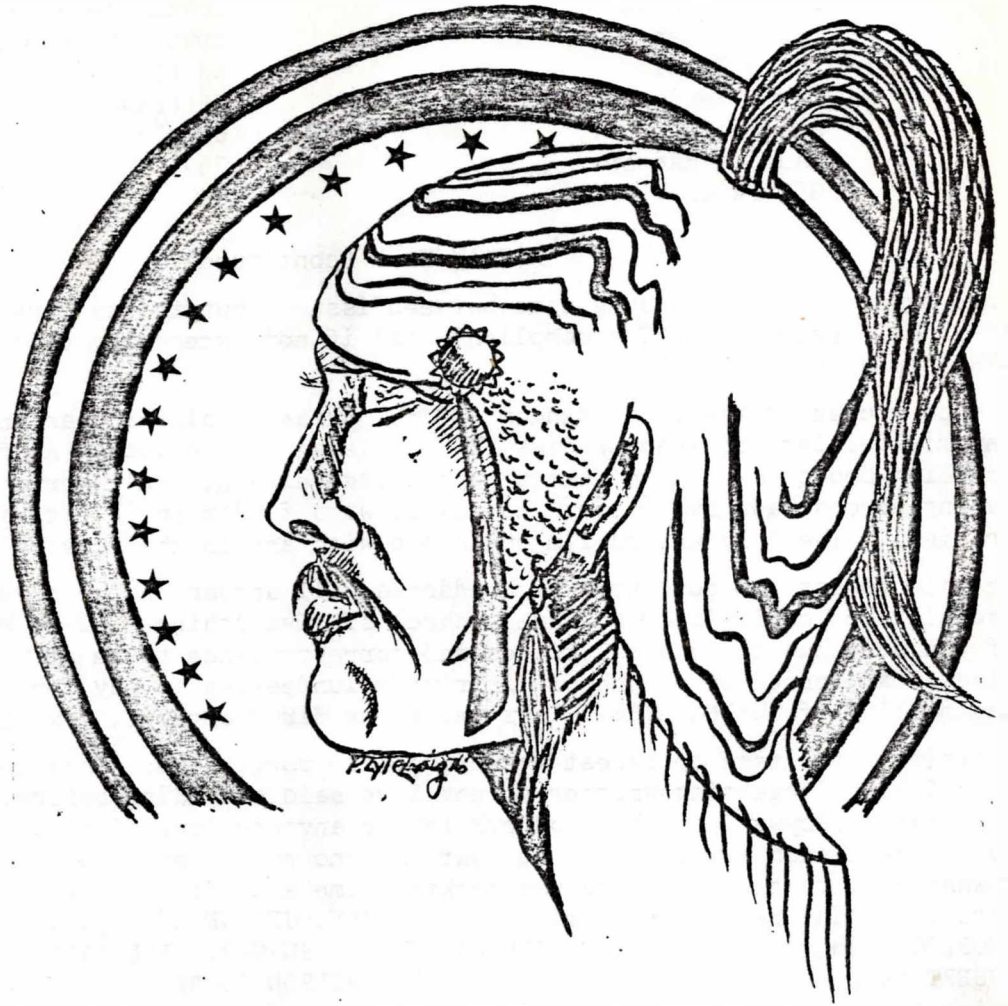


BUYING CYRE



GUYING GYRE #10 (part of issue 9/10)

ART CREDITS

P. Lyle Craig	COVER (top)
Lyle Tucker	COVER (bottom), 61 (bottom), 100
Bruce Townley	56 (left)
David Vereschagin	56 (right), 61 (top), 69
Alan Jones	63, 73
Maurice Harter	75
Gil Gaier	95

TALK/TALK (continued)

Once again it's been a long time between issues, but things have been moving along internally (with PROJECT accomplishments) if not externally (with issues of GUYING GYRE appearing).

I hope you enjoy the first fandom PROJECT numbers which appear in GG #9; if you note any misspellings or inaccuracies THERE, please let me know. As for the errors of spelling books or authors' names beyond page eleven, don't worry about it. Most are typing errors made by typists unfamiliar with fandom or SF titles (or scrawly handwriting). The only errors I'm concerned with are in the first eleven pages.

At this moment I'm not sure which address will appear on the cover of these zines: the district office's or my local school's. Everything will be kept straight, though, if you continue to send all trades and correspondence to me at home. I'm rather pleased and proud of my school district volunteering to pay for the paper, xeroxing, and mailing of GUYING GYRE. This being our first attempt, I'm playing it by ear.

Sometimes if I tend to repeat myself, please forgive me. This is such a big zine that I keep forgetting whether or not I've said something before. (Didn't I just say that?) Anyway, GG won't be publishing anymore long lists of PPENS like issue #8. I need such evaluations but just have no room/time to do them. A special thanks goes to the following who took the time and effort to write their own choices into GG #8 and return it to me: NEAL BARRON, JEANNE GOMOLL, DAVID TAGGART, RICK KNOBLOCH, doug barbour, MILT STEVENS, JOANNE BURGER, FRED PATTON, DAVE HULAN, ROBERT DALY, MICHAEL K SMITH, HANK HEATH, WILSON GOODSON, jr., JOYCE SCRIVNER. I'm going to start out issue number eleven with a clean slate. If you have sent in PPENS, they are being used -- whether they are published or not. No old ones on hand will be printed in future issues unless you mention in one of your future locs that you'd like to see them in print.

By the way, anyone interested in reproducing the fandom PPEN survey in either a full or abbreviated form in their fanzine may do so. Please credit the zine and editor. If possible encourage participation in THE PROJECT and reproduce the PPEN scale and Fine Tuning comments which follows:

PERSONAL PREFERENCE EVALUATION CHART

- 95 -- one of the best books I've ever read
- 85 -- excellent/superior
- 75 -- good/enjoyable/recommendable
- 65 -- above average
- 55 -- average/satisfactory/readable
- 45 -- below average
- 35 -- poor/weak
- 25 -- bad/terrible

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

Maurice Harter

A while back, (what seems like eons ago) I told you that I was writing an article about teaching sf. That was the last you heard about it from me. Here's what happened.

I started the article, and didn't finish it. I was having trouble communicating what was on my mind. I finally realized that the reason I was having so much trouble writing the article was because I didn't want to write an article. I wanted to share some thoughts with you, and I should have just written a letter. I didn't write the letter, and here are those thoughts.....

It's gratifying to see academia beginning to take an interest in sf. It's satisfying to see courses on sf being taught in high schools, college, etc. And I'm concerned about the way the courses and the whole idea of teaching sf is being approached.

What I've heard leads me to believe that the majority of sf courses are being taught from the perspective that sf is literature. In other words, the courses are standard English literature courses, with the "literature" **being** studied, sf. Some of the courses (I hesitate here to say 'most') utilize standard teaching techniques such as lectures, tests.

I see nothing wrong with this. It's fine as far as it goes. My concern is that this some what narrow approach to utilizing of the schools seen as the way to do it.

I see so many possibilities unlimited as to how sf can be used in school, not just as a subject to be taught, but as an approach to learning that can supplement (complement) the regular curriculum. My charge to teachers of sf is this: If science fiction is truly the literature of ideas we say it is, if it really can liberate the imagination to look at tomorrows possibilities today the way we say it can, then let's get together and explore the ways and means to using sf as a truly liberating form in schools. And it is my fond hope and desire to see Guying Gyre become the open forum in which such discussion can take place.

I have not given a lot of thought to ways that I see that sf can better be used in school studies. I hope sometime to sit down and creatively reflect on the notion. But I have suggestions as to how to begin.

I floated through high school convinced that science would be of no interest to me in my life, and that it had nothing to do with reality, ~~excepting~~ that it tried to explain and manipulate it. Science fiction is a literature that brings together the physicalness of science and the mysticalness of imagination and allows them to interact. One of the problems I see with the arrangement of traditional studies is that areas of knowledge get compartmentalized, one area of knowing gets isolated from others, parts get mistaken for wholes, it becomes hard to make connections between disciplines. Science fiction, if used in a certain way can facilitate bringing together of various areas of knowledge.

Sf "hard science" stories in science classes could be used as forums for discussion of specific questions and ideas. It could also demonstrate that science need not be considered dry, ~~unimaginative~~ stuff. One question to consider would be 'why do scientists, of all people, get the urge to write sf!'

I can see so clearly how sf novels and stories can be used in conjunction with regular textbooks. In all subjects. I would love to see Brunner's Shockwave Rider used with Future Shock. Though SF made me aware of certain issues and questions, SR made me feel in my gut the implications of those issues. And I can envision the Dispossessed (LeGuin) used in philosophy courses, childhoods end (Clarke). Ellisons Deathbird Stories, A Cantide For Liebowitz (Miller), and yes, even Stranger In A strange Land being used in philosophy of Religion courses. Alien 'first contact' stories would be a natural in anthropology courses. Make Room! Make Room! (Harrison), A Torrent of Faces (Blish and Lenight). The World Inside (Silverberg) would be good supplementary material in a sociology course, and how about The Sheep Look Up (Brunner) and Dune (Herbert) for ecology courses.

I sense that more and more serious writers/thinkers are turning to science fiction as a vehicle for exploring/communicating ideas because they realize that other forms of expression limit their ability to communicate. Many writers use sf deliberately as a forum for exploring serious questions. LeGuin, Brunner, and Ian Watson are 3 that immediately come to mind. (Also Tiptree)

I feel that it's time that writers such as these few mentioned be acknowledged for their contributions, and what better way than to use their writings in the classroom.

If Ellison's vision are so dangerous, then let's look at them.
(Unless they're too dangerous.)

Let's look to see why Dhalgren is such a controveral book
(it must be doing something to provoke the response it has).

Let's use Katz Wilhelm, Janps Tiptree, Jr. Harlan, Philip K. Dick,
and all the others who have something to say.

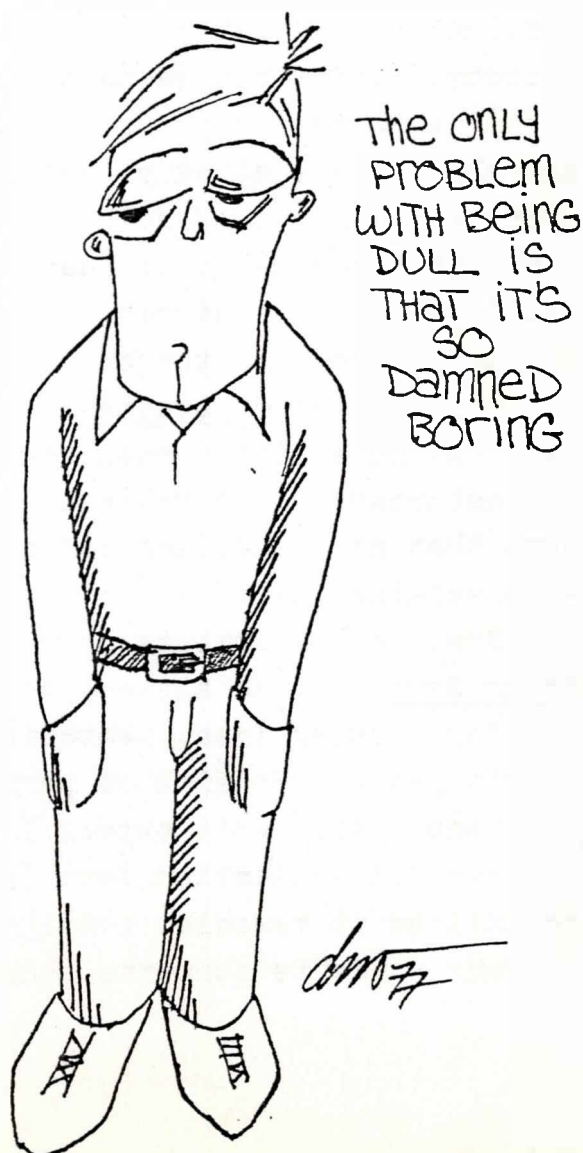
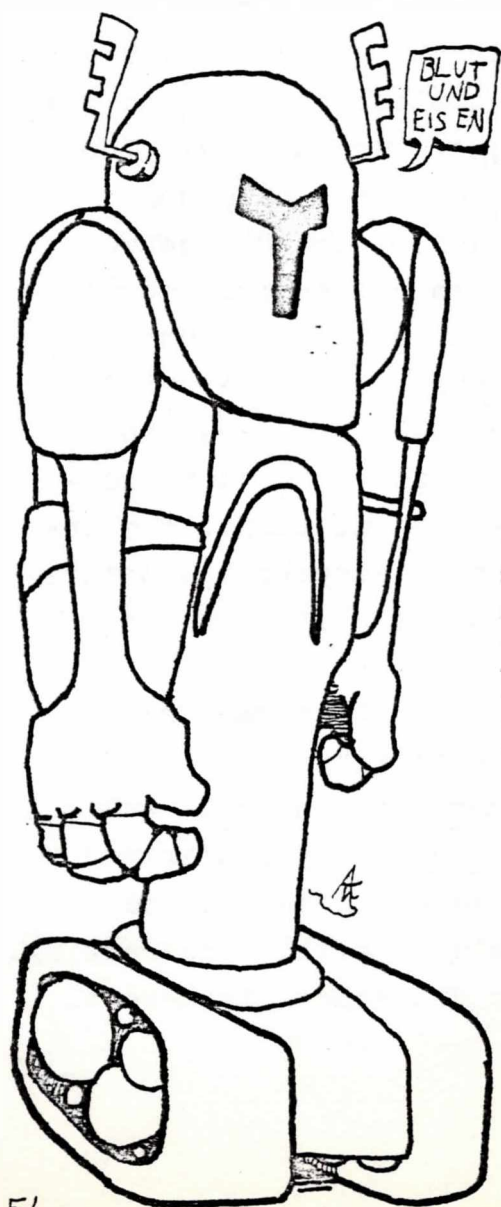
I admit the possibility that I might be all washed up in saying
this. It's possible that teachers are already using sf in this way,
to ask questions that count and that aren't being asked. But I
suspect not. For scinece fiction is truly subversive in evenly
sense of the word. It is potential dynamite for those who know how
to handle it properly.

And yet, I remember all too well being taught Brave New World
and 1984 my senior year in high school. And now, looking back, I
can see that ~~neither~~ book was approached in a way that really
addressed the issue those two books raise. We had tests that asked
questions like "what phrase was on the posters"? And "What was the
2 minute hate?", but we never discussed the implications behind Big
Brother is watching you and socialized as ~~aggressive~~ outlets. Too
many things have already been subverted against their original
intentions. Now that science fiction has its foot in the doorway
of the hallowed halls of leaving, let's not make a misstep. Worst
yet, let's not "play nigger" to the principle (the scholars) just to
get acceptance. If the sort of scholarly studies that are printed
in journals like sf studies (which to me are nice word games to
play, but have little real significance; I consider ~~it~~ to be men-
tal masturbation) is taken to be the most meaningful thing, the ep-
itome that sf academicians can do, then I strongly support the entire
genre packing its bags and crawling back into the ghetto gutter.

Now, on to comments about your.....

Guying Gyre -- I've already told you that I think that The Project
is a fascinating idea. Watching it develop each ish is also. I
haven't yet gotten sick of perusing those long lists of book ev-
aluations. And don't expect I ever will. I showed my sister
your reading evaluation form (she's a grade school teacher, and
specializes in remedial reading) and she found it highly interesting.
And your students comments about sf, reading and school in general

go a ways toward confirming a pet theory of mine; that the reason adolescents become interested in sf is because it's one way that they can keep their imaginations intact while fighting to survive in an insane world. This explains for me the Trekkie phenomenon. Star Trek was one of the first television shows (just incidently sf-based) to make strong daring comments on the observations of what was happening in our society (still shaking from the disruptions of the sixties), and offered a vision, a hope, a promise, that ~~things~~ things would turn out o.k. It left an impressionable image on individuals at an impressionable age. The result is that some people identify too strongly with Star Trek, and prefer that world presented through image to the world as it actually is. Looking outside, I find it hard to say anything negative about them.



Most of my comments will be aimed at GG#4. This student-teacher issue provides so many insights on so many different levels I don't quite know where to start. The first thing that comes to mind is that the course was a modest success. You obviously came to the course with the realization that you didn't know the best way to teach a SF course, but were damn well going to find out. Your modest success shines in the face of the glaring failure and disenchantment related by other teachers in GG and elsewhere. You made the right decision to allow the students complete freedom of choice in their reading, with only a minimum of guidance. Given a reasonable amount of freedom the student was able to rise to his own level of reading competence. This method was clearly the most reasonable, at least initially, for high school students. A teacher is treading a thin line between success and total turn-off to reading (reading as a whole, let alone SF) with this age group. Perhaps with more experience and helpful suggestions from GG and THE PROJECT the course can involve into something really meaningful for SF teaching as a whole. The commitment and dedication you have shone so far will go a long way toward realizing that end.

The student preference for action/adventure SF serves to illustrate several inherent problems uninitiated readers encounter in SF. Serious SF over the past 50 years has gradually and inadvertantly, but necessarily, built a well around itself. Not the more apparent ghettoization of SF as a form of literature, but the much subtler implicit language of SF. By language I mean the prior knowledge of SF clichés, scientific principles, and technological developments that the reader must bring to the story. The writer must assume the reader is familiar with this language in order to prevent going into long, boring, and redundant explanations of setting and background. This is the stuff which suspension of disbelief and sense of wonder are made. These qualities are a state of mind that must be developed in a reader over a period of time. The writer is primarily responsible for creating these qualities in a successful story, but the reader must also possess them in order to translate the story in a meaningful way. This is where action/adventure SF can serve

as a valuable training ground for new readers. After they have completed their apprenticeship and developed a sense of SF, they will be able to be able to enter the inner sanctum and participate fully in the enjoyment of serious SF.

It always disturbs me when I hear serious SF writers and fans putting down this so called "junk" SF. Are they so short sighted that they cannot recall their own roots in SF? Of course this kind of SF sells better and stays in print longer (in most cases) than serious SF. It has a much broader base of appeal and the market naturally reflects this appeal. Consider that Star Trek craze as an illustration of this. I cannot even force myself to read "junk" SF, but I never fail to realize that SF as a whole is dependant on it (to a certain degree) to attract new, young readers. A young reader cannot expect to fully enjoy following Gully Foyle to his destination in the stars, without first battling across the dead sea bottoms of Barzoom with John Carter.

Another interesting aspect of the student comments were the preconceptions of SF they brought to class with them. Perhaps you could do a before and after thing in this regard. Have the students write a paragraph or two on their perceptions of SF at the start of the course and again at the end (whether they had read any SF before or not). The comparrison of the two could prove to be quite interesting.

Those of us who love SF cannot help being a little suspicious of the proliferation of SF courses and their possible consequences (good or bad) on the field. GG is a way of keeping our eyes on the conduct of at least some of these courses. Hopefully we can contribute something constructive. SF has proven itself to be fairly durable over the years, so perhaps we have nothing to fear from these courses. I don't think any number of SF courses could possibly destroy SF as we know it today. The question is: how can SF courses best contribute to the understanding and expansion of the field without compromising that special something that is SF.

I agree with Arthur Hlavaty in GG#5/6 that book evaluations should be accompanied with a statement of the evaluator's prejudices.

I won't go so far as to say that without such a statement The Project "ain't worth jack diddly", but it would provide a frame of reference for a clearer understanding of the evaluations.

My SF reading tastes are varied, cutting across the spectrum from hard SF to pure Fantasy with a reasonably high threshold of quality below which I will not purposely go. I choose books to read initially by the author's (or book's) reputation and then by reviews and recommendation. I demand something more than just entertainment from the books I read. My evaluation (for the most part) reflect this "something more" above and beyond entertainment.

Don D'Amassa mentioned that cross checking doesn't always work, but I found myself doing it anyway. I felt uneasy rating a book solely on its own merits without comparing it to others. So I first rated each book alone and then went through and cross checked adjusted only the most obvious ones.

My poor memory only allowed me to evaluate the books I have read or re-read in approximately the last year. Most are novels but there are a few connected collections. I hope these will add something to The Project.

Brian Aldiss

76 Frankenstein Unbound

Poul Anderson

74 Brain Wave

86 Fire Time

76 The High Crusade

82 The People of the Wind

84 The Star Fox

T.J. Bass

88 The Godwhale

82 Half Past Human

Alfred Bester

82 The Computer Connection

94 The Demolished Man

92 The Stars My Destination

Michael Bishop

92 A Funeral for the Eyes of Fire

82 And Strange at Ecbatan the Trees

James Blish

68 And All the Stars a Stage

88 A Case of Conscience

Edward Bryant & Harlan Ellison

66 Phoenix Without Ashes

Arthur C. Clark

86 The City and the Stars

82 Imperial Earth

Hal Clement

78 Close to Critical

74 Cycle of Fire

86 Mission of Gravity

Samuel R. Delany

- 93 Babel-17
- 92 Ballad of Beta-2
- 94 The Einstein Intersection
- 88 Empire Star
- 84 The Jewels of Aptor
- 92 Nova

Lester del Rey

- 82 The Eleventh Commandment

Philip K. Dick

- 92 Do Androids Dream of Electric Sheep?
- 86 Flow My Tears, the Policeman said
- 78 A Maze of Death

Gordon R. Dickson

- 68 Lifeboat

Gardner Dozois

- 56 Nightmare Blue

Philip Jose' Farmer

- 66 Dare
- 78 Inside, Outside

David Gerrold

- 76 The Man Who Folded Himself

Joe Haldeman

- 88 The Forever War

Frank Herbert

- 88 Children of Dune
- 96 Dune
- 84 Dune Messiah

R.A. Lafferty

- 82 Past Master

Ursula K. LeGuin

- 78 City of Illusions

- 92 The Dispossessed
- 82 The Farthest Shore
- 93 The Left Hand of Darkness
- 82 Planet of Exile
- 78 Rocannon's World
- 76 The Tombs of Atuan
- 86 A Wizard of Earthsea

Fritz Leiber

- 84 The Big Time
- 88 Gather, Darkness

Anne McCaffrey

- 92 Dragon Flight
- 82 The Ship Who Sang

Vonda N. McIntyre

- 76 The Exile Waiting

Larry Niven

- 88 The Long Arm of Gil Hamilton
- 84 The Mote in God's Eye
- 82 Tales of Known Space
- 78 Inferno

H. Beam Piper

- 82 Little Fuzzy

Frederik Pohl

- 78 Man Plus
- 82 Reefs of Space
- 72 Rogue Star
- 76 Starchild
- 74 Farthest Star

Joanna Russ

- 82 Picnic on Paradise
- 84 We Who Are About To.....

Robert Silverberg

- 82 Downward to the Earth
- 76 The Man in the Maze

- 89 Nightwaings
- 82 The Stochastic Man
- 88 A Time of Changes
- 86 The World Inside

Cordwainer Smith

- 92 The Best of C. Smith
- 88 Norstrilia

Theodore Sturgeon

- 92 More than Human
- 86 Venus Plus X

Jack Vance

- 78 The Gray Prince
- 82 Marune: Alastor 933
- 76 Trullion: Alastor 2262

Vernor Vinge

- 82 The Wilting

Roger Zelazny

- 82 Doorways in the Sand
- 86 The Dream Master
- 82 Jack of Shadows
- 84 This Immortal

Gene Wolfe

- 86 The Fifth Head of Ceberus

Avram Davidson

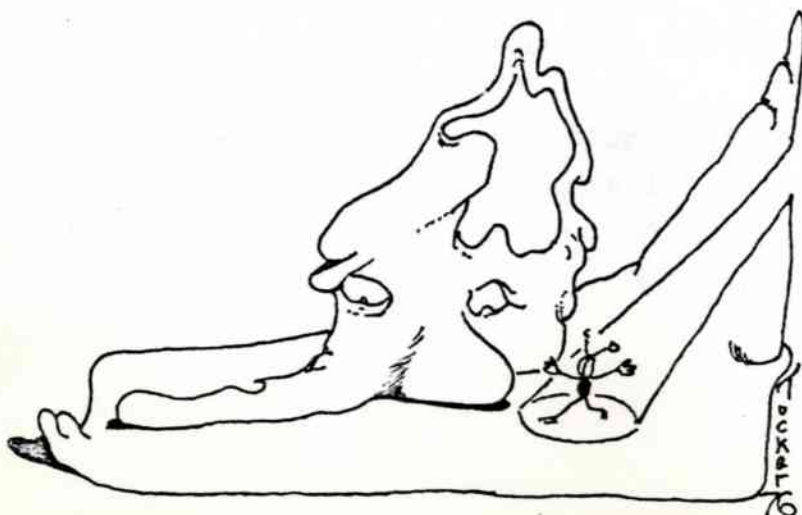
- 88 The Enquiries of Doctor Eszterhazy



i have
no more
reason
to smile...

my dimples
JUST
WORE OUT

dmw #



Denny Bowden

((for low level reading))

The idea of juvenile fantasy didn't occur to me, but I'm a new traveler in that area. Tolkien, LeGuin and Lewis were all I knew until recently. Since then I've heard of several, though I've read only a few.

My gosh, you amazed me when you said your lowest were two 6th grade-level readers. I've taught 6 classes now, and every class was about 85% 12th graders yet the typical student read at 8th-9th grade level. Approximately 1/4 of each class has read below 7th grade level, and in most classes I've had two or three who read at grade 4 or below. Most of the poor readers were also enrolled in Reading Class, but I have never found a satisfactory sf book for a senior who reads at only grade 4 or 5 level. Those students invariably became bored and either slept or disrupted class. Any suggestions are welcome, but 17-year-olds usually refuse to read "elementary" books.

Students who couldn't "hack" regular English classes were pumped into SF class. Many were offered no choice so they felt as if they were being punished by being "stuck" in Science Fiction. Not only were they non-readers, but they were somewhat hostile to the course. Success was nearly impossible for those students.

Naturally, I became disenchanted because I had planned an SF course as an elective for students who wanted an additional English Class. Instead it involved into a basic English Class.

Now another teacher is "teaching" The Course yet he admitted that he's read no sf in years (In fact, he said he'd read only a handful of sf books in his life and didn't even recognize Childhood's End when a class set was offered to him. He asked me if I'd heard of the book!) Anyway, I might have the course back next year. Right now I'm teaching 4 classes of Journalism I and a class of Journalism II.

In a way, I sort of wish I could spark my anger and feel like demanding that sf be a meaningful course. ((Many changes have occurred with Denny since he wrote this letter, but I found it of interest and wanted to publish it for him as a "rememberance."))

GG9

GUYING GYRE 4: All this was most interesting, but unfortunately not really comment-inspiring. I was impressed by the overall literacy (if sometimes awkward literacy) of your students' comments--when you consider the vast numbers of functional illiterates the high schools are turning out these days, it speaks well of your school that you have students who can at least construct a coherent sentence (most of the time, anyway).

For The Project, I'm enclosing an evaluation sheet for my most recently read sf novel, which is the only one fresh enough in my mind for me to be able to competently answer questions about it. (And last paragraph I was talking about awkward sentences? Jesus....) On the back are personal preference numbers for all the sf novels I've read since I last wrote. (I'm not including anthologies and collections since I feel each story in such books should be judged on its own merits.) Also enclosed is an incomplete list of my all-time favorite sf stories, "Incomplete" because given enough time, I'm sure I could think of others. I hope this helps satisfy your request for tastes, since all of the stories on the list are my own personal favorites--they were chosen not by objective critical standards, but by my own perculiar quirks and prejudices.

Where there are two numbers, the first one is the PPEN, the second the FILL-IN.

67 Smith	NORSTRILIA	95/96 Spinrad	BUG JACK BARRON
85 Clarke	IMPERIAL EARTH	97/99 Heinlein	THE MOON IS A HARSH MISTRESS
38 Ellison	DOOMSMAN	97/98 Heinlein	STRANGER IN A STRANGE LAND
78 Bishop	A FUNERAL FOR THE EYES OF FIRE	95/95 Zelazny	THE DREAM MASTER
78 Zelazny	SIGN OF THE UNICORN	98/100 Clarke	CHILDHOOD'S END
84 Bester	THE COMPUTER CONNECTION		
87 Brunner	THE SHOCKWAVE RIDER		
96 Ellison	DEATHBIRD STORIES		
72 Delany	THE BALLAD OF BETA-2		
88/90 Sturgeon	VENUS PLUS X		
78/74 Haldeman	THE FOREVER WAR		
75/75 Zelazny	Damnation ALLEY		
86/88 Zelazny	MY NAME IS LEGION		
88/90 Zelazny	DOORWAYS IN THE SAND		
65/55 Zelazny	BRIDGE OF ASHES		
86/88 Niven & Pournelle	INFERNO		



I include the Ellison collection because it's a "theme" book and also because it's one of the most important books ever to come out of the sf field (although most of the stories are fantasy). I can't recommend it highly enough. All of the evaluation numbers are approximate to within two or three points. The SF categories are equally open to debate, as is evident stories some of the books fall into more than one category.

My #s aren't always fully accurate indicators of how I liked the book. For instances I gave the Bishop and Zelazny novel the same rating, but for different reasons—I like the Zelazny novel better, but the Bishop was more ambitious and challenging. Which reminds me of something I should've mentioned in my loc—namely, that I think you ought to eliminate the 1st "1" ("The book was difficult to read") from the evaluation sheet. I don't perceive difficulty or lack of "comfort" as a fault. THE IRON DREAM was a thoroughly unpleasant reading experience, but a brilliant novel.

Herewith, a list of my favorite sf stories (incomplete): (SHORT STORIES)

- (1B, 76, 8A) Bester, Alfred: Fondly Fahrenheit
- (1c) Carr, Terry: The Dance of the Changer and the Three
- (4D, 76) Clarke, Arthur C.: The Nine Billion Names of God
- (7c) The Star
- (1c) Delany, Samuel R.: Aye, and Gomorrah....
- (1B) Del Rey, Lester: Helen O'Loy
- (4D, 6C, 8A) Ellison, Harlan: The Prowler in the City at the Edge of the World
- (6A) On the Downhill Side
- (4D, 7C) The Deathbird
- (6A, 6C) The Whimper of Whipped Dogs
- (2A, S, 8A) Godwin, Tom: The Cold Equations
- (8X) LeGuin, Ursula: The Ones Who Walk Away from Omelas
- (1C, 7D) Keyes, Daniel: Flowers for Algernon
- (2B) Moore, C.L.: Vintage Season
- (8X) Pohl, Frederick: Day Million
- (7A) Rotsler, William: Patron of the Arts
- (8C) Shaw, Bob: Light of Other Days
- (1C) Shiras, Wilmar H.: In Hiding
- (1c) Sturgeon, Theodore: Microcosmic God
- (1C) Baby Is Three
- (8X) When You Care, When You Love
- (8X) Tiptree, James Jr.: The Last Flight of Dr. Ain
- (1C) Love is the Plan, the Plan Is Death
- (6A) Wolfe, Gene: The Island of Dr. Death and Other Stories
- (1C) The Fifth Head of Ceberus
- (5, 7A) Zelazny, Roger: A rose for Ecclesiastes
- (1C, 5,) This Moment of the Storm

Hank Health 7/6/76

Porn-I know this is a touchy subject for an English teacher, but for the project, I think it's a valid category. With the trend of paperback sales, there's gonna be more and more of the blending of sf and porn, though most may be bad (even screw gave a bad rating to one of the first promoted sf porn books!). But there will be some good stuff (pant! pant!) coming out. And to omit the category is to imply that it doesn't exist.

Of course, there's a question of where to draw the line in labelling it porn or not. I seem to remember a Kate Wilhelm book a few years back with an intense masturbation scene. And The Dispossessed gets messy in a few spots. But I wouldn't label them pornish. (So I invented a word! Now are you gonna tell pornish jokes?)

THE AESTHETICS OF SF. I agree with Reed Andrus. Teaching sf, at least in high school, is not to raise the subject to an art. SF is to be enjoyed, at least ~~at that~~ stage. One or two students may dig the art of sf, but the other 98 are gonna go to sleep on you. That's the main reason I dig your reading class in sf. They read what they like. If there were only some way of insuring that they were bitten by the sf bug!

Classroom tv-"television is gonna save reading and writing!" Gack! what a thought. I'm sure Bill Bliss takes comfort in it, though. Just wait 'til the kid walks in with working knowledge of special effects. Some disaster that occurs when there's a kid who knows more about the oscilloscope than his science teacher. It is nice to have a good blending of technology and teaching methods, though.

Future Shock. Ed Slavinsky's comments about the lack of a sense of history hit me on the funny bone. I had to smile and wince simultaneously. I believe it's Toffler that mentions that this lack of history, rootlessness, has a lot to do with the development of the disease. The fact that people can't cope with it, that is. I wonder then if this leads to the conviction that we should provide education in these roots, or we should ignore history to prepare students for coping with the future, or indeed, both?

Oh, thank you for the little interchange of views on teaching with Roy Tackett. Your comments made me sit and stare into space for a while parting things out in my mind. I agree with you that learning happens, it's just direction that needs to be added. However, giving this direction requires a lot of individual attention. Anyway, last week on an application I was asked to express my philosophies of education. The comments and my head-jarring helped to gel a lot of things so that I could put them down on paper in an understandable way.

LeGuin, Ursula	83	The Dispossessed	(also enjoyed THE LATHE OF
Vinge, Vernor	78	The Wiffing	HEAVEN in Amazing 1971)
Bova, Ben	75	Forward In Time	(a Bova is a Bova is a Bova)
Heinlein, Robert	85	The Moon Is A Harsh Mistress	
	78	Farnham's Freehold	
	76	Methuselah's Children	(These ratings plus
	76	Time Enough For Love	some near the bottom
	76	I will Fear No Evil	of this list will
	75	Double Star	undoubtedly label me
	76	The Door Into Summer	me as a 1050's hard
	72	Podkayne Of Mars	sf reader. It might
	72	Stranger In A Strange Land	be interesting to
	65	Time For The Stars	divide up scores by
	55	The Past Thru Tomorrow	those who label them-
Herbert, Frank	85	Dune	selves as 'hard sf'
	85	Dune Messiah	& 'New Wave' & 'spec-
	85	Children Of Dune	fic' & 'stf' fans.)
	33	Whipping Star	(hackwork)
Asimov, Isaac	82	Foundation Trilogy	(Asimov's inconsistency
	75	The Caves Of Steel	& hackwork has lowered
	75	I, Robot	his esteem as a writer
	65	Fantastic Voyage	of sf. He's still a
	56	The Gods Themselves	great writer, though.)
Anderson, Poul	75	The Danger From Atlantis	
	74	The Queen Of Air & Darkness	
	55	The Day Of Their Return	
Saxrud , Norman	75	Modern Science Fiction	(I think short stories
SPINRAD,	58	The Men In The Jungle	are his strength.)
Sladek, John	65	The Muller-Fokker Effect	(interesting diver-
Disch, Thomas	74	Camp Concentration	sion.)
	55	Fun With Your New Head	(It's interesting to
	55	The Ruins Of Earth	note that both he
	55	The New Improved Sun	and Spinrad have grad-
Delaney, Samuel	53	The Einstein Intersection	uated into anthol-
	15	Dhalgren	(GLOOM, GLOOM, GLOOM) ogy work.)
	15	Triton	
Wallace, Jan	44	Croyo	
	15	Dr. Orpheus	(MORE GLOOM & GLICHES!
	15	Pan Sagitarious	
Brunner	38	QUICKSAND	
	65	THE DEVIL'S WORK	
	55	THE WRONG END OF TIME	
	65	THE SHEEP LOOK UP	

hey, Buck Coulson & I agree pretty well!

Pual W. Meyer 141 Avondale Pl Syracuse, NY 13210

First of all, I'd like to thank you very much for the copies of "Phosphene" and "Guying Gyre" you sent me. "Phosphene" was very strange to be reading for the first time, but I derived a lot of enjoyment out of both and I thank you for it. I plan to use "Guying Gyre" as reference material for my bookstore. (I own a SF bookstore here in Syracuse) It was very interesting to see how other people rate the books I've read. (But then I'm sure everyone tells you that--but who am I to be different (fiendish grin). From reading you (ie what you write) I get the feeling that I would very much enjoy sitting down and having a little chat sometime. As I'm reading along in your zines and think: "Gee!! That's how I think, or that's how I judge this or that, or that's how I feel about that, ect."

I'm afraid I have really nothing that could approximate an equal trade but I will send you the latest copy of N'APA, and of course I will continue to send you my PPENs occasionally. I haven't had much time to read lately and it shows in how many PPENs I have. I don't like to just go through my collection and rate the ones I've read. I don't think I could have given justified numbers that way. So I'll just do them as I read them and send them when I get a sheet or two. I judge a book on how I feel about it. If it effects me emotionally or mentally I rate it good. That's one reason why I tend to like Brunner (as an example). I hate his ending but his books are usually written so well and with such good characterization that I derive a great deal of pleasure reading them. He hits me right in the gut sometimes and nails me to a wall. It's often very hard to pin down the exact reasons why I liked or disliked a certain book (which is why I'm often lousy at doing reviews). I only know inside.

The Game Players

MA Foster

78

Not so much a story as it is A complex long treatise, looking deep into the ler personality as an individual and as a race. It shows the extreme amount of work of a very skillful creator. Actually quite awesome.

The Key To Venudine

Kenneth Bulmer

27

Mercenary From Tommorrow

Mack Reynolds

77

Travler In Black	John Brunner	73
Shield	Paul Anderson	78
Horn Of Time	Paul Anderson	76

The first part of the book is ok rateing a 67 but the last story is the best rateing an 85. Tot 76. The book loosely deals with time. Not necessarily time travel but the effects of time through different situations: The changes in the home quadrant (it doesn't reach terra yet) of a non-ftcship visiting the galactic center; a modern man transposed to ancient times (very realistically done); and effects on the future of events happening today. (Both stories dealing with the later are not set in this present time though)

Bridge of Ashes	Roger Zelazny	57
The Time Connection	Thomas F. Monteleone	66
Captive Universe	Harry Harrison	72
Gunner Cade	Kornblut&Merril	64
The Treasure Of Wonderwhat	Bill Star	78
The Trouble With Tycho	Clifford Simak	34
Critical Threshold	Brain Stableford	55
The Thirteen Bracelets	Robert Lory	58
Pandora's Planet	Christopher Anvil	78
The Double Invaders	John Rackman	72

seems to drag a bit but the ending is good and makes it well worth it. The prolog. doesn't make any sense till the end either.

These Savage Futurians	Philip E. High	88
The Second Experiemtn	J.O. Jeppson	62
Completevenus Equilateral	George Smith	18

Its not written badly but it's heavy into hard sciences that are just too out of date to permit enjoyable reading.

A Billion Days Of Earth	Doris Piserchia	32
The Starcrossed	Ben Bova	78

A very in-joke but worthy and enjoyable despite it. Even better if you are familliar with the starlost series, Harlan Ellison and his involvement with same.

The Bloody Sun	Marian Zimmer Bradely	86
The Doom Farers Of Cor Amonde	Brian Daley	82
Quicksand	John Brunner	67

A real downer of a book, heavy into psycological problems.

Intersteller Empire	John Brunner	77
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A real treat for a person (me) who loves Brunner's writing but hates his endings. The 3 novellas in this book all have happy endings.

Terry Whittier 307 Tradewinds Dr. #3 San Jose, CA 95123

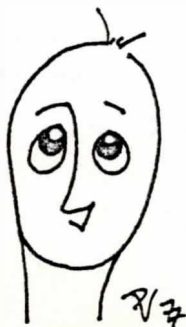
I was just using GG #7/8 to find the author to go with a particular title, (it was The Technicolor Time Machine and I wasn't sure if it was Harry Harrison or Paul Anderson and it was HH.) And I thought I'd stop to comment.

I have to agree with your sharper students-GG is a good reference tool. When I'm hooked on a particular author at the moment (my most recent is Larry Niven, and Harry Harrison will probably be next) I can easily find out most of his other works and start with ones with a high rating and work down until I get tired. An excellent service you provide!

And I have to agree with you (as I do very often) that a low rating can say as much as a high rating. Multiple ratings together, such as in the second part of this issue, are extremely valuable in that respect.

I would if you could help me in a small project? I've always wanted to get together a collection of listings of all the comedy, satire, humorous books (novels and short story collections) in SF. I wonder if you could give me the names and addresses of the people who might have the time and energy to put into listing, even going back and adding a short synopsis, and have read alot of books/has sent you ratings on a lot of books. ((If you would like to help, why not contact Terry.))

When are you putting out your grand collection of all the ratings on all the books? What I'd like to see you do is collect all the ratings you've gotten since The Project started and put them into a master update listing just like part 2 of #7/8. And more, I'd like each book to have a 3-5 line synopsis. The synopsis part would be hard, but helpful. But optional.



LET'S SEE...
"I THINK YOURS IS
THE BEST ZINE
I'VE EVER READ."
YEAH, THAT SOUNDS
ORIGINAL & SINCERE.

Rome Scherer 147 Leroy Ave. Buffalo NY 14314

Well, I finally finished the Project. I never expected it to take this long. But I made the mistake of looking up books I was unsure of. This usually resulted in my reading large portions of these books, so it took quite a while to go through all the list. I rather enjoyed the whole thing, though. At first, I didn't see any need for the fine tuning set up, after all, how can one book be one and one hundredth better than another book? But as I worked away, the numbers just started popping into my head. 67! 84! 36! And when I checked over a couple of pages, I found that I did like books rated 67 better than books rated 66 but not as much as I liked books rated 68. I guess the brain is capable of some pretty fine distinctions.

The mechanics of the system, however, seem to me to be pretty awkward. Instead of each new rater writing his numbers on the books list itself, ((I sent Rome the pages from GG 5/6 listing the comparative evaluations)) wouldn't it be easier to have the books numbered and have a separate sheet with the book numbers on for each rater to rate the books on. In this way, the book list wouldn't have to be reissued all the time, only the sheet with the ratings on it. It would also save on postage, as the rater could keep the book list and just mail back the rating sheet. ((in ANONYZINE)).

I'm glad you enjoyed the Delany interview. He taught a couple of courses here my last year ^{in my college,} and he and one of my roommates shared in an abiding respect for Jack Daniels. So, I got to see a fair amount of him. Unfortunately, he is very reticent about talking about his own books. All I could get from him was the statement that he didn't use mythology too much in his books. Which shot down a few of my theories. We're having him as GOH at Anonycon II this year, which should be interesting. Last I heard, he had gotten 30-40,000 words into his next book, hadn't liked it, tore it up, got very depressed, got a new idea, salvaged some characters and situation's and is hard at work again. As I must be.

5/19/76

Dear Gil:

Although I haven't finished reading G.G. #5/6, I'm writing to you now because I'll be no better prepared to respond to this issue then, then I am now.

You remember Larry Niven's "All the Myroids Ways"? It's a story about how the discovery that there are an infinite number of Worlds of if destroys all moral values and responsibility. As I look over there seemingly endless pages of list and numbers in which 300 fans list their 300 different "greatest SF ever" I'm filled with a despair that none of this matters. GG#4 was interesting because it contained the responses of non-fans non-readers with no greater selection than that they all were required to be in high school. In short the composite results in GG#4 struck me as a (on the) reflection of the masses taste for SF. That was interesting.

This issue (7/8) suffers from being 100 pages of raw, undifferentiated data. There were some good and interesting letters, but not many. The endless recitation of numbers should have been collected into one master list. At this point I'd say that what you need is a friend with access to a computer who could set up files of memories to list all these books, and their ratings and who rated them and the average of their ratings. That could run into a lot of money tho.

There are comment hooks through out. Lester Boutillier wonders what everybody finds so great about THE STARS MY DESTINATION-I think it's because it was the first second-generation SF story ever written. It assumed a corpus of Space Opera and piled extravanaze ontop of extravagance. What I don't understand is how so many prescriptive critics and just plain fans can speak so highly of Little Fuzzy. It's a cute book but lethally flawed by the soon realization that there is no doubt that the fuzzies are intelligent and no doubt that the big nasty zarathustia corp is totally impotent as a source of evil. Even Shirley Temple movies could manufactor

more fake suspense than Piper could. Little Fuzzy (35)

Blenheim seems out to make R.E. Geis look like a feminist in comparison. He suggests that Joanna Russ learn more about story telling. This may not be the same thing as narrative control, but Russ has it and has it but good. Picnic on Paradise was a conventional, structured novel that demonstrated that Russ was a master of the form. If it wasn't a rip-roaring adventure, it was because Russ had more important goals on her mind. The Female Man had such a compelling narrative that I finished it in one day despite it's deliberately offensive politics. We who are about to take a seemingly impossible situation-a woman slowly starving herself to death, carries it for 1/2 a novel and doesn't bore. That is story-telling.

Sheryl Smith makes the surprisingly fallacious statement that orally developed arts established themselves with no "immediate critical aids..."

To which I wonder what to make of the audience response I mean, what could be more "immediate" and "critical" then to have one's audience walk out in the middle of a performance.

She finishes that sentence with a reference to "formal criticism, "and that is another matter." I also find Sheryl rather condescending about the literary grasp of high school students.

And in general I have doubt about teaching SF. What you're doing sounds like simply a reading program which usses SF to encourage non-readers. That seems all well and good and proper.

But I can't shake the notion that most SF classes are easy credit/pop cult. sort of thing. Teaching SF sounds like it ought to be the same as teaching Shakespear or "The Russian Novel." A higher level course requireing a background in literature. A college level course in SF ought to have the regon^{ce} of what, say, Doug Barbour is doing, or Khatgu, and not that of Yandre.

Funny, looking over my letter in GG 5/6, I see I've said this all before.

You see, contrary to published reports, I do live once more. Breathe in, sweet child, phanac is phun. HA!

First item of business is the project, having read a few novels fairly recently along with anthos.

Haldeman

97 Forever War

Clark

82 Imperial Earth

Heinlein

45 Starship Troopers

Harrison

75 Bill, The Galactic Hero

Anderson

97 Tau Zero

McCaffrey

65 The Ship Who Sang



So Lester Boutillier is amazed and critical, eh? Why, we must have different tastes in littrachoor. Yes, that must be it! By gosh. Hellstrom's Hive sucks it raw says I, he said, yes indeed. *sigh* you can shove most of Le Guin's stuff in that classification as well, while Wells is wonderful. Personal preference arguments may be thrilling, but are essentially worthless and this I refrain from comment dearest editor, with strains of Wakeman in the background come forth to pillage my sanity and ghodd reason verily.

But the Robert Blenheim calls Childhood's End "dull, preachy, and uninvolving"! *choke* *sputter* *gasp* probably the greatest SF novel ever written and he calls it dull! Preachy!! Uninvolving!!! My Ghod, what's wrong with people these days! Confused. Angry. Astonished. I said I wouldn't comment. But really.

Altho Dhalgren does suck it royally, so Robert is partially forgiven for his perverse blasphemy.

And I forgot Aldiss Starship: 95
Take that, and that...

Oh well, I have over 200 books on my shelf right now that I haven't read, so perhaps you'll continue to receive short lists from me as I continue to hack away at the wall of wonder. It'll take some time due to fanac and some outside interests I've developed recently, but it will happen. Or so I keep telling myself.

Reading Brett's loc, I don't remember if I rated Mote or not. If not, how about 85?

Don D'A uses that word "amazed" just like Lester. The Man Who Loved Mars was not very well written, but it stirred up such a soaring, sensawonda in my young and feeble bones that I loved every minute of it! A book definately does not have to be well written to be good in my mind. As long as ideas abound, I am happy. Most of the time. Some people may shake their smug heads in my general direction, but that's the way things are.

Don's evaluation list is once again croggling in the extreme.

Why, when publishing more than one loc from an individual, do you repeat the address? You must like that kind of punishment. "Oh yes, give me more! Give me more! AHHHHH!!!!

Before I forget, too bad I can't make MAC because I'd really love to meet you. Maybe some other time. I'm looking forward to it. (*This is a clean-up issue!*)

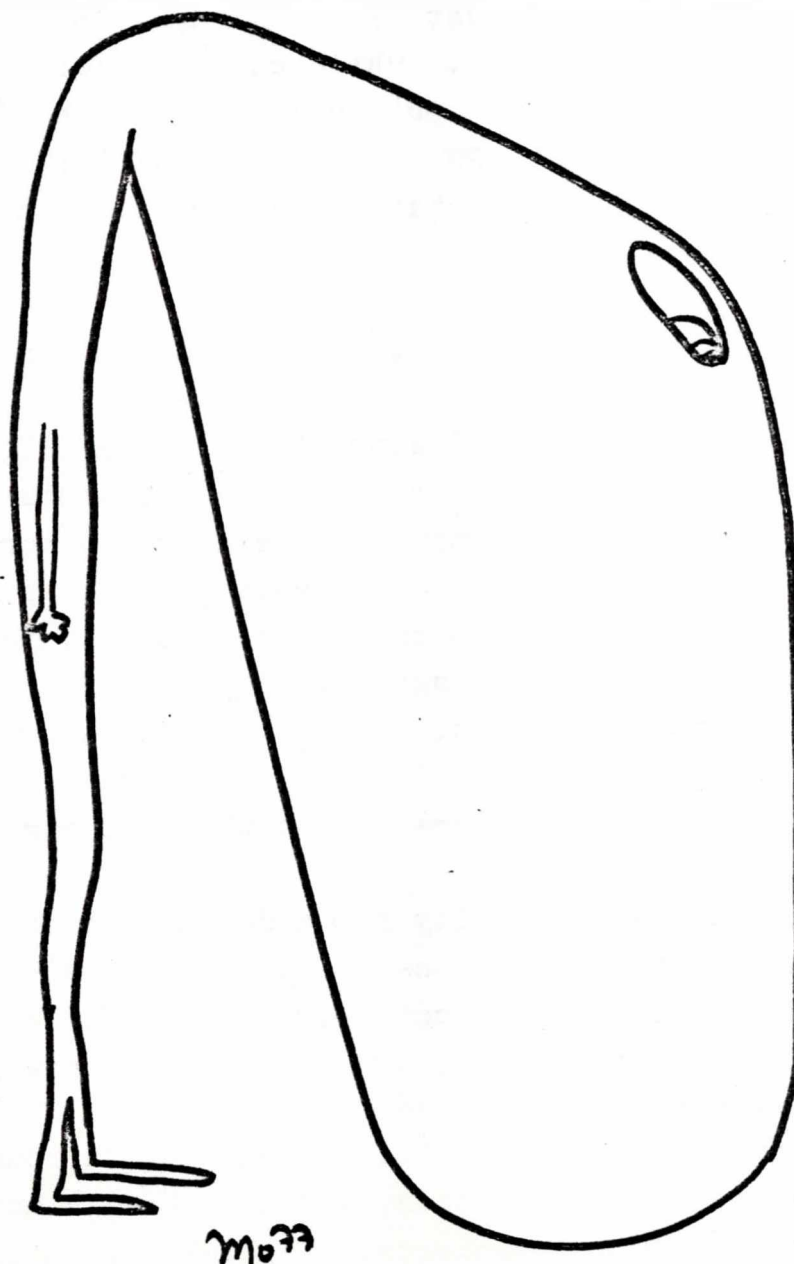
Rest assured that I do read the entire issue, altho once you've read one evaluation....

Torrents from Torrance?

You know, it's funny. The rest of my family despises SF, but guess who watches Star Trek and Space 1999? It aint me...

Your answer to Mike Gorra is so very accurate. Jr. high and high school students, as a rule, don't want anything "major" and so won't read it unless forced. And when forced, they'll shut their minds before even beginning. But there are those of us who want to "waste" out time on space opera. I've read "major" literature and I always return to SF because I like it. So call me an illiterate, I don't care. I think because of SF. Is that a waste? Hardly! Nobody forced Mike at gunpoint to read SF so what's his beef? If he wants to go on to something different, fine, but to berated the genre now

is rather childish in these wise and starry eyes. Mike must have enjoyed SF during those formative years. SF probably made him think. Made him question. And it was all a waste to him as he sits back these days. That's a pretty strange definition of "waste."



Mo77

7/30/77

A few comments on GG 5/6. Firstly, I found them/it extremely engrossing and enjoyable. The humungus amount of ratings and the lengthy locs, especially the locs, make this a very good offering indeed.

I would like to make a few comments on Lester Boutillier's remarks on John Robinson's view that CANTICLE is literary. Lester says that it isn't and that almost anything of Blish's is. Really! I would definitely consider CANTICLE literary and this (fairly silly) classification in no way means it is boring or highbrow, as it were. While on the other hand I think Lester would be hard put to classify such of Blish's works as VOR, THE WARRIORS OF DAY, and THE TRIUMPH OF TIME as literary. Highly entertaining and well-written they are..but so are most good books, science fiction or otherwise.

I think the word "Literary" must be defined, in the first place, if we are going to use it intelligently. Otherwise it seems that, just as Lester and John and I have done, we will continue through the vagueries and connotations of the term to hold it up as something to be sought after, and which in many cases, it seems, science fiction lacks. And these implicit assumptions can only be bad for SF, for only with clear thinking and at least a tentative definition of terms can we come to grips with, and begin the dialogues, of what SF is or isn't what it should or shouldn't be, how and why it differs from the mainstream, and where it might be going, etc.

I have yet to feel any affinity for a definition of 'literary' that has come from SF fans. Not that there have been many or even that I've run across very many, but we should at least define the terms we are so fond of throwing around, and then we may start to jive.

I have a strong feeling there are as many definitions of literary as there are science fiction, and this breaks down to nothing more than individual standards. I think the entire debate unworthy of discussion, for what will be gained? Will it be worth it? Many more important topics of consideration take up my time and effort.

Lester Boutillier, 2726 Castiglione St., New Orleans, La. 70119
7/20/77

It's about time i replies to Guying Gyre 7/8.

Yes, i look forward to your averages and numbers in GG #9. These numbers could be used as guidelines by other SF instructors around the country. And fans will be interested becuz The Project is like a refined Locus or Analog Poll. I enjoyed the stuff on T.B. Swann. And the material proves that GG WILL have a life after The Project. The letters were absorbing as usual, and i can see i stirred up a hornets' nest with my LOC in GG 5/6. I realize my views on many things are eccentric, but Don D'Amassa's comparing me to Adolf Hitler really took me for a liip! Let me try to clarify some things, for Don and everybody else.

I admit to subjectivity and gut-reaction in my statements in GG 5/6. I'm not a critic. I don't have the background to BE one. And my interest in the "sercon" side of fandom has been steadily diminishing over the last two years. I know the value of criticism. But i've come to the point in my OWN life at which SF's chief value to me is entertainment. I react almost passively to the growth and change of the field. I read what i like, pass over shat i don't like, and rarely talk about SF at cons or in apas and zines. I admire p̄ople like D'Amassa. In fact, i envy D'Amassa's far-reading familiarity with the field. But that kind of criticism that he brings to his fan writing just isn't where I'M at at the present time. I don't discuss or analyze in my LOCS anymore. I natter; i generalize; i grouch; i elate; i let my immediate consciousness spill out onto paper with no justification, no argument to back it up. The ultimate end of this trend is terrible. But i'm hopeful at least that i'll stop myself and maybe turn around a bit before THAT happens. But even without that, D'Amassa draws uncalled-for conclusions.

The fact is that Elwood, Silverberg, Carr, and Hoskins DO publish new wave stuff. At least, it's new wave to me. My definition of new wave may be broader than D'Amassa's however.

H.G. Wells was pessimistic for the near future, true, but he was ultimately optimistic for the long haul in most his fiction. Note how the survivors of the holocausts in THE WAR OF THE WORLDS and THE WAR IN THE AIR gained great wisdom and were able to start off on the right foot to build a potentially more viable and worthwhile society. Yes, i have biases and prejudices. I admit it. I doubt that D'Amassa is completely free of such things himself. Some people may be. But i don't think that's necessarily a good thing. As for calling Ms. LeGuin a "knee jerk liberal," i didn't think any specifics were necessary. Whether one agrees that knee jerk liberalism is good or bad, i thought that it was obvious what i was refering to. Apparantly i was wrong however.

To Arthur Hlavaty let me say that. By "kneejerk liberism" i wasn't refering to her politics but her symbology, the way she presents types of people, groups, and the milieux of cultures and lifestyles. Her stories are filled with noble, self-sacrificing environmentally-concerned "hippies" and villainous, power-hungry establishmentarians. Perhaps "kneejerk liberalism" was a poor choice of words.

"Radical chic" would have been more precise. I don't condemn this. I'm prone to it myself to an extent. But i often laff at the way Ms. LeGuin sees and presents people and groupings. She takes all these stereotypical symbols so seriously. But it's one of her few

faults as a writer and a minor one at that. Did D'Amassa and Hlavaty not noticed that i generally praised Ursula LeGuin and her writings? She's one of the finest SF writers of the decade. And i've long said so.

To Bruce Arthurs let me repeat that i HAVE heard of Carr's UNIVERSE series, have READ more than one book in the series, and DO consider it to be weighted in favor of the new wave. I haven't yet had the guts to pick up a Lin Carter anthology, but i like the Stellar series that debuted since i LOC-ed GG #4. I don't consider IT to be new-wave-oriented. And i hope it continues. In short, i stand by all my statements in GG5/6.

Perry Peckham, 1741 P St. N.W., Washington D.C. 20046 7/24/77

A reason I wrote was to throw in some more PPEN's. I'd like to comment on the novel, something I couldn't do obviously with the first list I sent, it being numbered in the hund reds. L'Engle - A WRINKLE IN TIME: 95 - I believe this to be the best childrens book ever, unless the HOBBIT can be considered a childrens book, and this might even be better than Tolkein's work. It deals with the classic themes of love and greed elegantly without an over loading of sentimentality.

Phil Dick - CLANS OF THE ALPHANE MOON: - 78 - This book starts off great, the idea of a mental institute earth colony that had been abandoned for a few years forming into a clan system depending on your particular mental illness is brillent. Not to mention the great idea of having your hero being a slime mold who dies in the middle of the plot but proceeds to spore back to life. Unfortunately, the novel degenerates into little isolated gun and word battles.

Lester Del Rey - ELEVENTH COMMANDMENT:- 76 - This more or less tradesman's novel about an overpopulated earth is saved by a very surprising ending.

Cordwainer Smith NOSTRILLA:- 84 - Smith has an incredible imagination. But this great work of his lacks both believable character development or emotions with any depth attached to them.

Phil Dick and Ray Nelson THE GANYMEDE TAKEOVER: - 78 - Another Dick novel that could have been better. In this story, everyone who survives goes through many interesting personal changes, but the novel is too short, many of the emotions are too stereotyped, and so many of the events are such downers (like one of the hero's being kicked to death accidentally), to carry through everything the author seems to promise us at the begining.

Swann TOURNAMENT OF ROSES:- 78 - Nicely written piece of medivial fantasy. The characters in this story are much more realistic than most modern fiction about this era. Unfortunately, this book, which could have been rated much higher, is just too short to be considered a novel.

Moorcock THE SWORD OF THE DAWN:- 77 - One of the Runestaff series, this being the third. The first two-thirds of this novel were by far the best writing for the series I have seen yet; However, an over contrived ending brought this book down to only a "good" rating. Moorcock THE SAILOR ON THE SEAS OF FATE:- 82 - I'm usually not that impressed with S and S, but this new Elric novel, placed second chronologically in the series, is well written and interesting. The idea of having a weak, albino superman is something that

Moorcock should be congratulated on.
 Before I leave you in this letter I, with my incredible talent of nosing in on other people's business, have another idea for GG. A lot of reader's I'm sure are left a little cold by seeing a novel rated by just a number. Perhaps, while performing a rating service, you can begin to invoke discussion about certain novels, perhaps preferably books that don't get much coverage. This could work by asking in each issue, short comments, a paragraph or two, about each of a small list of SF works. For this issue coming up, you could ask freinds and frequent contributors to discuss a couple of books to show how it is supposed to be done. I think it would be most interesting and helpful to see five or ten comments about lesser known works such as Coney's and Geston's novels.

Evaluations by Bud Webster

Poul Anderson

75 STAR FOX
 95 3 HEARTS & LIONS
 75 TAU ZERO
 75 BROKEN SWORD
 65 THERE WILL BE TIME

Asimov

85 I, ROBOT
 85 CAVES OF STEEL
 85 REST OF THE ROBOTS
 65 FOUNDATION TRILOGY
 85 NAKED SUN
 75 STARS LIKE DUST
 75 PEBBLE IN THE SKY
 65 GODS THEMSELVES
 65 FANTASTIC VOYAGE
 75 MARTIAN WAY

James Blish

85 CASE OF CONSCIENCE
 85 EARTHMAN COME HOME
 95 BLACK EASTER
 95 CITIES IN FLIGHT
 55 SPOCK MUST DIE
 55 STAR TREK 1-10
 95 DAY AFTER JUDGEMENT

MZBradley

65 COLORS OF SPACE

John Brunner

55 SHEEP LOOK UP

Fred Brown

85 MARTIANS GO HOME

Arthur Clarke

95 CHILDHOOD'S END
 95 CITY AND THE STARS
 75 RENDEZVOUS WITH RAMA
 75 2001
 35 IMPERIAL EARTH

Avram Davidson

75 JOYLEG
 95 INVESTIGATIONS OF ESTERHAZY

L Sprague De Camp

85 INCOMPLETE ENCHANTER
 75 CARNELIAN CUBE

Chip Delaney

75 EINSTEIN INTERSECTION
 95 BABEL 17
 95 NOVA
 95 DAHLGREN

Phillip Dick

85 FLOW MY TEARS
 85 THREE STIGMATA OF PALMER ELDRIDGE

Phil Farmer

85 FABULOUS RIVERBOAT
 75 PEERLESS PEER
 85 GREEN ODYSSEY
 65 VENUS ON THE HALF SHELL
 85 STRANGE RELATIONS

David Gerrold

75 FINGER IN MY I
55 MAN WHO FOLDED HIMSELF
75 WHEN HARLIE WAS ONE

Harry Harrison

75 MAKE ROOM
85 STAINLESS STEEL MOUSE
75 BILL/GALACTIC HERO
65 MAN FROM PIG
85 TECHNICOLOR TIME MACHINE
55 STAR SMASHES

Heinlein

95 MOON IS A HARSH MISTRESS
85 RED PLANET
87 TUNNEL IN THE SKY
88 DOUBLE STAR
88 PUPPET MASTERS
95 DOOR INTO SUMMER
99 BEYOND THIS HORIZON
95 GLORY ROAD
92 STAR BEAST
95 CITIZEN OF THE GALAXY
88 TIME ENOUGH FOR LOVE
95 METHUSELAH'S CHILDREN
85 STRANGER
85 ROLLING STONES
82 STARMAN JONES
85 ROCKETSHIP GALLILEO
82 SPACE CADET
92 FARNAM'S FREEHOLD
85 DAY AFTER TOMORROW
95 ASSIGNMENT IN ETERNITY
95 STARSHIP TROOPERS
95 HAVE SPACESUIT WILL TRAVEL
82 FARMER IN THE SKY
92 BETWEEN PLANETS
92 TIME FOR THE STARS
82 PODKAYNE OF MARS
35 FEAR NO EVIL
85 ORPHANS OF THE SKY
95 REVOLT IN 2100
92 PAST THRU TOMORROW

J Hunter Holly

75 GREEN PLANET
75 FLYING EYES

Garner

82 WEIRDSTONE OF BRISINGAMEN

Frank Herbert

95 DUNE
15 DUNE MESSIAH
55 CHILDREN OF DUNE

John Jakes

65 MENTION MY NAME IN ATLANTIS
55 SIX-GUN PLANET

Keith Laumer

75 DINOSAUR BEACH
75 GREAT TIME MACHINE HOAX
95 RETIEF'S WAR
95 RETIEF AND THE WARLORDS
75 OTHER SIDE OF TIME
85 WORLDS OF THE IMPERIUM
95 RETIEF'S RANSOM
95 AMBASSADOR TO SPACE
95 ENVOY TO NEW WORLDS
75 MAD MAD MAD MAD GALAXY

Fritz Leiber

75 SPECTRE HAUNTING TEXAS
95 GATHER DARKNESS
85 SWORDS OF LANKHMAR
85 CONJURE WIFE

John Lymington

55 FROOMB!

Alfred Bester

98 DEMOLISHED MAN
98 STARS MY DESTINATION
85 COMPUTER CONNECTION

Eando Binder

75 ADAM LINC ROBOT

Nelson Bond

65 EXILES OF TIME

Ron Goulart

55 TIN ANGEL
65 WHEN THE WAKER SLEEPS
65 PLUNDER

Ray Bradbury

95 FAHRENHEIT 451
88 AUTUMN PEOPLE
88 OCTOBER COUNTRY
88 ILLUSTRATED MAN
88 R IS FOR ROCKET
97 I SING TO THE BODY ELECTRIC

Ed Bryant

95 DR. STRANGELOVE
92 PHOENIX W / OUT ASHES

Anthony Burgess

35 CLOCKWORK ORANGE

Karel Capek

65 RUR
75 WAR WITH THE NEWTS

Michael Crichton

85 ANDROMEDA STRAIN
88 TERMINAL MAN
75 WESTWORLD

Alan Dean Foster

85 DARDSTAR

Gertrude Friedberg

75 REVOLVING BOY

Edmond Hamilton

75 BATTLE FOR THE STARS

Aldous Huxley

95 BRAVE NEW WORLD

Donald Keyes

93 FLOWERS FOR ALGERNON

Milton Lesser

85 STADIUM IN THE STARS

Sam Lundwall

15 2018 OR KING KONG BLUES

Richard Matheson

92 STIR OF ECHOS
95 I AM LIGEND
95 HELL HOUSE

Lawrence Miller

97 CANTICLE FOR LEIBOWITZ

CL Moore

95 SHAMBLEAU

Michael Moorcock

98 BEHOLD THE MAN
75 ALIEN HEAT

Larry Niven

98 RINGWORLD
95 PROTECTOR
87 MOTE
95 INFERNO
88 ARM OF GIL HAMILTON
92 NEUTRON STAR
87 GIFT FROM EARTH
93 WORLD OF PTAVVS

Andre Norton

75 BEAST MASTER
75 STAR MAN'S SON
75 STAR GATE
75 SIOUX SPACEMAN
75 ZERO STONE
75 UNCHARTED STARS

Eric Frank Russell

92 MEN MARTIANS & MACHINES
95 SPACE WILLIES
95 SIX WORLDS
97 GREAT EXPLOSION

James Schmitz

85 WITCHES OF KARRES

Bob Silverberg

85 HAWKSBILL STATION
97 STOCHASTIC MAN

Clifford Simak

98 CITY
85 WAY STATION
88 THEY WALKED LIKE MEN
75 CHOICE OF GODS
45 ENCHANTED PILGRIMAGE

Norman Spinrad

55 IRON DREAM

TB Swann

92 WHERE IS THE BIRD OF FIRE?

AE Van Vogt

98 SLAN
95 PLAYERS OF A
95 WEAPON SHOPS
95 WAR WITH THE RULL
92 CHILDREN OF TOMORROW

Kurt Vonnegut

85 SLAUGHTERHOUSE 5
92 SIRENS OF TITAN
95 CAT'S CRADLE
95 PLAYER PEANO
35 BREAKFAST OF CHAMPIONS
97 GOD BLESS YOU
98 MOTHER NIGHT

HG Wells

95 WAR OF THE WORLDS
95 TIME MACHINE
95 INVISIBLE MAN

John Wyndham

82 MIDWICH CUCKOOS

Christopher Anvil

82 PANDORA'S PLANET

Barrett

83 STRESS PATTERN

Bill Nolan

92 LOGAN'S RUN

Orwell

95 1984
95 ANIMAL FARM

Jerry Pournelle

97 SPACESHIP FOR THE KING

Bill Rotsler

92 PATRON OF THE ARTS
88 ELECTRIC ANGELS

Stoker

92 DRACULA

Mary Shelly

92 FRANKENSTEIN

JRR Tolkien

98 HOBBIT
98 LOTR

Thea Von Harbou

75 METAMORPHOSIS

Ellison

95 ALONE AGAINST TOMORROW
75 DOOMSMAN
92 BEAST THAT SHOUTED
85 WEB OF THE CITY
92 ELLISON WONDERLAND
88 SPIDER KISS
95 I HAVE NO MOUTH
95 PARTNERS IN WONDER
98 DEATHBIRD STORIES
92 APPROACHING OBLIVION
85 GENTLEMAN JUNKIE
85 DEADLY STREETS
98 MEMOS FROM PURGATORY
94 PAINGOD/DELUSIONS
95 LAND OF FEAR
98 LOVE AIN'T NOTHING
95 GLASS TEAT
98 DV, ADV

Fred Pohl

92 MAN PLUS

HP Lovecraft

95 DUNWICH HORROR
92 LURKING FEAR
92 THE TOMB
92 LURKER AT THE THRESHOLD
95 CALL OF CTHULHU

WP Blatty

92 EXORCIST

Stewart

92 EARTH ABIDES
88 SHUTTERED ROOM
88 MOUNTAINS OF MADNESS

Joe Haldeman

95 FOREVER WAR

Madeline L'Engle

85 WRINKLE IN TIME

Clif Simak

85 DESTINY DOLL

Eleanor Cameron

95 MUSHROOM PLANET STORIES

Theodore Seuss Geisel

98 ANYTHING

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

I'm very much interested in the PROJECT but have a few questions to put to you. First, you say you wish to limit the PROJECT at the begining to just novels. Is this wise? ((Yes, I've not the time, nor energy, to do both concurrantly.))

There are a great number of milestone anthologies which most school libraries would have at least some (Boucher's A TREASURY OF GREAT SCIENCE FICTION, Ellison's DANGEROUS VISION, AGAIN, DANGEROUS VISIONS, Asimov's THE HUGO WINNERS, Siverberg and Bova's SCIENCE FICTION HALL OF FAME, and Knight's ORBIT series). In addition, there are books like Bradbury's MARTIAN CHRONICLES and THE ILLUSTRATED MAN and Asimov's I, ROBOT which are anthologies yet form a single cohesive story, as well as Heinlein's Future History and Niven's Known Space series, which include anthologies, you stand the risk of omitting Harlan Ellison, who is one of the best writers (sf or otherwise) in America today. Harlan, as you know, has never written a science fiction novel though a great many of his storoies are collected in theme anthologies (THE DEATHBIRD STORIES, APPROACHING OBLIVION, PAINGOD, etc.). To omit his considerable talent would be a shame.

I think it may be easier to get some students to start reading science fiction it they start with short stories. ((About 95% prefer novels once they get involved.))

Unfortunate as it sounds, there are a great many high school students who just don't have the discipline to sit down and read a

novel.

Second, how do we decide what is and is not science fiction? Mickey Spillane's THE ERECTION SET features an anti-gravity invention yet I doubt if many teachers (much less parents!) would appreciate the fantastic element after reading how the hero literally nails a thug to the floor by impaling him through the testicles with an ice pick. Is FAIL SAFE science fiction? and if that book is, does that make SEVEN DAYS IN MAY or VIPER THREE (the book which the movie TWILIGHT'S LAST GLEAMING is based on) science fiction? ((Science fiction will be what I get 20 plus evaluations on.))

Third, what about fantasy? A lot of teachers who are handed science fiction teaching assignments won't know the difference between science fiction and fantasy. In some areas the fields overlap (witness Edgar Rice Burroughs), in others we can't tell (Brautigan's HAWKLINE MONSTER), while some are too strange for description (WILLARD'S BOWLING TROPHIES, f'r instance, also by Brautigan).

Also, some of the best fantastic writing has been fantasy (LORD OF THE RINGS, the Narnia series, THE SCREWTAPE LETTERS, CIRCUS OF DR. LAO, etc.). ((We are accepting fantasy.))

Fourth, while I doubt students could easily get their hands on Knight's SENSE OF WONDER or Blish's THE ISSUES AT HAND, I'm certain they could locate Lunwall's SCIENCE FICTION: WHAT IT'S ALL ABOUT, Whitfield and Roddenberry's THE MAKING OF STAR TREK, and Gerold's THE TROUBLE WITH TRIBBLES and THE WORLD OF STAR TREK, all of which are either criticisms of behind-the-scenes books.

Fifth, while I enjoyed your review of DALGREN very much (while I decided to buy and read DAHLGREN "one of these days" your review has urged me to look harder for it. Right now I'm reading NOVA which strikes me as well written but rather slow moving) I'm worried if that's the style of review you desire. ((Try me))

I'm well read but not literary. My criteria for a book being good or bad are simple: Was it interesting? Was it memorable? Did the writer say something important? (in that order)

As a result a lot of my favorite books are not looked upon kindly by the academe (notably the works of Fleming, John D. MacDonald, and "Ed McBain"). If you want an in-depth, literary review I'm afraid I can't oblige you. If you want a review telling why the characters are so well written, how well the author plots his story, the clarity of the writing, and the main theme of the story then I can do the job.

Dennis Jarog
7325 W. Howard
Chicago, IL 60648

Dear Gil,

The section on TB Swann was moving indeed. I don't remember what caused me to read THE GREEN PHOENIX which was the first of his that I read but I did enjoy it and the others of his work which I have read. It may be a tired phrase but his work was distinctive.

If I had my act together I would send some evals on recent books but if you will I will just make some comments on a few read recently. As you may have noticed one of my favorite types of skiffy are alt/w stories.

LORD KALVAN OF OTHERWHEN by Piper-the story of a PA state cop who get tossed into an alternate line where settlement of the Americas was trans-Pacific by an accident in an inter-temporal shipment. Naturally he sets himself up as sent by the gods and carves out an empire and carries off the best looking girl. Very good. (86)

HIEROS JOURNEY by Lanier-an after the war novel where Hiero a priest in a theocratic society far north goes in search of the computers of the ancients; during same he meets a host of beings many with radiation induced changes. Damm fine-best I have read this year. (89)

Am of course waiting for the new Darkover and Middle Earth books.

Chester D. Cuthbert
1104 Mulvey Avenue
Winnipeg, Manitoba
Canada R3M 1J5

Dear Gil,

The energy you must have expended to accomplish the publication of Gyring Gyre 7/8 and its supplement exceeds any that I can command for my own activities; I can only envy and thank you for sharing the fruits of your labors.

Although I have several of Swann's paperbacks, I have not yet tried his work, but the eulogies you have published make me anxious to do so.

Your supplement particularly constitutes a handy guide to the more interesting books of modern science fiction, and the individual listings in the main part of GG 7/8 are also informative. Differences in ratings are inevitable; some fields of fantasy are of no interest to some fans, and are of absorbing interest to others. Appreciations of writing styles differ also: on Page 68 Craig J. Hill considers Jack London "the worst stylist who has ever written" whereas I admire the strength and virility of his style; anyone who cannot appreciate how London labored to become a writer must be ignorant of his novel Martin Eden, a fictionized autobiography of London's own writing life, just as John Barleycorn novelizes his drinking life.

London's writing style suits his material, just as Merritt's clothes the visions of his imagination, and Max Brand's (Frederick Faust) the heroic and exaggerated achievements of his characters. Master storytellers are almost inevitably unique in style if their tales are to command attention and respect beyond the thousands of similar stories published by less talented writers.

Your publications will inspire hundreds of readers to read books they had neglected, and perhaps to re-appraise books given a higher rating by consensus than their own. You have given yeoman service to fandom, and particularly to the teachers of science fiction courses, Gil; thanks again.

I keep your fanzines at hand so that I can look up your ratings when the local fans ask concerning books I have not read. Having noted your request that I submit additional lists of books I highly recommend, I shall try to do so in the near future.

Jessica Salmonson

Dear Gil:

Your tribute issue for Thomas Swann is not only the best thing you've sent me, it is the best thing anyone else has sent me in a long while. The tragedy is that such appreciations so often await an author's death to come about, and I can think of some living writers who deserve this kind of attention while they can bask in it. I am a "belated" Swann fan, having discovered how very much I love his work only a couple weeks before he died. It underscores the sadness of it for me. I haven't yet found all his books; I'm missing three of them. I haven't disliked anything of his, not one thing, and I can think of no other writer for whom I make such a statement, there's almost always something by even my FAVORITE writers that I'd qualify a stinker, but to date no such thing has cropped up in titles by TBS. (My copy has a couple ruined pages, too bad for something I intend to keep forever, but those pages were at least legible so I guess it's all right.)

The booklist is incredibly incomplete I hope you realize. At first I thought "what a waste of paper" but then I found myself reading through the thing -- and discovering some titles by writers I enjoy but which books I didn't know existed (partly an irritant -- I discover there is one Bradley book I don't have, drat, drat, I'll be searching for months to find it, maybe longer). Sherri is sort of a Brunner fan and will use this as a checklist to complete her own Brunner collection. Anyhow, it turns out to be a more handy thing than I at first was believing.

6/20/77

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 ~~numbers~~ 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~~xx~~ 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~~x~~ and bottom ratings and take the average of the rest--these divergent opinions may ~~x~~ be the most instructive of all. The person who couldn't finish reading it may try again 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 commenators(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 ~~x~~ various computers, ad nauseum. They want ~~x~~ you to squeeze the life out of all the reader reactions, dehydrate them, so to speak -- ending up with dehydrated thoughts. They want you to put them all into an averaging machine. But what happens to, say, Dhalgren? Some say~~x~~ 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 ~~xxx~~ 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 ~~shu~~ould go any further that the listings you have, such as in 7/8 part ~~x~~2, expanded, with maybe a dozen more ratings, that you'll ~~xxx~~ 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, ~~pre~~judices and skills.

If there is one "15" among a dozen "95's", leave it in. If there's a roller-coaster effect, that too tells something about the story. Don't make graphs, though I would itch to do so myself. Don't do anything with these figures, except expand them a reasonable amount. Just let the reader(or teacher, or whoever) see the figures, and come to his own conclusions. (Don't let this get too bulky and unmanageable).

I'm not trying to rain on your parade. You can go on and on with the Project, but it won't get any better, though it may get a little bigger. You have people telling you in LoCs why they rate and how, which won't be possible if this expands out of control. All you'll have is bare numbers.

I'm coming in late on this, so I don't know all you've said. I don't know if you've even decided what you will do, after you've collected what you consider sufficient data. You seem to be open to suggestions. This is my suggestion -- don't do anything with the data, except maybe print it up, like in 7/8 part 2.

Of course, that could be an invitation to other people to make graphs, to average, and to computerize, but at least you would not be guilty of that.

I get the drift that you originally wanted a list of best (or most popular) science fictions, so you could gather reading material for your class. You ought to be satisfied on that score by now. Leave well enough alone.

70 pages, wow!! (plus part 2). I have read them all, though, and am ready to comment. I won't contribute ratings, though, for several reasons. 1. I prefer short stories to novels, and my collection of magazines and anthologies, with few novels, slants that way. 2. I don't think I am a good judge of others' tastes. If I tell you I read Lord of the Rings easily, but thought it was stupid, and struggled though Moby Dick finally, and found all the action on the last page, is that enough? On the other hand, I liked The Universe Wreckers (that should be "The Universe Wreckers" as it was a serial never in book form), even if Ed Hamilton himself told me it was a poor story. In other words, I know what I like, but I don't think it would be very useful to anyone else. ((No, you really don't know what the PROJECT's all about yet.))

I notice the LoCs start right off by arguing violently with other people's ratings. This should convince you that no consensus is possible, that your averages, no matter how far you carry them, will be way off the mark, if there is a mark.

Also, the type of people who send in detailed lists aren't your average readers. The type who read fanzines at all aren't average. The type who sign up for sf courses and are polled as students aren't average. Especially, those who say they've read a lot of sf (and most of your contributors have) and send in long lists aren't average. I'd assume the average reader has read fewer books. I'd take Lynne Holdom's bookstore report as a better indication of the average readers' likes and dislikes. Did you notice that the most popular authors: Asimov, Heinlein, Anderson, Clarke, and Niven -- are all hard science writers?

Now I'm running out of steam and I'm not going to comment on all the letters, but I'd like to say that Guying Gyre is a damn fine letterzine. So even if you do phase out the Project, I hope you continue with you fanzines, whatever title they go under.

I'm glad to see so many fanzines discussing science fiction these days. When I got into fanzine fandom the first time, in 1958, I was dismayed to find that most fanzines did not discuss science fiction to any extent. They were otherwise interesting, but there was a lack of serious discussion of that relevant subject.

I don't think your students should depend entirely on the Project's figures for their reading choices, any more than they should depend on a list of Hugo or Nebula winners--which should be a consensus too, but are often wrong-headed. But, have fun.

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

CG 5/6 read and enjoyed. Plenty of fervent intellectual activity, the sign of a really good zine, with everyone sounding very enthusiastic about their enthusiasms, disagreeing with everyone else but without animosity. I hope you can keep this up.

I no longer remember what I wrote in that first letter of mine about the project, but I do remember it was very negative. I do think the first priority of a class such as yours is to get the kids interested in reading. Anything at all will do. How to take the next step and develop literary standards is beyond me.

Reading is an enthusiasm made up of many enthusiasms that change over the years. The reason that books such as Silas Marner and Moby Dick and Great Expectations are such failures for so many kids is that they do not take this into account. They assume these books appeal to all ages at all times, which is just not true. I have always been an avid reader, but there are books that appeal to me today and would not have appealed to me ten years ago. In fact, to cite one instance, the book I am reading now, Waugh's Brideshead Revisted, would not have appealed to me one month ago but since then I have read something on its background and that has made it of great interest.

The propaganda goes that books like Silas Marner are taught to try to develop an apprentiation of good literature in young people, but as I remember it, the teachers I had were rearely very enthusiastic for the books they taught. The routine was too familiar to them: grammar for the first few months, then the book and so many written compositions. One was taught as enthusiastically as the next, which is to say, without any enthusiasm whatever.

We did have a teacher or two, usually an old lady, who was genuinely fond of grammar. I remember one who was crazy about outlining sentences. It was great fun while it lasted but it really taught me not a damn thing about sentence structure. She then taught us about poetry, radio plays, and we read an awful abridgement of the Odyssey. I learned nothing that year. But I do know that a talented teacher can create an appreciation of poetry in some students.

I could cite the cases of two friends who were not much to me. The poetry classes I had made poetry seem much duller than I thought it was. Oddly enough it was sf that made me interested in poetry. There was a story in an old Astounding with quotes from the "Ballad of Reading Gaol" for each new chapter. I looked up the book and then went on from there.

Philippe Paine

I once read Fear and didn't like it. I'm fascinated by the way rereading books from the fifties that I haven't touched since I was a kid makes me adjust my impressions of authors. The Caves of Steel reread better than I expected. Early Phil Dick Ace Doubles, Aldiss stories like the Hothouse series and The Dark Light Years, Leiber, Pangborn, Williamson ... all these have aged extremely well. On the other hand, many of the Sturgeon and Simak stories that appeared in Galaxy have faded considerably. Curious that Sturgeon and Simak were considered more "literary" at the time? Early Delany is beginning to look kind of weak, even though the man is certainly going full steam now (Have you read Triton? A very enjoyable book) Lester del Rey's stuff, including his most well-known stories, is now unreadable. I'll look into Gather, Darkness (As you suggested).

Nope, I'm not Patrick Hayden, nor even his clone. The fact that Patrick has gone down in production is pure coincidence. I'd rather have PHOSPHENE in trade. CALCIUM LIGHT NIGHTS will be out by Marcon weekend.

Graham Poole/ 23, Russet Road/ Cheltenham, Glos., GL51 7LN ENGLAND.

Suffice it to say I very much enjoy your zines and GUYING GYRE provided some interesting conversation at one Cheltenham SF Group meeting as we discussed the marks given by your correspondents to the books they've read.

Pauline Palmer/ 2510 48th/ Bellingham, WA 98225

Nextly, a donation for the Project enclosed. Would get more to you, or at least a list of PFEN's if I were more disciplined about such things... perhaps one day I'll sit down and do a bunch (and perhaps not, so don't hold your breath, but I'll TRY to come through). Anyway, right now I'm reading Bester's new book THE COMPUTER CONNECTION and would have to rate it 15 if I went by your PFEN chart--I can't finish reading it...because I don't want it to end! I keep playing games with it--deciding I'm going too fast, so I put it aside, make myself digest what I've read, then of course when I'm ready to start again, I simply MUST go back and re-read rather than start cold right from where I left off. I've NEVER had a book affect me so strongly in this way before. How can I avoid zeros if I want to give it a rating of 100? (Jack read it first and said, "well, there's only one thing wrong with it: it ended." So I think he'd concur.) It's complex, highly literate, beautifully conceived and written -- I really can't recommend it too highly (but I do remind you of course that I still haven't finished it)...

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

Thanks for GUYING GYRE #7/8 as they helped me get off my duff and write up my ratings of science fiction/fantasy/horror novels. I have refrained from commenting on novels I was unable to finish reading so, despite liking what I've read so far of DHALGREN and COLLISION COURSE, several novels I'm enjoying immensely (yes, present tense, just because I've stopped reading in one book doesn't prevent me from starting another--currently I'm reading three novels and one anthology simultaneously).

Conversely, this means I won't be blasting the Perry Rhodan series as I should (try as I might, I've never been able to finish a single, solitary Rhodan novel).

Question about THE PROJECT: Please define the parameters of science fiction, fantasy, horror, etc. I'm including Mickey Spillane's THE BY-PASS CONTROL and THE ERECTION SET because they contain definite science fiction elements. But there are touches of science fiction in Ian Flemings DR. NO, GOLDFINGER, MOONRAKER, and THUNDERBALL, not to mention numerous science fiction elements in Donald Hamilton's Matt Helm series.

Question about the name of your ser-con fanzine: Is it a pun of "Buying Guide" or Lewis Carroll or both or neither?

Please forgive my last missive--it was written at a poor time. This one was written right after THE BEST OF ERNIE KOVACS on PBS (9 p.m.) and FLYING SAUCER (12 p.m.) a 1949 sf film I've been waiting years to see, so this time I'm in an "up" mood. Comments on individual novels will be made with the listings.

S.M.I.²L.E.

Buzz

Aldiss

62 Frankenstein Unbound
75 Darklightyears
55 Cryptozoic

Anderson

62 3 Hearts & 3 Lions
82 Tau Zero
82 Brain Wave
85 War of Two Worlds
88 There Will Be Time

Anvil

72 Pandora's Planet

Asimov

85 I, Robot
88 Caves of Steel
72 Rest of the Robots
75 Foundation Trilogy
84 Naked Sun
62 The Gods Themselves
72 Fantastic Voyage

Ball

58 Regiments of Night

Ballard

52 High Rise

Biggle

52 Light That Never Was

Blish

75 Spock Must Die
97 Black Easter
95 Day After Judgement
75 Jack Of Eagles

Bova

78 On A Darkling Plain

Boyd

92 Last Starship From Earth

Bradbury

98 Fahrenheit 451
95 The Martian Chronicles

Brown

72 Martian, Go Home

Brunner

98 Stand On Zanzibar
68 Polymath
85 The Atlantic Abomination
95 The Sheep Look Up

90 Stone That Never Came Down

75 Day Of The Star Cities

80 Stardroppers

72 Wrong End Of Time

Burdis

56 Amsirs And The Iron Thorn

Bester

100 The Stars My Destination
98 Demolished Man
85 Computer Connection

Burgess

98 A Clockwork Orange

Campbell

62 Who Goes There?

Christopher

95 No Blad Of Grass
55 The Little People

Clarke

68 Fall Of Moondust
87 Gainst The Fall of Night
92 Childhood's End
85 Rendezvous With Rama
78 Sands Of Mars
68 Prelude To Space
72 Imperial Earth
78 2001: A Space Odyssey

Burroughs, Edgar Rice

98 Tarzan Of The Apes
98 Tarzan The Terrible
95 A Princess Of Mars
98 Caprunia Trilogy

Burroughs, William

92 Naked Lunch

Clement

65 Needle
72 Ice World
88 Mission Of Gravity
92 Star Light

Cooper

78 The Overman Culture
-20 Expendables Series

Chricton

95 Andromeda Strain
62 Terminal Man

De Camp
92 The Fallible Fiend

Delany
88 Tower & The Stars
98 Nova

Del Rey
82 Nerves
88 Runaway Robot

Dick
97 Man In High Castle
72 Eye In The Sky
72 Do Androids Dream Of Electric
34 Deus Irae SHEEP

Dickson
62 Tactics Of Mistake
52 Pricther Mass

Dent
88 The Sargasso Orge

Farmer
95 To Your Scattered Bodies Go
95 The Fabulous Riverboat
98 Lovers
90 Lord Tyger
72 Flesh
52 Wind Whales Of Ishmael
75 Lord of the Trees and Mad Goblin
62 Traitor To The Living
52 Venus On The Half Shell
95 Tarzan Alive
92 Doc Savage: His Apocalyptic

Gerrold
64 When Harlie Was One
82 The Man Who Folded Himself

Harrison
82 Make Room! Make Room!
68 Tunnel Through The Deeps
68 The Daleth Effect
62 Deathworld

Conan-Doyle
95 The Lost World
78 The Poison Belt

Foster
92 Dark Star

Heinlein
75 Door Into Summer
82 Methusalah's Children
96 Stranger In A Strange Land
99 The Moon Is A Harsh Mistress

52 Glory Road
75 Space Cadet
55 Double Star
66 Starman Jones
78 Star Beast
72 Podkayne Of Mars
98 Starship Troopers
68 Tunnel In The Sky
78 Rolling Stones
94 Orphans Of The Sky
62 Rocket Ship Galileo
62 Puppet Masters
42 I Will Fear No Evil
12 Farnham's Freehold
68 Time Enough For Love
92 Citizen Of The Galaxy

Appleton II
72 Tom Swift In The Caves Of
NUCLEAR FIRE

Herbert
78 Dune
84 Under Pressure
58 Hellstorm's Hive

Huxley
73 Brave New World

Jakes
62 Mention My Name In Atlantis

Hamilton
72 Star Of Life

Donald
82 Mutiney In The Time Machine

Laumer
68 The Monitors
62 Dinosaur Beach
64 Retief's War
87 Retief's Ransom
88 Retief And The WarLords
88 Day Before Forever

Keyes
98 Flowers For Algernon

LeGuin
82 The Dispossed

Leiber
82 A Spectre Is Haunting Texas

Leinster
88 Junkyard Planet

Lewis

92 Out Of The Silent Planet
78 Perelandra
82 That Hideous Strength
98 The "Narnia" Novels
98 The Screwtape Letters

Malzberg

92 Herovit's World
78 Beyond Appolo

Merle

92 Day Of The Dolphin

Moorcock

86 Behold The Man

Moore

78 Bring The Jubilee

Niven

95 Ringworld
88 Protector
85 World Of Ptaavs
85 Gift From Earth
99 Mote In God's Eye

Nolan

62 Logan's Run

Nourse

48 The Mercy Men

Orwell

95 1984
98 Animal Farm

Pohl

82 Gladiator At Law
92 The Space Merchants
74 Age Of The Pussyfoot
92 Man-Plus
88 Gateway

King

78 Carrie
99 'Salem's Lot
92 The Shining

Rockwell

77 Revolt On Venus

Silverberg

92 Nightwings
72 Hawksbill Station
72 Tower Of Glass
84 World Inside
96 Book Of Skulls

Simak

52 Goblin Reservation
78 City
78 Trouble With Tycho

Sladek

62 The Muller-Fokker Effect

Smith

78 Triplanetary
88 Skylark Duquesne

Spillane

62 The By-Pass Control
68 The Erection Set

Spinrad

52 The Men In The Jungle
94 The Iron Dream

Stableford

12 To Challenge Chaos

Stapleton

32 First & Last Men

Sturgeon

95 More Than Human
75 Voyage To The Bottom Of The Sea

Vance

92 The Dying Earth
98 The Last Cadtle
98 The Dragon Mastera

Van Vogt

45 Slan
78 World Of Null A
92 Weapon Shops Of Isher

Verne

95 From The Earth To The Moon And All
88 For The Flag *AROUND THE MOON*
98 Dr. Ox's Experiment
98 20,000 Leagues Under The Sea

Wells

98 War Of The Worlds
96 The Invisible Man
98 The Time Machine
75 Food Of The Gods
75 First Men In The Moon
88 Island Of Dr. Moreau

Vonnegut

98 Slaughterhouse 5
97 Sirens Of Titan
84 Cat's Cradle
68 Breakfast Of Champions

White

62 By Furies Possessed

Wilhelm

42 The Killer Thing

Williamson

68 Star Bridge

Wylie

86 When Worlds Collide

82 After Worlds Collide

92 Tomorrow

72 L.A. 2017 AD

Wyndham

84 Rebirth

68 Stowaway To Mars

82 Day Of The Triffids

72 Out Of The Deepes

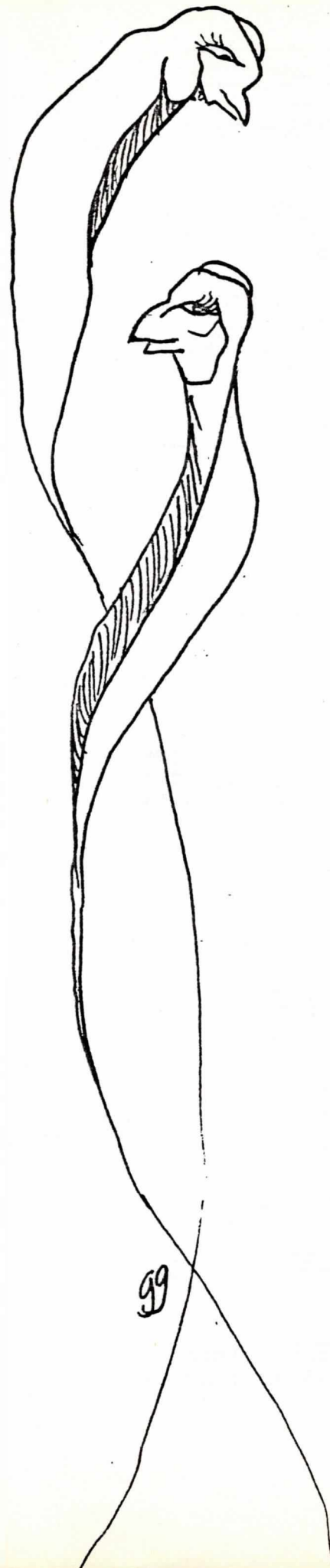
92 The Midwich Cuckoos

Zelany

85 Lord Of Light

48 Damnation Alley

72 Doorways In The Sand



99

- | | | | |
|----|---------------------------|----|---------------------------------|
| 55 | <u>Aldiss</u> | 95 | <u>Bester</u> |
| 57 | Bow Down To Null | 95 | The Demolished Man |
| | Cryptozoic | 95 | The Stars My Dest |
| | <u>Anderson</u> | 88 | T Computer Con |
| 68 | Brain Wave | | <u>Bradbury</u> |
| 68 | Byworlder | 82 | Fahrenheit |
| 56 | Rebel Worlds | 72 | Something Wicked This Waya Come |
| 55 | Satan's Worlds | | <u>Chandler</u> |
| 65 | Virgin Planet | 53 | Rim Gods |
| 65 | Vault Of Ages | | <u>Christopher</u> |
| 62 | Dancer From Atlantis | 65 | No Blade Of Grass |
| | <u>Anthony</u> | | <u>Clarke</u> |
| 75 | Omnivore | 66 | Childhoods end |
| 75 | Orn | 63 | City & The Stars |
| 72 | Macroscope | 58 | Rendevous W/ Rams |
| 65 | Prosth Plus | 45 | Prelude To Space |
| | <u>Asimov</u> | 65 | 2001: A Spiced Odd |
| 62 | I, Robbot | | <u>Clemt</u> |
| 76 | Foundation Trilogy | 68 | Mission Of Gravity |
| | <u>Ballard</u> | 52 | Ocean On Top |
| 78 | Vermillion Sands | | <u>Compton</u> |
| | <u>Blish</u> | 68 | The Unsleping Eye |
| 67 | Quincunx Of Time | | <u>Cooper</u> |
| 65 | And All The Stars | 57 | Far Sunset |
| 75 | The Seedling Stars | | <u>Crichton</u> |
| | <u>Boyd</u> | 55 | Andromeda Stain |
| 58 | Last Starship | | <u>DeCamp</u> |
| | <u>Brackett</u> | 75 | Lester Darkness Tall |
| 65 | Long Tomorrow | 68 | Wheels of If |
| | <u>Bradley</u> | | <u>Delany</u> |
| 75 | Heritage Of Hastur | 75 | Einstein Intersection |
| 47 | Brass Dragon | 85 | Nova |
| | <u>Brunner</u> | | <u>Del Rey</u> |
| 64 | Times Without Number | 62 | Sky Is Falling |
| 55 | Give Warning To The World | | <u>Dick</u> |
| 58 | Age Of Miracles | 64 | Game Players Of Titan |
| 57 | Quicksand | 75 | Solar Lottery |
| 62 | Stardroppers | 85 | 3 Stig Of Pal Eld |
| | <u>Budrys</u> | 64 | Do Androids |
| 85 | Who | 68 | Man Who Japed |
| | <u>Bulmer</u> | 63 | Unteleported Man |
| 68 | Galactic Intrigue | 62 | We Can Build U |
| 52 | The Star Venture | 58 | Galactic POT-HEALER |

72	<u>Dickson</u>	76	<u>Herbert</u>
63	Soldier, Ak Nt	76	Dune
72	Sleepwalkers W	58	"Mess"
72	None But Man	77	Whipping Star
66	R-Master	64	God Muckers
72	<u>Disch</u>	55	<u>Hoyle</u>
72	Camp Concentration	55	Andromeda Breakthru
72	<u>Farmer</u>	65	<u>Jakes</u>
72	Night Of Light	62	On Wheels
72	Green Odysey	62	Asylum World
72	Maker Of U	56	<u>Janifer</u>
72	Gates Of Are	56	High Hex
72	A Private Cos	56	<u>Koontz</u>
62	Behind The Wall Of T	56	Darkness In My Soul
74	To Your Scattered BG	85	<u>Lafferty</u>
72	The Fab Riverboat	85	Fourth Masion s
72	Lovers	85	Okla Hanali
68	Other Log Of Phil Fogg	68	<u>Laumer</u>
64	Gate Of Time	58	Dinosaur Leach
65	Timestop	58	House In November
65	<u>Gerrold</u>	66	Trace Of Memory
65	Space Skimmer	72	Great Time Machine Smoax
68	The Man Who Floed	65	Day B4 4 Ever
72	<u>Harrison</u>	64	Thunderhead
67	Make Room Mr.	66	Planet Run
62	Deathworld	85	<u>Le Guin</u>
62	Stainless Steel	85	Left Foot In Darkness
64	Bill The Gal Hero	68	Rocannons World
68	Death W #2	68	City Of Ill
68	Death W #3	68	Planet Of Exile
62	SSR'SR	72	Words For World Forset
62	SSRSTW	66	<u>Leiber</u>
75	<u>Hainlain</u>	65	Green Millenium
72	Moon Is A Harsh	72	Big Time
72	Red Plan	72	You're All Alone
78	Tunn In The Sky	53	<u>Leimster</u>
78	Dubble Stur	53	4 From Plan
62	Pappet Musters	66	<u>Lewis</u>
72	Door Into Summer	66	Out Of The Silent Planet
72	Beyond This Horizon	74	Perelandra
68	Star Yeast	47	<u>Maine</u>
77	Meth Children	47	World Without Men
72	Stranger In A Strange	75	<u>Malzberg</u>
72	Rolling Stones	75	Galaxies
72	Rocketship Galileo	62	<u>McIntosh</u>
62	Fornums Freakhold	62	Six Gits For Limbo
68	Day After Tomorrow		
73	Ass In Eternity		
68	Starship Bloopers		
72	Have Spicsuit-Will Travel		
74	Between Planets		
66	Yim 4 The Stars		
45	I Will Beer No Evil		
77	Orphans Of The Sly		
72	Revolt In "2100"		

87	<u>Miller</u> A Can For Leibowitz	85	Orbitsville
			<u>Shecklee</u>
		57	Journey Beyond Tomorrow
	<u>Moorcock</u>		<u>Silverberg</u>
78	Final Programme	92	Dying Inside
85	Cure For Cancer	82	Nightwings
	<u>Niven</u>	72	Hawksbill Station
75	Thingworld	72	Up The Line
72	World Of Ptavvs	88	Time Of Changes
76	Long Arm Of Gil	65	Seed Of Earth
77	Neutron Star	65	Man In The Maze
77	Gift From Earth	92	Second Trip
78	Inferno	75	World Inside
	<u>Nolan</u>	77	Son Of Man
68	Space For Hire	65	Those Who Watch
72	Slogan's Fun	92	Stochastic Man
	<u>Norton</u>		<u>Simak</u>
55	Time Traders	72	Goblin Preserves
55	Key Out Of Time	88	City
66	Witch World	75	Time And Again
55	Daybreak	72	Ring Around The Sun
55	Postmarked Da Stars	72	Time Is The Simplest Thing
66	Web Of Ze Vitch World	75	Why Call Them Back From H
65	Moon Of Tree Zings	72	All Flesh Is Grass
64	Exiles Of The Fars	72	Werewolf Prince
66	Free Against The VV	68	They Walked Like Men
66	Sorceress Of The VV	72	Destiny Dool
66	Oarlock The Of VV	72	Choice Of Gods
62	Fear Of The Unicorn	72	Out Of Their Minds
	<u>Nourse</u>		<u>Sladek</u>
72	The Bladerunner	62	Black Alice
	<u>Offutt</u>		<u>Smith</u>
72	Evil Is Live Felled Hackwards	85	Norstrillia
		85	You Will Be The Same Never
	<u>Ohwell</u>		<u>Smith, Geo</u>
85	1984	78	Path Of Unreason
	<u>Panshin</u>		<u>Spinrad</u>
74	Hite Of Passion	84	Jug Back Jarron
	<u>Pohl</u>	65	Agent Of Chaos
76	Starch The Sky		<u>Stewart</u>
	<u>Reynolds</u>	95	Earth Abides
64	Mercenary From Tomorrow		<u>Sturgeon</u>
45	The Towers Of Utopia	96	More Than Muman
	<u>Russell</u>	68	Venus Plus X
72	Sinister Barroom		<u>Tucker</u>
81	Great Explosion	75	Long Loud Silent
	<u>Schmitz</u>	72	Ice and Iron
78	Kitchens Of Warrese		
	<u>Shaw</u>		
65	Shadow Of Heaven		
72	Palace Of Eternity		

<u>Vance</u>	<u>Burroughs</u>
76 Dying Earth	11 People That Time Forgot
72 Last Castle	3 Land That Time Forgot
74 City/Servants/Dirdir/PNUME	68 Out Of Time's Abyss
Van Vorg	
77 Slan	<u>Carter</u>
75 Weapon Ships Of Either	45 Man Who Loved Mars
75 Weapon Makers	
72 Mind Cage	<u>Clifton</u>
	57 8 Key To Eden
<u>Vonnegoot</u>	
85 Slaughter Hoose Foove	<u>Ellison</u>
75 Sirans Of Titan	75 Man With Nine Lives
85 Cats Cradle	
72 Player Piaon	<u>Garrett</u>
72 Breakfast Of Chimps	77 Too Many Magicians
75 God Bless You Mr. Rosewater	
<u>White</u>	<u>Geston</u>
55 All Judges Flee	65 Lords Of The Starship
<u>Wilhelm</u>	<u>Guin</u>
88 Where Late The Seewt Boids	64 The Standing Joy
<u>Williamson</u>	<u>Harness</u>
85 Huminoids	95 The Paradox Man
82 Darker Than You Think	88 The Rose
	95 The Ring Of Ritornel
<u>Wylie</u>	
65 After	<u>Hubbard</u>
65 When	75 Return To Tomorrow
52 LA AD 2017	
	<u>Kapp</u>
<u>Zelazny</u>	88 Transfinite Man
84 Bored Og LIGHT	
71 Creatures Of L &D	<u>King</u>
75 Doorway In The Sand	75 Light The Last Candle
95 Doors Of His Face	
Now The Special	<u>Kuttner</u>
	95 Fury
<u>Alper</u>	
55 My Name Is V S	<u>Lupoff</u>
	65 The Cracks In The Sky
<u>Barrett</u>	88 The Triune Man
52 Highwood	
	<u>Manning</u>
<u>Bayley</u>	75 Man Who Awake
72 Collision Course	
68 Annihilation Factor	<u>Norman</u>
	54 Gor
<u>Bishop</u>	
78 And Strange At Ecbatan The Trees	<u>Oliver</u>
	68 Winds Of Time
	<u>Pendleton</u>
	68 Cataclysym

68 PhilliFhent
55 King Of Argent
55 Genius Unlimited

65 Purdom
55 Five Against Arlane

37 Rosewald
55 Level Seven

68 Sherred
68 Alien Island

88 Tenn
88 Of Men And Monsters

66 Tolkain
95 Hobbit
95 The Fellowship Of The Ring

45 Vale
45 Taurus Four

88 Van Arnum
88 Starwind

75 Wallace
75 Croyd, Dr Orpheus, Ian
(each)

78 Vinge
78 Grim's World

68 Wells
68 Right Handed Wilderness

62 Kimberly
62 Flyer

68 Kurland,
68 Transmission Error

67 Mason
55 Matrix
55 Eight Against Utopia

88 Nelson
88 Blakes Progress
72 Then Beggars Could Ride

88 Orwell
88 Animal Farm

78 Randall
78 A City In The North
78 Islands

58 St Clair
58 The Shadow People

58 Trimble
58 Gaurdians Of The Gate

58 Tyler
58 The Man Whoose Name Would'nt Fit

85 Varley
85 The Ophiuchi Hotline

78 Busby
78 Rissa K Con. Below

These are the ones you have listed as "not often evaluated,"
that you have listed. I have some more that are also probably
going to turn up in this catagory.

75 Bryon
75 The Platypus Of Doom
75 The Sound Of Winter

72 Edmondson
72 Blue Face

72 Foster
72 Dark Star

65 Goulart
65 After Things Feel Apart
66 Gadget Man
66 Hawkshaw

72 Haldeman
72 Mindbridge

92 Delany
92 Empire Star

WILHELM
74 The Clewston Test

