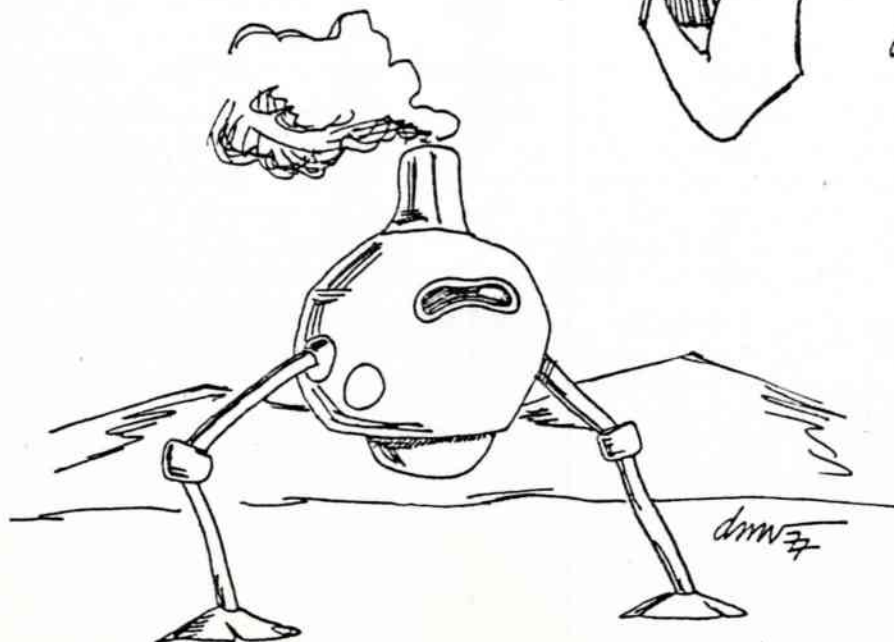


GLUING GORE 9



GUYING GYRE #9 (OF #'s 9 and 10)

GUYING GYRE is a fanzine produced by Hawthorne High School, 4859 W. El Segundo Blvd., Hawthorne, CA 90250. This close-to-quarterly effort is available for letters of comment, assistance on THE PROJECT, or the usual. Please address all correspondence to the editor, GIL GAIER at 1016 Beech Ave., Torrance, CA 90501. Trades are fine: all for all or one for one, whichever you feel proper/fair. This is CLASS PRESS PUBLICATIONS #17. (Jan. '78)

This issue is dedicated with heartfelt thanks to MARTY MASSOGLIA who has spent much time seeing that the file names of books/authors are correct. He's also encouraged many to participate in THE PROJECT.. Thank you, Marty, for being there when I needed you.

A special appreciation is owed to the three students who typed most of this issue.

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ART CREDITS

Tim Marion	COVER LOGO
Maurice Harter	20 (twice)
Gil Gaier	27
Carl Bennett	42
David Vereschagin	Cover (thrice), 34, 36 (twice), 37 (twice), 40, 49.

In late July I received the following letter from Margaret Swann, Tom's mother:

"Your beautiful and thoughtful issue of GUYING GYRE arrived yesterday. It has brought me much happiness to have you pay Tom such a tribute. He was a modest man and always so pleased and humble when he received praise. His agent in London has just sold the copy-rights for WILL O THE WISP to be published in German. I'm very anxious to see QUEENS WALK IN THE DUST which is promised for publication the first of Sept -- a year late. Also THE WOMAN OR THE HORSE should be out soon.

My husband suffered a bad stroke in Jan. and we have to have nurses around the clock. We can get him up into a wheel chair but it is very difficult. This coming so close to Tom's death has been very hard to take.

Again my deepest appreciation to you for all you have done to keep Tom's memory alive."

TALK/TALK

Thank you all for your kind comments about the Thomas Burnett Swann material last issue. Mistfers Bob Roehm, Cliff Biggers, and particularly Robert Blenheim (for accepting the first requests for his assistance) are due most of the credit. Thank you gentlemen for your excellent contributions.

((I'll continue these comments on the inside of the cover of issue #10, accompanying this.))

FIRST PERSONAL PREFERENCE EVALUATION NUMBERS (PPENs) FROM FANDOM

My efforts to acquire Personal Preference Evaluation Numbers from fandom began in the fall of 1974. During the last three years the response has been extremely gratifying; we now have enough numbers on enough books to warrant making a comparison worthwhile. As future issues appear, I'll add new books which get evaluated twenty times or more and update current book numbers when ten additional evaluations come in. Every fall I'll republish the whole list--as you find on the next few pages.

The symbols: (SF) is basically science fiction; (FAN) stands for a novel which is predominantly fantasy in orientation rather than SF; (OCC) occult; (S&S) sword and sorcery; (J) an easy reading book.

Explanation of categories: the first "book" evaluated (Tolkien's LORD OF THE RINGS) is really four novels comprising one story. (Most who read the first couldn't/didn't stop.) Since most had read all four, they sent in only one PPEN. Okay. Twenty-one such evaluations were received. The mean/average was 94.67 and the standard deviation was 5.54 -- which is fantastic! That means that it is expected that approximately 2/3 rds of all PPENs used to evaluate the book would fall within 5.54 points above and 5.54 points below the mean, somewhere between 89.13 and 100.21. (The smaller the standard deviation, the greater the agreement of opinion about the mean/average number.) A word of explanation is necessary as to how a book could get a number above a 98 --the highest possible using the PPENs. (Besides the fact some fans didn't read the directions and thought 100 would be high and that others INSISTED that 99 or 100 be given to their favorite of favorites.) There is a second system of evaluation which is more lengthy done on a FILL-IN SHEET. The possible total there is 105. Several people used it. LORD OF THE RINGS is a rather universally loved book.

Maybe at a later date I'll separate the fantasy from the SF--that is if I can figure out which is which. What is WATERSHIP DOWN, anyway?

Nothing is permanent here. Please continue to send in your suggestions, corrections, and PPENs.

90's	The cream of the crop
80's	Outstanding, excellent, superior
70's	Good, enjoyable, recommendable (Upper 70's is Very Good)
60's	Above average, worth reading, not necessarily recommended
50's	Average type stuff, nothing too special

Most of the not-well-thought-of books are not listed because I haven't received 20+ numbers on them; they're starting to fill-in, though. I could use some evaluations on new books/new authors, too. ENJOY!!!!!!

MEAN/ AVER	NAME OF BOOK	AUTHOR	NUMBER OF READINGS	STANDARD DEVIATION
94.67	THE LORD OF THE RINGS	(F) Tolkien	21	5.54
89.40	WATERSHIP DOWN (FAN)	Adams, Richard	20	8.18
89.00	THE STARS MY DESTINATION (SF)	Bester	25	9.64
88.44	MORE THAN HUMAN (SF)	Sturgeon	41	9.52
88.00	FLOWERS FOR ALGERNON (SF)	Keyes	21	12.14
87.67	THE DISPOSSESSED (SF)	Le Guin	51	11.12
86.91	CANTICLE FOR LEIBOWITZ (SF)	Miller	36	13.35
86.63	THE HOBBIT (FAN) (j)	Tolkien	24	8.99
85.69	THE TIME MACHINE (SF)	Wells, HG	36	12.11
85.47	1984 (SF)	Orwell	21	13.96
85.18	STAND ON ZANZABAR (SF)	Brunner	27	10.53
85.05	MARTIANS, GO HOME (SF)	Brown, F	20	6.65
85.00	CHILDHOOD'S END (SF)	Clarke	60	12.56

MEAN/ AVER	NAME OF BOOK	AUTHOR	NUMBER OF READINGS	STANDARD DEVIATION
84.97	DOUBLE STAR (SF)	Heinlein	33	7.78
84.84	THE WIZARD OF EARTHSEA (FAN) (j)	Le Guin	32	11.27
84.60	THE DYING EARTH (SF/FAN)	Vance	20	10.76
84.50	DUNE (SF)	Herbert	52	14.34
84.13	I, ROBOT (SF)	Asimov	29	11.04
83.69	LORD OF LIGHT (SF)	Zelazny	39	13.60
83.64	CITIES IN FLIGHT (SF)	Blish	22	9.33
83.54	CAMP CONCENTRATION (SF)	Disch	22	12.26
83.43	MAN IN THE HIGH CASTLE, THE (SF)	Dick	30	11.54
83.32	THE WAR OF THE WORLDS (SF)	Wells, HG	28	12.91
83.29	THE LEFT HAND OF DARKNESS (SF)	Le Guin	51	16.52
83.26	WAY STATION (SF)	Simak	27	10.74
83.11	THE FOREVER WAR (SF)	Haldeman	27	11.70
82.96	THE CITY AND THE STARS (SF)	Clarke	27	11.44
82.82.	MISSION OF GRAVITY (SF)	Clement	28	10.86
82.72	FOUNDATION TRILOGY (SF)	Asimov	44	16.24
82.65	THE HIGH CRUSADE (SF)	Anderson, P	23	9.60
82.45	RINGWORLD (SF)	Niven	37	12.28
82.27	CAVES OF STEEL (SF)	Asimov	37	12.45
81.86	THE INCOMPLETE ENCHANTER (FAN)	de Camp/Pratt	22	10.70
81.71	NORSTRILIA (SF)	Smith, C	24	14.07
81.71	LEST DARKNESS FALL (SF)	de Camp	21	9.39
81.70	TO YOUR SCATTERED BODIES GO (SF)	Farmer	28	11.10
81.45	THREE HEARTS AND THREE LIONS (SF)	Anderson, P	22	16.08
81.38	THE DEMOLISHED MAN (SF)	Bester	39	9.32
81.30	EARTHMAN COME HOME (SF)	Blish	23	7.78
81.25	BEHOLD THE MAN (SF)	Moorcock	24	10.43
81.21	THIS IMORTAL (SF)	Zelazny	27	11.50
81.13	CITIZEN OF THE GALAXY (SF)	Heinlein	30	9.94
81.13	THE WITCHES OF KARRES (SF)	Schimtz	22	13.32
81.07	DYING INSIDE (SF)	Silverberg	40	16.64
81.02	ROGUE MOON (SF)	Budrys	20	11.19
81.00	THE TOMBS OF ATUAN, (FAN) (j)	Le Guin	22	6.60
80.96	THE REST OF THE ROBOTS (SF)	Asimov	24	11.42
80.95	A FALL OF MOONDUST (SF)	Clarke	20	12.51
80.91	GATHER, DARKNESS (SF)	Leiber	23	12.86
80.87	RITE OF PASSAGE (SF)	Panshin	24	7.47
80.85	THE FABULOUS RIVERBOAT (SF)	Farmer	28	11.47
80.80	BRAVE NEW WORLD (SF)	Huxley	21	17.04
80.65	THE WHOLE MAN (SF)	Brunner	20	9.28
80.46	SLAUGHTERHOUSE FIVE (SF)	Vonnegut	24	13.23
80.45	DOOR INTO SUMMER (SF)	Heinlein	29	10.58
80.20	NEEDLE (SF)	Clement	25	12.36
80.19	CITY (SF) (SS IN A SERIES)	Simak	36	15.52
79.93	THE SPACE MERCHANTS (SF)	Kornbluth/Pohl	33	13.36
79.80	RENDEZVOUS WITH RAMA (SF)	Clarke	50	14.84
79.51	BABEL-17 (SF)	Delany	27	17.92
79.37	A CASE OF CONSCIENCE (SF)	Blish	29	14.78
79.32	THE MOON IS A HARSH MISTRESS (SF)	Heinlein	44	19.62
79.08	STARSHIP TROOPERS (SF)	Heinlein	36	14.46
79.04	GENETIC GENERAL/DORSAI (SF)	Dickson	21	14.03
79.05	HIERO'S JOURNEY (SF)	Lanier	20	8.99
79.03	THE LATHE OF HEAVEN (SF)	Le Guin	29	14.93
78.93	METHUSELAH'S CHILDREN (SF)	HEINLEIN	32	10.46
78.86	LITTLE FUZZY (SF)	Piper	29	11.52

MEAN/ AVER	NAME OF BOOK	AUTHOR	NUMBER OF READINGS	STANDARD DEVIATION
78.85	RED MOON AND BLACK MOUNTAIN (FAN)	Chant	20	10.90
78.82	THE JAGGED ORBIT (SF)	Brunner	29	10.41
78.81	AGAINST THE FALL OF NIGHT (SF)	Clarke	33	13.11
78.45	WASP (SF)	Russell	20	12.67
78.30	THE MOTE IN GOD'S EYE (SF)	Niven/Pournelle	33	12.92
78.25	THE DRAGON MASTERS (SF)	Vance	20	13.44
78.20	CAT'S CRADLE (SF)	Vonnegut	25	17.84
78.00	FOURTH MONSIONS (SE)	Lafferty	22	15.46
78.00	DAYBREAK 2250/STARMAN'S SON (SF)	Norton (j)	20	11.87
77.95	EARTHLIGHT (SF)	Clarke	22	9.22
77.86	THE NAKED SUN, (SF)	Asimov	37	13.55
77.81	DEEP RANGE, THE (SF)	Clarke	22	11.35
77.81	THE INVISIBLE MAN (SF)	Wells, HG	26	14.42
77.75	GALACTIC PATROL (SF)	Smith, EE	20	11.86
77.71	TACTICS OF MISTAKE (SF)	Dickson	28	14.63
77.60	DAVY (SF)	Pangborn	23	17.64
77.60	A MIRROR FOR OBSERVERS (SF)	Pangborn	20	11.52
77.45	NOVA (SF)	Delany	37	21.58
77.29	SOMETHING WICKED THIS WAY COMES (S)	Bradbury	21	19.07
77.19	DRAGONQUEST (SF)	McCaffrey	24	10.34
77.10	YEAR OF THE QUIET SUN (SF)	Tucker	21	9.02
76.97	WHEN HARLIE WAS ONE (SF)	Gerrold	37	13.15
76.93	DOORWAYS IN THE SAND (SF)	Zelazny	28	10.38
76.90	THE LOVERS (SF)	Farmer	20	14.56
76.84	DEATHWORLD 1 (SF)	Harrison, H	37	10.40
76.82	NERVES (SF)	del Rey	23	17.56
76.75	LONG AFTERNOON OF EARTH/(HH) (SF)	Aldiss	20	16.57
76.65	STRANGER IN A STRANGE LAND (SF)	Heinlein	44	20.48
76.55	WITCH WORLD (SF)	Norton	20	10.32
76.52	UNDER PRESSURE/DRAGON IN THE SEA	HERBERT (SF)	25	9.25
76.45	COMPUTER CONNECTION/IN. GIV. (SF)	Bester	22	14.84
76.43	STARSHIP/NON-STOP (SF)	Aldiss	27	17.91
76.28	STARMAN JONES (SF) (j)	Heinlein	21	12.88
76.22	DAY OF THE TRIFFIDS/REVOLT of Tr.	Wyndham (SF)	22	16.32
76.20	THE GREAT EXPLOSION (SF)	Russell	20	9.92
76.19	THE SHEEP LOOK UP (SF)	Brunner	31	15.47
76.12	DRAGONFLIGHT (SF)	McCaffrey	24	10.30
76.10	UBIK (SF)	Dick	20	22.59
76.08	THE PUPPET MASTERS (SF)	Heinlein	34	15.79
76.07	GUNS OF AVALON (SF)	Zelazny	26	10.48
76.03	NINE PRINCES IN AMBER (SF)	Zelazny	31	11.64
75.95	FAHRENHEIT 451 (SF)	Bradbury	22	17.00
75.95	CONJURE WIFE (FAN)	Leiber	22	14.60
75.92	BRAIN WAVE (SF)	Anderson, P	28	12.42
75.89	THE PROTECTOR (SF)	Niven	27	13.06
75.80	GLORY ROAD (FAN)	Heinlein	36	18.28
75.75	NIGHTWINGS (SF)	Silverberg	20	12.19
75.70	HAVE SPACE SUIT --WILL TRAVEL (SF)	Heinlein	24	13.96
75.65	MAKER OF UNIVERSES (SF)	Farmer	20	9.40
75.60	OUT OF THE SILENT PLANET (SF)	Lewis, CS	25	15.55
75.57	TUNNEL IN THE SKY (SF)	Heinlein	26	11.55
75.57	SWORDS OF LANKHMAR (?)	Leiber	21	11.83
75.57	THE LONG LOUD SILENCE (SF)	Tucker	22	16.27
75.57	THE DREAM MASTER (SF)	Zelazny	26	12.95

MEAN/ AVER	NAME OF BOOK	AUTHOR	NUMBER OF READINGS	STANDARD DEVIATION
75.35	THE THREE STIGMATA OF PALMER ELD.	Dick (SF)	20	20.13
75.33	FARMER IN THE SKY (SF) (j)	Heinlein	30	12.87
75.27	FIRST MEN TO THE MOON (SF)	Wells, HG	22	17.04
75.23	EINSTEIN INTERSECTION (SF)	Delany	34	20.74
75.21	SANDS OF MARS, THE (SF)	Clarke	24	11.35
75.21	PEBBLE IN THE SKY (SF)	Asimov	27	11.97
75.16	PLANET OF EXILE (SF)	Le Guin	25	9.20
75.13	RED PLANET (SF) (j)	Heinlein	23	13.10
75.13	WHEN WORLDS COLLIDE (SF)	Balmer/Wylie	23	15.66
75.10	Deathworld III (SF)	Harrison, H	20	10.37
75.04	SOLDIER ASK NOT (SF)	Dickson	25	15.93
75.00	REVOLT IN 2100 AD (SF)	Heinlein	24	10.75
74.96	TAU ZERO (SF)	Anderson, P	28	12.67
74.96	ICEWORLD (SF)	Clement	24	10.53
74.95	AFTER WORLDS COLLIDE (SF)	Balmer/Wylie	21	16.37
74.91	CYCLE OF FIRE (SF)	Clement	22	9.37
74.85	MONUMENT (SF)	Biggle	21	13.72
74.82	THE BROKEN SWORD (FAN)	Anderson, P	23	16.21
74.77	SYNTHETIC MAN/THE DREAMING JEWELS	Sturgeon (SF)	22	13.80
74.74	SLAN (SF)	van VOGT	27	15.98
74.73	MACROSCOPE (SF)	Anthony	30	14.17
74.70	MIDSUMMER TEMPEST (SF)	Anderson, P	20	16.99
74.62	SHOCKWAVE RIDER (SF)	Brunner	24	15.25
74.54	THE STAR BEAST (SF) (j)	Heinlein	22	12.02
74.34	THE HUMANOIDS (SF)	Williamson	23	12.61
74.32	THE LAST STARSHIP FROM EARTH (SF)	Boyd	21	16.74
74.31	TIME FOR THE STARS (SF) (j)	Heinlein	22	11.16
74.30	SQUARES OF THE CITY (SF)	Brunner	20	13.90
74.25	DUNE MESSIAH (SF)	Herbert	32	14.09
74.09	I AM LEGEND (SF)	Matheson	22	13.03
74.08	OMNIVORE (SF)	Anthony	25	13.80
74.08	ORPHANS IN THE SKY (SF)	Heinlein	23	12.37
74.00	SPACE CADET (SF) (j)	HEINLEIN	21	14.14
73.83	TRULLION: ALASTER 2262 (SF)	Vance	23	13.36
73.82	JACK OF SHADOWS (SF)	Zelazny	28	11.03
73.73	DOWNWARD TO THE EARTH (SF)	Silverberg	23	12.64
73.59	THAT HIDEOUS STRENGTH (SF)	Lewis, CS	22	14.24
73.45	THE FLYING SORCERORS, (?)	Gerrold/Niven	22	12.07
73.38	PERELANDRA (SF)	Lewis, CS	24	17.82
73.32	ISLE OF THE DEAD (SF)	Zelazny	28	16.15
73.32	FIRE TIME (SF)	Anderson, P	25	15.81
73.30	ROCANNON'S WORLD (SF)	Le Guin	20	8.80
73.19	BIG PLANET (SF)	Vance	21	14.92
73.19	DAY AFTER TOMORROW/SIXTH COLUMN	Heinlein (SF)	20	12.93
73.13	DINOSAUR BEACH (SF)	Laumer	23	12.46
73.05	BETWEEN PLANETS (SF) (j)	Heinlein	21	9.08
73.00	JEWELS OF APTOR, THE (SF)	Delany	21	15.85
72.72	THE ROLLING STONES (SF) (j)	Heinlein	22	13.58
72.71	EMPIRE STAR (SF)	Delany	21	19.89
72.59	BUG JACK BARRON (SF)	Spinrad	22	20.41
72.50	HEROVIT'S WORLD (SF)	Malzberg	24	20.47
72.36	DAY OF THEIR RETURN (SF)	Anderson, P	25	11.83
72.36	AN ALIEN HEAT (SF)	Moorcock	22	19.04
72.26	THE FALL OF THE TOWERS (3Snovels)	Delany (SF)	30	21.61

MEAN/ AVER	NAME OF BOOK	AUTHOR	NUMBER OF READINGS	STANDARD DEVIATION
72.14	EYE IN THE SKY (SF)	Dick	21	12.44
72.10	THE HOUNDS OF SKAITH (SF)	Brackett	20	16.74
72.05	SOS THE ROPE (SF)	Anthony	22	14.93
72.04	PEOPLE OF THE WIND (SF)	Anderson, P	25	9.53
71.97	2001: A SPACE ODYSSEY (SF)	Clarke	38	17.71
71.95	A CHOICE OF GODS (SF)	Simak	21	17.57
71.87	TIME ENOUGH FOR LOVE (SF)	Heinlein	40	22.96
71.81	THE STAR FOX (SF)	Anderson, P	21	13.93
71.78	CLOSE TO CRITICAL (SF)	Clement	23	12.24
71.76	ORN (SF)	Anthony	21	11.84
71.75	UP THE LINE (SF)	Silverberg	20	10.22
71.74	THE SYNDIC (SF)	Kornbluth	23	12.46
71.71	ROGUE QUEEN (SF)	de Camp	20	16.67
71.67	THE MIDWICH CUCKOOS/VILLAGE O.D.	WYNDHAM (SF)	21	14.10
71.63	TOWER OF GLASS (SF)	Silverberg	22	15.60
71.57	DEATHWORLD 2 (SF)	Harrison, H	23	12.64
71.57	TRAVELER IN BLACK (SF)	Brunner	21	16.14
71.55	ROGUE IN SPACE (SF)	Brown, F	20	13.27
71.27	THE STARS, LIKE DUST (SF)	Asimov	22	16.93
71.24	WORLD OF NULL-A (SF)	van Vogt	21	19.08
71.15	NO BLADE OF GRASS (SF)	Christopher	20	15.68
71.12	FRANKENSTEIN UNBOUND (SF)	Aldiss	25	15.41
71.07	FLOW MY TEARS, THE POLICEMAN SAID	Dick (SF)	30	12.88
71.00	THE TECHNICOLOR TIME MACHINE (SF)	Harrison, H	20	11.52
70.92	DHALGREN (SF)	Delany	26	21.54
70.91	THORNS (SF)	Silverberg	22	15.40
70.82	SATAN'S WORLD (SF)	Anderson, P	22	11.24
70.81	LANGUAGES OF PAO (SF)	Vance	21	13.39
70.80	THE GODS THEMSELVES (SF)	Asimov	45	14.45
70.64	THE GOBLIN RESERVATION (SF)	Simak	22	13.95
70.62	TODAY WE CHOOSE FACES (SF)	Zelazny	24	15.90
70.57	BILL, THE GALACTIC HERO (SF)	Harrison, H	21	14.22
70.41	RING AROUND THE SUN (SF)	Simak	22	19.67
70.30	HAWKSBILL STATION (SF)	Silverberg	23	16.53
70.14	HELLSTROM'S HIVE (SF)	Herbert	22	15.40
70.14	THE DEMON BREED (SF)	Schmitz	21	10.55
70.06	TOTAL ECLIPSE (SF)	Brunner	31	12.42
70.05	THERE WILL BE TIME	Anderson, P	22	12.32
69.92	CITY OF ILLUSION (SF)	Le Guin	25	13.80
69.90	THE SIRENS OF TITAN (SF)	Vonnegut	21	22.69
69.87	THE CURRENTS OF SPACE (SF)	Asimov	24	13.14
69.75	THE MAN WHO FOLDED HIMSELF (SF)	GERROLD	36	12.15
69.70	BEYOND THIS HORIZON (SF)	Heinlein	27	15.05
69.67	DAMNATION ALLEY (SF)	Zelazny	27	13.04
69.52	A GIFT FROM EARTH (SF)	Niven	21	14.11
69.36	ENSIGN FLANDRY (SF)	Anderson, P	22	12.69
69.22	THE MAN IN THE MAZE (SF)	Silverberg	23	13.49
69.17	THE WANDERER (SF)	Leiber	24	17.63
69.09	THE GINGER STAR (SF)	Brackett	21	19.12
69.05	THE WEREWOLF PRINCIPLE (SF)	Simak	22	11.07
68.95	WORLDS OF THE IMPERIUM (SF)	Laumer	20	12.08
68.91	THE STAINLESS STEEL RAT (SF)	Harrison, H	23	15.16
68.85	BLACK EASTER (?)	Blish	20	19.60
68.85	OPERATION CHAOS	Anderson, P	20	14.72

MEAN/ AVER	NAME OF BOOK	AUTHOR	NUMBER OF READINGS	STANDARD DEVIATION
68.80	MAKE ROOM! MAKE ROOM!//SOYLENT GR.	Harrison, H (SF)	20	15.30
68.45	THE IRON DREAM (SF)	Spinrad	29	20.31
68.38	CHTHON (SF)	Anthony	24	20.28
68.38	THE BOOK OF SKULLS (SF)	Silverberg	21	21.79
68.10	BAREFOOT IN THE HEAD (SF)	Aldiss	21	22.57
67.96	END OF ETERNITY (SF)	Asimov	29	14.63
67.81	PRELUDE TO SPACE (SF)	Clarke	21	14.50
67.78	NO ROOM FOR MAN?NECROMANCER (SF)	Dickson	23	14.28
67.64	PHEONIX WITHOUT ASHES (SF)	Bryant/Ellison	22	13.83
67.52	WORLD OF PTAVVS (SF)	Niven	21	15.99
67.48	TUNNEL THROUGH THE DEEPS (SF)	Harrison H	21	13.70
67.30	ENCHANTED PILGRIMAGE (?)	Simak	23	16.57
67.13	THE SHIP WHO SANG (SF)	McCaffrey	23	11.58
67.10	DO ANDROIDS DREAM ELECTRIC SHEEP?	Dick (SF)	20	17.57
66.85	SOLAR LOTTERY (SF)	Dick	21	15.37
66.50	CREATURES OF LIGHT AND DARKNESS	Zelazny (SF)	24	22.43
66.10	ORBIT UNLIMITED (SF)	Anderson, P.	20	12.35
66.05	AGE OF MIRACLES/DAY O. the S. C.	Brunner (SF)	20	14.45
65.77	RETIFF'S WAR (SF)	Laumer	22	14.07
65.65	BALLAD OF BETA-2, THE (SF)	Delany	20	16.94
65.57	ANDROMEDA STRAIN (SF)	Crichton	23	22.72
65.55	BEHIND THE WALLS OF TERRA (SF)	Farmer	20	12.19
65.52	INSIDE/OUTSIDE (SF)	Farmer	21	18.87
65.34	THE STONE THAT NEVER CAME DOWN	Brunner (SF)	26	12.24
65.33	BYWORLDER (SF)	Anderson, P	21	14.55
65.23	BEYOND APOLLO (SF)	Malzberg	26	21.95
65.23	ICE AND IRON (SF)	Tucker	22	17.49
65.14	THE MASKS OF TIME/VORNAN-19 (SF)	Silverberg	21	19.62
64.70	WHY CALL THEM BACK FROM HEAVEN?	Simak (SF)	20	19.66
64.68	PODKAYNE OF MARS (SF) (j)	Heinlein	25	17.61
64.45	TIME OF CHANGES (SF)	Silverberg	24	25.14
63.73	LOGAN'S RUN (SF)	Johnson/Nolan	22	20.57
63.10	CEMETERY WORLD (SF)	Simak	28	22.88
62.81	IMPERIAL EARTH (SF)	Clarke	21	20.85
62.65	...AND ALL THE STARS A STAGE (SF)	Blish	20	11.31
62.54	THE PRITCHER MASS (SF)	Dickson	24	13.01
62.50	SLEEPWALKER'S WORLD (SF)	Dickson	20	14.96
62.45	OCTOBER THE FIRST IS TOO LATE	Hoyle, F (SF)	22	12.01
62.45	MIDSUMMER CENTURY (SF)	Blish	20	16.69
62.42	DECISION AT DOONA (SF)	McCaffrey	21	13.48
62.20	TO DIE IN ITALBAR (SF)	Zelazny	24	16.16
61.80	THE BLACK CLOUD (SF)	Hoyle, F	20	19.66
61.64	THE WRONG END OF TIME (SF)	Brunner	22	12.24
61.39	DANCER FROM ATLANTIS (SF)	Anderson, P	24	19.27
61.34	FARNHAM'S FREEHOLD (SF)	Heinlein	32	20.32
61.29	CAGE A MAN (SF)	Busby	21	19.49
60.87	CRYPTOZOIC (SF)	Aldiss	24	14.64
60.85	PATRON OF THE ARTS (SF)	Rotsler	21	15.64
60.75	THE DARK-LIGHT YEARS (SF)	Aldiss	20	12.48
60.69	R-MASTER (SF)	Dickson	23	12.81
60.18	THE BIG TIME (SF)	Leiber	22	20.46
60.14	FLESH (SF)	Farmer	22	20.95
57.86	GALACTIC POT-HEALER (SF)	Dick	21	17.93
52.45	FANTASTIC VOYAGE (SF)	Asimov	22	16.35
47.42	I WILL FEAR NO EVIL (SF)	Heinlein	38	21.08

(And that's all the novels I have with 20+ PPENs as of now.)

It's a pleasure to share with you my enjoyment and sincere relief at being able to publish the culmination of three years work. (It's not in any way "complete." In fact, the PPEN acquisitions are just getting started.) Part of my pleasure has been derived from the wonderful response so many of you have made/are making to the success of THE PROJECT. I hope that the FIRST LISTING will stimulate more contributions and discussion. May they "benefit" you.

A few words about the format: GUYING GYRE is getting too cumbersome. Up to now it's been my policy to publish every PPEN which came in; I can no longer do that: school economics, time, and monotony of format. First of all, the continual listing of all books being evaluated is becoming repetitive (and an awesome TASK.) The backlog of such material "to be published" is staggering. What I'll do from now on is publish the discussion part of the letters (and the PPENs which accompany them if they are involved). Also some PPENs will be published to remind us what's going on. I'll give updates on new numbers and maybe even name books which need evaluating. I only hope that the fact that all your PPENs will not be published will not deter you from participating.

You'll notice that most of the NUMBER OF READINGS hover about in the 20's range. That's because we're at that level of participation. (Next year it will probably be the 30's--I hope.) Many new sets of evaluations using part 2 of GUYING GYRE 7/8 have recently arrived. To bring some books with between 16 and 19 evaluations to 20 plus, I went through them seeking out those books so they could be included. That explains why there are so many novels which seem to have "just made it." Last issue I mentioned that I'd probably be using the numbers gleaned from book reviews of novels as well. For years I've analyzed reviews and come pretty close. (I think Buck Coulson is getting weary of my sending him lists to check against his "real" feelings -- from his reviews in YANDRO. Next issue he says he'll use PPENs along with his comments. "One small step for THE PROJECT, one....") Unless a reviewer is pretty clear about his personal attitude towards the book, I don't use it. Also, I don't use reviews written by PPEN contributors; that would give them a double weight. I've only been caught once: one reviewer early on wrote he wouldn't participate so I used his reviews. Now he does. More work, but I'm happy to have him.

At least five or six of GG's interested readers are into computers/math and will, I'm sure, find all kinds of things I could have done with these figures. Be assured I've about reached the edge of my talent/time. If I had a handy computer and it didn't cost much/anything to use and I had someone with vast amounts of time to SET UP a program (and record all the PPENs), I'd probably do it.

Looking at the novel evaluations, I noticed that several authors appeared often. IDEA. If I added together their five top-rated books (and divided by five), would I have some (vague) idea of which was the most popular novelist with the fans whose PPENs had been used so far in the computations? Thought I'd share the results of my labor with you. (It is, of course, too early for this kind of in-looking.

For instance, Silverberg's last two fine novels haven't been considered, and Herbert only has four books on the list, and.....) But it's fun, huh?

83.17	Le Guin		
81.59	Asimov	75.62	Dick
81.50	Clarke	75.58	Delany
80.99	Heinlein	75.29	Simak
79.09	Brunner	74.79	Silverberg
78.79	Zelazny	74.74	Niven
77.96	Anderson	72.58	Harrison
76.93	Clement	72.35	Leiber
76.14	Vance	71.78	Blish
76.13	Farmer	69.11	Dickson

STUDENT PPENs (Personal Preference Evaluation Numbers)

MEAN/ AVER	NAME OF BOOK	AUTHOR	NUMBER OF READINGS	STANDARD DEVIATION
93.40	DUNE (SF)	Herbert	27	7.12
89.61	TO YOUR SCATTERED BODIES GO (SF)	Farmer	28	6.88
89.05	HIERO'S JOURNEY (SF)	Lanier	39	9.92
88.61	PRIEST-KINGS OF GOR (SF)	Norman	26	9.54
88.04	ATON (SF)	Greenfield	21	8.30
87.85	STRANGER IN A STRANGE LAND (SF)	Heinlein	20	14.98
87.00	THE HOBBIT (FAN) (j)	Tolkien	20	12.31
85.81	HUNTERS OF THE RED MOON (SF)	Bradley	69	10.95
85.76	THE FABULOUS RIVERBOAT (SF)	Farmer	21	11.64
85.29	OUTLAW OF GOR (SF)	Norman	24	10.65
85.12	TARNSMAN OF GOR (SF)	Norman	25	9.91
84.70	THE EXORCIST (OCC)	Blatty	27	13.77
84.09	WIZARD OF EARTHSEA, A (FAN) (j)	Le Guin	40	13.76
84.04	THE LATHE OF HEAVEN (SF)	Le Guin	21	10.33
84.00	HELLSTROM'S HIVE	Herbert	20	10.58
83.80	RAGA SIX (OCC)	Lauria	20	9.17
83.68	WHAT MAD UNIVERSE (SF)	Brown F	22	9.70
83.51	HELL'S GATE (SF)	Koontz	85	10.86
83.33	THE FOREVER WAR (SF)	Haldeman	24	13.86
83.13	THE STARS MY DESTINATION (SF)	Bester	30	9.02
83.05	THE FORGOTTEN BEASTS OF ELD (FAN)	McKillip (j)	39	14.05
83.00	THIS PERFECT DAY (SF)	Levin	21	9.85
82.67	EARTHBLOOD (SF)	Laumer	37	14.56
82.60	HAVE SPACE SUIT--WILL TRAVEL (SF)	Heinlein	20	13.41
82.43	THE STONE CARNATION (GOTH)	HINTZE	23	10.56
82.04	SLAN (SF)	van Vogt	48	9.58
81.60	THE DOOR INTO SUMMER (SF)	Heinlein	20	13.41
81.54	THE DEMOLISHED MAN (SF)	Bester	26	10.05
81.48	TRIAD (OCC)	Leader	39	12.80
81.31	ANTI-MAN (SF)	Koontz	51	8.94
80.93	THE TECHNICOLOR TIME MACHINE (SF)	Harrison	29	9.31
80.92	TIME OF THE GREAT FREEZE (SF) (j)	Silverberg	50	11.87
80.78	TUNNEL IN THE SKY (SF)	Heinlein	59	10.70
80.48	DEATHWORLD I (SF)	Harrison	23	12.67
80.23	THE STAINLESS STEEL RAT (SF)	Harrison	22	12.58
80.04	DAMNATION ALLEY (SF)	Zelazny	22	11.58
79.74	MIRROR IMAGE (SF)	Coney	23	13.56
79.71	RINGS OF ICE (SF)	Anthony	24	13.14
79.58	THE HAUNTED EARTH (SF)	Koontz	29	16.18
79.48	DIMENSION A (SF)	Davies	29	12.06
79.18	THE GINGER STAR (SF)	Brackett	22	9.92
78.68	STARSHIP/NON-STOP (SF)	Aldiss	32	11.82
78.64	DARKOVER LANDFALL (SF)	Bradley	20	18.70
78.39	DEATHWORLD 3 (SF)	Harrison	41	12.54
77.95	DOUBLE STAR (SF)	Heinlein	22	10.60
77.86	RED PLANET (SF) (j)	Heinlein	21	12.57
76.80	RINGWORLD (SF)	Niven	20	15.57
76.51	ORPHANS OF THE SKY (SF)	Heinlein	47	9.09
73.50	CONJURE WIFE (FAN)	Leiber	20	13.26

When my students give a book an evaluation in the 80's or 90's, you can be sure it was a resoundingly successful read for them. Usually the 70's are satisfying without being quite fulfilling and engaging without being riveting. Anything below that they generally didn't care for all that much.

SOME COMMENTS ABOUT THE STUDENT PERSONAL PREFERENCE EVALUATION NUMBERS

HERE ARE MY STUDENTS' EVALUATIONS OF ALL THE BOOKS THEY'VE READ (COLLECTIVELY) MORE THAN 20 TIMES; THOUGHT YOU MIGHT FIND IT INTERESTING TO CONTRAST THEIR PREFERENCES AGAINST THE FANDOM CHOICES MADE.

BETWEEN MY CLASSROOM LIBRARY AND THE SCHOOL LIBRARY THERE ARE FEW SF/F BOOKS OF ANY STATURE NOT AVAILABLE FOR MY STUDENTS TO READ. THEN WHERE ARE SUCH OBVIOUS SELECTIONS AS THE TOLKIEN "SERIES," CLARKE'S CHILDHOOD'S END, HUXLEY'S BRAVE NEW WORLD, LE GUIN'S THE LEFT HAND OF DARKNESS, ORWELL'S 1984, ETC? THEY STILL NEED A FEW MORE READINGS TO TOTAL THE TWENTY THAT ARE REQUIRED. MANY QUITE NEW BOOKS DON'T APPEAR BECAUSE I DON'T HAVE COPIES YET. ALSO SOME OLDER BOOKS ARE GETTING HARD TO FIND USED/SECONDHAND COPIES OF; WHEN OUR CLASSROOM COPY WEARS OUT, GETS LOST, RIPPED-OFF, OR MYSTERIOUSLY DISAPPEARS, WE HAVE TO WAIT A LONG WHILE FOR A REPLACEMENT. THERE IS A CERTAIN AMOUNT OF GUIDANCE I USE TO GET 'UNREAD' BOOKS READ: THE EXPERIENCED SF/F READERS ARE QUITE WILLING TO TAKE ON BOOKS WITHIN THEIR AREA OF INTEREST THAT NEED EVALUATING; ALSO ONE OF THE CLASSES' NON-READING PROJECTS IS TO READ AND EVALUATE FIVE BOOKS 'THAT HAVE NOT BEEN READ BEFORE OR WHICH MR. GAIER NEEDS TO HAVE READ.' (NEXT SEMESTER SOME OF THESE WILL BE WHERE LATE THE SWEET BIRD SANG BY WILHELM, LONG LOUD SILENCE BY TUCKER, MORE THAN HUMAN BY STURGEON, EARTH ABIDES BY STEWART, AND CITY BY SIMAK. AND THE LIST GOES ON AND ON.)

YOU'LL NOTE THAT THE STUDENT PPENS GENERALLY TEND TO BE MORE GENEROUS NUMBERS THAN FANDOMS. THAT REALLY IS TO BE EXPECTED. MY STUDENTS ARE JUST DISCOVERING THE SENSU WONDER IN SF/F; SOME ARE JUST DISCOVERING THE WONDERS THAT LIE WITHIN THE COVERS OF BOOKS. FOR MANY, THEN, IT'S EASIER TO SAY A BOOK IS 'EXCELLENT' OR 'ONE OF THE BEST I'VE EVER READ' BECAUSE (FOR SOME) THE BACKLOG ISN'T GREAT. ANOTHER REASON IS THAT THE STUDENTS ARE READING WHAT THEY WANT TO READ. BETWEEN THEIR STATED PREFERENCES (USUALLY SATISFIED BY SUGGESTIONS FROM ME, OTHER STUDENTS, OR OUR CLASS BOOK ANNOTATION LISTS) AND MY INTUITIONS ABOUT WHAT THEY'D LIKE, MOST OF THEIR CHOICES ARE FELICITOUS ONES. THEN, TOO, NO STUDENT IS REQUIRED TO READ, COMPLETE, OR EVEN CONTINUE A BOOK S/H E 'S NOT ENJOYING. THAT, TOO, TENDS TO KEEP THE PEN'S HIGH.

TRIED SOMETHING DIFFERENT THIS PAST YEAR. IT WAS MORE WORK BUT WELL WORTH IT. AT THE END OF THE SEMESTER I ASKED THE STUDENTS TO GO BACK AND REEVALUATE THE BOOKS THEY'S READ EARLY IN THE CLASS. ANY WHICH DROPPED/RAISED SIX POINTS OR MORE WERE TO BE NOTED. THEN MY TA'S (TEACHER ASSISTANTS) AND I WENT BACK THROUGH THE RECORDS AND CHANGED THEM. THAT PLEASED BOTH THE STUDENTS AND THE TEACHER.

AFTER THE STUDENT PPENS START GETTING LENGTHY, I'M GOING TO SEPARATE THEM INTO CATEGORIES: SF/ FANTASY/S&S/HORROR.

THOSE WHO HAVE BEEN WITH ME AWHILE (AT LEAST SINCE GG #4 THE STUDENT ISSUE) KNOW THAT IN THE CLASSROOM I USE A FILL-IN SHEET EVALUATOR BESIDES REQUIRING PPENS. IT TENDS TO BE MORE 'OBJECTIVE' AND STIMULATES DISCUSSION WHEN THE STUDENT AND I GET TO RAPPING ABOUT THE BOOK. ANYWAY, THAT FORM ALLOWS A NOVEL TO GET A NUMBER AS HIGH AS 105. SO WHEN I AVERAGE THE STUDENTS FILL-IN SHEET AND THE PEN, IT HAS THE POSS-ABILITY OF BEING HIGHER. (YES, I FOUND ANOTHER REASON WHY THE STUDENT PPENS TEND TO BE MORE GENEROUS THAN FANDOMS.) IN FACT, SOME HAVE ASKED ME HOW CERTAIN FANDOM EVALUATORS HAVE COME UP WITH 100+ NUMBERS; WELL, SOMETIMES THEY JUST DON'T FOLLOW DIRECTIONS, BUT OFTEN THEY READ ISSUE #4, MADE COPIES OF THE FILL-IN SHEET, AND USED BOTH NUMBERS THEN AVERAGED THEM. ((AN INTERESTING ASIDE: BOTH THE STUDENT AND FANDOM PEN AND F-I SHEET NUMBERS HAVE A HIGH DEGREE OF CORRELATION. IN CLASS, WHEN THEY DON'T, ITS LET'S TALK TIME.))

J R Christopher, Tarleton State University, Tarleton Station,
Stephenville, Texas 76402 8/15/77

Received Guying Gyre 7/8 a while back. I appreciated the Swann bibliography. Main reason I appreciated the bibliography is that it got me around to checking on the copies of Swann's fiction I've got. I own eight of his books, and my eldest daughter owns two. That leaves seven to go, I think. (My daughters read Swann, not me. I read a few of his short stories--but I find those I've sampled a trifle sweet, rather like a flavored wine.)

Since I'm actually writing a note, I thought I'd add some personal preference ratings; I don't promise to do this often-- I just don't have the time. And, for that matter, I don't get a lot of SF read any more; I've gone through most of Larry Niven's Known Space s.s. this past year (and one of the novels in the series), but that's about it. Too much non-fiction for a running bibliography I'm doing.

C S Lewis: OUT OF THE SILENT PLANET	98
" PERELANDRA	87
" THAT HIDEOUS STRENGTH	93

Larry Niven & Jerry Pournelle INFERNO	75
Philip Jose Farmer THE GREEN ODYSSEY	77

(This Farmer novel is probably still my favorite of his longer works--of those I've read.)

Edgar Parnborn DAVY	88
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(I haven't read his COMPANY OF GLORY yet, but this is by far my favorite among his other works. I thought it several years ago in a graduate SF course.)

Larry Niven THE LONG ARM OF GIL HAMILTON	75
--	----

(OK, it's a story collection, but it's an interrelated story collection. I'm a sucker for the puzzle mystery-- John Dickson Carr et al; most readers will probably rate this lower.)

Grendel Briarton THE COMPLETE FEGHOOT	73
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(OK, another story sequence/collection. I like puns.)

James Blish BLACK EASTER	66
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(Blish's book is a fantasy, not SF-- pleasant reading anyway.)

Robert A. Heinlein THE PUPPET MASTERS	63
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H. G. Wells THE TIME MACHINE	88
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(The end of the world imagery is magnificent--the scientific myth of the twentieth century.)

Hmm, I see that there's a batch of letters about criticism and Nat Hawthorne (one of my favorite writers--I re-read his THE MARBLE FAUN early in 1976, not planning to teach it, and found it more fun than the first time through-- a limited taste however.) Perhaps I should explain that "not planning to teach it"-- I don't count reading books for teaching purposes when I'm estimating my enjoyment of them. Of course, I often do enjoy books that I'm reading for professional reasons, but the question is whether I'll re-read a book just for fun. For example, I taught Doris Lessing's BRIEFING FOR A DESCENT INTO HELL this summer in a graduate course (it's the one in which a madman thinks he's been picked up by a flying saucer) -- so now it will sit on my

shelf for several years, and we'll then see about it.
(It's got some interesting passages, I think.)

Anyway, I've got my own theory about what's slowly happening in high school and college literature classes. I think there's a slow drift toward teaching nothing but works out of the past hundred years. In 25 or 50 years, we'll have only contemporary works taught. Then readers who go back to Shakespeare or Milton, Fielding or Dickens, will do so out of their own enjoyment--and that is what we mean by a classic.

Harry Warner, Jr., 423 Summit Ave., Hagerstown, Maryland, 21740
8/11/77

As advertised, some remarks about the stereo issue of Guying Gyre. Unfortunately, I still won't be providing any numerals for your computers to gobble up. I don't trust my memory enough to jot down ratings on the second part of GG as you suggest, and I just haven't found the time to look through stacks of read books, deciding on how I reacted through quick glances at them, the only sure way to do an honest job for a person with my characteristics.

All the material about Thomas Burnett Swann held my interest, even though I've read little of his fiction. It's strange, the way one parallel kept coming to mind as I read the material by Bob Roehm and Cliff Biggers. Swann seems to have had many points of similarity to Lovecraft, both as a person and in his writing career: modest to a fault, a perfect gentleman, kind and considerate of everyone he encountered, writing in a particular field which interested him personally and fascinated a select group of devotees, never making a sensational sales record in his lifetime, selling for the most part to the lower-paying markets, and many other matters which the two had in common, including the lamentably early death from the same malady. I hope the parallel doesn't extend so far that L. Sprague de Camp writes Swann's biography. It isn't clear to me whether there is enough unpublished material left behind for someone to become the equivalent of Derleth for Swann, but I hope the Swann books eventually appear in more permanent editions than the flimsy paperbacks in which most originally appeared.

This Guying Gyre (and I suddenly recall the long-ago era when every important fanzine was given a woman's name or nickname, derived somehow from its title; you would inevitably have become publisher of Gigi, if you'd lived so long) contains the first extended discussion of ways to arrive at average that I can remember since Jack Speer wrestled with that topic in FAPA a long while ago. I'm doubtful about the usefulness of calculating modes unless the time comes when you have vast quantities of numbers on a title, perhaps a hundred or more; otherwise, the mode would seem more apt to result from coincidence than from any general agreement on the book's value. On the proposal to disregard the most extreme numbers for each book, I'm doubtful. In practice, it would probably affect more extremely low numbers than excessively high ones, since fans are more apt to be completely out of sympathy

with a generally liked book than widely enthusiastic about one which has met with general indifference. If most individuals give something in the 90's to a book which a few people dismiss with the 20's, disregard of the extremes would tend to mask the fact that the book isn't universally popular.

On the great criticism debate, I can only suggest that the critics usually start getting into trouble when they stop writing about stories which are familiar to me, and I can take some interest in material about fiction which I've not read but might, some day. What annoys me and starts me to skimming, skipping, and stopping in my reading is when the critics start to write tens of thousands of words about abstractions vaguely connected with real science fiction and when they start to criticize one another's criticism without regard to its connection to the fiction on which it was based. Then there's the appalling habit of becoming critically enthusiastic only over the most obscure and enigmatic stories, on the grounds that it is the critics' mission to discover all the things which the author couldn't or didn't explain.

I share Chester Cuthbert's dismay over the way the specialty dealers are running up prices on science fiction which isn't really scarce. I know a dollar isn't as hard for a young person to obtain as a quarter was when I was microscopic, but even allowing for the change, I don't think kids allowances and income from odd jobs are rising nearly as fast as the cost of science fiction, both new and used. If it keeps on like this, it's eventually going to become impossible to build up a good collection unless the young person is a member of an extra-well-heeled family. Then there are the reprehensible cases of instant rarities, wherein someone produces a very small edition of this or that and sells most of the copies to a dealer who promptly asks much more than the list price on the grounds that it's out of print already.

I read faster than the average person but I've never indulged in the speed reading courses. If my job depended on getting through as much printed matter as possible as quickly as I could, I might have taken the training. Now I'm just as happy that I didn't. Even if lightning-fast reading can be accomplished with a satisfactory degree of comprehension, it's bound to leave the reader unaware of some of the subtleties of prose. Sometimes the rhythm of the words or the way a mot juste is placed at the climax of a key sentence can be the difference between a couple of thousand words a minute, any more than it's possible to see wild flowers properly when you're doing 80 miles per hour on an interstate highway.

Presumably, there exist somewhere scholarly studies of how Verne's English translations distort the original stories. But I wouldn't know where to look for them and I'm sure I couldn't find them anyway in a frontier town like Hagerstown. So I wish some energetic

fanzine editor somewhere would try to get someone to do a comprehensive article on the topic. I can read French fairly well and I've been picking up Verne in the original whenever I run across French editions at second-hand stores and flea markets. But I haven't had time to do any comparisons and for that matter, I have no way of knowing how faithful my French editions are to Verne's original manuscripts. What I do know from sampling here and there in the originals is that Verne's bouncy, informal way of writing.

Maybe I'm repeating myself in this paragraph, because I might have described in a previous loc this particular reaction to the evaluation numbers which you're accumulating. But the most heartening thing about them, from my standpoint, is the lack of prejudice most fans show toward older science fiction. After all, some of the classics from the pulp era are now at least half as old as some of the 19th century fiction which is so universally hated in high school literature studies. It's nice to know that age isn't automatic reason for disliking a science fiction story, even though obviously some readers are unable to find much enjoyment in some of the older fiction whose style or subject matter is radically different from what is customary today. My heart feels particularly warmed by the preponderance of high numbers given to the E. E. Smith books, which have been getting so much flack in fanzines from a handful of prolific writers who dislike them.

Dave Wixon, 343 E. 19th St., #8B Minneapolis, MN 55404 8/3/77

Just a short note of sympathy for Sam Long (in GG7/8), in his futile struggles with LeGuin's work: I began LHoD some years ago, and eventually left it to gather dust; later I did the same again, this time with my bookmark still there, 80 pages in. But just recently I picked it up, and behold! it was smooth! it was mellow!

Why the difference I can't say. But Sam has not been alone in his indifference to UKLeG. (And I did finish DISPOSSESSED first time out, but felt like I was fighting it all the way; maybe one day that, too, will come for me...)

You may notice, on my list, that my highest rating has gone to DOUBLE STAR by Heinlein. I've long felt that this particular reverence of mine for the book might be the result of some sort of psychological effect -- "imprinting," say, as in the case of the ducklings who will adopt the first moving thing they see as "mother" -- because DS was what turned me on to SF. I pulled it off a newstand when I was 12; before then I read voraciously, including SF -- anything they'd let me get from the library (they still restricted me to the "juvenile" section)... But DS did it to me. I was hooked, and turned on, and...

Sure am glad to see so many others liking it so much...

52 Asimov, I. THE CURRENTS OF SPACE	69 Pohl & Williamson ROGUE
55 Biggle THIS DARKENING UNIVERSE	STAR
62 Boyce CATCHWORLD	58 Reynolds SPACE VISITOR
63 Brooks THE SWORD OF SHANNARA .	56 " SECTION G:
74 Busby RISSA KERGUELEN	UNITED PLANETS
66 " THE LONG VIEW	23 Russ THE FEMALE MAN
63 Dick FLOW MY TEARS, THE POLICEMAN	85 Russell NEXT OF KIN
SAID	(Amer. THE SPACE WILLIES)
83 Dickson THE DRAGON AND THE	44 Saberhagen SPECIMENS
GEORGE	27 Sherrell RAUM
67 " THE LIFESHIP	62 Silverberg DYING INSIDE
(with H. Harrison)	68 " SHADRACH IN THE
52 Eklund THE GRAYSPACE BEAST	FURNACE
92 Farmer TO YOUR SCATTERED BODIES	72 " THE STOCHASTIC MAN
GO	84 Simik A CHOICE OF GODS
84 " THE FABULOUS RIVERBOAT	58 " CEMETARY WORLD
35 " & Rosny IRONCASTLE	52 " OUR CHILDRENS
65 Foster THE GAME-PLAYERS	CHILDREN
62 Goulart WHEN THE WAKER SLEEPS	51 Tubb SPECTRUM OF A FORGOTTEN
44 Grant ASCENSION	SUN
90 Heinlein THE DOOR INTO SUMMER	53 Vance THE GRAY PRINCE
63 " PODKAYNE OF MARS	57 " SHOWBOAT WORLD
92 " THE MOON IS A HARSH	43 Wolf KILLERBOWL
MISTRESS	72 Anderson FIRE TIME
66 " ORPHANS OF THE SKY	71 Anvil PANDORA'S PLANET
88 " THE PUPPET MASTERS	75 Bester THE COMPUTER CON-
86 " I WILL FEAR NO EVIL	NECTION
80 " STRANGER IN A STRANGE	67 Bova THE STARCROSSED
LAND	65 Brackett THE GINGER STAR
83 " A TIME FOR LOVE	87 Burkett SLEEPING PLANET
85 " REVOLT IN 2100	58 Brunner POLYMATH
75 " GLORY ROAD	79 Carr CIRQUE
73 " FARNHAM'S FREEHOLD	77 Clarke IMPERIAL EARTH
86 " STARSHIP TROOPERS	92 Clement MISSION OF GRAVITY
47 Kurland TOMORROW KNIGHT	56 Cowper THE TWILIGHT OF
51 " THE WHENABOUTS OF BURR	BRIAREUS
77 Lake WALKERS ON THE SKY	55 Darnay HOSTAGE FOR HINTER-
65 " THE RIGHT HAND OF DEXTRA	LAND
84 Laumer A PLAGUE OF DEMONS	67 Delany DHALGREN
58 " THE INFINITE CAGE	69 " TRITON
48 Lee THE BIRTHGRAVE	70 " NOVA
45 Meredith RUN, COME SEE JERUSALEM	42 Deweese & Coulson
58 " NO BROTHER, NO FRIEND	NOW YOU SEE IT/HIM/THEM...
67 " AT THE NARROW PASSAGE	52 " CHARLES FORT NEVER MEN-
85 " WE ALL DIED AT BREAK-	TIONED WOMBATS
AWAY STATION	60 Dick A SCANNER DARKLY
91 Miller CANTICLE FOR LEIBOWITZ	65 " & Zalazny DEUS IRAE
72 Moorcock COUNT BRASS	67 Dickson SLEEPWALKERS WORLD
76 " THE QUEST FOR TANELORN	62 " MISSION TO UNIVERSE
72 " THE CHAMPION OF GARATHORM	27 Goulart CRACKPOT
47 Offutt CHIEFTAIN OF ANDOR	92 Haldeman THE FOREVER WAR
45 Pendleton THE GUNS OF TERRA 10	74 " MINDBRIDGE
55 Piper LITTLE FUZZY	98 Heinlein DOUBLE STAR
64 Platt GARBAGE WORLD	86 LeGuin THE LEFT HAND OF DARK-
76 Pohl & Williamson THE REEFS OF	NESS
SPACE	79 " THE DISPOSSESSED
68 " " STARCHILD	

80 MacLean MISSING MAN	49 Schmidt NEWTON AND THE QUASI- APPLE
45 Moorcock AN ALIEN HEAT	87 Simik WAY STATION
35 " THE HOLLOW LANDS	77 " SHAKESPEAR'S PLANET
46 " THE END OF ALL SONGS	70 " ENCHANTED PILGRIMAGE
25 " THE LAND LEVIATHAN	58 " ALL FLESH IS GRASS
80 Niven A WORLD OUT OF TIME	84 " A HERATAGE OF STARS
81 " RING WORLD	68 " OUT OF THEIR MINDS
65 " & Pournelle THE MOTE IN GOD'S EYE	80 Tucker ICE AND IRON
84 " INFERNO	71 Vance THAERY
68 Norton NO NIGHT WITHOUT STARS	84 " BIG PLANET
83 Oliver THE WINDS OF TIME	72 Zelazny DOORWAYS IN THE SAND
71 Pohl & Kornbluth WOLFBANE	81 " NINE PRINCES IN AMBER
64 " DRUNDARD'S WALK	82 " THE GUNS OF AVALON
83 " GATEWAY	69 " SIGN OF THE UNICORN
91 Varley THE OPHIUCHI HOTLINE	78 " THE HAND OF OBERON
	88 " LORD OF LIGHT
	76 " CREATURES OF LIGHT AND DARKNESS

David Bratman, P.O. Box 4651, Berkeley CA 94704

My experience with the works of Burnett Swann has been small and alas! rather disagreeable. Some time ago i suggested that my Mythopoeic group discuss a Swann novel. His works seemed to be fairly omnipresent, what little i had heard of him seemed favorable, i had never read any, and this seemed like a good opportunity. the discussion was eventually set for a date last winter, and we decided to do whatever of his books in print the local Swann experts judged to be the best. This was decided to be LADY OF THE BEES and, judging from Robert Blenheim's appraisal (incidentally, the appraisal was a good idea; i'd like to see more of those) we made a good choice; he calls it "the best novel of Swann's third period."

The book (and the discussion) turned out somewhat differently than we had expected. General consensus, with which i agreed, was that the work was not at all good. Over this distance in time i cannot recall most of the details. Certainly it was not a case of what Robert Blenheim calls "stomping". When reading fantasy we are always aware of the nuances and the delicacies, especially in the language. Just because THE LORD OF THE RINGS is 1500 pages long (and for the last time, it's not a trilogy), that does not mean it isn't delicate -- the style is very finely wrought. One can stomp through Tolkien all right, but one will miss most of it. There was none of this in LADY OF THE BEES. Nothing happened to the language; indeed, the book's two first-person narrators commanded writing styles so similar that i had trouble telling them apart, even tho they were different in every other way.

During the discussion one person who had not been present when we had decided on LotB said that for a much better and more representative Swann novel we should read the (out of print) WOLFWINTER. So far i have not found it, but i shall read it if i do. I've come to like authors after an initial distaste before (Roger Zelazny for one), and i feel that Swann deserves a second chance. (the PPENs indicate DAY OF THE MINOTAUR or FOREST OF FOREVER would be a better choice. Well, maybe those too.)

Evaluations by David Bratman

Another installment in the eternal quest for PPENs: (and i find the second section helpful in reminding me of things i'd read but long forgotten)

- | | | | |
|-------------|--|------------------------------|------------------------|
| 25 Anderson | THE BROCKEN SWORD | *sigh* <u>early</u> Anderson | |
| 58 Anthony | PROSTHO PLUS | | |
| 63 " | THE DAY AFTER JUDGEMENT | 23 Cabell | THE CREAM OF THE JEST |
| 48 " | MIDSUMMER CENTURY | 87 " | JURGEN |
| 22 Del Rey | NERVES (i have never finished anything so putrid) | 54 Crichton | EASTER OF THE DEAD |
| | | 58 Gerrold | YESTERDAY'S CHILDREN |
| 82 Effinger | WHAT ENTROPY MEANS TO ME | 36 Haldeman | MINDBRIDGE |
| | | 75 Leiber | OUR LADY OF DARKNESS |
| 65 Johnston | SAM WESKIT ON THE PLANET FRAMINGHAM | | |
| | (a piece of fluff but surprisingly funny) | | |
| 76 Lewis | OUT OF THE SILENT NIGHT | 54 Nelson | BLAKE'S PROGRESS |
| 45 " | PERELANDRA | 78 Pratt | LAND OF UNREASON |
| 55 Piper | LITTLE FUZZY | 83 Orwell | 1984 |
| | (interesting, but so corny i don't know what to say) | 86 " | ANIMAL FARM |
| 86 Sheckley | IMMORTALITY, INC. | 57 Randall | ISLANDS |
| 36 Swann | LADY OF THE BEES | 38 Silverberg | TIME OF CHANGES |
| 19++ Wright | ISLANDIA | 53 " | UP THE LINE |
| | (a wonderful book that i could'nt finish(sic)) | 33 Williams | DESCENT INTO HELL |
| | | 62 " | THE PLACE OF THE LIONS |
| 32 Zelazny | THIS IMMORTAL | | |

You seem to be taking story collections these days; i'll go into some next time. ((Too soon. Too soon.))

Marty L. Levine, Rm. 6817 S. Quadrangle, University of Michigan, Ann Arbor, Michigan 48109 8/25/77

- | | | | |
|------------------------|---|---------------|--------------------|
| 78 Haldeman | MINDBRIDGE | | |
| 73 Sturgeon | CASE AND THE DREAMER | | |
| 67 Sturgeon | STURGEON IS ALIVE AND WELL | | |
| 77 Asimov | THE BICENTENNIAL MAN | | |
| 87 Le Guin | THE LEFT HAND OF DARKNESS | | |
| 81 " | THE LATHE OF HEAVEN | | |
| 84 Tolkein | THE HOBBIT | | |
| 72 Dick | THE SIMULACRA | 93 Blish | CITIES IN FLIGHT |
| 94 Delany | THE JEWELS OF APTOR | 72 Silverberg | THORNS |
| 77 Niven | TALES OF KNOWN SPACE | 86 " | THE STOCHASTIC MAN |
| 74 " | WORLD OF PTAVVS | | |
| 86 " | RINGWORLD | | |
| 82 Robinson | CALAHAN'S CROSSTIME SALOON | | |
| 68 Pohl | THE EARLY POHL | | |
| 93 Niven and Pournelle | THE MOTE IN GOD'S EYE | | |
| 23 Vonnegut | BREAKFAST OF CHAMPIONS (best'selling junk!) | | |
| 89 Harrison | THE BEST OF HARRY HARRISON | | |
| 89 " | THE STAINLESS STEEL RAT'S REVENGE | | |

Beasts by John Crowley
Garden City, N.Y. : Doubleday. 1976 \$5.95, 184 pp.
ISBN: 0-385-11260-2 LC: 75-40719
Copyright c 1976 James K. Burk

John Crowley's first novel, THE DEEP, was such a tour de force that at first I was afraid to read BEASTS. I feared that I would be disappointed. In fact, I let a friend test the water for me. (Her review will be published in Delap's F&SF Review in the near future.)

Receiving good reports from Mary Kay Jackson, I read, and thoroughly enjoyed Crowley's new book which should win both a Hugo nomination (at least) for the novel and a John W. Cambell Award for its author.

In the not-too-distant future the United States have become disunited, fractured into a collection of autonomies with a weakened federal government trying to reassert itself. "The Fed" is manipulated by U.S.E -- the Union for ~~S~~ocial Engineering. The people of U.S.E. are obviously the villains of the piece (though not to themselves. They are behaving within their own ethics and working to achieve their own goals) but are totally credible. Look around you at those who worship the altars of Science and Technology.

The beast of the title are men and some of the hybrids they have created in the laboratory. Human and animal cells have been combined, producing a number of nonviable or sterile hybrids -- and the leos, "lion-men" who can reproduce. Through this anarchic setting we follow painter the leo, Sten and Mika (the children of Jarrell Gregorius, the assassinated head of the Northern Autonomy), Loren (the children's tutor, who is himself more at home in the wild than in the man-made jungle), and Caddie, a human bondservant who was sold to Painter and who decides to join his pride. Other prominent characters are Sweets, a dog artificially given intelligence in a laboratory, and Meric Landseer, a man whose attempts to preserve nature had only resulted in alienating him from it. All these people, and more, are manipulated by Reynard, a man-fox hybrid possessed of incredible cunning. (It is interesting that Reynard has injured his foot and walks with a limp--both Talleyrand and Richeieu walked with a limp)

There are several parallels between Crowley and the late and much lamented Edgar Pangborn. One is the relative lack of plot (since "plot" is simply those things that happen to people). Other similarities are the acuity of their perceptions and depth of the characters they have created. Yet another similarity is in the contemplative, almost leisurely pacing.

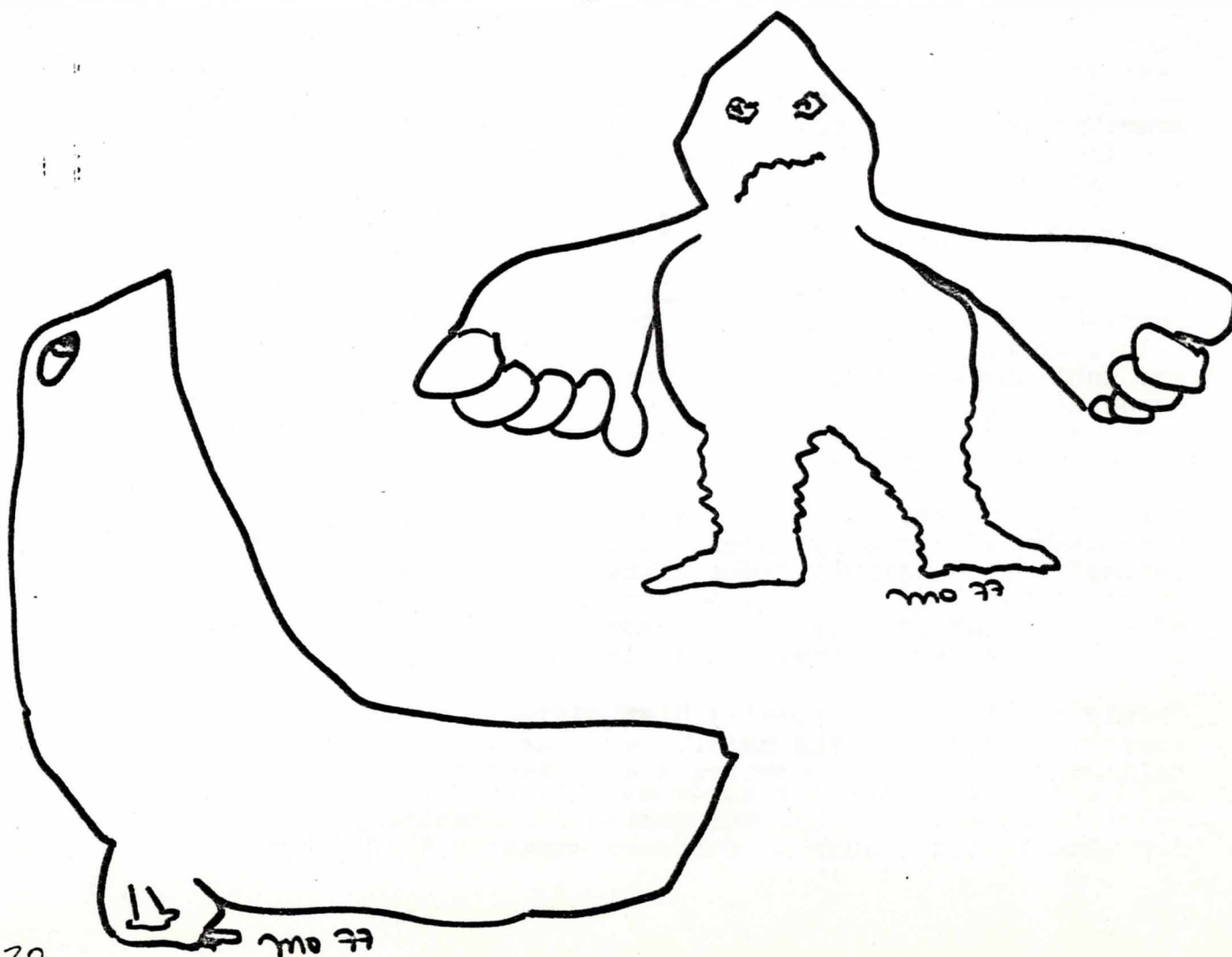
Crowley is also stylistically distinctive and thematically daring, unafraid to ask major questions and too honest and intelligent to provide bromides that answer all the questions before the final commercial or at the end of the novel. The major theme of THE DEEP, the desire for stability and the need for (and cost of) change, surfaces again in BEASTS but is

subservient to an even larger theme, man's place in the world, a part of and apart from nature. The result is an even greater book.

This review also gives me an opportunity to thump the tub for a few new writers. Joe Haldeman and James Tiptree Jr. need no words from me. Their reputation are established. But Arthur Byron Cover and John Crowley (especially Crowley) seem to be writing in a void.

Each generation produces its own geniuses, and Crowley and Cover are two such. Perhaps, in light of my earlier attempts at prediction, I should hock my crystal ball, but I do think that Cover and Crowley will be solidly enshrined in sf's pantheon within ten years.

These new talents must be nurtured. Book sales are more important to a new writer than one well established, for they buy him that most precious commodity, time in which to create. There's also the greed motive. Hardcover (or even paperback, when there was no original hardcover) first editions of excellent writers gain value. If you cannot afford to be a patron of the arts, perhaps you can afford to invest.



Buzz Dixon
111-B Meyer Ave. NBU-51-0
Ft. Huachuca, Ariz. 85613

critique: THE STARS MY DESTINATION by Alfred Bester

THE STARS MY DESTINATION in a linear novel. Gully Foyle charges headlong to what he thinks is revenge but is actually a messianic blessing. Unlike THE DEMOLISHED MAN, in which the characters duel with each other. Foyle is the single plot line of THE STARS MY DESTINATION. No one counters him--they react.

It's the story of Foyle's birth, childhood, adolescence, and, ultimately, his adulthood. We see him first as an amnesiac (fetus) in the shattered steel womb of the Nomad.

Later, when a spy reveals Foyle's secret, this fetus image is reinforced: Foyle was adrift in a spacesuit in deep space. With his previously hidden powers he could have traveled to any point in the galaxy, instead he chose the comforting confinement of the Nomad. His return to the derelict when freed from it is typical of a fetus resisting birth.

The Nomad, aimlessly drifting amid the asteroid belt, is passed by the Vorga, a sister ship. Foyle calls for help, and when denied, swears revenge. His motivation is not self-preservation but anger at rejection.

This is Foyle's birth. Abandoned, Foyle teaches himself so he can wreak revenge. He crashlands his ill-repaired ship on the Sargasso Asteroid whose primitive inhabitants entreat him to stay. He violently flees but not before they mark him: Foyle's face is tattooed with a tiger mask and the word NOMAD (a double symbol referring not only to his life but also his mental condition).

Foyle (an infant) returns to earth where he grabs instant gratification by raping Robin Wednesbury and attempting to blow up the Vorga. He is captured by the authorities (adults) who demand of him Pyre, the ultimate weapon looked aboard the Nomad in the asteroid belt. They threaten, entice, reason, and patronize; Foyle doesn't talk, he can't comprehend their needs. He escapes with the aid of another child, Liz.

Liz and Foyle fall out soon after she helps obliterate his tattoo. Unfortunately, sub-surface scar tissue flares into a blazing red duplicate of the tattoo whenever Foyle is angry. As a result he is forced to learn control (grow up).

Foyle abandons Liz and returns to Earth with Pyre and a treasure to fuel his lust for vengeance. By now he has cooled down. Instead of seeking to destroy an inanimate object he seeks the Vorga's captain.

He reaches adolescence, possessing the outer appearance of an adult while keeping a bit of the child. When threatened, The Burning Man (Foyle as adult) saves him.

He recruits Robin methodically track down the Vorga's skipper (in typical adolescent logic he chooses a circus as his cover). Robin, who serves as his alter-adult-ego, helps until Foyle's determination fails. Foyle meets Olivia Presteign, daughter of Presteign of Presteign (a parental authority figure).

An albino clad in white, she is Foyle's symbol of purity--until he learns she commanded the Vorga.

His emotions reeling between lust and hate, Foyle abandons his quest. He is captured by Sheffield, the spy. PyrE, a super-explode detonated by telepathy, is valuable enough, but Sheffield's real object is Foyle, who has mastered the impossible art of "space-jaunting"--that is, teleportation through space via mental energy. (In this manner Foyle returned to the Nomad after being set adrift in space).

In an attempt to flush Foyle out the adults accidentally set off a small quantity of PyrE. Foyle, injured in the blast, travels back in time as The Burning Man to rescue his younger self from numerous perils.

Ultimately, Foyle is treated as an adult by the others--an equal. He seeks punishment but is denied the same since he is an adult. Once again he is enticed, but this time on an adult level.

Finally, Foyle realizes Mankind, with his pretty wars and greed, must grow up as he did. He baptizes the planet with PyrE and demonstrates space-jaunting to all humanity. The novel ends with Foyle about to be reborn.

This examination of Foyle's growth is but a tiny part of THE STARS MY DESTINATION, a rich and vigorous tapestry interwoven with subtle, delicate strands. To truly appreciate Alfred Bester's masterpiece it must be read as a whole.

Buzz Dixon
111-B Meyer Ave. NBU-51-0
Ft. Huachuca, Ariz. 85613

Dear Gil;

Enclosed is the critique I said I'd write on THE STARS MY DESTINATION. As you see it is three pages, not two, long. To my dismay I discovered after I began the thing that one can write 30 pages worth of material on THE STARS MY DESTINATION and not scratch the surface of the novel.

I only examined the growth of Foyle and ignored other parent/child relationships in the novel. Some of them are quite interesting--such as Foyle the adolescent kidnapping the wizened child telepath.

I fervently hope no one films THE STARS MY DESTINATION before I get a chance to. As I stated in my previous letter I consider it the best science fiction novel ever written.

Buzz Dixon
111-B Meyer Ave. NBU-51-0
Ft. Huachuca, Ariz. 85613
word count: 1600+

STAR WARS: a review

Written and Directed by George Lucas.

There is a twinge of guilt in my reckless enthusiasm. Despite loving STAR WARS far more than any artificial object should be loved, deep down inside me is a thin streak of envy and--yes--hatred.

That George Lucas has presented the world with the first genuine 100% accept-no-substitutes space opera film is a joy and delight to me, even though my only bond to Lucas is a common love of cinema and science fiction. The irritant to STAR WARS is that it took so long and that is about Luke Skywalker when it should have been Lazarus Long, Odd John, Beowulf Schaeffer, Gully Foyle, or Ben Reich (though there is a possibility the letter may make it on screen yet--Brain DiPalma is now scripting THE DEMOLISHED MAN).

Still, even I think my regrets are so much sour grapes. What George Lucas has done is simply incredible--not only from a science fiction standpoint but from a cinematic one as well. Lucas has taken us back to the twenties and thirties, when films were made the best way possible because no one had pretention about art but all had a desire to do the best job possible.

That STAR WARS was produced isn't remarkable--the Japanese and the Italians have been making battle in space movies for decades. That it had outstanding special effects was to be expected--thanks to 2001 audiences have expected if not demanded mind-boggling camera tricks.

What is remarkable and unexpected is the is the fact that Lucas has taken one of science fiction's bastard offspring--the space opera--and transformed it into a fresh and exciting experience.

STAR WARS is a film above all else (though perhaps movie would be a better description, less pretentious). It is a film packed with detail and splendor. It is an epic not only in story scope but in the very fabric of the film itself.

To fully understand why a shoot-'em up space opera can seriously challenge 2001 and THINGS TO COME as the best science fiction film of all time we have to examine the financial mathematics of the science fiction film.

While the genre of science fiction has always been profitable, a great deal of money has been lost by people who didn't know what they were doing. It took George Pal \$2,000,000 in 1953 to produce an Earth vs. the Martians story (his budget for WAR OF THE WORLDS would be triple that amount today). I doubt if it took Aaron Spelling and Danny Thomas more than \$200,000 to film their outer space invasion movie, THE LOVE WAR.

Studios listen when somebody says "I can do it for one tenth that amount." They are concerned with the big bucks now--better to risk two million on ten bets than on one they think. That the ten bets rarely pay off matters not to them as long as their money is saved up front.

To risk \$9.5 million of STAR WARS took a lot of courage on the part of 20th Century Fox. That they left Lucas alone to do his film in his own way is even more unique.

To gain the feeling of a pan galactic empire with a technology far beyond ours, Lucas filled his film with "throw-away" shots.

For example, take the subject of robots. The two hero robots, Artoo Deetoo and See-Threepio, have quite a bit of importance in the plot. In fact, of the dozens of robots seen in the film, they are the only two we are ever concerned with. Yet Lucas populated his empire with a wide cybernetic variety. And none were carbon copies of the two heroes--all were different in easily distinguishable ways. Had STAR WARS been made five years ago a figure-conscious accountant would have slammed the brakes on this extravagance.

But there's more. Lucas constructed a full-scale dinosaur which was used in only three shots, never close up, for a total of less than ten seconds. He costumed two elephants in elaborate alien monster disguises for a few seconds worth of filming. Our hypothetical accountant would have been screaming, "Too much! Too Much!"

Lucas didn't stop there. His alien spaceport bar, which looked like an OUTER LIMITS cast party, was crammed with every conceivable B.E.M. Yet with the exception of Chewbacca, the Wookie co-pilot of the Millineum Falcon, and the alien hit-man, none of these creatures was seen very distinctly or for more than a brief glimpse. "Enough is enough," our accountant would moan. "If you're going to spend a fortune on make-up then for God's sake show what you spent the money for on screen!"

But Lucas, despite his love for science fiction, is a consummate filmmaker. Given the choice between a good narrative film and a special effect/make-up man's orgasm, Lucas unhesitatingly chose the narrative film.

As a result, STAR WARS succeeds where so many films and TV shows fall short. It is not a film about monsters and spaceships, it is a film about Luke Skywalker and Obi-Wan Kenobi and Artoo Deetoo and See-Threepio and Princess Leia and Han Solo and Chewbacca and Darth Vader and the Grand Moff Tarkin. It is a film about adventure, about rebellion, and above all about the human spirit.

STAR WARS works on several different levels. On the surface is the most easily accessible level, the star-spanning space opera.

It is a sweeping film, encompassing more emotion and human (non-human, too, for that matter) feeling than a dozen "best-seller" novels.

It is opera, just as much as Wagner's works are. It has its wizards and demons and heroes and princesses. It encompasses far more than the average "literary" writer would dare face. As Phillip Jose' Farmer wrote in description of Doc Smith, Lucas isn't out to characterize people, he's "out to characterize the universe."

So on the top we have STAR WARS the entertainment--and grand entertainment at that. The audience response has been overwhelming. People cheer when Han Solo drives into the fray to blow Darth Vader into the inky depths of space. They whistle and stomp their feet when Luke drops two Photo bombs right down the chute and vaporizes the dreaded space-fortress, the death star. It looks as if science fiction has its first run-away hit on its hands.

But amid these jubilant fantasies are several undercurrents which still provoke thought hours after the film.

When Luke, a gawky 17 year old farmboy on the planet Tatooine, discovers his aunt and uncle dead, their bodies literally blasted to shreds, he undergoes one of the most subtle and amazing transformations ever filmed. Luke (Mark Hamill) looks on the carnage as a boy, averts his eyes, and then looks again as a man. The change is total and complete in one split second, yet we know Luke was matured greatly. His expression isn't one of malice, sorrow, revenge, or grim determination. It is, instead, a deep seated knowledge that he will destroy the ones who killed his family. Not so much an avenger as a prophet seeing the future and knowing what will come to pass (all this reinforced by constant references to the Force, but more on that below).

Alec Guinness as Obi-Wan Kenobi is part samurai, part wizard, and grandfather everybody wished he had. He is one of the last surviving Jedi Knights, a stellar round table which fought injustice until betrayed by one of their members, Darth Vader.

The confrontation with light-sabers between Kenobi and Vader is the spiritual climax of the film, despite the fact it occurs mid-way through the production. While the galaxy is still threatened, the ultimate--nay, inevitable triumph of good over evil is achieved at this point.

Darth Vader as personified by David Prowse is a hulking armored giant, prowling the endless corridors of the Death Star in search of new worlds to dominate. One senses a man who has lost contact with the faith of his fathers. The Force which he uses with ease is also the thing which he is most terrified of.

Kenobi, dressed in but a simple hermit's cloak, is far better protected than Vader with his shiney black armor. In their climatic battle Vader taunts Kenobi, claiming that he is now the master. "You still don't understand the Force," Kenobi, says sadly. "If you kill me you'll only make me stronger." With a mighty stroke Vader slashes at Kenobi--but only an empty cloak falls to the ground.

Carrie Fisher with dauntless aplomb proves that even princesses who are rescued by the heroes are people too. While space opera has traditionally been a males-only domain, Princess Leia turns out to be totally capable of taking care of herself. She rescues her would-be rescuers, withstands torture and the destruction of her home planet, battles imperial storm troopers, and at no time takes the traditional sci-fi movie heroine recourse to scream and faint. She is a capable and tough person, immaculately dressed in white.

The use of color in the film adds to the sense of comic-book style adventure. The heroes wear soft white or earth colors--medium brown, dark orange, or dull red. The villains are harsh, gleaming white, dull grey, or (naturally) black.

The villains are also a faceless lot. Darth Vader is never seen outside his armor (one gets the impression he doesn't even shit but feeds directly off electrical current), the storm troopers never unmask, and even the unarmored villains are either helmeted, obscured by shadows or camera angle, or so bland as to be utterly forgettable.

By contrast the heroes (Even the robots--and how human can a mobile trash can get?) are people. The nervous rebel troops in the beginning of the film as they wait for the storm troopers to board their ship, the fighter pilots who range from thin to fat to mustachioed, the rebel scientists, all memorable (though all one color. Apparently it is a caucasian universe).

This contrast in color and faces eases the acceptance of mayhem in the movie. The villains hurt people, the heroes only destroy machines. Some may object to such simplistic morality but it should be pointed out that STAR WARS never tries to be a realistic film. It is a reassurance that good exists and will triumph over evil (a breath of fresh air compared to such occult films as ROSEMARY'S BABY, THE TENANT, THE OMEN, THE EXORCIST, etc., etc.,).

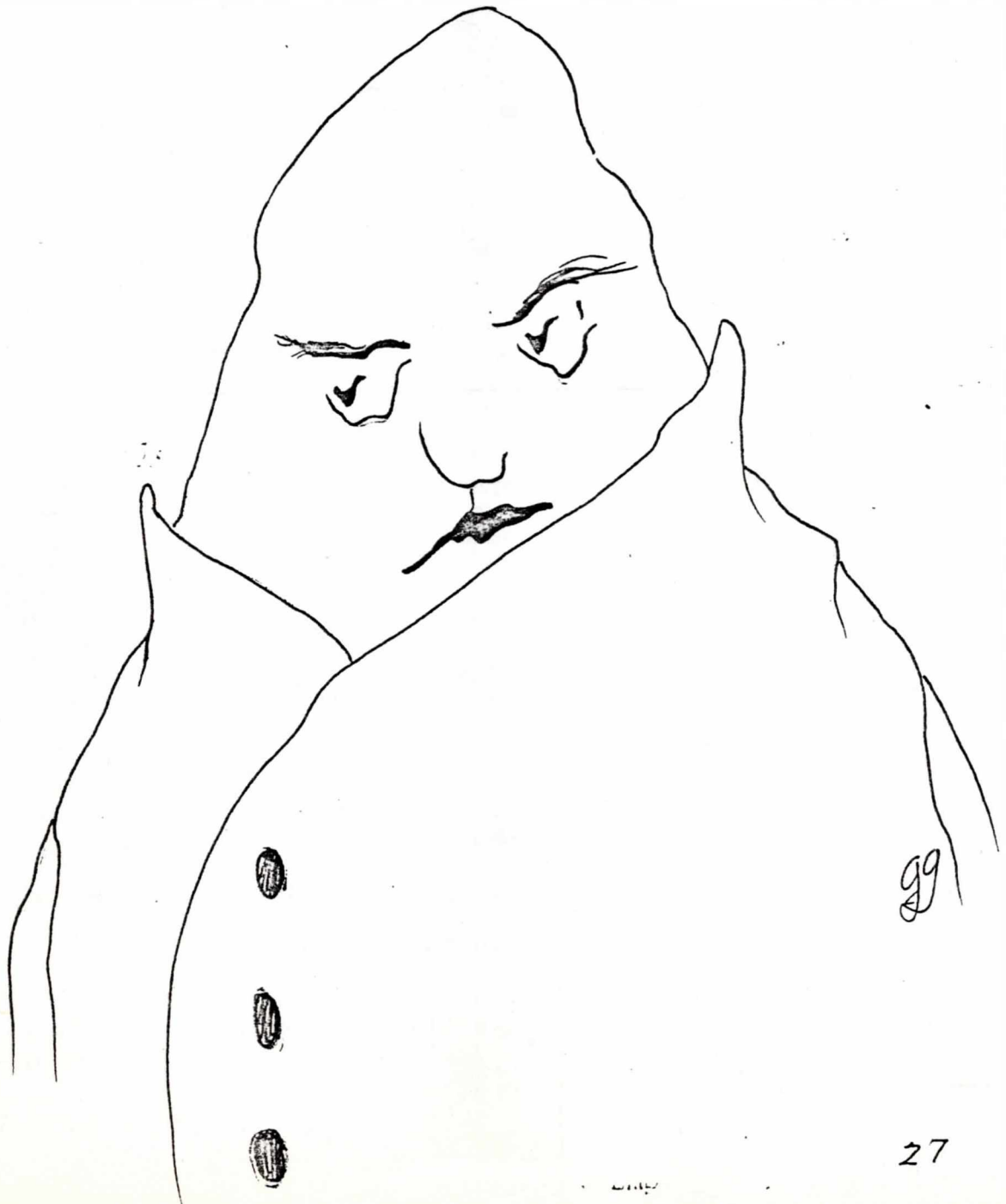
Stylistically STAR WARS looks like a series of Kelly Freas covers for PLANET STORES. This feeling is reinforced in several scenes, such as the spaceport bar, the launching of the Millineum Falcon, the take off of the fighters, and several scenes inside the Death Star.

The miniatures and special effects are fresh looking and different from other films. STAR WARS is the first film I've seen to use every trick in the book from mattes to miniatures to computer graphics to stop motion animation.

While a great many will still consider 2001 to be the best science fiction film ever made, none will argue that STAR WARS is the best space opera movie. That STAR WARS came out in May is a blessing for the science fiction community and the film industry. The wide acceptance of the easy fun in STAR WARS will prepare audiences for the deeper elements to be found in CLOSE ENCOUNTERS OF THE THIRD KIND, Steve Speilberg's film, slated for Christmas release.

May I recommend George Lucas for membership in First Fandon? Surely from now when we speak of the great writers of space opera we will mention Edmund Hamilton, Doc Smith, and Geroge Lucas.

May the Force be with you.



Terry Floyd/ 506 Helman Lane/ Canyon, TX 79015

It's been quite some time since I completed the sf course here and I can't say I was all that impressed, but then again, I wasn't bored, either. I didn't bother to read the novels since I'd read all of them in my junior high days. The only short stories I hadn't previously encountered were THE MACHINE STOPS and HARRISON BERGERON (Also got to read Capek's R.U.R. for the first time, but I didn't care for it). One interesting project required students to choose a book (most took TERMINAL MAN, GODS THEMSELVES, FAHRENHEIT 451 or MARTIAN CHRONICLES) and write an evaluation. Having read all the selections, I was allowed to evaluate a book from my own collection, as it turned out, Foster's novelization of DARK STAR. The only audio-visual aid used was a professionally produced slide program covering the history of sf (hopelissly incomplete, even if it did run almost two hours). The chief fault of the course lies only in its brevity. SF cannot be greatly studied in only twelve weeks (This was a one quarter course). Wayne Martin has told me of a full year sf class he took in high school that sound as if it were as in depth as any English course can get.

Pat Peterson/ 1932 Traver Rd. #108/ Ann Arbor, MI 48105

I have been researching in the field of sf for the past year and am currently co-authoring a book with Marshall Tymn (treasurer of SFRA and author of The Checklist of Fantastic Literature 1948-72) that annotates sf magazines from the 1930's.

Last summer at an sf teachers' conference at Eastern Michigan University I noted one question was asked over and over by the teachers: where can we find sf books for our slow readers and what are their interests in sf? I have since entered the graduate reading program and will be presenting a seminar in mid-march to prospective reading teachers on the topic of sf and the field of reading. I have found little information about reading levels of sf books and about student reading interests in sf. Barry McGhan suggested I write to you about your efforts to have high school students rate sf books. I am very much interested in your results so I may present your findings at my seminar.

I think if sf is to be of any use in the classroom, your results and those of others doing research in the field of sf and reading must be presented. If you have any results compiled or even general observations, I would very much like to hear from you. Also, if you know of anyone else I can write to to obtain more information on research being done in this field I would appreciate it.((Maybe this publication will help)).

I hope you continue further research in this area. It is certainly needed.

((I responded to Ms Peterson: The gist of my reply was that I'm not ready with any such "easy reading list" suggestions yet. Maybe next year. Do you have any easy reading SF/F novel suggestions for students with interest in the genre but a problem in reading?))

Robert E. Blenheim
8 Catalpa Lane
Levittown, PA 19055

Your mammoth 7/8 Guying Gyre was full of good reading and I'll fight anyone who argues with me that your zines have the most interesting LOCs in fandom!

A word first about an error in the pubbing of my Swann study. In the Not-World section a phrase was inadvertently omitted which must have made some readers more than curious as to my sanity. With the words omitted, you see, the remaining managed sense semantically so no one could suspect anything missing, instead they'd suspect the writer would've lost his mind. No, Thomas Chatterton did NOT die in a balloon. What I had originally said was: "Of interest here is the way Swann uses the character of Thomas Chatterton, utilizing Chatterton's fondness for jokes and the mysterious nature as an anachronistic flight in a balloon, but other...(etc.)". (the words emphasized were the accidentally omitted ones.) There was also another section slightly different through mixing up a phrase in the same section, but it did not change my meaning. Glad to clear this up.

To change the subject: anyone who knows some of the controversies I have managed to stir up unwittingly knows I am not one who is unafraid to say what I think, and to fight for what I believe to be correct. Yet, I owe you readers and a certain author an apology. I am referring to my comment rudely dismissing author D.G. Compton pubbed in an loc in Guying Gyre 5/6. I must say that this letter appeared about a year after I had written it; I even had an LOC in a Gaier zine (Phosphene 3) pubbed earlier, a letter written weeks later. The letter in G.G. 5/6 was the first I ever wrote to a fanzine. Hence, my "baring the soul" in print and declaring-my prejudices-type attitude. I must say in all honesty that I unfairly criticized Compton since I reached my opinion of him from only one book. I try to imagine a reader only reading, say, Trouble With Lichen and then imagining he can judge John Wyndham's abilities! I will never criticize any writer on such superficial evidence again, so help me!

To John Thiel: I didn't say I have no interest in Heinlein. I even said I enjoyed reading him. I just stated if he were taken out of the genre I don't think he could stand up as a good writer. And all the things you say may very well be true (Heinlein inventing a logical government, studying the issue of interplanetary slavery on a cosmological level, etc.), but such things are accomplishments that have nothing to do with the mainstream of writing. Heinlein may pass the science test, the inventing-a-government test, the cosmologist test, but he doesn't -- to me -- pass the test as a writer. The qualities you name are admittedly extraordinary, but it doesn't prove he can WRITE. If he accomplished those things with prose equal to C.S. Lewis or John Wyndham, for example, then that'd REALLY be something!

Well, thanks for another great issue, Gil. I'll try to drop you a line soon listing my favorite short SF pieces since I think there is an awfully lot great stuff in SF being written today in that form, attention of which is usurped by mediocre novels for the most part.

cont.

A lot of people talk about communicating with the dead, and maybe some do. Even if it's something that's possible, how many people get to sit and chat with the dear departed? Most apparitions, seances, and so forth, seem to concern themselves with advice or matters of fact and evidence. Hell, my conversations don't have much content, I just like to shoot the bull! Can you imagine doing that with a ghost? THERE's the loss. You can't shoot the bull with the dear departed.

I'm surprised how many of your correspondants on THE PROJECT are down on Zelazny. I ADORE everything that Zelazny writes, just as I do everything BESTER writes. It ain't the content, or the plotting. It's the sparkling prose, the magic! Maybe I'm a fantasy fan underneath all that hard-SFandom.

Marty Levine

Eric Mayer's cover to GG 7/8 is fairly well done and interesting; wow, someone who writes and draws well (the former is the best, though). I wonder why he doesn't illustrate his Crab Nebula column in TITLE.? Then again, I see where his style doesn't fit the mood of most of his writing in TITLE.

I quite agree with Robert Whitaker about THE LIVES AND TIMES OF ARCHY AND MEHITABEL--our school library has a copy but I've yet to see it in any bookstore. Life from the cockroaches point of view is fascinating and funny. I'd enjoy something new but along the same lines (free verse with a unique outlook) done by someone in fandom, and done regularly, in someone's fanzine.

WOW!!!! You printed a 3-page letter by me!!!! I am duly honored. Talk about egoboo! Gees, I didn't even know you still had that letter, or intended to print it. But I reread some of the first letters you read, and you'd said just that! That letter must've been written in August of last year. I hope you still have my PPENs, sent that same month. I know you're flooded with correspondence and zines over there, so don't worry if you lost them, cause if you say so I'll send over my xeroxed copy of 'em. And if you didn't lose them but didn't have room for them, then I apologize for accusing you of such hideous crimes.

"The aesthetics of silence," huh? My girlfriend and I were discussing that recently, but it had to do with personal relationships rather than writing, and we didn't define it in quite those terms. Still, I understand what Jeff Clark means.

Would anyone care to translate the first sentence (?) of the first new paragraph on page 48.

The discussions in the locs were great, some were fascinating, but there's nothing I want to comment specifically on yet. I skimmed over the PPENs to check on how my favorite books were doing, and have just started to check out individual people to see if anyone's taste comes near mine. Fascinating. The end result, the culmination of Gil Gaier's PROJECT could be a monument.

Fred Jakobcic
113 W. Ohio Apt. 4
Marquette, Mich. 49855
8-14-77

Re Shcemaker: Maybe Coulson just doesn't think a finer distinction between Silverberg novels is necessary, or possible and not an inability to distinguish between them. The only books I really enjoyed reading in high school were THE OX-BOW INCIDENT and THE MONSTER FROM EARTH'S END. I don't know if things have changed much since, but freedom of choice hardly existed. I do not think this shaped my reading choices, but I still do not read Shakespeare, poetry, Tennyson, Tom Sawyer, Moby Dick, and the like, by choice. Even in college courses. In reading book reviews I read over the criticism. I want to know, basically, what the story is. The good or bad of it is for me to decide.

Chester D. Cuthbert and I obviously have much different tastes. The only book on his list in this ish was BRAVE NEW WORLD, another so-called "classic." I don't think so but I'm not a judge of good literature. In any event Chester and I do enjoy our correspondence; for two people of different interests it is a pretty good one.

Buck Coulson: I do not think I would use the "couldn't finish" category very often, because it does not mean a bad book, but just that I may have set it aside for something else and not yet returned to it. Other things to do, other books to read, and sometimes I simply forget it or am not in the mood for it. So, all of what I rate I have finished. I'm with Buck on the use of the memory, because I'm too lazy and unorganized to card file plots summeries, for any reason. That takes a lot of work. To me, the only purpose critics serve are to give a brief summary and I decide on the books merits.

Don D'Ammassa: I, simply, do not like the "new wave" stuff, but to call it "new wave garbage" is to show ones ignorance and uncouthness. Score one for Don on his Boutillier comments, hos sounds very biased, and high prejudiced and hardly qualified to make rational judgments on others ratings. Like Don, I, too, rate the book on how much I enjoyed it and artistic merit is for those intellectuals up on a pedestil.

Richard Dey: Sounds like a guy who would read all the classics and like them. I found 1984 to be a dull, boring, unenjoyable struggle to finish, after several starts.

Marty Levine: The only "sense of wonder" I see in DHALGREN is the applause over the book. I wonder why? Classics remain classics because of the tradition to keep calling them Classics. If tradition went, so would classics.

Richard Brandt: I, also, found A CANTICLE FOR LIEBOWITZ a drudgery to try to read. In the several attempts at it I've failed to get thru. Can be compared to another dullard, 1984, of which I read.

Ken Huff: "The Nature Of Science Fiction" "Science Fiction, as literature, is almost worthless?" What is literature? Reading is for enjoyment and each to his own. In refering to the "big literary scheme of things," are you refering to mainstream literature? You are going to destroy sf with all this intellectual literaterianism you apparently want to interject into sf. You have not defined literature. You are using your own definition, your own standards, which is ok, but which should be limited to you. Literature is meant to be read for the enjoyment one gets out of it. You can not enjoy any literature if you have to "think" your way thru it. Save that for the classroom.

! Stu Gilson: SF is serious business, to those who love it. We have fanzines, cons, locs, clubs, our own language, and we have the mundane trying to find what it's all about. It is being studied in colleges and high schools. I don't see how, you (Stu) can say we are not "...treating sf with the seriousness it deserves." So you're reusing it to teach kids to read, and read on their own, for enjoyment; teaching kids to read is serious business.

Jeff Clarke: What % of our population, today, is illeterate as compared to the % of illit people a few years ago?

Lynne Holdom: Why read, its so dull, at least that's the way it is usually taught in school. Gil, at least, has taken a positive, exciting approach to the teaching of our young to read. When I was in high school (class of 1961) reading classes was government, and only because I would come into class, slouch down in the chair, and read sf (behind a pile of books I had placed in from of me). But I found sf on my own, why can't others? The only Silverberg books I've read and really liked are those escapist ACE doubles, mostly the D series.

Dennis Jarog: Bury DHALGREN and be done with it! Dennis has a good point concerning sf and mainstream literature. Mainstream lit is not ghod so we do not have to make it in the same image like man being in the image of ghod. Think of sf as an individual and use the analogy of the individual person among many types of literature. What kind of world would it be if all people were alike and not individuals, different? Sf, westerns, detective, gothic, fantasy, etc. are individuals and not alike, and let us keep it that way.

Bruce D. Arthurs: I don't have sufficient appreciation of Dick, either, and I like Buck Coulson. One must have had to been ? to not have read any Leinster! He is one of my favorites. Does anyone out there have a hardcover edition of COLONIAL SURVEY (PLANET EXPLORERES), preferably a good 1st edition copy with dust jacket?

Craig Anderson: Harlan Ellison did write one novel, that I know of. It was an ACE double D413, and the novel is THE MAN WITH NINE LIVES, and it was published along with some short stories, A TOUCH OF INFINITY, on the other of D413.

David C. Merkel: Shouldn't the Dickson book, he rates, be THE OUTPOSTERS and not THE OUTWORLDERS? ((yes.))

John Thiel: I would like to say to John Thiel that Vonnegut & Malzberg will never ride ahead of Heinlein and Kuttner, in their dust maybe, but...? Also, John, what is great literature? And, do you mean all literature or just sf/f literature? Great lit is what I like to read, enjoy and re-read. It is what I find entertaining. Personally I don't think you'll find much support in your thesis that sf is in decline, but as for the new writers aren't any good..." To the latter, some yes, some no, but I think it boils down to one's taste, and then again individual efforts of authors not really liked. I do not like DHALGREN, or TITAN, but I like BABEL-17 and THE BALLAD OF BETA.

Jane Elizabeth Fisher: Some of the new sf, especially with the newer writers, is falling into the hard to read category, that includes many of the so-called "classics." "Classic" is a term relative to the individual.

Lynne Holdom: Reads more short stories than I. I cannot remember the few I read, except for two. One was "Surface Tension" as part of SEEDLING STARS, and "Coventry" published with REVOLT in 2100.

I found the ratings fascinating to read thru, or more properly to compare ones ratings along with others of the same book. Some of the differences are amazing. Reading over some of my comments on this issue I feel a bit inadequate in my comments. It's like I don't have the words to quite get what I have to say across and onto the typewriter. I think one thing you'll find is my use of the word "enjoy". I did like the piece on Swann, even though I don't read him. Some people go all out for their favorite writers and they let it carry over thru other books, by the same writer, even though not as good.

The highs and lows of ratings for the same book is rather neat. One was pretty consistent and that was the FONDATION TRILOGY. I think a synopsis of each book should accompany the ratings, because the ratings alone cannot be the only judgment upon which to base one's future readings. If I went by high ratings only I would or should love A CANTICLE FOR LEIBOWITZ, and I don't. GUYING GYRE must be a lot of work and you need all the help you can get, and well deserved it is. ((Thank you, Fred.))

The Mayer cover illo is rather interesting. A Tensor light shining on the world below. I have one but I don't quite see the same world-just a carpet in need of a vacuum cleaner. It is nicely drawn though.

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|----|-------------------|---|
| 42 | Adler, A..... | TERROR ON PLANET IONUS (MACH 1:STORY OF PLANET IONUS) |
| 58 | Anderson, P..... | FIRE TIME |
| 62 | Anderson, P..... | TRADERS TO THE STARS |
| 63 | Anderson, P..... | THE TROUBLE TWISTERS |
| 65 | Anderson, P..... | SATAN's WORLD |
| 55 | Anderson, P..... | VIRGIN PLANET |
| 63 | Anderson, P..... | THE WINTER OF THE WORLD |
| 73 | Anderson, P..... | MIRKHEIM |
| 78 | Anderson, P..... | ENSIGN FLANDRY |
| 72 | Benford, G..... | THE JUPITOR PROJECT |
| 58 | Bone, J.F..... | THE MEDDLERS |
| 65 | Boyd, J..... | LAST STARSHIP FROM EARTH |
| 62 | Brackett, L..... | GINGER STAR |
| 62 | Brackett, L..... | HOUNDS OF SKAITH |
| 65 | Brackett, L..... | THE REIVERS OF SKAITH |
| 54 | Brackett, L..... | NEMESIS FROM TERRA |
| 56 | Brackett, L..... | BIG JUMP |
| 54 | Brackett, L..... | ALPHA CENTAURI OR DIE |
| 65 | Bradley, M.Z..... | DARKOVER LANDFALL |
| 58 | Bradley, M.Z..... | THE SPELLSWORD |
| 63 | Bradley, M.Z..... | THE SHATTERED CHAIN |



62 Bradley, M.Z.....THE WINDS OF DARKOVER
 68 Bradley, M.Z.....THE STAR OF DANGER
 68 Bradley, M.Z.....THE BLOODY SUN
 78 Bradley, M.Z.....THE HERITAGE OF HASTUR
 65 Bradley, M.Z.....THE SWORD OF ALDONES
 55 Bradley, M.Z.....THE PLANET SAVERS (w/"WATERFALLS")
 62 Bradley, M.Z.....THE WORLD WRECKERS
 55 Brunner, J.....PSIONIC MENACE
 55 Brunner, J.....LADDER IN THE SKY
 55 Brunner, J.....I SPEAK FOR EARTH
 42 Bryant.....RED ALERT
 74 Busby, F.M.....RISSA KERGUELEN
 76 Busby, F.M.....THE LONG VIEW

 55 Caidin, M.....CYBORG
 53 Carver, J.....SEAS OF ERNATHE
 62 Chalker, J.L.....A JUNGLE OF STARS
 55 Chandler, A.B....ALTERNATE MARTIANS
 58 Clarker, A.C.....RENDERZ:OUS WITH RAMA
 64 Clifton & Riley.THE FOREVER MACHINE (THEY RATHER BE RIGHT)

 58 Darnay, A.....A HOSTAGE FOR HINTERLAND
 57 Delaney, S.....THE EINSTEIN INERSECTION
 63 Dickson, G.R.....THE DRAGON AND THE GEORGE
 55 Dickson, G.R.....SPECIAL DELIVERY
 58 Dickson, G.R.....SPACE SWIMMERS
 63 Dickson, G.R.....PLANET RUN (w/K.Laumer)
 58 Dickson, G.R.....THE LIFESHIP (w/H.Harrison)

 72 Evans, E.E.....ALEIN MINDS

 55 Farley, R.M.....THE RADIO BEASTS

 55 Gunn, J.....THE MAGICIANS
 55 Gunn, J.....THE LISTENERS

 52 Hadley, F.....PLANET BIG ZERO
 62 Haldeman, J.....MINDBRIDGE
 62 Harrison, H.....SKYFALL
 53 Harrison, H.....SPACESHIP MEDIC
 63 Heinlein, R.A....THE MOON IS A HARSH MISTRESS
 62 Heinlein, R.A....ASSIGNMENT IN ETERNITY
 45 Henrickson, W.B..CLASS G-ZERO
 58 Hogan, J.P.....INHERIT THE EARTH
 62 Holly, J.H.....DARK PLANET
 58 Hoskins, R.....TO CONTROL THE STARS
 58 Jones, R.F.....THE ALEIN

 66 Kornbluth, C.M...SEARAH THE SKY (w/F.Pohl)
 78 Kornbluth, C.M...GUNNER CADE (w/Judith Merrill)
 75 Kornbluth, C.M...OUTPOST MARS (w/J. Merrill)

 58 Laumer, K.....BOLO

62 LeGuin, U.K.....THE DISPOSSESSED
 57 Space Captain...M. Leinsters
 35 Lesser, M.....EARTHBOUND
 56 Loomis,.....CITY OF GLASS
 62 Lucas, G.....STAR WARS

 62 MacCapp, C.F.....RECALL NOT EARTH
 55 MacCapp, C.F.....SUBB
 58 Maine, C.E.....FIRE PAST THE FUTURE
 52 Maine, C.E.....WORLD WITHOUT MEN
 68 McCaffrey, A.....DRAGONSONG
 52 McIntosh, J.T...TWO HUNDRED YEARS TO XMAS
 52 Meredith, R.C....RUN, COME SEE JERUSALEM

 53 Niven, L.....A WORLD OUT OF TIME
 58 Niven, L.....A GIFT FROM EARTH
 54 Norton, A.....WRAITHS OF TIME
 78 Norton, A.....LAST PLANET (STAR RANGERS)
 73 Norton, A.....STAR BORN

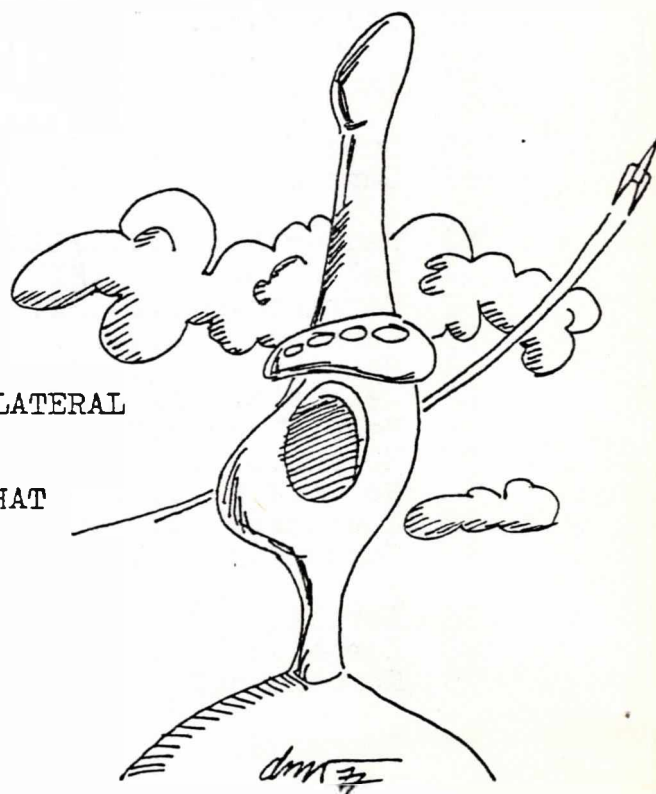
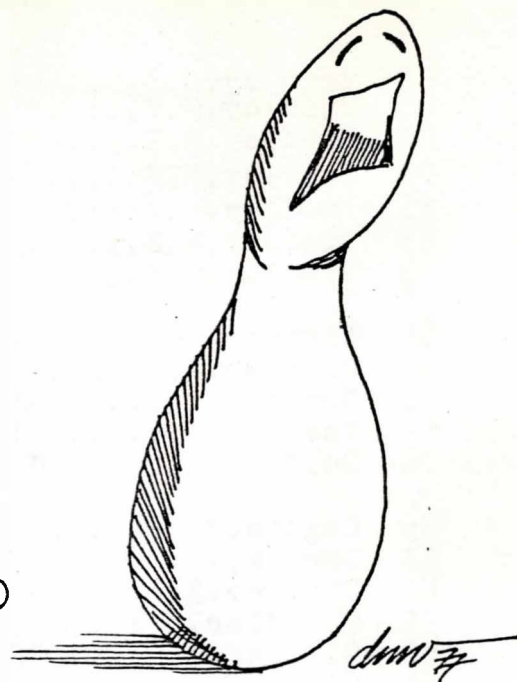
 65 Pfeil, D.J.....THROUGH THE REALITY WARP
 55 Platt, F.....DOUBLE STAR (2 novels:PROJECT EXCELSIOR and THE WANDERER'S
 56 Pohl, F.....MAN PLUS RETURN)
 58 Pohl, F.....GATEWAY
 66 Pournell, J.....WEST OF HONOR
 75 Pournell, J.....THE MERCENARY
 58 Pournell, J.....HIGH JUSTICE

 45 Rand, A.....ATHEN
 78 Raphael, R.....CODE THREE
 56 Reynolds, M.....POLICE PATROL:200 A.D.
 58 Roshwald, M.....LEVEL 7
 68 Russell, E.F.....SENTINELS OF SPACE

 68 Schmitz, J.....THE WITCHES OF KARRES
 42 Shapiro, N.....PLANET WITHOUT NAME
 63 Shaw, B.....ORBITSVILLE
 55 Silverberg, R...THE STOCHASTIC MAN
 62 Simak, C.D.....WEREWOLFE PRINCIPAL
 58 Simak, C.D.....CEMETERY WORLD
 58 Simak, C.D.....EMPIRE
 63 Smith, E.E.....SKYLARK DUSQUENE
 75 Smith, G.O.....THE COMPLETE VENUS EQUILATERAL
 38 Spinrad, N.....THE MAN IN THE JUNGLE
 62 Star, B.....THE WAY TO DAWNORLD
 63 Star, B.....THE TREASURE OF WONDERWHAT
 58 Sutton, J.....SPACEHIVE
 58 Sutton, J.....BOMBS IN ORBIT

 55 Tall, S.....THE RAMSGATE PARADOX
 55 Tucker, W.....WILD TALENT
 57 Tucker, W.....TIME BOMB

 58 Vance, J.....MASKE:THAERY
 65 Vance, J.....STAR KING
 62 Vance, J.....KILLING MACHINE

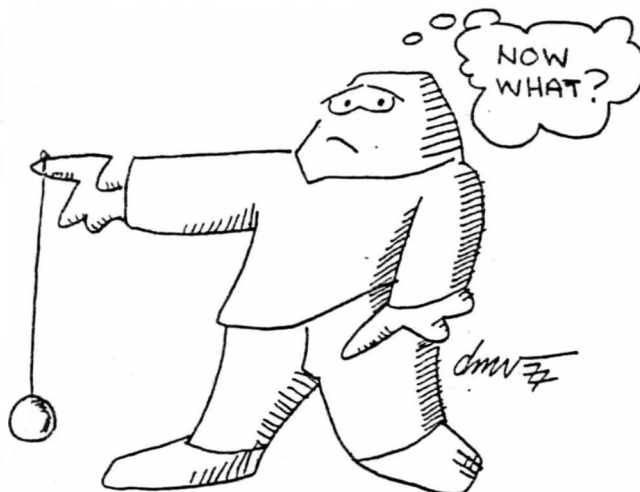
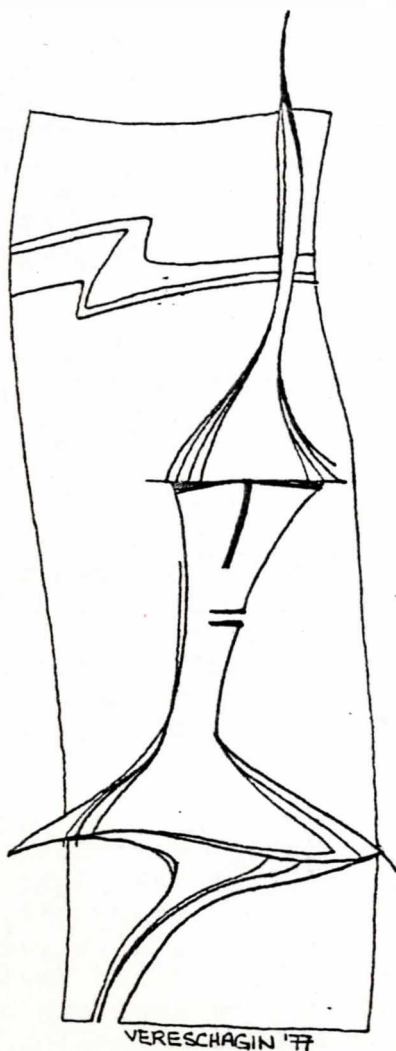


- 58 Vance, J.....PALACE OF LOVE
 55 Van Vogt, A.E....SUPERMIND
 57 Van Vogt, A.E....WORLD OF NULL-A
 65 Van Vogt, A.E....WEAPON MAKERS (ONE AGAINST ETERNITY)
 68 Van Vogt, A.E....MISSION TO THE STARS (THE MIXED MEN)
 55 Van Vogt, A.E....ROGUE SHIP (THE TWISTED MEN-3 s.s. rewritten
 58 Van Vogt, A.E....EARTH'S LAST FORTRESS *into novel*)

 55 Watson, I.....THE EMBEDDING
 55 Well, R.....SPACEJACKS
 64 West, W.....THE MEMORY BANK
 55 Wollheim, D.A....EDGE OF TIME (as Grinnell)
 52 Wright, K.....THE MYSTERIOUS PLANET

 57 Yarbrow, C.Q.....THE TIME OF THE FOURTH HORSEMAN

 55 Zelany, R.....BRIDGE OF ASHES



Donald L. Franson
6543 Babcock Ave.
No. Hollywood, CA 91606

The first thing I wanted to say about the PROJECT was "Stop!". The idea of reviewing science fiction stories by number, and reducing the whole to numerical values seems appalling. I thought at once of television ratings, and what harm they've done to that field of entertainment and enlightenment, by reducing it all to what the "average" viewer seems to want. And I thought of publishers getting such lists of ratings, and librarians using them, and readers ordering by number, and weaker authors being cancelled, and...

But then I realized that it's all in fun (it is all in fun, isn't it!) and that science fiction readers have been doing this since the Gernsback era. Stories were always compared to other stories, authors to other authors, ad infinitum. It was easier then when stories were few; now when stories are many, some standard values of comparison could be useful.

I don't object to your reducing the reviewer's opinions to numbers, since your system is merely a translation of sentences or words to figures. Your system is ingenious--is it original with you? (I think you should forget the "fine tuning" though.) You give the number a real meaning, that is understandable and of use to anyone. From "one of the best books I've ever read" (95) to "I couldn't finish reading it" (15) is quite a spread, and each number is well-defined. All this is subjective, of course I'm sure you realize that! I hope you don't take the advice of those who "tell you to lop off the top and bottom ratings and take the average of the rest--these divergent opinions may be the most instructive and find it to be one of the best books he's ever read. Or we may find a divergent rating indicative that the story may appeal, even if most of the others don't like it.

What I do object to is most of your commenttors (commenters?) taking this too seriously. I know you don't, since you say you don't necessarily believe in "consensus as a way of life." Some even suggest that you run all this through various computers, ad nauseum. They want you to squeeze the life out of all the reader reactions, dehydrate them so to speak -- ending up with dehydrated thought. They want you to put them all into an averaging machine. But what happens to, say, Dhalgren? Some say it's great, some say it's unreadable. (I haven't read it myself, because I don't like extra-long books, and I find Delany slow reading--I started and didn't finish "Helix" several times, and now that I have read it I liked it). But Dhalgren would end up as an average novel--which it certainly is not. That's like saying the average temperature in North Dakota is 70 degrees throughout the year. So, I say, don't average all this. Don't computerize it at all. Or even average it by calculator.

What direction should the Project take, then? I don't think you should go any further that the listings you have, such as in 7/8 part 2, expanded, with maybe a dozen more ratings, that you'll probably get when people return the listings to you. Thus you would show a story title followed by a number of opinions on it. This in itself would be very useful, far more than any average figure. The coded name of the reviewer (for these are reviews) should be left in, so that the ratings can be judged by the reviewer's experience, prejudices and skills.

GG 7/8 was yet another admirable accomplishment--I honestly don't know how you do it. The project seems to be coming along nicely, and I'll be looking forward to those overall PPEN averages. These will be especially useful for me, since these days what sf I read is usually either brand-new or very recent, with only an occasional neglected classic or re-read thrown in. *A GUIDE SUGGESTING* what's worthwhile and what should be avoided will come in very handy indeed. Admittedly, I'll still be reading a lot of stuff that others might well avoid--I've been stocking up on Silverberg and Sturgeon, for example, and since May I've been engaged in a semi-chronical re-reading of Heinlein *in toto*--but when it comes to other authors, especially prolific ones with whom I'm not too familiar (such as Anderson, Farmer, and Vance, to name just three) those PPEN's will come in very handy.

And what about my contribution to the project? Well, as I've said before, I don't want to evaluate books I've read several years before on memory alone, but I have been assigning scores to each of novel I've read over the past several months as soon as I finish it (or a couple of days later at the most). So, here are the sf novels I've read so far in 1977. The 1st number is the PPEN, the 2nd is the score from the book Evaluation Fill-in sheet.

THE PALE BROWN THING by Fritz Leiber: 78/77. A straight fantasy/horror novel serialized in *F&SF*. Should appeal to those who like this kind of thing. THE STARCROSSED by Ben Bova: 85/85. This might be too high a rating for a book that's deliberately lightweight amusement reading and an inside joke to boot, but it was the most thoroughly enjoyable book I've read in ages and I've read like this, particularly if you explain the "inside story." A CANTICLE FOR LEIBOWITZ by Walter M. Miller, Jr.: 94/88. Nothing to say about this one that hasn't already been said. A true classic. SHADRACH IN THE FURNACE by Robert Silverberg: 87/87. This is, if you'll pardon the pun, a hot book which got my Hugo vote. I loved it. GATE OF IVREL by C.J. Cherryh: 68/61. I don't usually care for this sort of thing--sword & sorcery with an sf rationale--but Tom Jackson, who knows the author, sent me a copy, so I thought I'd broaden my horizons a bit. Entertaining, but nothing spectacular. MATHUSELAH'S CHILDREN (87/90) ORPHANS OF THE SKY (85/90), THE DAY AFTER TOMORROW (82/82). and BEYOND THE HORIZON (85/85), all by Heinlein. These were all part of the above-mentioned re-read campaign. Now and in the future I'll undoubtedly give most of Heinlein's novels high ratings, since I'm a sucker for his work, but I do think these early novels all hold up very well (as opposed to a lot of his short fiction, which creaks a bit on re-reading). THE MEN IN THE JUNGLE by Norman Sprinrad: 87/89. A terrific book whose flaws are overcome by its unbelievable power. More about this later. THE SYNTHETIC MAN by Theodore Sturgeon: 87/89. Not quite as high-level as his later work, but still immensely enjoyable. THE ALTERATION by Kingsley Amis: 87/89. Marketed as mainstream, but it's an alternate world story. Not as great as BRING THE JUBILEE, but still a fine book. Some of your students might find it a bit slow, though.

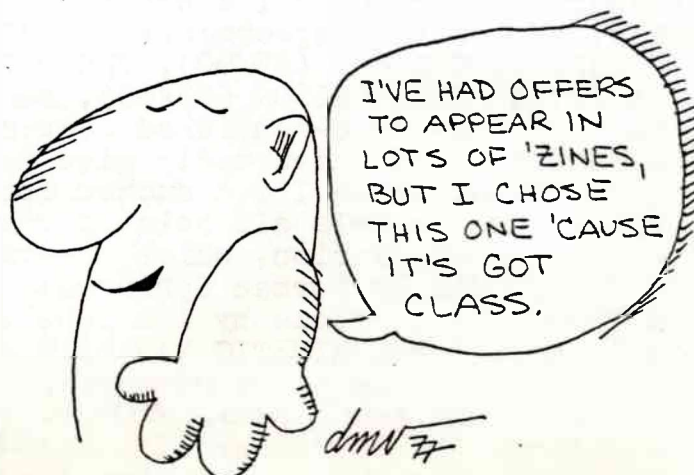
THE OPHIUCHI HOTLINE by John Varley: 88/88. This book is in a dead-heat with Zolany's THIS IMMORTAL for the title of Best First Novel Ever to Come Out of the SF Field. Very Highly Recommended.

Moving on to other parts of the issue: The material on Thomas Burnett Swann was very good. I particularly enjoyed Cliff Bigger's article, which was an exceptional portrait of what was obviously an exceptional man. ~~I've not read~~ of Swann's work except for a couple of F&SF stories ("Love Is a Dragonfly" and "The Stalking Trees,") both of which I remember enjoying.

The letters are exhaustive and fascinating, as always, but I don't think I'll go through and comment at length, since I'd probably wind up nitpicking over matters of individual taste, which can be fun but is usually a waste of time. I do want to echo Don D'Amassa's comments on Lester Boutillier's idiotic loc in GG 5/6 and congratulate Don for making them. In addition to the obvious tunnel-vision Lester displayed in just about everything he said, I was particularly mortified by his remarks concerning BUG JACK BARRON. I can understand why someone of his pristine sensibilities might not like it, but to dismiss it as a "filthy piece of New Wave Garbage"--words fail me.

While I'm on the subject, I ought to add that I'm an admirer of Spinrad's work. A lot of his short fiction is mediocre at best, and I understand his first two novels (which I haven't read) were nothing to rave about, but the other three--THE MEN IN THE JUNGLE, BUG JACK BARRON, and THE IRON DREAM is intimidating and often calculatedly offensive, and THE MEN IN THE JUNGLE contains more violence and depravity per page than any other work of fiction I've ever read. But it all works, one way or another, and it all impresses the hell out of me.

Chester D. Cuthbert mentioned a book called COLD HARBOR by one Francis Brett Young. Do you know anything more about this? You see, my full name is Francis Brett Cox, and until recently I naively thought that I was the only Francis Brett in the known universe, which pleased me greatly. Then I discovered that Bret Harte's full name was Francis Brett Harte (he dropped the 2nd "t" when he started writing), and now I find yet another author with both of my given names. So much for individuality.



D. Gary Grady, 318 Forest Hills Drive, Wilmington, NC 28401 8/1/77

Roehm, Biggers, and Blenheim complement each other well on Swann. I'll never forget the first time I read some of Swann's prose. I had never heard of him, and I expected only a competent story at best. Instead I was awed by the man's genius. His writing deserves to endure, at least as much as, say, Spencer.

It's ironic that Ken Huff would make such a remark, in the same issue, as his swipe on page 38: "Science fiction, as literature, is almost worthless." Surely Swann (not to mention Orwell, Keyes, and a host of others) deserves as much recognition and respect as the bulk of "serious" literature. And a good deal of good sf is not merely a mainstream story set in the future. Flowers for Algernon, to take an obvious example, is a sf idea from the word go. It could not be handled in another genre simply because the very nature of the piece is sf.

I'm also disturbed that some people seem to feel that good literature must meet an arbitrary set of standards of characterization, "insight" etc. Those standards are all very nice, but the real basis for judging art is in its emotional and intellectual effect. Some may damn a story for being "entertainment" and having unrealistic characters, etc. But would they also damn Beethoven's Fifth for being "entertainment" without particular insight into the world? Are skillfully done sound effects necessarily better art than music which doesn't sound like anything in nature? I'm writing in haste, but I hope you can see what I'm getting at.

I'm not really totally in disagreement with Ken, though, since I think that lower standards are usually applied to sf. I don't think this needs to be the case, and I believe we're seeing an evolutionary development in the level of sf writing and reading.

I'm working on a proposal that may interest you since you were in a way the source of my inspiration. As you may know, I never vote for Hugos or Fans because I consider them inherently unfair. There are too many differences in taste to declare a work the "best" of a given year. Besides, the second or third best of one year may be better than the best of another. And we are all aware that a widely read work is more likely to win a Hugo than a better but more poorly distributed one.

So I offer this alternative: Print the evaluation system you have established on the Hugo ballots. Each voter rates only the works or persons he is personally familiar with, on the list of nominees. The votes are averaged, and those with a 90 or higher receive a Hugo. This would be more time consuming for the concon, I admit, but not, I don't believe, prohibitively so.

And look at the advantages: Lesser-known works would stand an excellent chance of winning a Hugo if they deserve one. In some years a number of Hugos might be awarded in a given category, in others, none. The only real problem I can see is that some

bloc voting might develop, with a host of Perry Rodent fans, say, rating PR as 100. The nomination system ought to be able to prevent that, and of course, other fans could simply rate him a zero. What do you think? ((I'm fascinated. Any comments about Gary's idea?))

Based on Lynne Holdom's list of mainstream bestseller categories (Happy Days, plantation life, WW2, gothics, softcore porn), I hereby announce my upcoming novel about the tough son of an Italian immigrant named Fonzarelli who buys a plantation in an unreconstructed area of the South during the late 30s. Creepy things begin to happen in the old mansion, but he is drafted into the Navy in WW2 before he can do anything about it. When he returns he seduces one of the sharecroppers' daughters and together they uncover the mystery of the ancient mansion's past. In the sequel...

Good Lord, does Lynne really think I was serious about my Republican remark? If so, I suggest she never read any Will Rogers.

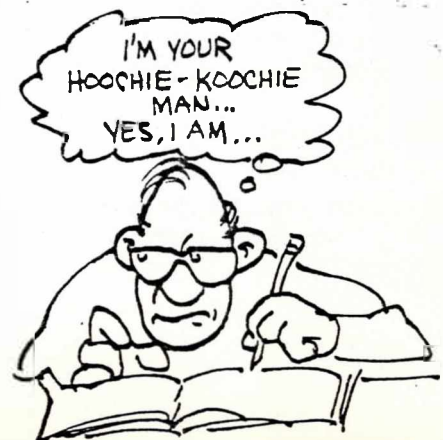
If you can't find anyone to do the program John Robinson suggests I'll be happy to. What you need is access to a computer, though. I could supply you with one in FORTRAN or PL/1, as you need. A program, not a computer, I mean! Good issue -- I've already decided to do some buying based on some ratings list: First on the list: EARTH ABIDES...

Pauline Palmer:

The MESSENGER OF ZHUVASTOU (66) by andrew offutt

Contains a fair amount of sex (although not porno/explicit for the most part) and violence, including a few good-sized doses of blood and gore (definitely explicit for the most part). Also has rather complex plotting; characterization and development, especially for the "heroic fantasy" genre, making it a slow book to get into (in fact, keeping track of people/places/etc. is not unlike reading a Russian novel). Alas, the level of sophistication and humor is erratic, often being quite literary, just as often being horribly sophomoric.

A fairly ambitious book. Outstanding feature is the creation of the world on which the action takes place, with much social and political commentary thrown in. As the book progresses, this world becomes quite complex, detailed, vivid and realistic (or perhaps believable would be the better word). Aforementioned sex and violence generally intrinsic to both plot development and background authenticity. ((These are particularly well expressed opinions. More.))



Dave Hulan, 3313 S. Park Dr., Santa Ana, CA 92707 6/22/77

I'd like to see added the fantasies of John Dickson Carr, which in my mind are some of the best around even if they're more usually found in the mystery section of libraries (and bookstores when they're in print). For starters:

THE DEVIL IN VELVET - 98 (one of the best time-travel, pact with the devil, and general historical and mystery novels ever written, all rolled into one)

THE BURNING COURT - 92
FIRE, BURN - 88
FEAR IS THE SAME - 85

I also note you don't have any James Branch Cabell down, so here's a starting list:

JURGEN	- 92	SOMETHING ABOUT EVE	- 85
FIGURES OF EARTH	- 88	THE CREAM OF THE JEST	- 82
THE SILVER STALLION	- 75	HAMLET HAD AN UNCLE	- 92
THE HIGH PLACE	- 82		

I could list a lot more, but most of them I haven't read or haven't read recently enough to have a good recollection of how I felt about them.

Regarding the ones I did rate, I only gave a rating to those books I distinctly remembered a reaction to; I've read far more of the books than I rated. Some of the authors tend to blur into something of a pleasant haze, particularly Norton; I re-read her books frequently, but although I wouldn't rate anything she wrote (except for a couple noted) below a 55, with most of them running in the high 60s, they're enough alike that I can't place much specific opinion on any given book.

This, incidentally, is probably why I don't rate very many books below a 68 or so in my notations - I haven't read that much sf recently, so I only have an opinion in most cases if it was a pretty memorable book. Ken Bulmer, Keith Laumer, E C Tubb, John Brunner, and Murray Leinster are all writers I've read with mild enjoyment and fairly extensively in the past, but can't remember a thing about most of their books.

A repeated error I ran across - it's LAST AND FIRST MEN, not FIRST AND LAST MEN - unless somebody changed the title for a reprint somewhere. L&F was the original version, anyhow. (I shouldn't say that - it was the title on the version I read, which was back in the early '50s - an omnibus Stapledon volume also including STAR MAKER, ODD JOHN, SIRIUS, and I think another work though I can't be sure at this remove. If he wrote another SF work it was probably in there.)

Alan L. Bostick, 46 Arboles, Irvine, CA 92715 8/2/77

By the way, on the subject of means and standard deviations of ratings: while it is a good idea to get as much data as possible, you can get a meaningful result with as few as 5 ratings. The five rating evaluation would not be as meaningful as a twenty rating evaluation, but it does contain more information than no evaluation at all. Also, instead of (or perhaps in addition to) standard deviations, you might use uncertainties. The uncertainty of an averaged group of data is the square root of the standard deviation. For example, in the PPEN rating supplement to Guying Gyre 7/8, for the ratings of (say) THE MOON IS A HARSH MISTRESS: The ratings are 25, 86, 88, 92, 77, 93, 95, 72, 65, 68, 92, and 82. My own rating for it is 97. The mean is 79.38, the standard deviation is 19.44, and the uncertainty is 4.41. Thus you could say unequivocally that the rating for the book is 79.38 ± 4.41 . This means that it is very likely that the "real" rating of the book is within the range specified, and that the mythical "typical" reader of sf will find the book extremely recommendable, but just a shade below superior. It is guaranteed that, with the exception of a small minority, every reader will find it to be at least a good book. ((That's fascinating Alan; I'll look into it. Thanks.))

I'm sorry to say that I didn't really like Guying Gyre that much. It was too dreadfully sercon for my tastes. As you can see, I read a good deal of sf, and do like to communicate with others about it, but that ain't the reason I'm in fandom. Keep publishing it though. It's obviously filling a need, especially if your school district is willing to subsidize it.

D. Gary Grady, 318 Forest Hills Drive, Wilmington, NC 28401 8/9/77

I've just finished reading Crime and Punishment, by the way, I was quite impressed. The only flaws, I felt, were a slight tendency toward coincidence and some hard-to-believe actions on the part of Razumikhin. Neither lessens its impact. But I'm glad I didn't read this in high school, because I don't think I'd have appreciated it as I do now. I'm glad I read a lot of crap for entertainment in school, because it got me in the reading habit so that I can now wallow in a 300,000-word novel like C&P without reluctance or difficulty. This again reinforces my conviction that your sf class does a lot for you students. And there's a lot of good sf too!

B.T.Jeeves.230 Bannerdale Rd., Sheffield, S11.9FE 8/27/77

Since you did say any book in the SF line, I hope that you won't feel that some of these are too dated.

85 F. Herbert UNDER PRESSURE (Dragon In The Sea, 21st Cent. Sub.)
75 E.F. Russell SINISTER BARRIER
77 D.F. Jones COLOSSUS
74 E.E. Smith GRAY LENSEMAN
76 J.W. Campbell THE MOON IS HELL
35 Tolkein THE HOBBIT
68 R.A. Heinlein DOUBLE STAR

Evaluations by Van Ikin

85 Watson THE JONAH KIT	62 Moorcock THE FINAL PROGRAM
75 Harding A WORLD OF SHADOWS	81 Shaw A WREATH OF STARS
41 Delany DHALGREN	88 Elliott GOING
100 Coney CARISMA	58 Pedler & Davis
51 Boyce CATCHWORLD	THE DYNOSTAR MENACE
81 Compton THE UNSLEEPING EYE	57 Potsler PATON OF THE ARTS
62 Conway MINDSHIP	83 Zelazny TO DIE IN ITALBAR
88 Clarke	61 Candler THE BROCKEN CYCLE
RENDEZVOUS WITH RAMA	23 Chandler THE BITTER PILL
50 Clark IMPERIAL EARTH	76 Brunner THE WRONG END OF TIME
88 Ballard CRASH	78 Silverberg TO LIVE AGAIN
93 Silverberg DYING INSIDE	78 Silverberg RECALLED TO LIFE

Evaluations by Jon Noble

41 Norman TRIBESMAN OF GOR	72 Cullen ASTRA AND FLONDRIX
77 Brooks THE SWORD OF	54 Dick DR. BLOODMONEY
SHANARRA	71 Dick MARTIAN TIME-SHIP
84 Priest THE SPACE MACHINE	42 Dicks DR. WHO AND THE GENESIS
67 Dickson THE DRAGON &	OF THE DALCHS
THE GEORGE	64 Dicks DR. WHO AND THE CARNIVAL
53 Dicks DR. WHO AND THE	OF MONSTERS
PYRAMIDS OF MARS	

Jodie Offutt, Funny Farm, Halkeman, KY. 40329 8/17/77

I just finished reading SALEMS LOT and there is a man in the book who puts me in mind of you.

Matt has been teaching English at the high school for years, he goes to extra trouble for his classes, is interested in his students, and has a sensible, down-to-earth, practical attitude about himself, his students, and people in general.

He has special interests that he pursues with no apologies.

He is a bachelor. He has an open mind.

I liked him very much and I thought of you often while reading the book. ((Thank you, that's one of the neatest complements I've ever had.))

I enjoyed and recommend SALEMS LOT. It's a well-written novel that handles contemporary vampirism believably.

Dan Dankovic, 828 Frank St., West Mifflin, Pa. 15122

I was pleasantly shocked when I received GG#7/8. I thought that maybe my lack of communication had gotten you to send my copy to someone more talkative, like Generalissimo Francisco Franco, maybe. I have attempted to rectify this, and you'll probably be sorry. Enclosed are some more novel evaluations, plus an article that I'd been contemplating for some time but couldn't work up the guts to write until now.

Since my last confused utterances reached your eyes, my reading tastes have undergone a change. I have been reading....(drop to conspiratorial whisper)... sword-and-sorcery. And liking it.

I think this is because of my studies in engineering at Pitt. As my classes get more and more specialized and time-consuming, I find that my casual reading gets more simple and escapist in nature. And as L. Sprague DeCamp says in his intros to the new Ace editions of the Conan books, sword-and-sorcery is the purist form of escapist literature.

While I'm on the subject, I'd like to ask you if you know of any second-hand book places where I can get copies of out of print sword-and-sorcery, such as Jakes' Brak the Barbarian series and Fox's Kothar books. Being a relative newcomer to the field, I'd like to get a chance to read these older books.

Before you shake your head and strike my name from the ranks of the faithful, let me say that I still read and enjoy regular sf. I find that my reading runs in cycles - from fantasy to sf novels to short stories. The sudden appearance of your mag in my mailbox flipped me into an sf novel cycle, from which I'll probably emerge in a few weeks.

35 Akers TRANSIT TO SCORPIO	53 Blish MIDSUMMER CENTURY
25 " SWORDSHIPS OF SCORPIO	88 " A CASE OF CONSCIENCE
25 " SUNS OF SCORPIO	76 " THE QUINCUNX OF TIME
25 " FLIERS OF ANTARES	84 " BLACK EASTER
54 Abe INTER ICE AGE	52 " VOR
93 Adams WATERSHIP DOWN	81 Brackett THE GINGER STAR
88 Anderson TRADER TO THE STARS	83 " THE HOUNDS OF
83 " THE TROUBLE TWISTERS	SKAITH
63 " THE REBEL WORLDS	72 " THE REAVERS OF
78 " THE DAY OF THEIR	SKAITH
RETURN	95 " THE SWORD OF
76 " BRAINWAVE	RHIANNON
84 " SATAN'S WORLD	56 " COMING OF THE TERRANS
63 Barzman ECHO X	89 Bradley DARKOVER LANDFALL
42 Bayley EMPIRE OF TWO WORLDS	91 Terry Brooks THE SWORD OF
51 Benford DEEPER THAN THE	SHANNARA
DARKNESS	(Perhaps the best Tolkien
78 Bester STARS MY DESTINATION	imitation yet)
54 " COMPUTER CONNECTION	53 Brunner ENTRY TO ELSEWHEN
	87 " SQUARES OF THE CITY
	52 Budrys WHO?

60 Bulmer ON THE SYMB-SOCKET
CIRCUIT
75 Bunch MODERAN
40 Busby THE PROUD ENEMY
79 Caidin OPERATION NUKE
78 Carter THONGOR & WIZARD OF
LEMURIA
54 " THONGOR & THE DRAGON
CITY
77 Clarke A FALL OF MOONDUST
71 " IMPERIAL EARTH
55 Cogswell & Spano
SPOCK, MESSIAH
61 Cooper TRANSIT
18 Cullen ASTRA & FLONDRIX
(Advertised as an
"erotic Tolkien". Left brown
stains on my bookshelf and foul
odors in my room during its
short stay in my possession)
56 Davidson MUTINY IN SPACE
31 " URSUS OF ULTIMA
THULE
(This is extremely nasty)
66 DeCamp THE GOBLIN TOWER
85 " TRITONIAN RING
88 " LEST DARKNESS FALL
87 DeCamp & Carter
CONAN OF THE ISLES
89 " CONAN OF AQUILONIA
94 " CONAN THE BUCCANEER
81 Delany BABEL-17
61 " THE EINSTEIN INTER-
SECTION
76 Del Rey ELEVENTH COMMANDMENT
86 Dick FLOW MY TEARS.....
(Must read more of his stuff)
54 Dickson DRAGON & THE GEORGE
50 Eddison MISTRESS OF
MISTRESSES
45 Farmer WIND WHALES OF ISHMAEL
42 " THE GATE OF TIME
51 Fox KYRIK FIGHTS THE DEMON
WORLD
74 " KYRIK AND THE WIZARD'S
SWORD
90 " KYRIK AND THE LOST
QUEEN
68 " KOTHAR AND THE DEMOND
QUEEN
82 " KOTHAR OF THE MAGIC
SWORD
83 Goulart THE TIN ANGEL
54 " THE FIRE-EATER
67 " WHEN THE WAKER SLEEPS

Goulart, Continued
62 A WHIFF OF MADNESS
78 THE PANCHRONICAN PLOT
84 EMPEROR OF THE LAST DAYS
(Judging by ratings from GG, I
may be the only living Goulart
fan. Pity.)
93 Green WANDOR'S RIDE
92 " WANDOR'S JOURNEY
65 Haiblum INTERWORLD
66 Hamilton THE STAR KINGS
36 " VALLEY OF CREATION
87 Hancock GREYFAX GRIMWALD
84 " FARAGON FAIRINGAY
(First two books of CIRCLE OF LIGHT.
Palatable Tolkienian fantasy.)
56 Harrison PLANET OF THE DAMNED
84 " DEATHWORLD
85 " DEATHWORLD 2
83 " DEATHWORLD 3
98 " STAR SMASHERS OF THE
GALAXY RANGERS
(Absolutely brilliant)
53 Heinlein ROCKET SHIP GALILEO
67 " ORPHANS OF THE SKY
56 " HAVE SPACESUIT WILL
TRAVEL
81 " SPACE CADET
87 " METHUSELAH'S
CHILDREN
37 " FARNHAM'S FREEHOLD
71 Henderson PILGRIMAGE
62 Herbert THE GODMAKERS
80 " CHILDREN OF DUNE
95 Howard CONAN THE CONQUEROR
85 " CONAN SS COLLECTIONS
85 " KING KULL (SS)
90 Jakes MENTION MY NAME IN
ATLANTIS
67 " THE HYBRID
45 Jay ORBIT ONE
60 Jones IMPLOSION
75 Kavan ICE
64 Klein DAY BEFORE TOMORROW
64 Koontz HELL'S GATE
89 Kurtz DERNYI RISING
77 Kurtz DERNYI CHECKMATE
81 " HIGH DERNYI
90 " CAMBER OF CULDI
56 Laumer DINOSAUR BEACH
37 " PLAGUE OF DEMONS

66 Spinrad THE SOLARIANS
 58 Stableford THE FENRIS DEVICE
 35 Sturgeon VOYAGE TO THE BOTTOM OF THE SEA
 57 Tevis THE MAN WHO FELL TO EARTH
 39 Tofte WALLS WITHIN WALLS
 74 Vance THE DYING EARTH
 52 " MONSTERS IN ORBIT
 22 Van Vogt THE UNIVERSE MAKERS
 29 " BATTLE OF FOREVER
 61 " MISSION TO THE STARS
 30 " WAR AGAINST THE RULL
 91 Wagner BLOODSTONE
 67 " DARK CRUSADE
 75 " LEGION FROM THE SHADOWS
 93 Zelazny NINE PRINCES IN AMBER
 88 " THE GUNS OF AVALON
 85 " SIGN OF THE UNICORN
 88 " THE HAND OF OBERON



I Love a
 Good zine--

WOULD YOU
 HAPPEN TO
 KNOW WHERE
 I MIGHT
 FIND ONE?

dmv 77

OOPS, I FORGOT:

22 Farmer ADVENTURE OF THE PEER-
 LESS PEER
 (Only for those keen on re-
 gurgitation)
 75 Alexander 2150 A.D.
 (A cult book without a cult)
 63 Manning THE MAN WHO AWOKE
 67 Del Rey & Van Lhin
 POLICE YOUR PLANET
 42 Pohl & Kornbluth
 Search the Sky
 87 " SPACE MERCHANTS
 41 Pohl & Williamson
 FARTHEST STAR
 35 Pohl SLAVE SHIP

73 Ottom ALL RIGHT, EVERYBODY
 OFF THE PLANET
 86 Verseau YOLANDA, THE GIRL
 FROM EROSPHERE
 82 Adams THE SHE BEAST (Man
 from Planet X #1)
 81 " TIGER BY THE TAIL
 (Man from Planet X #2)
 90 Lanier HIERO'S JOURNEY
 For some reason, I feel com-
 pelled to add two ratings of
 parodies of fantasy books:
 98 H.N. Beard & D.C. Kenney
 BORED OF THE RINGS
 22 Etkin WATERSPOUT

Evaluations by Karl Ploran

Below is a list of the last few books I've read. I told several
 of my friends about your scoring system. Have you been getting
 any more scores from people in Massachusetts? ((Not yet. Karl,
 but that would be great.))

65 Hensley THE BLACK ROADS
 59 Harrison TUNNEL THROUGH THE
 DEEPS
 45 Jay ORBIT ONE
 88 Greenfield ATON
 54 Williams THE SECOND ATLANTIS
 68 Heinlein GLORY ROAD
 54 Bradbury THE ILLUSTRATED MAN
 62 Chandler SPARTAN PLANET
 53 Clement CLOSE TO CRITICAL

55 Sturgeon VENUS PLUS X
 82 Clement MISSION OF GRAVITY
 64 Haiblum THE RETURN
 58 Akers THE SUNS OF SCORPIO
 55 Verne JOURNEY TO THE
 CENTER OF THE EARTH

Rick Knobloch
P.O. Box 108
Fincastle, VA 24090

THE PROJECT seemed like something way too tiresome to involve myself in, till your brilliant idea for the use of GG part 2, which I enclose appropriately marked. You'll probably flip when you see that I marked Jack Williamson's THE GREEN GIRL 95... but it's the FIRST SF book I ever read, and it carries all the mana of any initial experience with something that you know you're going to love for the rest of your life! The comparison with first love or first sexual encounter (in my day they were not necessarily one and the same) is obvious and probably inevitable. Didja ever think about it...everyone remembers their first SF book, and their first lover/beloved. More dimly one remembers the second. But does anyone without an encyclopedia memory and any variety of experience remember the third? Or, if they remember the third, do they remember that she was the third? That ain't chauvanistic, cause I think most women DO remember who was which better than guys do, because the sort of emotional-interpersonal gestalt that gets a man and a woman into bed is remembered, analyzed, and understood far better by women than it is by men.

LOVED the Swann notes and reminiscences. I got to meet the man in passing at RIVERCON I and I got very good vibes from him. However, I was in a hurry to hear Philip Jose Farmer speak, so I could give him the personal greetings of his good friend (and our SF group's namesake), Nelson Bond. Farmer is still with us, of course, and I am very glad of that. Had I had some glimmering of the future, I would surely have tried to learn more about Mr. Swann.

I already talked about sex, and the thoughts about Swann make me want to ramble a bit about death. Whatever your thoughts about the personal tragedy for loved ones, or your theological thoughts and beliefs about what happens to the dead, death is a tragedy for a very particular reason: a lot of people who would have benefitted from knowing the dead person will now be denied the opportunity. I've lost a lot of friends and relatives in the last decade (I'm 31, but having professional parents who kept me in their company when they visited their friends got me to be personal friends with a lot of people thirty to sixty years my senior), and I think that you and all your friends would have learned some valuable things, and gained some beautiful insights by meeting and talking with them... and now, since they are dead, your world and mine is impoverished in a manner it can never know. I won't gain more knowledge and insights from them; and you'll never have the chance to meet them at all. I never got to meet Mr. Swann, or James Blish, or Vaughan Bode, or a lot of other people who would have enriched my life. And because I didn't meet them, I don't know what I missed. The impoverishment of my experience, and yours, is such that it is a mystery within a riddle.