project. I'm sure it's the kind of thing I'll keep handy to refer to from time to time.

Since I gave you my views on the project at some length last time, along with my limited reading list, I'll try not to be redundant. Instead I thought I'd follow the form you outlined in PHOSPHENE (which I enjoyed and should've loosed - you know how it is...) to dissect a really fabulous book that I recently read for the first time -

97 Alfred Bester---THE STARS MY DESTINATION ((Fill-in Sheet omitted))

Curious...I rated the various parts of the novel solely on their own merit, without wondering what it would all add up to. It comes out 2 points better than any STF book on my list of last issue. Which is exactly where I'd put it, and a point away from the 98 I gave to two books, which is probably right too. As a stf novel it does have tiny flaws. The minor characters are a bit thin and the plot, in places, is a bit too dependent on chance for my taste.

I would recommend this novel for any stf course. It is a classic kind of stf novel, encompassing numerous elements of the genre. The society is exotic, fascinating and consistent. Bester demonstrates the effects of change on human society. Technological advances are evident but the ideas of human evolution and the superman stand out. It is a classic novel also in that it traces the character development of the protagonist. At the end of the novel Gully Foyle is a changed man and Bester shows us how the change occurs. The stf element is fabulously integrated with Foyle's character development. His initial character is the direct result of an interstellar conflict made possible by space travel and the subsequent developments in economics. Foyle is turned into an obsessed avenger by the vast impersonal emptiness of the universe and in the end it is the vastness of the universe that he is able to overcome.

I don't want to bore you by going on. If you've read the book you probably understand what I mean when I say that it offers a brilliant introduction to most of the major aspects of stf. If, like me, you've been going along without having read it...well...

I have only one reservation about this book as a possible inclusion in a stf course. It may be too "hard core" to be readily understood by people not familiar with stf. I have a hunch that most people unfamiliar with a genre would rather start off with a novel that has one foot in the present day. THE STARS MY DESTINATION might make a good culmination for a stf course.

Hope you'll continue the stf course/project/whatever discussion very soon and I'll try to have something a bit more substantial to say.

Lynne Holdom, 51 Leonard Place, Wayne, New Jersey 07470

10/28/75

Naturally I have ideosyncracies like anyone else. I don't like Frank Herbert at all. Other dislikes are Ballard, Burroughs (or any of his imitators), and the Lovecraft-weird tales group. For the most part I don't even read these authors but I was part of a SF seminar last summer and was assigned some of these authors. It didn't change my opinion much and I learned that I dislike the writing of Morris as well and don't like much in the way of pure fantasy. A little of it goes a long way with me. Yet I am rather fond of Leigh Brackett's Martian tales and Marion Zimmer Bradley is one of my favorite authors if not the favorite and I like Jack Vance very much. Some of that is reflected in the reviews naturally. Other than that I like Heinlein (but not recent Heinlein), Asimov, Niven, Brunner (at times when he's not preachy), and Anderson--most of the standard authors. I absolutely loathed Dhalgren by Delany though. I was never sure what was going on and after a while, I didn't care. In fact I haven't liked too many books this year and haven't found one worthy of a Hugo. LeGuin didn't publish a book this year so maybe that's why.

A few facts about me---My major interest is in history and anthropology which is why I like alternate worlds novels. I've also read a lot of non-SF. However I don't think I ever liked an assigned English novel. I'm one of those who dislikes Dickens and Eliot because I had to read A TALE OF TWO CITIES, DAVID COPPERFIELD, GREAT EXPECTATIONS, THE MILL ON THE FLOSS, and SILAS MARNER. On the other hand I do like most of Shakespeare, the CANTERBURY TALES, INFERNO by Dante, TOM JONES, FATHERS AND SONS by Turgenev, THE BROTHERS KARAMOZOV by Dostoyevsky all of which I read on my own. On a more historical note, I liked, HISTORIES by Herodotus, LIVES by Plutarch, THE LIVES OF THE TWELVE CAESARS by Suetonius, THE PRINCE and THE DISCOURSES both by Machiavelli, various works of Plato and assorted Greek plays---again all of which I read on my own though I had to reread some in college. I've also read the works of various historians; enough to know that history is what you make it. Besides this I like mysteries, historical novels, and Georgette Heyer books. I don't like Kafka or "stream of consciousness" writing---a prejudice that may come from the fact that I read a lot of history and non fiction such as THE Waning of the Middle Ages which I read for information. I don't like to dig too much for relevant facts. That's why I'm not fond of Delany or of recent Silverberg. It's not a question of being stupid or lazy as Silverberg seems to imply in the various statements on why he's quitting SF. Oh yes, I recently read THE GULAG ARCHIPELAGO by Solzhenitsen (I think that's how he spells his name); it's an interesting counterpiece to NOTES FROM THE UNDERGROUND.

Lester Boutillier, 2726 Castiglione Street, New Orleans, LA 70119

11/15/75

Since I don't collect books that are kept in the public libraries here I can't possibly give you the names of all my favorite short stories unless I went down to the library and did hours of research. I'd like to be able to do that, but I'm so far behind in my reading, correspondence, and fanac now that I just am not able to do it. Here tho is a list of my favorite sf short stories the names of which I remember.

Asimov---NIGHTFALL  
 Asimov---PATE DE FOIS GRAS  
 Bradbury---THE JAR  
 Clarke---EXPEDITION TO EARTH  
 Clarke---THE NINE MILLION NAMES OF GOD  
 Heinlein---AND HE BUILT A CROOKED HOUSE  
 Sturgeon---MICROSCOPIC GOD  
 Sturgeon---SLOW SCULPTURE  
 Kornbluth---ALL THE MARCHING MORONS  
 Pohl & Kornbluth---BEST FRIEND  
 Pohl & Kornbluth---HAPPY BIRTHDAY, DEAR  
 Pohl---FATHER OF THE STARS

Kuttner & Moore (Lewis Padgett)---MIMSY  
 WERE THE BOROGOVES  
 VanVogt & Schmitz---RESEARCH ALPHA  
 Merrill---OF MAN AND WOMAN  
 F. Brown---ARENA  
 Leinster---FIRST CONTACT  
 Keyes---FLOWERS FOR ALGERNON  
 deCamp---THE WHEELS OF IF  
 Disch---ROACHES  
 Carr---THE DANCE OF THE CHANGER AND THE  
 THREE

There are as many others by some of those and other writers which I don't remember the names of. And there are many, many others by Bradbury and Clarke, but I can't remember any of their names either. Well, these 21 should be enuff, I guess.

I was saddened by so many of your students "going to Gor" too - deeply saddened, I have much against the Gor books, I feel about them the way Ted White does.

XXXXXXXXXXXXXXXXXXXXX

"The term science fiction implies so much: the wonder of the future, the marvel and mystery of other worlds, the adventure and glory of space and time, and the infinite potentiality of mankind."

From the blurb introducing the book World's Best Science Fiction: 1966



5/8/75

Well, I promised you I would eventually sit down and "do" it, and here you are. The enclosed two pages are my contribution to the current section of the project, to the best of my ability. I've basically gone through Don's list, and made my own decision on those novels I remembered well. I've read a lot of the other material on his list, but don't remember it well enough to judge fairly. And as I said in my introduction to the list, I've basically weighted my listing slightly toward personal likes, as opposed to literary merit. I've tried to be as objective as possible, but when I really like something I rate it higher than perhaps by purely literary merit it deserves. But what the hell, it's my list.

Of course, as inaccurate as all these ratings must be, we have to realize that there is virtually no difference between books less than 10 points apart, right?

So. You have my list, and a few comments on same. What do other people have to say about it all? I'm going to skim through GG 3 (more or less for the first time) and see if I have any more notes.

In many ways, I have to agree with Jack Williamson's comments. I happen to have a personal fondness, a "thing" for filling out forms and such, so I did the ratings because I had fun doing it, and because it was an interesting experiment to attempt to evaluate my reading over these past many years. But I would be very careful in using the completed results of the survey, because there's so little unanimity of "good" and "bad". For instance, I know that my particular background will strongly influence my ratings--I'm a theatre director, and so naturally tend to identify with a novel like A SPECTRE IS HAUNTING TEXAS or DOUBLE STAR. Also, I remember reading novels like Brown's ROGUE IN SPACE and van Vogt's WORLD OF NULL-A when I was very young. I've gone back to reread them many times, but each time I know was colored by my youthful sense of wonder. Were I to read these for the first time today, I know I would be far more critical on literary grounds. Then too, I know Don D'Amassa--using Don as a base--pretty well. We corresponded a bit a few years ago, were members of the same apa, and in general I respect his criticism and agree with him a good deal. Yet throughout his listings, I note books he rates in the 90s that I put in the 60s --and vice versa. Examples? He rates STAR FOX 86, I 65. He rates WASP 92, I 74. He rates VOYAGE OF THE SPACE BEAGLE 55, I 86. And he rates ISLE OF THE DEAD 57--while I'm way up there at 88. And you can't brush this off as simply a literary disagreement, for while for my part I must confess the van Vogt to be lacking some literary values, Don must confess the Russell and the Anderson lacking. People can't even decide the difference between a "good" and a "bad" book--so how can we depend on numerical rankings?? About all this can do is, if enough people participate, is give some idea what the most popular novels, and the most popular novels of a given author, might be. This can be useful to a teacher in choosing novels for a class, because as you point out, it's vital that students want to read assigned material. When complete, this will give the teacher a consensous of other people's opinions, so the experienced teacher won't have to depend on his own feelings alone, and the neophyte has something to base decisions on. But we must be careful and not try to interpret more than this.

RO Negey's letter is wonderful--I'm afraid my experiences in teaching sf weren't nearly so exciting. Syracuse University--which now has several full-time courses in sf, under the aegis of the Physics department (???)--once ran a free University program, under which I arranged to teach an sf class. Unfortunately, the free university program proved a major flop in all aspects; people didn't show up for any classes, mine included. It did help for the nucleus of an sf club as Syracuse, though, so things weren't a total loss. But RO's class sounds glorious.

I seem to share a lot of feelings with Cy Chauvin; I had great difficulty making decision on the listings, I agree with his comments on rating LeGuin far above Anthony, and I also like most of his additional listings. On the ratings, I would add, thanks to Cy:

Jerry Lapidus continued

85 Stewart---EARTH ABIDES  
86 Russ---AND CHAOS DIED  
80 Russ---PICNIC ON PARADISE

88 Moore---BRING THE JUBILEE  
78 Stanislaw Lem---SOLARIS

It would also be useful to, once you begin to get some sort of decent number of responses on the novels, do some sort of ranking of short work, at least short work collections. The same sort of usefulness is possible in rating Ellison collections. Clarke collections, Delany collections etc. As many people have commented, a lot of the best sf is in shorter than novel lengths, and in a study of sf for teachers, this shouldn't be skimmed upon.

Brian Aldiss: Since I decided to approach this classification viscerally, rather than intellectually, I'm going to weight my answers in that direction. In other words, my own personal liking of the various novels is going to have as much impact on my ratings as much intellectual feels about the real quality of the work. Thus while I agree with Don about Aldiss' talents, the man simply doesn't reach me nearly as well as many less talented writers. I also don't really remember several of his novels I do remember reading.

82--LONG AFTERNOON OF EARTH  
78--STARSHIP  
76--DARK LIGHT YEARS

68--EARTHWORKS  
68--CYRPTOZOIC

Poul Anderson: I liked some of Poul's earlier, primarily comic and fantasy, writing a great deal more than most of his current work, which I find essentially dull and lifeless.

88--THE HIGH CRUSADE  
85--THREE HEARTS & THREE LIONS  
80--BROKEN SWORD  
75--BRAIN WAVE  
70--TAU ZERO  
65--STAR FOX

64--PEOPLE OF THE WIND  
62--BYWORLDER  
58--OPERATION CHAOS  
57--ENSIGN FLANDRY  
55--DANCER FROM ATLANTIS

Piers Anthony: Piers strikes me as a "good" sf writer, capable of quality work, but tending both to be overrated and to overrate himself. Capable perhaps of outstanding work in the future, but nothing that notable yet.

85--CHTHON  
83--OMNIVORE  
81--SOS THE ROPE  
80--VAR THE STICK

80--MACROSCOPE  
75--THE RING  
75--ORN  
55--ESP WORM

Isaac Asimov: Asimov at his best ranks with my four or five personal favorites; I agree strongly with several criticisms of Don's low evaluation of the later Robotic stories.

96--CAVES OF STEEL  
92--FOUNDATION TRILOGY  
90--NAKED SUN  
88--REST OF THE ROBOTS  
87--I, ROBOT  
85--THE END OF ETERNITY

83--THE STARS, LIKE DUST  
78--PEBBLE IN THE SKY  
72--THE GODS THEMSELVES  
66--LUCKY STARR SERIES  
58--FANTASTIC VOYAGE

95--Bester--THE DEMOLISHED MAN  
92--Blish--A CASE OF CONSCIENCE  
86--Blish--BLACK EASTER  
85--Blish--EARTHMAN COME HOME  
82--Blish--ESPER

93--Bester--THE STARS MY DESTINATION  
77--Blish--MIDSUMMER CENTURY  
75--Blish--TRIUMPH OF TIME  
73--Blish--LIFE FOR THE STARS  
68--Blish--STAR DWELLERS

93--Brummer--STAND ON ZANZIBAR  
90--Brunner--THE JAGGED ORBIT  
88--Brunner--THE WHOLE MAN

85--Brunner--THE SHEEP LOOK UP  
90--Brunner--SQUARES OF THE CITY  
78--Brunner--TRAVELLER IN BLACK

88--Budrys--ROGUE MOON  
79--Budrys--AMSIRS & IRON THORN

72--Budrys--FALLING TORCH



86--Brown--MARTIANS GO HOME  
84--Brown--ROGUE IN SPACE  
94--Clarke--CHILDHOOD'S END  
91--Clarke--EARTHLIGHT  
88--Clarke--AGAINST THE FALL OF NIGHT  
87--Clarke--CITY & THE STARS  
86--Clarke--A FALL OF MOONDUST  
85--Clarke--DEEP RANGE  
85--Clarke--SANDS OF MARS  
84--Clarke--RENDEZVOUS WITH RAMA  
83--Clarke--ISLANDS IN THE SKY  
80--Clarke--PRELUDE TO SPACE  
77--Clarke--2001  
60--Clarke--DOLPHIN ISLAND  
91--Clement--NEEDLE  
87--Clement--MISSION OF GRAVITY  
91--Davidson--PHOENIX & THE MIRROR  
88--Davidson--ISLANDS UNDER THE EARTH  
84--Davidson--ROGUE DRAGON  
87--DeCamp--INCOMPLETE ENCHANTER  
86--DeCamp--LEST DARKNESS FALL  
85--DeCamp--CASTLE OF IRON  
82--DeCamp--ROGUE QUEEN  
82--DeCamp--FALLIBLE FIEND  
78--DeCamp--GOBLIN TOWER  
95--Delany--DRIFTGLASS & OTHER  
STORIES  
92--Delany--THE EINSTEIN INTERSECTION  
89--Delany--NOVA  
88--Delany--BABEL-17  
86--Delany--FALL OF THE TOWERS  
85--Delany--JEWELS OF APTOR  
82--Delany--EMPIRE STAR  
78--Delany--BALLAD OF BETA TWO  
92--Dick--MAN IN THE HIGH CASTLE  
91--Dick--UBIK  
88--Dick--PALMER ELDRICH  
85--Dick--DO ANDROIDS DREAM OF  
ELECTRONIC SHEEP  
84--Dick--FLOW MY TEARS, SAID THE  
POLICEMAN  
84--Dick--SOLAR LOTTERY  
82--Dick--NOW WAIT FOR LAST YEAR  
78--Dick--OUR FRIENDS FROM FROLIX-8  
75--Dick--GALACTIC POT-HEALER  
75--Dick--A MAZE OF DEATH  
65--Dick--WE CAN BUILD YOU  
94--Disch--CAMP CONCENTRATION  
88--Disch--THE PRISONER  
88--Farmer--TO YOUR SCATTERED BODIES  
GO  
83--Farmer--FABULOUS RIVERBOAT  
82--Farmer--THE LOVERS  
78--Farmer--"WORLD OF TIERS" SERIES  
78--Farmer--FLESH

92--Lafferty--PAST MASTER  
85--Lafferty--FOURTH MANSIONS  
82--Lafferty--REEFS OF SPACE  
75--Lafferty--THE DEVIL IS DEAD  
72--Lafferty--SPACE CHANTY

Jerry Lapidus continued

92--LeGuin--LEFT HAND OF DARKNESS  
92--LeGuin--A WIZARD OF EARTHSEA  
86--LeGuin--THE LETHE OF HEAVEN  
74--LeGuin--CITY OF ILLUSION

Leiber:

87--A SPECTRE IS HAUNTING TEXAS  
86--GATHER, DARKNESS  
82--THE BIG TIME  
73--SWORDS OF LANKMAR  
77--SWORDS AND DEVILTRY, SWORDS IN THE  
MIST, SWORDS AGAINST WIZARDRY  
72--THE WANDERER  
68--CONJURE WIFE  
55--DESTINY TIMES THREE  
78--McCaffrey--DRAGONFLIGHT

92--Moorcock--BEHOLD THE MAN  
85--Moorcock--WARLORD OF THE AIR  
75--Moorcock--THE SILVER WARRIOR  
69--Moorcock--THE ETERNAL CHAMPION  
68--Moorcock--STORMBRINGER  
68--Moorcock--STEALER OF SOULS

84--Niven--MOTE IN GOD'S EYE  
83--Niven--RINGWORLD  
72--Niven--FLYING SORCERERS  
70--Niven--WORLD OF PTAVVS  
56--Niven--A GIFT FROM EARTH

88--Pohl--SPACE MERCHANTS  
86--Pohl--GLADIATOR AT LAW  
55--Pohl--UNDERSEA SERIES

84--Schmitz--WITCHES OF KARRES  
78--Schmitz--AGENT OF VEGA  
65--Schmitz--DEMON BREED

78--Russell--THE GREAT EXPLOSION  
75--Russell--MEN, MARTIANS, & MACHINES  
74--Russell--WASP  
74--Russell--DREADFUL SANCTUARY  
73--Russell--SINISTER BARRIER

78--Shaw--OTHER DAYS, OTHER WYES  
76--Shaw--ONE MILLION TOMORROWS  
69--Shaw--TWO-TIMERS  
55--Shaw--PALACE OF ETERNITY

Simak:

93--CITY  
88--WAY STATION  
86--TIME IS THE SIMPLEST THING  
85--TIME AND AGAIN  
84--GOBLIN RESERVATION  
77--WHY CALL THEM BACK FROM HEAVEN  
75--CEMETARY WORLD  
68--ALL FLESH IS GRASS  
67--THE WEREWOLF PRINCIPLE  
55--THEY WALKED LIKE MEN  
48--COSMIC ENGINEERS

Silverberg:

96--TO LIVE AGAIN  
96--BOOK OF SKULLS  
91--DYING INSIDE  
88--A TIME OF CHANGES  
88--NIGHTWINGS  
87--HAWKSVILL STATION  
86--DOWNWARD TO THE EARTH  
85--TOWER OF GLASS  
84--UP THE LINE  
82--MASKS OF TIME  
82--MAN IN THE MAZE  
82--SECOND TRIP  
78--THORNS  
58--REVOLT ON ALPHA C  
68--SON OF MAN

90--Smith--HIGHWAYS IN HIDING  
72--Smith--VENUS EQUILATERAL  
84--Spinrad--BUG JACK BARRON  
78--Spinrad--IRON DREAM  
78--Spinrad--MEN IN THE JUNGLE  
95--Sturgeon--MORE THAN HUMAN  
87--SYNTHETIC MAN  
86--VENUS PLUS X

88--Swann--DAY OF THE MINOTAUR  
78--Swann--GOAT WITHOUT HORNS  
72--Swann--MOONDUST

87--Tucker--YEAR OF THE QUIET SUN  
78--Tucker--FIRE AND ICE

Van Vogt:

87--SLAN  
86--VOYAGE OF THE SPACE BEAGLE  
84--WORLD OF NULL-A  
83--PAWNS OF NULL-A  
82--WEAPON SHOPS OF ISHAR  
82--WEAPON MAKERS  
69--WAR WITH THE RULL  
68--EMPIRE OF THE ATOM  
65--MIND CAGE  
58--THE SILKIE  
51--THE BEAST

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

88--Wilhelm--LET THE FIRE FALL

86--Williamson--HUMANIDS  
78--Williamson--DARKER THAN YOU THINK  
51--Williamson--SEETEE SHIP

76--Wylie--WHEN WORLDS COLLIDE  
75--Wylie--AFTER WORLDS COLLIDE  
72--Wylie--DISAPPEARANCE  
68--Wylie--GLADIATOR



Jerry Lapidus continued

86--Wyndham--REBIRTH

72--Wyndham--DAY OF THE TRIFFIDS

Zelazny:

96--THIS IMMORTAL

94--LORD OF LIGHT

88--ISLE OF THE DEAD

86--DREAM MASTER

83--JACK OF SHADOWS

77--TODAY WE CHOOSE FACES

76--GUNS OF AVALON

75--DAMNATION ALLEY

75--NINE PRINCES IN AMBER

74--TO DIE IN ITALBAR

40--CREATURES OF LIGHT & DARKNESS

Writers Out of Order

78--Doc Smith--LENSMEN SERIES

58--Doc Smith--SKYLARK SERIES

88--C. Smith--NORSTRALLIA

87--Keyes--FLOWERS FOR ALGERNON

91--Miller--CANTICLE FOR LEIBOWITZ

91--Pangborn--DAVY

86--Stapledon--SIRIUS

81--Stapledon--ODD JOHN



4/11/75

I'll start with a brief comment on GG. Despite your pleas, I'm afraid I must decline to contribute to the science fiction evaluations. I simply don't agree with giving books a number that's supposed to represent an assessment of their merits or faults. It needs a scientist's mind to think in terms of numbers, and it takes a scientist's mind to appreciate the result. The numbers can't be translated back into words - unless you're trying for bizarre effects (for example: '22', which apparently means 'mildly terrible'). If all your collected tables are added together then you should be left with a set of average numbers. Most sf books will fall into that category anyway; those that don't, those that inspire comment and controversy, will collect high and low scores thereby producing a final average. Oh well. Anyway, perhaps your enthusiasm will find a way through the number mesh; since it's obviously too late to dissuade you, I can only wish you success and I hope you can prove that my scepticism is unfounded.

Keeping away from the dread numbers, I daresay I can name names and nominate some of my favorite sf novels: Bester's TIGER! TIGER!, Dick's THREE STIGMATA, Vonnegut's SIRENS OF TITAN, Aldiss's FRANKENSTEIN UNBOUND, Delany's BABEL 17, and perhaps a few others by Dick, Vonnegut, and Aldiss. That's a pretty selective list, of course, but I'd place those novels highly against all-comers, sf or otherwise. They will, as Nabokov might suggest, make a few readers "jump up, ruffling their hair." There are many other sf novels which aren't as memorable, but which pass the time very pleasantly - books by Vance, LeGuin, Pohl, even Clarke's CITY AND THE STARS, and so on. But, harsh judge that I am, I find that most sf falls into the unreadable class (and on my mental scale that's anything 'below average' - there are too many books to be read without spending time on things that are "poor/weak/bad/terrible"). If you're interested, the latest to get the boot was an abomination called THE MOTE IN GOD'S EYE which was swiftly returned to the library.

Anyway, I still enjoyed GG, even if I sneered at the lists. I'm always curious to see what other people are reading and I must admit that listing one's likes and dislikes is not without a certain fascination!

Ahem. I see there's an oppressive, condescending tone lurking in the last few paragraphs. Sorry about that. It's all true though - nyaah!

((Pete, about 95% of all numbers turned in are Personal Preference. These do not entail using scales, charts, literary standards, uniform critical analysis, or the assessment of a book's merits or faults. Longwindedness, egocentricity, literary fastidiousness aside, they ask the simple question: how did you like the little begger? Also, none of my 14 to 18 year old students have scientists' minds, nor do they think in terms of numbers. What they do is say "the book I just read was better than just good (75) but not quite excellent (82); of the choices between (76-77-78) I consider the novel extremely good (78)." So it's that easily done. Pete, you might try subtracting the numbers from your thinking. Send the results in to me and I'll add the numbers later for the benefit of THE PROJECT. In fact, I find most well written (personal centered) book reviews in fanzines can be evaluated. I do them for Buck Coulson's reviews and come quite close. By the way, the number 22 is the lowest number you can give a book. It really means "I finished it but wish I hadn't bothered". It never occurred to me that anyone would concern themselves over the fine tuning on the low levels (20's or 30's).

((Thank you for your humor and good wishes. I, too, hope your scepticism is unfounded.

((If the specific novels you mentioned are your favorites, that makes them about 95 or so. Why don't we begin your evaluation list with those? Did you actually finish THE MOTE IN GOD'S EYE (22) or not (15)? LET'S GET OUR BOOKS IN ORDER.

((Besides everything else, I cannot believe that anyone I've heard so many keen things about would stoop to be condescending.

JUST WAIT 'TILL I MEET THAT BUGGER IN BRITAIN IN '79.))



Your last Guying Gyre inspired me to finally try and see what books I have. A lack of shelf space has many put away in drawers so I have not seen many for some time.

- |  |   |
|--|---|
| 78 Conklin--GENSUS UNLEASHED (Ed)(1A)          | 53 Long--ODD SCIENCE FICTION (Ed.) (6C)           |
| 56 Weinbaum--NEW ADAM (1A)                     | 63 Lovecraft--THE LURKING FEAR SS (6C)            |
| 48 Williamson--THE HUMANIDS (1B)               | 65 Lovecraft--AT THE MOUNTAINS OF MADNESS SS (6C) |
| 55 Elwood--THE NEW MIND (Ed.) (1C)             | 65 Lovecraft--THE SHUTTERED ROOM SS (6C)          |
| 65 Morgan--THE NEW MINDS (1C)                  | 51 Lovecraft--THE TOMB SS (6C)                    |
| 77 Asimov--THE END OF ETERNITY(2B)             | 65 Lory--THE RETURN OF DRACULA (6C)               |
| 38 Aldiss--CRYPTOZOIC (2B)                     | 58 Rice--THE NIGHT STALKER (6C)                   |
| 85 Asimov--THE GODS THEMSELVES (2C)            | 58 Elwood (Ed.)--THE NEW GODS (7C)                |
| 77 Laumer--TIME TRACK (SS) (2C)                | 47 Mourse--STAR SURGON (7D)                       |
| 35 Laumer--NIGHT OF DELUSIONS (2C)             | 52 Zelazny--DREAM MASTER (7D)                     |
| 47 Arnold--LT. GULVIER JONES (3A)              | 72 Broderick--THE SORCERS WORLD (8A)              |
| 88 Offut--ARDOR ON AROS (3A)                   | 55 Friedman--RAGE (8A)                            |
| 65 Laumer--PLANET RUN (3A)                     | 32 Herbert--THE SANTAROGA BARRIER (8A)            |
| 96 Henderson--PILGRIMAGE (3B)                  | 55 Key--THE FORGOTTEN DOOR (8A)                   |
| 88 Pohl--THE ABDOMINABLE EARTH MAN (3B)        | 55 Matherson--THE SHRINKING MAN (8A)              |
| 78 Anderson--SHIELD (3C)                       | 62 Vance--THE FIVE GOLD BANDS (8A)                |
| 76 Anderson--PEOPLE OF THE WIND (3C)           | 93 Zelazny--THIS IMMORTAL (8A)                    |
| 55 Blish--DUPLICATED MAN (3C)                  | 65 Jakes--SIX GUN PLANET (8B)                     |
| 67 Herbert--THE DRAGON IN THE SEA(3C)          | 91 Zelazny--CREATURES OF LIGHT AND DARKNESS (8F)  |
| 52 Herbert--DUNE MASSIAH (3C)                  | 90 Zelazny--LORDS OF LIGHT AND DARKNESS (8F)      |
| 66 Harrison--MAKE ROOM MAKE ROOM(4A)           |   |
| 65 Matherson--I AM LEGEND (4B)                 |   |
| 97 Miller--A CANTICLE FOR LEIBOWITZ (4B)       |   |
| 93 Zelanzny--THIS IMMORTAL (4B)                |   |
| 98 Anderson--THE BYWOLDER (4C)                 |   |
| 32 Silverburg--THE WORLD INSIDE (4C)           |   |
| 94 Simak--CITY (4D)                            |   |
| 65 Smith--SKYLARK OF SPACE (5)                 |   |
| 66 Smith--SKYLARK II (5)                       |   |
| 65 Smith--SKYLARK OF VALERON (5)               |   |
| 65 Smith--SKYLARK DUQUESNE (5)                 |   |
| 73 Herbert--WHIPPING STAR (5)                  |   |
| 54 Kuttner--CREATURE FROM BEYOND INFINITY (5)  |   |
| 75 Cooper--THE BOOK OF PARADOX (6A)            |   |
| 52 Hamilton--A YANK AT VALHALLA (6A)           |   |
| 53 Laubenthal--EXCALIBUR (6A)                  |   |
| 72 Merritt--DWELLERS IN THE MIRAGE (6A)        |   |
| 75 Howard--CONAN THE COUNQUER (6B)             |   |
| 53 Jakes--WITCH OF THE DARK GATE(6B)           |   |
| 64 Moorcock--THE DREAMING CITY (6B)            |   |
| 55 Derlith (Ed.)--TALES OF CTHULHU MYTHOS (6C) |   |
| 64 Merritt--THE DWELLER IN THE MOON POOL (6C)  |   |



99

7/17/75

Thanks for sending me the three issues of GUYING GYRE, and PHOSPHENE, I've read them with great interest, particularly the evaluations in the past two issues of GG. I'd like to participate in the project (sorry: The Project). But I can't, because when you get right down to it, I just don't believe that such a method of assessment can be truly meaningful. Firstly, and most importantly, what you're trying to do is quantify literary quality (I know you express it in terms of personal preference; but the two are inextricably interlinked, whether your standard of literary excellence is Tolstoy or Doc Smith) -- to somehow juggle the different elements in a work of fiction from which you derive enjoyment, and arrive at a number. How easy literary criticism would be if you could do that! I write quite a few book reviews, and often I struggle for a couple of thousand words and just about succeed in expressing to my own satisfaction the reactions which a book produces in me (as for example, in recent months, I have done with FLOW MY TEARS, THE POLICEMAN SAID; whereas with THE DISPOSSESSED I did my 2,000 words and still couldn't pinpoint, I felt, the essential quality of the book). How can I go back to those novels and say that, oh, FLOW MY TEARS is an 88 and THE DISPOSSESSED a 94? Or whatever. Well, you may be able to, and Don D'Amassa and some of your other correspondents clearly think they can, but I can't.

The second point is one which only Denis Quane among your correspondents seems to take account of: to do this sort of thing on a large scale implies that you can apply a consistent standard to a large number of books, many of which you have not read for years. If you're like Don D'Amassa or me (I, too, have been reading sf for around 14 years, though I started at about 11) that means you are trying retrospectively to apply an adult judgment to your collection of adolescent reading experiences. That can't work. Go reread the books you found world-shattering at 14. Some stand up; some are unreadable; some are just appalling. When I was that age I used to keep lists of favorite novels, and I've tried rereading some of them, so I know. But if I hadn't tried, and I was compiling an evaluation sheet, those books would inevitably score high.

So I don't feel able to participate in The Project; yet, as I say, I have looked at other people's contributions with great interest -- it's fascinating to see which books other people rate as a particular author's best (something one tends to do anyway, without assigning numbers -- I can tell you that my favorite Dick novels are (in no special order) THE MAN IN THE HIGH CASTLE, THE THREE STIGMATA OF PALMER ELDRITCH, UBIK, NOW WAIT FOR LAST YEAR, THE PENULTIMATE TRUTH, DR. BLOODMONEY and MARTIAN TIME-SLIP, and then note with amazement that Don D'Amassa rates these 1,2,8, 10,15,17 and 18, which eccentric judgment includes, for Christ's sake, rating THE CRACK IN SPACE over MARTIAN TIME-SLIP!). I'm duly impressed by Don's industry, though I'm convinced he must be some kind of android programmed for high-speed reading. He claims to have read some 11,000 books in 14 years, and you don't need to be a great mathematician to see that is more than two books every day for the whole period. And he has reviewed 300 books (or at least, written 300 reviews; he doesn't say how many are multiple reviews of the same book) in a year! Now, to me it's impossible to review a book without letting my mind digest it for a few days after finishing it. I don't see how Don can do that, working such a punishing schedule. It makes me very suspicious of the reviews he writes -- particularly since he says he thinks he can only properly criticise those books he enjoys. I guess he must enjoy a lot of books.

I think the unrealistic nature of this criticism-by-numbers approach shows up very well in Eric Mayer's ratings of non-sf. It occurred to me reading GG2 that the whole thing would look absurd outside an sf context, and I think it does here. The corollary of this, disturbingly, is that it works better (or seems more plausible) applied to sf because of sf's genre limitations -- that is, insofar as it works at all, it works on books which would not stand up to more stringent examination. I can imagine it working quite well on the Cap Kennedy series, in which each book sets out to do the same thing in much the same way. Once you introduce an element of variety, the problems start...



Malcolm Edwards continued

Oh well, I'm afraid none of this has been very constructive to your purpose. I'm still sitting here, leafing through Don D'Amassa's listings and acquiring a glazed expression. How can he have read so many Murray Leinster novels when he obviously doesn't enjoy them much? Did it never occur to him after the first dozen or so, that there might be better ways to pass a couple of hours? How can he rate TRULLION: ALASTOR 2262 three points better than any other Vance novel (and rate EMPHYRIO so low)? What is this mysterious Van Vogt novel GUTURE GLITTER? Very alliterative. Are you sure he wasn't thinking of that little known VV novel about a mad surgeon, SUTURE SLITTER?

Sorry about that.

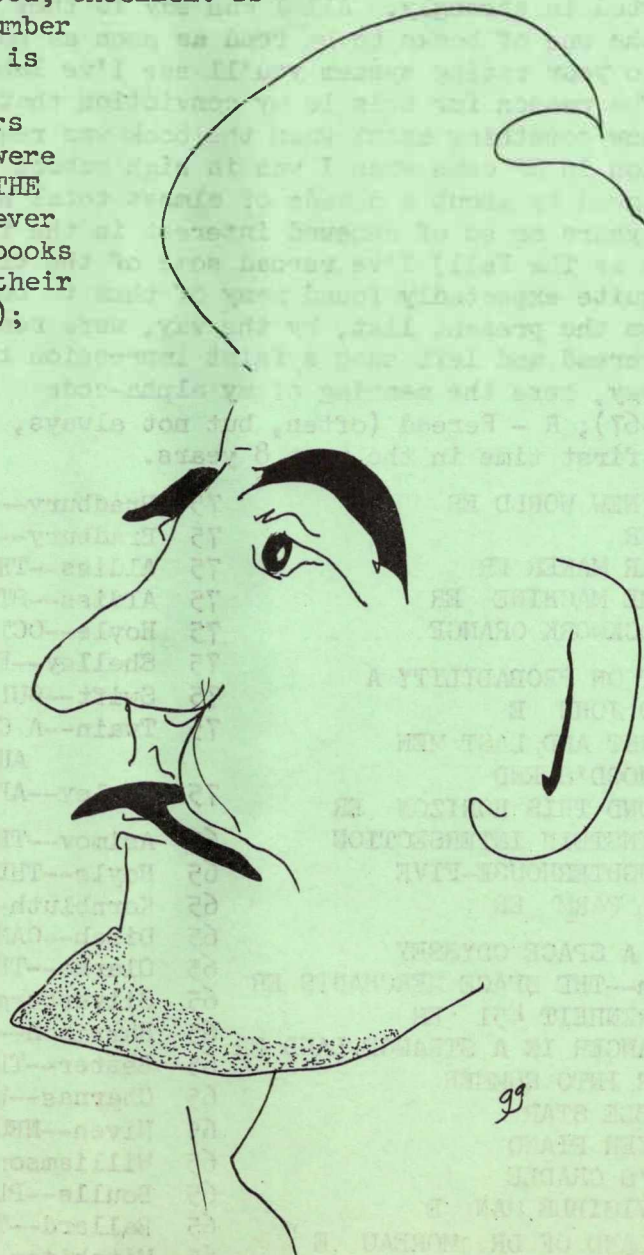
((Your letter was a shock to my system: well organized, good points, negative. For the sake of a short rebuttal in re THE PROJECT let's assume I consider your arguments specious. I hold that to say we do not stand in judgment of literary quality every time we read a story is not consistent with reality. To claim we don't tell others about books in such terms

as bad, fair, average, good, excellent is unworldly. (To assign number

values to these opinions is plastic, I know.) Mal,

1) I've never asked others to evaluate a book they were having difficulty with (THE DISPOSSESSED); 2) I've never suggested they evaluate books they've dredged up from their childhood reading (Quane);

3) I'm not looking for ratings which corollate to works outside of the SF genre (Mayer). You may not see how this method of assessment can be truly meaningful; I hold that it can be useful in the context of my stated use of the evaluation numbers in GG #2 and in the FLYER FROM GUYING GYRE. Gaining a consensus would be an impossible task without some type of number system. The problem is challenging; but we only have to tackle what we feel we can handle. Now about those Dick book evaluation numbers...))



8/29/75

I really don't have time for this and I really don't believe in all these endless ratings that SF indulges in, but somehow your Project has got its fangs into me and I guess the only thing I can do is send along my list and hope for the best. So here it is -- one hundred and fifty titles rated strictly by your primary classifications (95, 85, etc.) since the fine tuning seems pretty impossible to me, subjective evaluation being flexible as it is. A lot of titles seem to flicker back and forth even between the main categories. I also seem to be at odds from most of your pollsters (is that the term?) in that I'm trying to rate the whole field rather than each individual author -- and in that I'm including a lot of "mainstream" and "utopian" titles which most Projecteers ignored. Well, it's my list -- I can do anything I want to with it.

Yes, I'm painfully aware of the multitude of titles and authors missing or only briefly represented, but you can only read so much in the time available and there seems to be several lifetimes worth of good reading being produced every few years now. I'm especially sorry to be so ignorant of the works of John Brunner and Ursula LeGuin, since both appear to be first rate writers and important in the utopian tradition I'm interested in strongly. All I can say is they are right at the top of my other list -- the one of books to be read as soon as possible.

In addition to your rating system you'll see I've labled many titles with a capital letter. The reason for this is my conviction that the ratings don't mean much unless you know something about when the book was read and how many times. My own basic foundation in SF came when I was in high school and college, roughly 1952-57. This was followed by about a decade of almost total neglect, followed in turn by the past eight years or so of renewed interest in the field. Since my reawakening (technically known as The Fall) I've reread some of the titles which were my earlier favorites -- and quite expectedly found many of them to be pretty awful. (Some titles missing from the present list, by the way, were read during the Early period but haven't been reread and left such a faint impression that I'm unable to rate them fairly now.) Anyway, here the meaning of my alpha-code: E - Early Period (1952-57); I - Interim (1957-67); R - Reread (often, but not always, after 1968); Uncoded titles were read for the first time in the past 8 years.

95 Huxley--BRAVE NEW WORLD ER	75 Bradbury--THE MARTIAN CHRONICLES ER
95 Orwell--1984 ER	75 Bradbury--THE ILLUSTRATED MAN ER
95 Stapledon--STAR MAKER ER	75 Aldiss--THE DARK LIGHT YEARS
95 Wells--THE TIME MACHINE ER	75 Aldiss--STARSWARM
95 Burgess--A CLOCKWORK ORANGE	75 Hoyle--OCTOBER THE FIRST IS TOO LATE I
85 Aldiss--REPORT ON PROBABILITY A	75 Shelley--FRANKENSTEIN E
85 Stapledon--ODD JOHN E	75 Swift--GULLIVER'S TRAVELS E
85 Stapledon--FIRST AND LAST MEN	75 Twain--A CONNETICUT YANKEE IN KING
85 Clarke--CHILDHOOD'S END	AUTHUR'S COURT E
85 Heinlein--BEYOND THIS HORIZON ER	75 Huxley--APE AND ESSENCE ER
85 Delany--THE EINSTEIN INTERSECTION	65 Asimov--THE FOUNDATION TRILOGY ER
85 Vonnegut--SLAUGHTERHOUSE-FIVE	65 Hoyle--THE BLACK CLOUD ER
85 Orwell--ANIMAL FARM ER	65 Kornbluth--WOLFBANE
75 Clarke--2001: A SPACE ODYSSEY	65 Disch--CAMP CONCENTRATION
75 Pohl/Kornbluth--THE SPACE MERCHANTS ER	65 Clarke--THE DEEP RANGE
75 Bradbury--FAHRENHEIT 451 ER	65 Silverberg--THE TOWER OF GLASS
75 Heinlein--STRANGER IN A STRANGE LAND ER	65 Harrison--MAKE ROOM! MAKE ROOM!
75 Heinlein--DOOR INTO SUMMER	65 Bester--THE DEMOLISHED MAN E
75 Heinlein--DOUBLE STAR	65 Charnas--WALK TO THE END OF THE WORLD
75 Vonnegut--PLAYER PIANO	65 Niven--NEUTRON STAR
75 Vonnegut--CAT'S CRADLE	65 Williamson--THE HUMANIDS ER
75 Wells--THE INVISIBLE MAN E	65 Boule--PLANET OF THE APES
75 Wells--THE ISLAND OF DR. MOREAU E	65 Ballard--THE BURNING WORLD
75 Tolkien--LORD OF THE RINGS TRILOGY E	65 Mitchison--MEMOIRS OF A SPACEWOMAN



Neal Wilgus continued

65	Hubbard--FINAL BLACKOUT	E	55	Spinrad--BUG JACK BARRON	
65	Hubbard--FEAR		55	Keyes--FLOWERS FOR ALGERNON	I
65	Heinlein--STAR BEAST		55	Ballard--THE WIND FROM NOWHERE	
65	Heinlein--THE PUPPET MASTERS	ER	55	Silverberg--THOSE WHO WATCH	
65	Heinlein--FARNHAM'S FREEHOLD		55	Simak--CITY	E
65	Heinlein--THE MOON IS A HARSH MISTRESS		55	VanVogt--SLAN	E
65	Heinlein--FARMER IN THE SKY	ER	55	Hilton--LOST HORIZON	E
65	Heinlein--TUNNEL IN THE SKY		55	Rand--ANTHEM	ER
65	Heinlein--THE ROLLING STONES		55	Lloyd, J.U.--ETIDORHPA	
65	Heinlein--STARMAN JONES		55	Shaw--BACK TO METHUSELAH	E
65	Heinlein--METHUSELAH'S CHILDREN	ER	55	Roshwald--LEVEL 7	I
65	Heinlein--TIME FOR THE STARS		55	Burdick/Wheeler--FAIL SAFE	I
65	Wells--MEN LIKE GODS	E	55	Shute--ON THE BEACH	I
65	Capek--WAR WITH THE NEWTS	E	55	Bryant--DR. STRANGELOVE	I
65	More--UTOPIA	E	55	Stewart--THE METHUSELAH ENZYME	
65	Butler--EREWHON	E	55	Vonnegut--THE SIRENS OF TITAN	
65	Bell--LOOKING BACKWARD	E	55	Siopmak--DONOVAN'S BRAIN	E
65	Huxley--ISLAND	I	55	Siopmak--HAUSER'S MEMORY	
55	Clarke--EARTHLIGHT		55	Sturgeon--VENUS PLUS X	
55	Clarke--THE CITY AND THE STARS		45	Sturgeon--THE COSMIC RAPE	
55	Delany--BALLAD OF BETA-2		45	Kornbluth--THE SYNDIC	
55	Brunner--THE PRODUCTIONS OF TIME		45	Pohl--AGE OF THE PUSSYFOOT	I
55	Brunner--THE JAGGED ORBIT		45	Blum--THE SIMULTANEOUS MAN	
55	Brunner--THE STONE THAT NEVER CAME DOWN		45	LeGuin--PLANET OF EXILE	
55	Asimov--PEBBLE IN THE SKY	ER	45	Busby--CAGE A MAN	
55	Asimov--THE CURRENTS OF SPACE	ER	45	Lovecraft--AT THE MOUNTAINS OF MADNESS	
55	Asimov--FANTASTIC VOYAGE		45	Wolfe--LIMBO	E
55	Asimov--THE END OF ETERNITY		45	Reynolds--COMMUNE 2000 AD	
55	Asimov--THE STARS LIKE DUST	ER	45	Tenn--OF MEN AND MONSTERS	
55	Asimov--THE CAVES OF STEEL	ER	45	Aldiss--THE LONG AFTERNOON OF EARTH	
55	Asimov--THE NAKED SUN		45	Heinlein--GLORY ROAD	
55	Heinlein--THE DAY AFTER TOMORROW	ER	45	Heinlein--STARSHIP TROOPERS	
55	Heinlein--HAVE SPACESUIT--WILL TRAVEL		45	Levin--THE STEPFORD WIVES	
55	Heinlein--ORPHANS OF THE SKY	ER	35	Viereck/Eldridge--MY FIRST 2000 YEARS	
55	Heinlein--IF THIS GOES ON--	ER	35	Gunn--THE BURNING	
55	Wells--FOOD OF THE GODS	E	35	Burroughs--THE LAND THAT TIME FORGOT	
55	Wells--FIRST MEN IN THE MOON	E	35	Dick--DO ANDROIDS DREAM OF ELECTRIC SHEEP?	
55	Wells--WAR OF THE WORLDS	E	35	Reynolds--TOMORROW MIGHT BE DIFFERENT	
55	Wells--IN THE DAYS OF THE COMET		35	Heinlein--I WILL FEAR NO EVIL	
55	Wells--STAR-BEGOTTEN		35	Heinlein--TIME ENOUGH FOR LOVE	
55	London--THE IRON HEEL	I	35	Heinlein--PODKAYNE OF MARS	
55	London--BEFORE ADAM	I	35	Rand--ATLAS SHRUGGED	I
55	Lewis--IT CAN'T HAPPEN HERE	E	35	Gernsback--RALPH 124C41 (plus)	
55	Skinner--WALDEN TWO	E	25	Dick--THE CRACK IN SPACE	
55	Bester--THE STAR'S MY DESTINATION	I	25	Malzberg--PHASE IV	
55	Moorcock--THE FINAL PROGRAMME		25	Reynolds--THE EARTH WAR	
55	Purdom--BARRONS OF BEHAVIOR		25	Reynolds--THE COSMIC EYE	
55	Russ--THE FEMALE MAN		25	Van Vogt--THE WORLD OF NULL A	ER
55	Bova--THE WEATHERMAKERS		25	Hoyle--ROCKETS IN URSA MAJOR	
55	Runyon--SOUL MATE		25	Farmer--THE WIND WHALES OF ISHMAEL	
			25	Anderson,C--THE BUTTERFLY KID	I

Neal Wilgus, Box 25771, Albuquerque, NM 87125

11/17/75

Thanks for sending GG #4 which was interesting /enjoyable as usual. I still find the heavy emphasis on the rating-scale Project -- well, distasteful I guess is the word. But tho I disagree with the approach I do find the ratings of interest and it's always enlightening to compare lists...

I'm amazed, tho, to find no Lovecraft listed by your students. Considering their interest in fantasy/horror and HPL's recent popularity it strikes me as very strange that none of your readers have picked up on him. Part of the problem, I suppose, is that it's hard to find a good representative volume of his best stuff. Ironically, the Arkham editions you see all over and which have saved HPL from oblivion are crammed with his lesser works and only a few of the best appear in any one book. I would suggest, tho, that you turn your class loose on the Scholastic Book Services paperback collection THE SHADOW OVER INNSMOUTH (which looks designed for high school use) or the Lancer THE DUNWICH HORROR which is also a fairly good selection (tho "DUNWICH HORROR" itself leaves me rather cold)...

Brad Parks, 562 Kennedy Rd., Windsor, CT 06095

11/3/75

As you probably remember, I was one of the original skeptics of THE PROJECT (sounds ominous, doesn't it? THE PROJECT. Ken Russel presents (in association with Robert Stigwood) THE PROJECT. THE PROJECT! You could have a film contract on your hands.

But now, I like the project. I really do. And after I write this LoC and a few others, I'm going to give your zine to my film teacher, who also does a course on SF. Unfortunately, I have read every book in the course except A CANTICLE FOR LIEBOWITZ and BRAVE NEW WORLD, and as I happen to have a copy of ACFL (I will not mention how I happen to get a copy of this manuscript in my possession). All I need now is BNW and I can teach the course.

Besides, the teacher, A Mr. Stone, is, truthfully, quite pathetic. He will (according to students) assign chapters, then go over the entire chapter each period. Aughhh. Books are THE TERMINAL MAN, BNW, CANTICLE, a Silverbob anthology, and a little Asimov.

There is a person at my Bus Stop who is a real SF freak. Today he had a Phil Farmer book, and I tried to tell him about Phil's DANGEROUS VISIONS story, and his Kilgore Trout-ing, or his biographies, but he just would not listen. Nothing contemporary for him, no siree. I remember he once read a book I had read, and it had a slight sex scene (THE MAN WHO FOLDED HIMSELF, I believe) and he went into absolute lust.

The truth is, most old-time SF readers can't read modern SF because it has changed so heavily in the past 20 years.

Anyway, on your zine...To get new SF kid readers interested, give them quick SF fun things -- (which I have been gobbling up lately, although I've been varying my reading diet. I'm currently reading 4 books at a time, THE STAINLESS STEEL RAT SAVES THE WORLD, DYLAN (a biography/, THE STRAWBERRY STATEMENT (College revolutionary text) and CANTICLE) try BILL, THE GALACTIC HERO, all the STAINLESS STEEL RAT books, NINE PRINCES IN AMBER (God how I loved that book -- fast, frenetic, easy to read, violence. Great book).

For a non-reading project, can a student produce his or her own fanzine? What a groove...

For a long term assignment, have a student read DHALGREN on tape for the blind. If one student dies reading, another could finish it...



10/27/75

Thanks for GUYING GUYER #3. I got it about two weeks ago and now I find #4 on my doorstep. It's about time I got in touch with you, especially about the project! In other words, Hank, let's get the lead out.

Sit down before you read the next sentence, Gil, cause here's what you wanted to hear. Yes, I do support the Project. It's a fabulous concept, regardless of any shortcomings others may have. Get ready for a deluge of information from me and others in this area. It may take a while, but you're going to suffer from Western New York information overload, if I can do anything about it.

The reason for this is quite elementary, Watson. I just got into a position where I can seek a job teaching math in N.Y.S. Now, what the hell does that have to do with the Project? Right? Wrong! Until I can get that old teaching position, I am filling in the time as a substitute in this county. That means I'm getting calls to go visit about 15 different school systems, plus a couple of contacts in the two colleges in the area. And guess what they're starting to teach around here? Huh? Can you guess? HUH? HUH?

So every school I visit that has an SF class, club, and/or fan in conjunction with a photocopier, is going to get your form and, sorry about this, address. So much for the egoboo.

Why is this nutty prospective math teacher doing this?? Not out of pure idealism, I can assure you. I'm mean and lazy. Also interested in teaching an SF class. So, if I can get you to do most of the footwork on what works in the classroom, it's well worth the investment. Now if I could just get someone to start a Project on math...'

NOW, ON TO THE COMMENTS:

The first thing I'd like to mention about your grading system (yes, I said grading system) is that that is what it is. Of course. You are giving the author a grade for his particular piece of homework, if you will allow. The important thing to remember (and this has been pointed out before) is that one never grades the same twice, subjectively. This is especially apparent to teachers, 'cause they know that they'll be more lenient (or strict) at the bottom of a stack of test papers than at the top. So sometimes, you'll go back to the beginning to review what you started with to try (note: TRY) to be fair, whatever that is.

I must admit that when I first got your zine, and thumbed through it, I got the wrong impression. Oh, God, I thought. I've walked into the trap of a bibliography freak or some such! Then, when I read about the Project, the names and numbers started to make some sort of sense. The only thing that still bothers me is all those grades.

When I enter a classroom at the beginning of the day, one of the first things I have to confront is the classbook (roster, gradebook). In it I see a listing of names and a string of numbers or letters to indicate what they've been doing up to that point. If that's all I have to go on, I might as well just ignore those grades. Because for that one day, I'm dealing with people.

The helpful teachers, that know they are going to be absent ahead of time, leave a note or a series of notes that will help to guide what behavior patterns are going in the class. It may be no more than Johnny B. has a short span of att'n, or Sally K. is a hell raiser. But it helps the meaning of those strings of numbers along tremendously.

How does this apply to the Project? I think the people that provide a number alone to evaluate a book, novelette, etc. are doing the writer and the potential reader a disservice. It's too black & white. So, all right, cryptic comments, even short ones, are messy & space-time consuming. Are your contributors entering a contest or contributing to the Project? 'Cause if it's a contest, I'll send you a list of 10,000 titles-authors with a number. I will not have read them, but at least I'm doing a damn good job of competing.

Hank Heath continued

RO Nagey's letter got me thinking. Not because one of his students offered herself to him for an A. No, more because the students thought he was incompetent (some of them). I'm not going to bring up that current nonsense about 'relevancy'. Hell, it was only ten years ago I was mouthing those words inanely myself. No, my question is just how much should one weigh the demands-expectations of the students in an SF class situation? Should one start out the year or semester with a discussion of why are you here, what do you expect out of this class? And then use these to modify, not change, the direction of the class? I don't know. Just some mutterings in my Michelob.

I don't agree that the Project is a popularity poll. Not yet, anyway. And, if you're careful, it won't turn into one. Let's see, how could it sneak out as one? Highest rated author for the year? Author with the most number of 90+s? D'Ammassa's Pick of the Month? I see hungry sharks in those waters.

R.D. Sween is a riot! Never taught anything, but...You, and I, and he, all know that it's the teaching that's transferrable. Not the subjects. I like his description of the mental activity of the 'average' sf reader. (Oops, I guess he calls it 'avid') The system of 'hypothesis'. Can we then construct a system of evaluating the 'maturity' of an sf work by the degree of 'hypothesis' necessary to read through the story?

I question Cy Chauvin's advice to get the kids reading fanzines. Not that I have anything against them. It's just that nonsense about the mature nature (aer those speelings right?!!!) of most of the zines that have my dirty fingerprints on them. It seems that some parents are going to object, especially in backwoods areas like where I live. The northern corner of Appalachia, thank you. As of this year, there have been scores of the most inoffensive books thrown(sometimes literally) out of local school libraries. Do we want this done to sf courses, too? ('I thought science fiction was just about little green men flying to molten planets. Not sex, violence, politics, and religion!')

Of course, on the other side of the tarnished coin we find inscribed the question 'Do we want to serve up sf as technological pabulum?' There's got to be a compromise somewhere.

Alongside Donn Brazier's letter, I have noted 'Maybe it might be important to read one of the borderline cases just to help define what sf is or is not...' This is in reference to stories which 'flaunt' the title of sf. Now, I don't know what sf is. I just know that the preponderance of what I read and enjoy bears that label. I even went so far out as to label ZEN AND THE ART OF MOTORCYCLE MAINTENANCE as real-life science fiction. But for those of you who do have some cut-and-dry ideas of what it is, my above note might help you and those that follow you make those guidelines more clear to dummies like me.

D'Ammassa baffles me!

Aha! Maybe Lupoff has hit it on the head. I remember one of the real turning points in my own interest in sf occurred in a junior high school English class. We had a student teacher who was covering creative writing. When we were asked to produce a short story, I decided to bring it out of the closet & write an sf short. It was terrible, trite, done a thousand times before, etc., BUT, he (1) hadn't been exposed to that particular cliché before, and (2) was tolerant enough to grade it for the writing. Just at a point that I was going to gaffiate, he gave me egoboo (for those of you who can't understand anything other than fanguage).

A step further. Why do kids approach an sf course? I don't know. But, I do know that many of them have learned to repress a lot of thoughts, feelings, ideas because they don't fit a particular part of the culture they're entering (or forming). Maybe in an sf/f situation, where ANYTHING goes, they can unleash these bottled-up genies. In conjunction to (I don't want to say 'directed') reading, of course.

Ha! Pat McGraw has more labels than a government inspected widget!

To her and Paul Walker, I offer that I'm not so positive that sf is just literature of ideas. And that phrase of Walker's 'the purpose of sf is the play of ideas for its own sake' is going to cause me much deep thought. It's almost an exact



Hank Heath continued

paraphrase of a definition of mathematics that I heard a short while ago.

My small first tries at the Project:

- 36 Delany--THE EINSTEIN INTERSECTION - I didn't expect this to get a high rating. It really didn't live up to what I thought it might when I bought it, and I don't think it lives up to Delany's reputation.
- 55 Blish--AND ALL THE STARS A STAGE - I am a great fan of Blish's. Have read many of his works, which I'll rate later. I get the impression that this was a hastily done job. A rare one for Mr. B.
- 70 Dickson--THE PRITCHER MASS - I expected this to out a little higher than this. It was enjoyable, but not his best in anyway.
- 82 Anderson--THE DANCER FROM ATLANTIS - I generally enjoy Anderson's works, and this didn't let me down.
- 87 Burgess--A CLOCKWORK ORANGE - I'll get a lot of static from this rating. But I had three things going for me (1) I saw the movie prior to reading the book, (2) I highly empathize with the main character, (3) I've studied Russian.
- 89 Bode--BODE'S CARTOON CONCERT - This was on my shelf, and I thought I'd try it out. I am not ashamed that it came out higher than the above books, just surprised.

These represent some of the books I have read recently. As stated above, I'm not interested in entering a volume contest with D'Amassa or anyone else. But I'll keep contributing.

Hank Heath, 260 Dale Dr., Cassadaga, NY 14718

11/15/75

Maybe I explained earlier on that I'm just getting into teaching, particularly math and hopefully SF. But right now I'm just subbing. In one school mostly. Which is funny in a way, 'cause it's one of the farthest schools for me to travel to. As a result, I don't know any of the teachers I sub for. So, on the following day I find my self wandering the halls to check out the rooms I taught in the day before to find out 'who I was'. Even more strange is the difference between the image I get of them from the students and their actual presence. It's good therapy, 'cause the ogres and superpersons turn out to be only human. Probably something like the shocks in store for con attenders.

Getting into SF, I wonder if others share the following impression: Looking back on SF, it seems that the predominant mass of it in the early days was written about events happening in the 'far future' - at least 50-100 years in the midst of some utopia or dystopia. In the 40's-50's, the emphasis shifted toward events happening about the end of this century, placing them 10-50 yrs in their future: the emphasis turned less to utopia & dystopia, and more toward a functioning society in the midst of great technological advances. 60's SF turned into the near future, extrapolating certain 'HIP' events to show the effects we probably would see within our own lifetimes. Now there seems to be a trend to writing stories that happened in the near past, mostly around the thirties. This doesn't mean that that is all that was written in those periods, just my impression of what sold best. My question is where does it go from here? Civil War SF? Or do we stick in the twentieth century on a multiplicative inverse function?

I found it good therapy to read Poul Anderson's comment about old themes not being old-hat to newcomers. Looking back on some recent comments I've made about some others' enthusiasm about a story or novel they read, I find that maybe my attempts to be the hip SF reader may have turned them off. I guess that I and others will have to remember our initial gut-grabbers when talking to neos. Sophistication is something learned, not inherited.

What's a gem of a story? THE CRYSTAL WORLD? RINGWORLD? THE RING OF RITORNEL? TOWER OF GLASS? NINE PRINCES OF AMBER? THE STAR-CROWNED KINGS? Beware of flying puns.

Hank Heath continued

I'm curious to know if you gave a reading test at the end of the year, too. If you could show an increase in reading ability at the end of one of these classes, you might be able to persuade some people that the key to reading, and hence communicating skills lies in practice with materials the kids will stick with. That is, something they enjoy doing. Like reading *Gor*, if necessary.

Case in point. My daughter (now 9) was encouraged to go to the library as soon as she could function in a communicable fashion. She couldn't read, but still was allowed total freedom in picking whatever she wanted to see. Later she started reading and still was allowed freedom in what she could read. Including bookclubs. She now has a bookshelf full of mostly picture books and others that she looks at and reads every night before turning out the light. Junk books, right? Well, maybe, but at the last parent-teacher conference we had about her, she was on top of the class in reading skills, just cause she likes to read and reads what she likes. Let the descendants of Dewey determine what she should read, and try to stuff it down her neck. My kid likes to read, and that to me is twice as valuable as getting a substantial background in what some dunder-headed scholar thinks should be read.

The kids are just discovering what they like. Great! Don't you feel good that they are being allowed that opportunity?

Having just finished student teaching this spring, I empathized quite a bit with Mr. Linck. I was a bit more fortunate than he in already realizing that kids do not necessarily like school. (However, they can be made to, under the right conditions). The thing that did it to me was the fact that they just didn't pick up the ideas as quickly as I thought they would. I had a little background in this due to the fact that I did a bit of tutoring in college, but that was a weeded patch I was working in.

I admit to a bit of initial shock at my cooperating teacher's attitudes that: (1) some of the kids are going to flunk, so don't waste time with them (2) aim your lessons at the group just above average - you'll lose some of them but not the smarter ones & grades will resultantly be better (3) make tests difficult to fail - a frequent comment of his was 'You really had to work hard to fail this one!!' (4) try to keep your 'work' to a minimum - that way you can look upon teaching as a profession, not as a job. Just about all this was directly against the grain of my training and intuitions. I was aghast. However, after a semester of classroom work, I can agree CONDITIONALLY with all of the above. I won't enumerate the conditions of my agreement, because that would take up more paper than your last three zines. Of course, all these things are only on the negative side of the picture. The positive aspects more than outweighed these. Or else I'd be seeking another profession.

My only criticism of Mr. Linck's letter is his statement about SF being exempt from standards and demands of good writing. His ignorance of the field can be excused. Would it were that we could get out of this 'pulp' vs. 'literature' nonsense and get back to just plain enjoying the stories that for some reason are good. For those of you who have trouble defining good literature, I suggest you check out Robert Pirsig's *ZEN AND THE ART OF MOTORCYCLE MAINTENANCE*. He does it much better than I would be able to.

JANE ALBERTA \* ((in GG #4)) has hit the nail on the head for me. BOOK REPORTS. How I hate that term. I confess to never having written a good book report in my life. The good ones I turned in were revised Cliff's Notes or written by someone else in the class. Meanwhile I got my rocks off on *PODKAYNE OF MARS* and the like. One of these days I'll have to read *SILAS MARNER* and *THE SCARLET LETTER* for pleasure to see if they were as good as my plagiarized book reports said they were. I was fortunate enough not to be pushed enough to resist reading *HAMLET* and a few other Shakespearian works. I shudder to think what I might have missed because I had a better system set up than my teachers did.

I still sympathize with Mr. Linck about his revulsion to the students' fondness for Norman, Koontz, and Burroughs. But I wonder how my freshman English teacher would have reacted to catching me with a copy of *STRANGER IN A STRANGE LAND*!

AHA! You discovered the ruse of the 'overachiever'. Back in my early teens, we had an IQ test. I was a very competitive student. But, an uncle whom I admired told



Hank Heath continued

me not to try for the highest score or anything like that. He said, just take your time, answer what you know, and don't get hyper. I did and got an IQ score of 106. Well, this didn't impress many people who lived by those scores. However, my 'overachieving' ever since then has caught the attention of more than one or two people. Helped a lot later on. I think it gave me a better perspective on life, too. 'Cause a kid in my class who got a score of 137 spent the rest of his time trying to live up to his numbers. He did eventually become valedictorian, but at the expense of many friends and a lot of living. Later on in college, he just couldn't maintain the pace any longer and dropped out of everything for a long time.

You'll pardon me if I label some of the comments made by the students as asskiss. You know the ones: Oh, Mr. Gaier, you've done such wonderful things to make me really enjoy a subject that I never was so fully aware of before. I shall continue reading scientifiction for the rest of my days, due solely to your heartwarming efforts. ETC. I guess they call it egoboo nowadays.

RUBEN RUDD\* - Reading Power 0? I can believe it, but I don't want to.

DAN SCHNEIDER - To sum reading up, it can be a lot of fun, if you enjoy science fiction.

MATH NOTE: In your records of the books with their scores, it might be helpful for you to list the scores in ascending or descending order. Then check the median\*(middle) score against the average score\*. If the difference is significant (say greater than 5 or 10) then you can assume that you have an unfair or lopsided record of the book. (Take Anderson's THE HIGH CRUSADE in your example. The median is 83. Take away 76.6, you get 6.4, which I consider a significant difference)

Now on to my additions to the Project. (By the way, that's what James Gunn called the activities of THE LISTENERS.)

I've decided not to evaluate old numbers that I've read. Many excuses like not enough time, other fanac, can I see my wife & kid on every other weekend. But mainly I want to spend my time catching up on current reading, a subject that I have been sadly lax on in the past few years. So as I read, I'll do an evaluation and send it in.

THE MOTE IN GOD'S EYE by Jerry Pournelle & Larry Niven - 81. I admit to being slightly prejudiced in favor of anything with Pournelle's name on it, but I think this is a fair score. High points were for Setting/Background, challenging concepts, and fun to read.

\* for an even number of scores take the median to be the average of the two middle scores. The median of the CAVES OF STEEL was 69.5.

Terry Whittier, 3809 Meramonte Way, North Highlands, CA 95660 5/30/75

Another idea in line with the Project: A rating of books like those of Jack Williamson, Roger Sween, and Moskowitz for the teaching and introduction to the classroom of Science Fiction. We're finally beginning to get a decent lot to choose among, but the only two we knew about at the beginning of this year turned out to be nearly unuseable. They were ungodly boring. So assigned readings were abandoned early and we went to an unstructured/elective classroom situation. They just sat on their fannies waiting for me to teach them, or leaving. Bad situation.

7/11/75

When teaching, I like to recommend books that are entertaining and involving to the point that they're "hard to put down". This partly because so many students come to my class totally absorbed in their own little sub-genre and I want to try to break them out of their self-made cells and give them a chance to expand their familiarity with other types of SF. And also to help those with no background to get a memorable and eye-opening look at SF. In the process, however, I must admit that I often side-step such literary concepts and concerns as plot, characterization, and background development. But I make no excuses. I just hope that I'm not making some disastrous mistake doing this.

Meantime, let us take a look at some books. Herewith are presented a handful of my most favorite favorites, and a painfully objective rating of each:

98	Heinlein--THE PUPPET MASTERS	82	Gerrold--WHEN HARLIE WAS ONE
98	Heinlein--THE MOON IS A HARSH MISTRESS	82	White, T.--PHOENIX PRIME
97	Heinlein--METHUSELAH'S CHILDREN	78	Anderson--TAU ZERO
95	Harrison--DEATHWORLD	78	Clarke--THE CITY AND THE STARS
95	Heinlein--GLORY ROAD	78	Farmer--TO YOUR SCATTERED BODIES GO
92	Niven--RINGWORLD	78	Brown--MARTIANS GO HOME
92	Clarke--CHILDHOOD'S END	78	Gerrold--THE MAN WHO FOLDED HIMSELF
92	Blish--JACK OF EAGLES	77	ACROSS TIME
92	Norton--THE LAST PLANET/STAR RANGERS	76	Moorcock--AN ALIEN HEAT
88	Zelazny--LORD OF LIGHT	75	Norton--GALACTIC DERELICT
88	Heinlein--TIME ENOUGH FOR LOVE	72	Norton--CATSEYE
88	Zelazny--DAMNATION ALLEY	68	Zelazny--CREATURES OF LIGHT & DARKNESS
87	Heinlein--ROLLING STONES	68	LORD OF THUNDER
87	Anderson--THREE HEARTS & THREE LIONS	67	Smith--TRIPLANETARY
86	Jones--COLLOSUS	64	Clarke--RENDEVOUS WITH RAMA
85	Harrison--STAINLESS STEEL RAT	63	Norton--BEAST MASTER
84	ALL RIGHT! EVERYBODY OFF THE PLANET	52	Keyes--FLOWERS FOR ALGERNON

These are almost all the books I ever go back and re-read time and again. And this is leaving out the anthologies (single-author or not) which I consider of very high to excellent quality.

Dennis Jarog, 7325 W. Howard, Chicago, ILL 60648

11/3/75

Thanx for your zine. Its nice to hear from you. Things have been pretty hectic here recently and I will try to get some more evals to you as soon as possible. Three zines. Either you are a masochist or very dedicated.

About three weeks ago now I attended the local con and had a very interesting time. Chifandom is a very strange breed being either very apathetic or anarchistic depending on your viewpoint. Unlike numerous other cities there never has been a organisation of any duration in existence here, despite the presence of a large fan-nish community, including to be sure Bob Tucker. Among other things I had the opportunity to do a SMOOTH twice with him. Numerous BNF's as well as a couple of dozen pros were in attendance. The "banquet" was traditionally bad and the elevators worked in traditional fannish style.

Tucker and Rusty Hevelin told the gathering of the Aussie trip. Funniest stories out of the con were that Ben Bova is the real author of VENUS ON THE HALF SHELL despite what Phil Farmer says. And that John Norman of Gor fame is really Michael Cricton of ANDROMEDA STRAIN. Had an interesting chat with Gordy Dickson just after I had finished rereading the Childe Cycle. Your quote from Buck Coulson is interesting and quite characteristic. Having briefly met him and knowing a lot more, I can just imagine what he'd assign to the garbage category.

Besides the Dorsai stories, I have been reading some of the Darkover books (the ones I can find) and in one of my biannual swings I am reading mainly fantasy at the moment. For some reason there seems to be a decided lack of good SF coming out at the moment. I won't say anything more about DHALGREN. In fact, as far as the



Dennis Jarog continued

Hugo is concerned there isn't anything I would vote for best novel next year. Are you coming to KC next year? After waiting several months (only Ghu knows why) I finally got my registration.

Have you seen the Niven/Pournelle Galaxy serial THE INFERNO? An interesting story for the first 2/3. Its about an SF writer who goes to a hell much like Dante's Inferno. Unfortunately they destroyed the book by turning it into a message novel in the last part. It would have been much better if they had left it a satire.

It will take a little while to read into the other material in the zine so more comments will follow later. Until then MAY THE GREAT BIRD OF THE GALAXY NOT DROP A LOAD ON YOUR DOORSTEP.

Roy Tackett, 915 Green Valley Rd. NW, Albuquerque, NM 87107

10/28/75

The fourth issue of GUYING GYRE, being rather a specialized zine, is more of academic interest than anything else. How many STF teachers are on your mailing list?

Reading over the various comments from your students has only reinforced my feelings that science fiction courses in the schools are designed to give a grade in English to those students who are too lazy or too dumb to get one in a regular English course.

Let me qualify that, though, by saying that your students are extremely fortunate in having a teacher who is interested and enthusiastic about his subject. Far too many are not.

Lookee, I can see what you are trying to do--I think. Get them interested in reading. Certainly I agree with Fred Linck. If you can instill a love, or just an interest, in reading then you have really accomplished something. Far too many of today's students are not interested in reading and I suspect that in too many cases it is because they can't. And this fault in the school system goes back beyond the level you teach to the primary grades. One wonders how the hell a child can reach high school without learning how to read but it happens and all too frequently. We actually have some idiots around here discussing seriously whether it is necessary to teach reading at all.

(By the way, Fred Linck would probably have a fit if I advanced the idea to him that Tarzan of the Apes is a classic...ah, but it has endured for three or four generations now and is translated and read all over the world.)

Gil, how do you, as a teacher, react to the current suggestion that it might be best just to close the entire national school system down for a year and thoroughly shake it up?

I'm not sure myself. Maybe a drastic move like that is necessary. Around here we find that the school system has become a bureaucracy overburdened with administrators who are more interested in the physical plant than in the students inside it. They spend millions on new buildings while cutting back on the number of teachers thereby increasing the size of the classes and cutting down on individual attention.

Anyway, good on you, mate. Keep plugging away. It's nice to know someone is interested in teaching.

((Roy, I don't really believe as much in teaching as I do in learning. Young people learn in spite of teaching as much as because of it. The heart of teaching is the encouragement of the inquiring mind. The least obstructions we put in the way, the better. A teacher tries for both the shape and detail of his discipline without rubbing the student's nose into the stultifying monotony that's there - that's in any study/subject.))

Thank you very much for PHOSPHERE #2, GUYING GYRE #3 and the information on THE PROJECT. I'm going to include your book evaluation sheet and accompanying flyer in the first issue of WELTANSCHAUUNG, hopefully out in mid-September. I'll be glad to trade WELT for GG and/or PHOSPHERE, though I plan to continue locing to both. And speaking of locs...

PHOSPHERE #2: Glad to find out I'm not the only Mail Freak in town. In fact, before entering fandom I found myself sending in boxtops, developing film by mail, and writing to the addresses at the bottom of "For more information, write..." TV ads just to escape the pang of coming home to find an empty mailbox.

Thanks also for directing me to Ed Conner's paperback book sales. Of course, this means I'm going to be buying still more books than I can possibly read, but as I keep telling my parents, "But it's a great investment!"

I've never played the horses, but up here at Penn State there's a clique of sub-human fiends of which I am one who like nothing better than to sucker some poor (or preferably, rich), innocent freshman into a game of money hearts, bridge, gin, poker, or casino. Too bad there's always the risk of that eager young hayseed who keeps asking who dealt turning out to be the next Oswald Jacoby. I also play duplicate bridge with some frequency at the local ACBL club, maybe we can get up a game at MidAmericon. Although I have played with a Life Master before, sorry, I'm only barely a National myself.

I really enjoyed Dave Romm's thumbnail author-plots. The only ones I can think of are: Vogt--gets in trouble, finds everybody else in trouble, gets out of trouble by starting to solve everybody else's trouble. Doc Smith--finds world in trouble, saves it only to find system in trouble, saves it only to find galaxy in trouble, saves it only to find... One (1) patented Zinger--"Those zingers were really great; who gave you the idea?" ((Sorry, gang, but this PHOS material got in by mistake.))

GUYING GYRE #3: I agree with Jack Williamson that you must be very careful in using the numerical evaluations. Best would be to average large numbers of evaluations of the same book, and probably your student's evaluations will be a help in choosing books for next year's students. Although I am definitely not a teacher (in fact, I'm a mere Biology major here at ol' PSU), I have spoken to groups such as Explorer Posts and High School SF organizations about SF, and the diversity in SF is one point I always take care to emphasize. Diversity in writing style, point of view, but most of all, diversity of ideas. I think that Pat McCraw's technique of having the students think of a scientific idea, report on it, and then explain how it could be used in an SF story is fantastic, I wish someone had done that for/to me. Winter term I'm going to audit Philip Klass' (William Tenn) SF course here, then write and tell you how he does it.

I pity Al Sirois for his loss of Sense of Wonder. Though Mars looks more to be another Moon than a Barsoom, and as a Biology student I cringe at the fruitful union of John Carter and the oviparous Dejah Thoris, I am still carried away by the psuedo-science and swordplay of those technicolor men from Mars. I'm surprised that there has never been a movie made of ERB's Mars novels. Perhaps they could call it Deep Thoat...(\*Groan\*)

Back to the project (sorry, The PROJECT) itself. As I mentioned earlier, I'm including your evaluation sheet in the first issue of WELTANSCHAUUNG, and I'm keeping a stack of them handy for use as I finish books. Here are some evaluations of novels I've recently read and remembered, I usually averaged the two rating systems!

88 Clement--MISSION OF GRAVITY	72 Leiber--SWORDS OF LANKMAR
86 DeCamp--LEST DARKNESS FALL	68 Niven--A GIFT FROM EARTH
83 Smith--NORSTRILIA	62 Del Rey--POLICE YOUR PLANET
83 Crichton--THE TERMINAL MAN	62 Moore--GREENER THAN YOU THINK
76 Budrys--ROGUE MOON	58 Haldeman--THE FOREVER WAR
73 Kornbluth--SYNDIC	58 Vonnegut--PLAYER PIANO
72 Panshin--RITE OF PASSAGE	52 Williamson--THE LEGION OF SPACE

apparently I only remember those novels I liked.

I recommend Dick Allen's SCIENCE FICTION: THE FUTURE as a textbook for an intro-



Stephen H. Dorneman continued

ductory SF course. It has good framing material at both the beginning and the end of the book, a number of critical Questions at the end of each story, and the stories themselves are representative of the field. (Heinlein, Bradbury, Shaw's LIGHT OF OTHER DAYS, Zelazny, Pohl, Clarke, Ellison, Wells, etc.). Also as appendices he has a number of "Topics for Writing and Research" and some Suggestions for Further Reading. (1971, HBJ, price?) paperback

Stephen H. Dorneman, 221 S. Gill St., State College, PA 16801 11/15/75

I wait for the day you get a real, true SF fan in your class. I can just imagine his Reading Inventory Folder. Science Fiction, only topic circled (or only one not circled, knowing some fans). Reasons for not reading? "Too busy reading, pubbing and locking fanzines." What if he doesn't run out of names for the back of the folder?

For a project class numbers could work on, why not have them put out their own fanzine? Is one of your lectures on SF fandom? ((Yes))

For those of us mere Biology majors, what is a Nelson-Denny Reading Test?

I still don't think you converted poor Fred Linck, but it looks like you had quite a go at it.

Very impressed with the student's letters...but I'll bet you edited out the few failures there had to be. ("I didn't like the class, all we did was read, Mr. Gaier hit me with a copy of GG, I didn't understand what SF was when we started and I still don't know...") But all in all, it looks like you're getting more student motivation out of non-college bound kids than they've ever shown before. That's the problem with a lot of schools today. Lots of special programs for the kids in the academic program, but very little help for the kid who knows he's going to be working at his Dad's gas station after high school, why go at all? The school I went to had more NMSQT Finalists than anybody ever saw before, but its average test scores were lower than Penns Valley school, deep in agricultural Pa. where a majority of the students go to Vo-Tech part time. "May I be excused, Mr. Gaier?"

Craig Hill, 220 Standish #1, Redwood, CA 94063 11/5/75

I received GG the other day and I must admit it was done quite well, also noting the students responses to how you actually teach the c ss. They probably say, "Eh, this Gil guy is not bad. You know, this guys a ham and the only alternate course left in English at this time period is "Parapsychology in Twentieth Century Literature." Let's take it, man!"

Even though marked with the usual pedanticism from time to time marked in magazines of all kinds, this issue was enjoyable. Also, that artist on page 39 was FANTASTIC! What's his name??? You oughta have him do more illos for your mags!!!

The following is my short story listing. Actually, I prefer reading the short story forms rather than novels, and because of that I could make a short story list twenty or more pages long! One should note that these are not the usual stories (well, not necessarily) done by "top flight authors." I've listed only my favorite of favorite and have judged them on liveliness, consistency, imagination and sense of wonder (probably a few other things I haven't been around thinking about!) So, here they are, and have fun!!!

96 Sheckley--END CITY	82 Edmondson--TUBE
94 Bloch--MAN WHO MURDERED TOMORROW	74 Miller--CRUCIFIXUS ETIAM
93 Spinrad--EYE OF THE STORM	72 Rocklynne--THE DIVERSIFAL
92 Boulle--TIME OUT OF MIND	67 Silverberg--HOUSE DIVIDED
98 Magil--NEXT TIME	66 Sturgeon--MR. COSTELLO, HERO
83 Wellen--CALL ME PROTEUS	64 Darnay--GUT IN PERIL
82 Ellison--PRETTY MAGGIE MONEYEYES	

((Craig, two things. First the short stories need no numbers. I will assume all recommendations are high 80's and 90's. Second, if you have so many favorite short stories, why did you list those lazy 70's and 60's?))

Skel, 25 Bowland Ciosk, Offerton, Stockport, Cheshire, SK2 5NW England 9/9/75

You are very much with me at the moment, Gil. I got GUYING GYRE 3 on the 3rd of this month and this morning I got your letter. I only read GG yesterday, so at the moment I'm seeing more of you than even Cas (now that doesn't sound quite like it oughta...). I received GG 3, took one look at it and figured that this was one fanzine that I wasn't going to read. It was all booklists and sercon stuff like that. Then I snuck a look at one of the letters and was hooked. I really enjoyed it. Where I really got off on it was the tremendous discrepancies between different individuals opinions of certain books, some rating, say, THE STONE THAT NEVER CAME DOWN as high as the eighties and some as low as the forties. (That's from memory because I'm typing this at work and I don't have the zine with me today.)

I would take exception with Paul Walker's statement that "enjoyment isn't really enough". Not for Paul Walker perhaps, but where does he get the right to decide that it isn't enough on some scale of objective values? I get the distinct impression that he would say a novel like WASP 'merely' entertains rather than 'only' entertains.

I just stayed up til 3:00 am reading (again) Laumer's GALACTIC ODEYSSEY (73). My out and out all-time favorite is Russell's THREE TO CONQUOR which on a purely personal basis would get a (98) closely followed by his NEXT OF KIN (alt-THE SPACE WILLIES) on (97). My Heinleins would start on (96) but I will add them overleaf when I get home. In fact, I'll leave all the PPENs until overleaf because then I can use the Heinlein list as a handy guiderule for the others. ((From Paul Skelton))

Heinlein

96---CITIZENS OF THE GALAZY  
96---THE MOON IS A HARSH MISTRESS  
94---STARSHIP TROOPERS  
93---DOUBLE STAR  
88---POPKAYNE OF MARS  
87---THE DOOR INTO SUMMER  
87---STARMAN JONES  
82---TUNNEL IN THE SKY  
82---TIME ENOUGH FOR LOVE  
78---THE PUPPET MASTERS  
74---BETWEEN PLANETS  
74---RED PLANET  
73---TIME FOR THE STARS  
72---FARMER IN THE SKY  
68---SPACE CADET  
65---METHUSALAM'S CHILDREN  
64---SPACE FAMILY STONE  
62---ORPHANS OF THE SKY  
58---FARNHAM'S FREEHOLD  
53---THE STAR BEAST  
52---HAVE SPACE-SUIT, WILL TRAVEL  
52---BEYOND THIS HORIZON

Heinlein

43---THE DAY AFTER TOMMORROW  
38---GLORY ROAD  
32---STRANGER IN A STRANGE LAND  
22---ROCKET SHIP GALILEO  
92 Laumer---A PLAGUE OF DEMONS  
82 Laumer---RETIEF'S WAR  
74 Laumer---A TRACE OF MEMORY  
78 Russel---WASP  
62 Russel---MEN, MARTIANS, AND MACHINES  
84 Harrison---DEATHWORLD  
82 Harrison---PLANET OF THE DAMNED  
92 Herbert---DUNE  
78 Anderson---WAR OF THE WING MEN  
72 Anderson---3 WORLDS TO CONQUER  
87 Asimov---THE NAKED SUN  
74 Panshin---RITE OF PASSAGE  
94 Brunner---THE SHEEP LOOK UP  
92 Brunner---STAND ON ZANZIBAR  
86 Vance---TRULLION ALASTOR  
84 Vance---THE STAR KING  
62 Vance---PALACE OF LOVE

Mark R. Sharpe, 2721 Black Knight Bv., Indianapolis, IN 46229

Thanks for GG#4, it arrived in fairly good condition...considering. I find it hard to believe that you are actually accepting artwork. An editor is born. I am, unfortunately, not an artist but I do draw a hot title - lettering in other words. I ripped off a Speedball text book from my high school's art department a couple years ago and use it in my fanzine whenever possible. Speaking, or is it typing, of my fanzine, I have no idea when the next issue will be out. I tried to get it printed up the last two weekends, but due to IMB (UBM, we all BM for IBM - a little pun told to me at summer camp about five years ago) and their lack of quality equipment, I couldn't ever finish. I have the luck of Typhoid Mary, I do believe. Gil Gaier's Guying Gyre (and Peter Piper's peck of pickled peppers) reminds me of the LCHS Newsletter - issue #2. That was the issue where we all put down in order of preference the books we had read in the last year. It was amazing to see that none of the books we picked were on the list. What does your class have against Perry Rhodan? PR is to paperbacks what THE STARLOST and SPACE: 1999 were to TV - all three are/were



Mark R. Sharpe continued

noxious. Thank Ghod for Mr. Neilsen, but it is certainly too bad we have nothing like that in sf literature. I did read a Perry Rhodan last year because it was the only thing in the house I had not read, science fiction or otherwise. My Aunt Dee bought it for Xmas...it is no wonder I am an athiest! Why do people buy that crap when they have Pohl, Andreson, Clarke, LeGuin (especially Ms. LeGuin!), Asimov...? I buy mainstream more than sf (FAKEFAN!!) because there is more there - my bookstore isn't what you call a haven for sf - and have fallen into the deplorable habit of reading people such as Thoreau, Steinbeck, Steinhem (Gloria, that is), Alexander Sol...(cannot spell his last name off hand and I'm not about to look it up) and Farenthold to name a few. I think it would make a nice project to see what fans read beside sf and f. I may make up a survey on the subject Real Soon Now. If I did, do you know anybody who would be interested in publishing it. It wouldn't be fitting for my readership (all 100 of them - I have a large circulation don't I?). There is this one girl who regularly buys ECLIPSE and not PARTIAL ECLIPSE who is a Star Trek fan - only ghod knows why - and who has never read any science fiction. She has only read fantasy, and that being Anne McCaffery's Dragon series. All trekkies cannot be like that, surely.

First off, I realize you have to put out a student issue because the PROJECT is for your students. However, it was not of great interest to me because your student's comments were of no interest to me...our tastes are so widely separated that we are uncompatable. I have never read any of the Gor series as I thought they were a little too juvenile for even my tender age. I am not a fan of sword and sorcery or sword and sex because I prefer something that requires thought - even an outdated Utopiaist like Plato or Thoreau, who cares about the cost of building a home in the 19 century? - I guess I am the cerebral type. I look like a football player (mainly because I was) and get all my hostility out of my system by swimming, golfing, playing tennis or weight lifting. When I want to read a book I don't want to have to put my brain through mental exercise either - in the way of a main character fighting off the world to save the pretty princess and to rob her of her "maidenhood" (an outdated term if I ever heard one) or space battle raging in the deepest reaches of space - space wars must be by agreement or so said one author. I read sf which I felt might stimulate thought, though I make terrible choices on occasion. Did you know that Indianapolis has the dubious distinction of spawning Kurt Vonnegut? I was told how great an author this man was by some friends. I went out and got three of his books and was greatly disappointed by what I read. Vonnegut writes like Wells did in the latter years of his life - a total misanthrope if I understand the term correctly. All gloom with no light and the end of the proverbial tunnel. I donated the Vonnegut books to a paper drive. This rambling has something to do with GG#4, but I can't seem to remember what it was. Oh, yes...I haven't read the majority of the books mentioned by your pupils and the books I have read were rated slightly different. Don Commerce is a good example: He rated the Blish STAR TREK series a 68 and I, ROBOT a measly 15. I, ROBOT is the best example of robot literature currently in existence and a book I rated highly. I was given a set of the ST books for Xmas last year by Mary Lynn Skirvin (zine artist and president of the local ST ass'n). I don't know if I rated them in the list I sent you, but if I didn't, you may add them with my compliments. At most, I would give them a 40 and possibly less. Thank ghod it was taken off the air. I understand that we will have to be putting up with a ST movie within the year, I sincerely hope it will be better than the TV series and book series, both of which are on the magnitude of SPACE: 1999. Speaking of, I watch it but with an intelligent move on my part...I leave the sound off. It is nice to look at but terrible to listen to. I arranged to have the pilot shown to the ISFFA membership before it was shown on TV, sort of an advance treat. I have yet to hear from any of them since.

	1	2	3	4	5	6	7	8	
PLOT	9	5	9	9	9	7	5	9	book titles, see below
ACTION	8	4	7	8	7	6	6	6	
CHARACTER	9	9	9	6	6	5	7	9	
SETTING	9	7	9	9	8	8	4	5	
MOVEMENT	9	8	9	7	8	7	8	8	
IDEAS	8	9	9	9	9	5	2	9	(This is in the same order as your sample sheet)
IMAGERY	8	5	7	6	6	7	4	7	
INVOLVING?	9	8	7	9	8	6	6	9	(I hope...)
IMMEDIACY	9	7	7	7	6	4	7	6	
ENTERTAINING	9	9	9	9	9	6	6	8	
WANT TO REREAD	5	5	5	5	5			5	
MOVING				5	5				
MOOD	5	5				5		5	
DIFFICULT		-1							
STYLE						-1			
BEGINNING									
MIDDLE									
END	-1								
	95	80	92	89	86	60	55	86	

95 Wolfe--INVASION	86 Anderson--TAU ZERO
80 Malzberg--GALAXIES	60 Wallace--A VOYAGE TO DARI
92 Dick--MARTIAN TIME SLIP	55 Jeter--SEEKLIGHT
89 Niven/Pournelle--MOTE IN GOD'S EYE	86 Abe--INTER ICE AGE 4

I was looking over this list, seeing if I could correlate an overall good impression of a book with certain high ratings but there aren't enough books here and I don't think your system would reveal such correlations. It is interesting that when I use this long form first I come out with about the same score as I would have given the book based on an overall impression. Oddly close in fact. I don't necessarily believe that you can get a true impression of a book's effect by weighing all these categories equally. Obviously characterization is more important than plot in a psychological novel and the reverse is true in a mystery. But, apparently, when I try to rate a book I'm judging it by ideal standards and if areas such as characterization or style are skimmed on I feel it as a detriment.

(Incidentally SEEKLIGHT and INVASION are both Laser books, edited by Barry Malzberg. Don't let either fact throw you. Both are first novels, both are excellent. SEEKLIGHT is a well crafted coming of age in an interesting place story and INVASION is one of the most frightening alien menace pieces I've ever read.)

Do your students submit long form ratings to you? If so, I have a project for you. (Just what you need, right?)

What are the strengths and weaknesses of SF as far as your average, high school age readers are concerned? Total up the points scored in each of your categories. What are the ratings for each category? What do the students rate highest? Idea content? Plot? Characterization? (I'd also be interested to see how males and females rate the characterization since the genre seems pretty much male oriented. For that matter I'd be interested to see how males and females rated their readings in general.)

My locs begin to look more and more like baseball box scores. That's not an insult. I love baseball box scores. For relaxation I sometimes sit down and read THE SPORTS ENCYCLO\*PEDIA \* BASEBALL, which has the yearly batting and pitching stats of everyone who ever played baseball. Delightful.

I think I've said it before so I'll keep it brief but I find your methods of teaching to be fascinating and incredibly apt. God, how the schools need a little



Eric Mayer continued

personally structured education! You actually go to an awful lot of trouble to treat your students as individuals, Gil and that's great! You structure the course to them, instead of trying to fit them to the course. Perhaps one of the worst drawbacks of teaching is that you get paid the same for all this effort as you would for simply lecturing out of a textbook every day. It's sad.

When I was in HS I had to read such books as SILAS MARNER and THE SCARLET LETTER. Now what does a 16 year old know about adultery for chissakes? Better to get the students to read what they like rather than buy Cliffs Notes for stuff they hate and aren't ready for yet anyway. Better to develop a taste for reading than to kill it. And in my opinion it is better to read any kind of book than to watch television constantly..No matter how bad a book is, it requires greater mental concentration and agility to understand than a TV show does.

And where, oh where, did Fred Linck get the idea that students "like" school? No offense Gil, but did you like school? By the way, its another good idea to give the students a relaxed, reading period. HS can be sheer hell. The pressure of being herded from one tense class to another 8 hours a day is terrible, infinitely worse than college. I'm trying to get myself loocing again, after a loong absence from the scene so this loc is fairly long but a bit insubstantial. Keep Projecting....

Barry Mc Ghan, 3404 Sherwood Dr., Flint, MI 48503

10/30/75

I passed the example of the reading inventory folder on to the English teachers in my school. Even though they don't teach sf they may be able to make use of the concept.

I found the sf categories section very interesting. The main problems that categories present are (1) communication of the categorizer's idea of the nature of a particular category and (2) the related problem of agreement on the nature of a category between categorizers, as well as (3) the difficulty of assigning complex books to a single category. The categorization of MISSION OF GRAVITY, THE LEFT HAND OF DARKNESS, and RINGWORLD under the category survival "On Other Worlds" (in GG#4) is certain to produce disagreement. ((Why?))

It seems to me that most people would admit that category - agreement is difficult to achieve - even for a single simple book. Having agreed that told agreement is not possible, however does not mean that some agreement can't be achieved.

If I were going to get involved in this kind of project, I would press for a different view of the problem, i.e., instead of defining categories to put books into, I would propose identifying themes found in books. The focus of this approach would be the book rather than the category and could provide for agreement rather than argument, since folks would be able to say "Yes, but the theme of ramazamazama is also present, right?" "Right." This approach would not be completely problem-free, since arguments about the number of distinct themes and whether some are major and others minor - would surely develop. Pedayogically, the theme - identification approach seems especially useful for high school students since one could use it to help them develop an awareness of the subsurface levels of meaning found in many stories by coaxing students to invent themes.

A theme-identification system could, through a cross indexing structure, approach the benefits of a category-defining system. This would allow a book to be listed under several theme-categories, and several themes listed for a given book.

Ragardless of how the identification of the nature of a book is pursued, I am firmly convinced that it can only be a community effort. "Shareable" knowledge of what any book is resides in the "collective conscious" of its readers, and as far as I know that consciousness can be best tapped through the methods of survey research.

8/11/75

The Project is a Noble experiment and I'm sure will produce a lot of interesting statistic about fandoms reading tastes, but I'm not too sure how it will work for non fans. For instance Joseph Green has written a book, CONSCIENCE INTERPLANETARY that I would rate at 50. It was readable, but dull. Yet it is a novel that I would recommend for young people just beginning to read SF. The IDEA Green is working with is good--that an organization must be set up to determine if an alien species is or is not intelligent, and Green treats in a fairly logical manner, bringing out the different directions intelligence might take and that man might not be the measure of all things...By the strictest definition of SF this is a good science fiction novel but as literature it's not great.

And this is going to be the problem throughout. Some books are good for certain levels of reading experience (and subject orientation). While it will be interesting to see what a large cross-section of fandom thinks of various books I don't think it's going to help teachers who have classes of elementary readers with no SF, elementary readers with SF, high school level readers with no SF experience, high school level readers with SF experience, college level readers with extensive reading in literature college level readers with extensive reading in only SF and that's for beginners... I would think an annotated list of recommended books for designated levels of competency would be more practical. After all I would rate the Mushroom planet books as excellent/superior (85) but not on the same scale as I would list THE FEMALE MAN (93).

Turning to Ro Nagy's letter reminds me of the SF course I had in college. It was a real dud. (The instructor was a genuine fugghead. He had the right idea of seeing SF as coming from the graveyard romantics (Walpole-Shelly=etc., ala Aldiss) but just didn't know how to teach, or encourage people to learn. It was also embarrassing to quickly deduce that I knew more about SF than he did.) All of this makes me wonder if SF can be taught in a classroom--as a meaningful subject. SF is no literary discipline, it's more like a state of mind, and it's not like drama where a few representative plays can give you an idea of theater. If there were to be a goal to an SF class I'd said that it ought to be to explain why something like THE SIMON RACK or RYDER HOOK serials are utter garbage. That's not something you can do by assigning five or ten books for reading. I don't know how to teach an SF course or I don't think it should be taught as a popculture thing like Ro Nagy and my instructor tried. There is no point to institutionalized rap sessions. Why pay a university to do what any two fans would do on their own accord. I guess what it comes down to is, that if I were to attend another SF course I'd want it to resemble a living GORBETT.

I'm not sure if I said that very well, but at least I got it said.

It's fun looking over other peoples evaluations. I'm amazed at how often Heinlein is placed at the very top--a man who characterizes with caricature writes a dated 40's style? Heinlein's best novel was DOUBLE STAR and I would give that an 85.

At first I didn't think I could fairly rate books on a 100 point system and maybe I can't now, but by looking at ranges very closely and thinking a little bit I think I could accurately list at least half the books I have read in the past ten years. D'Amassa's voracity may be unreal, but not his recall.

75 Aldiss--GALAXIES LIKE GRAINS OF SAND (a collection, ought to pass, but 75)

85 Aldiss--STARSWARM

65 Aldiss--BAREFOOT IN THE HEAD (difficult) It's one of those books I'm not sure why it was written, or written the way it was)

85 Anderson--THE BROKEN SWORD

55 Anderson--VAULT OF THE AGES

60 Anderson--GUARDIANS OF TIME

70 Anderson--WAR OF THE WINGED MEN

70 Anderson--THREE WORLDS TO CONQUER

Actually I'm finding this more boring than it's worth so I guess you'll not be getting evaluations from me. I can recommend books like THE WARRIORS OF DAWN by M.A. Foster or Kurland's THE WHENABOUTS OF BURR.



11/16/75

In a letter I wrote a long time ago and which I hope you print in GG 5, I mused a little bit about your course, and whether it was a worthwhile course for college-prep students and indeed, whether such a course wasn't hurting them in their preparation for college. Anyways, after meeting some of your students via this zine, I've come to the conclusion that A. this course would hurt students in their preparation for college because it doesn't help them to approach their reading analytically (or at least in the analytical fashion that Amherst requires. Perhaps its okay for the State College at Mickeymouse--although I don't think a college prep course should be geared towards Mickeymouse U either) and that B. it doesn't make a damned bit of difference because from the sounds of it, most of your students aren't college prep anyways. You've got them reading something at least, and that's a start. Congratulations. And at least its something you like too. My senior English teacher let his general students pick what they wanted to read and he wound up teaching all sorts of shit about teenaged mothers and dope addicts, dropouts. I think he enjoyed the Chaucer and Shakespeare and Conrad he gave us more.

Anyways, you've got them reading something, but the question is, now what do you do with that? Why not start a course similar in design in which you give them good books to read. Or better yet, just skip the sf course entirely and start an independent reading course of selected works of established literary merit. If you're worried about your students reading level, well, Hemingway is not hard to read, nor Fitzgerald or Hardy or Camus or Twain or countless others. You don't have to give them Conrad and Joyce.

I'm saying this because I am currently very down on the value of science fiction. It's okay for entertainment--although I think a PG Wodehouse (another to add to the list above!) is far superior light entertainment to any sf ever written--but I don't think it's a good thing to introduce people to reading with. Because with sf, there's always the temptation to read too much, and you can stunt your literary growth that way. If better books are around, then I think you as a teacher, should be introducing your students, even if they're not college prep material, to them. (Action and adventure: Sabatini, Dumas) I read science fiction almost continuously from seventh grade or earlier until I was a senior in high school, and the more I think about, the more pissed I am at myself. I could have been spending that time getting a firm background in the world's major literature, and I was wasting it on space opera. (Writers I have never read a word of, and am ashamed to admit it: Tolstoy, Dostoevsky, Proust, James, Lawrence, Faulkner, Woolf, Sinclair Lewis, Eugene O'Neill etc. ad infinitum) I think that to introduce students to reading via sf in particular, and seemingly exclusively (your free lending library, after all, does not contain mainstream fiction or verse or plays) is not doing them justice.

((Mike, I must respond to you. Our school recently went to a student self-scheduling program. Only three semesters of English electives are required - and one of those must be a writing class. Two years ago the following reading courses were offered: World Literature, English Literature, American Literature, Popular Reading, Sports and Literature, and SF/F. The last three courses have survived. Only at gunpoint could the other classes have been saved. So, Mike. The classes you thought should be offered (instead of SF/F) are or rather were offered.

I've begun to doubt that you are much of a typical teenager. It seems that only a lack of insight could have provided this statement: "I could have been spending that time getting a firm background in the world's major literature..." To achieve what you wish, a teenager must desire to read Tolstoy, Proust, and Joyce from the seventh through 12th grades, not from the "wise and safe retrospect" of his first year in college.))