SCIENCE FICTION: AN INTRODUCTION FOR LIBRARIANS

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PREFACE

This paper is divided into five more or less independent sections. The first examines the science fiction collections of ten Chicago area public libraries. The second is a brief critical discussion of science fiction; the third section examines the performance of some of the standard library selection tools in the area of science fiction. The fourth section consists of sketches of some of the field's major writers. The appendix provides a listing of award-winning science fiction titles, and a selective bibliography of modern science fiction. The selective bibliography is the author's list, reflecting his own knowledge of the field. That knowledge is not encyclopedic.

The intent of this paper is to provide a brief introduction and a basic selection aid in the area of science fiction for the librarian who is not familiar with the field. None of the sections of the paper are all-inclusive. The librarian wishing to explore science fiction in greater depth should consult the critical works of Damon Knight and James Blish; he should also begin to read science fiction magazines.

Two papers have been written on this subject: Elaine Thomas' _A Librarian's Guide to Science Fiction_ (1969), and Helen Galles' _The Selection of Science Fiction for the Public Library_ (1961). Neither was fully satisfactory as an aid for the librarian who must select in this field. The Galles paper drew heavily on sources from the mid-1950s, as it had to, and is now outdated. The Thomas paper, while still useful for a brief historical sketch of the genre, does not reflect fully the changes that took place in science fiction during the 1960s.

This paper reflects these changes, in the final list and in the discussions of the writers, to a greater extent. However, this paper will also soon be obsolete. New writers are coming into their own in this field very rapidly; a number of new names are assuming prominence today, names that were unknown five years ago.

So, the librarian may find this paper to be of some use--for a time. But its usefulness will be short-lived. The critical discussions will be adequate for several years, perhaps, and the list will be useful as a guide to earlier material; however the paper will not serve as a real selection aid to the working librarian for more than three or four years. Science fiction, like any area of literature, changes. No checklist can keep up with those changes.

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CHAPTER 1

SCIENCE FICTION IN PUBLIC LIBRARY COLLECTIONS

During the course of this study, the science fiction collections of ten Chicago area public libraries were examined and compared to a checklist of novels and anthologies. The 1938-65 portion of the checklist was taken chiefly from the lists prepared by Damon Knight and the Science Fiction Writers of America, both of which were published in _Library Journal_. The 1965-74 section of the list was drawn primarily from lists of Hugo and Nebula award winners and nominees; these awards are given every year for the best science fiction. The Hugo is given by readers; the Nebula is given by the Science Fiction Writers of America. To some extent, the 1965-74 list reflects the author's knowledge of the field. The list does have weaknesses; these will be discussed.

The libraries visited were: The Chicago Public Library and three of its branches (Scotsdale, Chicago Lawn, and Brighton Park), the Oak Park Public Library, the South Stickney Public Library, the Oak Lawn Public Library, the Bridgeview Public Library, the Summit-Argo Public Library, and the Bedford Park Public Library. These libraries were chosen for examination because they were conveniently located. However, they vary enough in size to give some indication of the representation of science fiction in the collections of large, medium, and small public libraries.

The card catalogs of these libraries were checked against the list; the numbers of titles by listed writers owned by the libraries were noted.

It was found that writers who became prominent in the field during the 1940s and 1950s were better represented than those who became prominent during the 1960s. The science fiction writers best represented in the library collections were Robert A. Heinlein, Arthur C. Clarke, Isaac Asimov, Ray Bradbury, Poul Anderson, and Robert Silverberg. Also well represented were James Blish, Harry Harrison, Keith Laumer, Clifford Simak, Gordon Dickson, and Lloyd Biggle.

The surprising deficiency in these collections was in titles by Theodore Sturgeon. Sturgeon is one of the field's major writers. He has been writing about as long as Robert Heinlein. Critic Damon Knight has called Sturgeon "the most accomplished technician this field has produced, bar nobody, not even Bradbury."[1] His novel More Than Human won the 1954 International Fantasy Award; his short story "Slow Sculpture" won the Hugo and Nebula awards. Venus Plus X was nominated for the Hugo award; his novella "If All Men Were Brothers, Would You Let One Marry Your Sister?" was a Nebula runner-up.

Four of the libraries owned no titles by Sturgeon. The main branch of the Chicago Public Library, with a collection of almost five million volumes, owned only three of Sturgeon's books, the most recent of these being the 1958 collection, A Touch of Strange. The Bridgeview Library owned six titles by Sturgeon; these had been received in donations.

This apparent neglect of the work of one of science fiction's major authors is perhaps due to the fact that very little of his work is available in hard covers. For years, More Than Human has been available

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[1] Damon Knight, In Search of Wonder (2d ed.; Chicago: Advent: Publishers, 1967), p. 115.

only in paperback; the only way to obtain the book in hard covers is to purchase Damon Knight's anthology A Science Fiction Argosy, which includes the full text of the novel. The only other Sturgeon science fiction titles available in hard covers are the collections Sturgeon Is Alive and Well and Case and the Dreamer (a recent collection not owned by any of the libraries).

Kurt Vonnegut's books were owned by all the libraries visited. This was expected, since Vonnegut has finally achieved best-seller status.

In the May 1974 issue of The Magazine of Fantasy and Science Fiction, Harlan Ellison listed the eight writers he felt to be the best working in the field at this time. They are: Kate Wilhelm, R. A. Lafferty, James Tiptree, Jr., Thomas M. Disch, Robert Silverberg, Barry N. Malzberg, Gene Wolfe, and Joanna Russ. Of these writers, Robert Silverberg was best represented in the library collections. Gene Wolfe had no titles on the checklist, and the collections were not searched for his books.

Of the other six writers, Tiptree and Russ were not represented in any of the library collections. This is probably due to the fact that neither has yet published in hard covers; neither has yet built up a large body of work. Tiptree has not yet written a novel; he has published only one book, a paperback collection of short stories. Joanna Russ has published two novels, both paperbacks and both Nebula nominees.

Barry Malzberg is the author of a dozen science fiction books; two of these have appeared in hard covers. Of those two, Herovit's World received poor reviews; it was not owned by any of the libraries visited. The other, Beyond Apollo, won the 1973 John W. Campbell award for the

best science fiction novel of 1972. Beyond Apollo was the only Malzberg title owned by any of the libraries; it was owned by only three of them. Chicago Public's main branch owned other books by Malzberg, but they were not science fiction titles and thus were not considered in this study.

R. A. Lafferty has written nine science fiction books. One of his novels, Past Master, was a Hugo and Nebula nominee. The Devil Is Dead was on the Nebula ballot. Three of Lafferty's books were published in hard-bound editions, The Flame Is Green, Strange Doings, and Arrive at Easterwine. The first two were the Lafferty titles usually owned; only one library owned Arrive at Easterwine. Chicago Public's main branch owned The Flame Is Green and Strange Doings. Bridgeview owned four of the paperback Lafferty titles; these were Past Master, Fourth Mansions, The Reefs of Earth, and Nine Hundred Grandmothers. However, this library owned none of Lafferty's more recent works.

Thomas M. Disch has written seven science fiction books--five novels and two short story collections. Two of these books, Camp Concentration and Fun With Your New Head, were hard-bound. Six libraries owned no Disch titles. No library owned the early paperback novels, The Genocides and Echo Round His Bones. Chicago Public's main branch owned Camp Concentration and Fun With Your New Head. Bridgeview owned the latter and the paperback collection 102 H-Bombs.

Kate Wilhelm is the author of nine science fiction titles. Of these, only three were paperback originals. Wilhelm won a Nebula for hereshort story "The Planners." Since much of her work has been in hard-covers, one would expect a few more of her books to appear on library shelves. Four of the libraries owned no Wilhelm titles; no library owned more than four of her books.

The collections were examined for titles by Harlan Ellison, Samuel R. Delany, and Roger Zelazny. Ellison has won four Hugos and two Nebulas. Zelazny has won two Hugos and two Nebulas. Delany has won one Hugo and four Nebulas. In terms of the number of awards received, these men were perhaps the most prominent writers in the field during the middle and late 1960s. All three have published much of their best work in paperback. Delany has published two titles in hard covers. Zelazny has published seven hard-bound books. Ellison has three science fiction titles available in hard-bound editions.

Four of the libraries owned no Ellison titles. Three owned no Delany titles. Three owned no Zelazny titles.

Only two libraries owned more than one title by Delany. Nova, his 1968 Hugo nominee and first hard cover publication, was owned by seven of the libraries. South Stickney owned four Delany titles (counting the paperback one-volume edition of The Fall of the Towers as three novels). Bridgeview owned seven of Delany's ten books (The Fall of the Towers again counted as three), including his Nebula-winning novels The Einstein Intersection and Babel-17.

Of the six libraries which owned Ellison titles, three owned only one. Chicago Public's main branch owned three. Chicago Lawn and Bridgeview owned two. The titles owned by the Chicago libraries were Alone Against Tomorrow, The Beast that Shouted Love at the Heart of the World, and Partners in Wonder (written in collaboration with other writers); all three are short story collections. The first two contain the stories for which Ellison won his awards and they make up a good sampling of his work. Ten of Ellison's books are science fiction titles.

Roger Zelazny, in terms of number of titles owned, was better

represented than Ellison or Delany. Of the seven libraries which owned Zelazny titles, one owned six books by Zelazny; one owned five. Two libraries owned three Zelazny titles. Zelazny's two Hugos were for the novels _This Immortal_ and _Lord of Light_. One library owned _This Immortal_. None owned _Lord of Light_. The Nebulas were for short works; these were "The Doors of His Face, the Lamps of His Mouth" and "He Who Shapes." The latter was expanded to novel length and was published as _The Dream Master_; one library owned this novel. Two libraries owned the short story collection _The Doors of His Face, the Lamps of His Mouth and Other Stories_, a hard cover edition of Zelazny's short work, including one of his finest stories, "A Rose for Ecclesiastes." The Zelazny titles that appeared most frequently in library collections were the recent novels, the hard-bound titles. This is a shame, because Zelazny's earlier work was his best; Zelazny is still a good writer, but it appears that his best work is barred from library shelves because it did not appear in hard covers. Any library that confines itself to only hard-bound material should be certain that _The Doors of His Face, . . ._ is the first Zelazny title acquired. Roger Zelazny is the author of thirteen books.

One of the writers who became prominent in the 1960s is Ursula K. Le Guin. Her first novel was published in 1965. Her 1969 novel _The Left Hand of Darkness_ won both the Nebula and the Hugo. _The Farthest Shore_ won a National Book Award for Children's Literature. _The Lathe of Heaven_ was a Nebula nominee. "The Word for World is Forest" won a Hugo as best novella of 1972 and was on the Nebula ballot. With the prestige of a National Book Award, as well as the Hugos and the Nebula, Ursula Le Guin should rank fairly high on a library's science fiction purchase list. Three of the libraries owned no Le Guin titles. Of the

seven which did, only three owned The Left Hand of Darkness. Four libraries owned The Lathe of Heaven. The Farthest Shore was listed in only two of the library catalogs (Children's catalogs were not examined, so more than two libraries may have owned this book). Ursula Le Guin has written nine novels. Four were paperback originals, including The Left Hand of Darkness. This book, however, was issued in a hard-bound edition in 1969 and remained in print for several years. Acquisitions departments had ample opportunity to obtain this book. It can only be concluded that these departments were not keeping track of the field.

Another writer who became prominent during the middle 1960s is Larry Niven. He has won three Hugos and a Nebula; at this writing his novel Protector is a contender for the 1974 Hugo. Only three libraries owned any Niven titles. Two of these libraries owned only the hard-bound edition of A Gift from Earth. Except for this book, Niven's work has appeared only in paperback.

Robert Silverberg, as noted earlier, is well represented in terms of number of titles owned. Most of the libraries own only Silverberg's hard cover titles, missing works such as The Masks of Time and Up the Line, two paperback originals and both Nebula nominees. Silverberg was a productive writer through the late 1950s, but achieved real prominence in the field in the 1960s. Silverberg is probably well represented in the library collections because he is a remarkably prolific writer, and because he writes in other areas as well. Silverberg has written books on history, archeology, ecology, and astronomy; he has also written a number of biographies. Librarians are simply more likely to be familiar with the name "Silverberg" than with the name "Delany."

It appears that the chief barrier to acquiring a representative

science fiction collection in the public library is the bias against the paperback. A secondary barrier is a simple lack of familiarity with the field.

Following is a list of Hugo-winning and Nebula-winning novels. The list indicates whether these titles are owned by Chicago Public's main branch and by the Oak Park Public Library. These libraries have the largest collections of those visited. The former serves the city of Chicago and cooperates with other library systems; the latter is the reference center and one of the chief interlibrary loan sources for the Suburban Library System in Illinois. "X" indicates the title is owned.

Hugo Award	CPL	Oak Park
The Demolished Man, by Alfred Bester	X	X
They'd Rather Be Right, by Clifton and Riley	Not on list	
Double Star, by Robert A. Heinlein	X	X
The Big Time, by Fritz Leiber		
A Case of Conscience, by James Blish	X	
Starship Troopers, by Robert A. Heinlein		
A Canticle for Leibowitz, by Walter M. Miller, Jr.	X	X
Stranger in a Strange Land, by Robert A. Heinlein	X	X
The Man in the High Castle, by Philip K. Dick		
Way Station, by Clifford D. Simak	X	X
The Wanderer, by Fritz Leiber	X	
This Immortal, by Roger Zelazny		
Dune, by Frank Herbert	X	
The Moon Is a Harsh Mistress, by Robert A. Heinlein	X	X
Lord of Light, by Roger Zelazny		
Stand on Zanzibar, by John Brunner	X	X
The Left Hand of Darkness, by Ursula K. Le Guin	X	
Ringworld, by Larry Niven		
To Your Scattered Bodies Go, by Philip Jose Farmer	X	
The Gods Themselves, by Isaac Asimov	X	X

Nebula award	CPL	Oak Park
Flowers for Algernon, by Daniel Keyes	X	X
Babel-17, by Samuel R. Delany		
The Einstein Intersection, by Samuel R. Delany		
Rite of Passage, by Alexei Panshin		
A Time of Changes, by Robert Silverberg	X	
Rendezvous with Rama, by Arthur C. Clarke	X	X

Dune, The Left Hand of Darkness, Ringworld, and The Gods Themselves also won Nebula awards; ownership of these titles is indicated on the Hugo list.

It should be noted that none of the following novels has been published in a hard-bound edition: The Big Time, This Immortal, Ringworld, Babel-17, The Einstein Intersection, and Rite of Passage.

It would appear that while libraries may be keeping an eye out for quality science fiction, they do not watch the paperback racks very closely. If they do, they simply do not purchase the books because of selection policies restricting paperback purchases, because of bias against the paperback, or because of inadequate knowledge of the field.

This is regrettable, since so much science fiction is published only in paperback. One-third of the titles listed above were paperback originals. Many early titles in the field are no longer available in hard covers, thus making it unlikely that libraries will make an effort to acquire them. The science fiction appearing in paperback is not necessarily low-quality material; many of the paperbacks are major titles. In 1968, four of the seven Nebula finalists for best novel were paperback originals. In 1971, three of the six Nebula finalists were paperback originals. Five of the ten Nebula winners were paperback originals.

The following table indicates the representation of older and newer writers in the collections examined. The libraries are indicated by numbers at the top of the table. Numbers in the body of the table show the number of titles by these writers owned by each library. The writers listed are those who have been influential in the field's history and those who have become prominent in recent years.

	1	2	3	4	5	6	7	8	9	10
Heinlein	18	13	21	12	1	4	2	12	9	14
Asimov	16	11	12	9	5	8	1	8	8	10
Clarke	19	19	12	7	4	3	1	12	12	13
Bradbury	8	8	5	6	3	5	4	4	5	5
Sturgeon	3	2	6	1	-	-	-	1	-	1
Blish	10	5	6	6	1	3	1	3	3	3
Anderson	17	16	6	11	4	2	2	7	9	7
Dick	3	1	7	3	-	2	-	1	1	1
Ellison	3	-	2	1	-	1	-	1	-	2
Delany	1	1	5	1	-	2	-	-	1	1
Silverberg	14	5	12	6	3	6	2	8	8	7
Zelazny	3	5	6	3	1	-	1	-	-	1
Wilhelm	4	-	4	3	-	1	-	4	1	-
Russ	-	-	-	-	-	-	-	-	-	-
Le Guin	3	1	3	1	-	-	-	-	1	1
Malzberg	1	-	-	1	-	-	-	-	1	-
Lafferty	2	2	4	-	-	-	-	2	1	3
Disch	2	1	2	-	-	-	-	1	-	-

"-" indicates no titles owned.

It should be noted that library number 7 was located in an extremely small building and stated that a number of books were in storage and that these did not appear in the card catalog.

All the libraries owned some anthologies, such as Damon Knight's excellent A Science Fiction Argosy, or The Science Fiction Hall of Fame.

Even library number 7 owned a number of collections, among them four of the recent anthologies edited by Roger Elwood, science fiction's most prolific anthologist. It is apparent that even though the collections may be weak in terms of titles by individual authors, the libraries do watch for anthologies and acquire some science fiction in this manner.

The Checklist

The 1938-65 portion of the following checklist is primarily a combination of the checklists published in Library Journal; one was Damon Knight's "Science Fiction Basics" (LJ, June 1, 1966) and the Science Fiction Writers of America list ("A Basic Science Fiction Collection" by Alexei Panshin, LJ, June 15, 1970).

This portion of the list contains most of the field's classics; omissions here, such as Huxley's Brave New World and Zamyatin's We, or the novels of H. G. Wells, are due to the dates of original publication (in the Huxley and Zamyatin examples, 1932 and 1924, respectively).

The 1965-74 section of the list is based in part on the lists mentioned above, but primarily on lists of titles that have been nominated for, or have won, awards in the field. It reflects the author's knowledge of the field to some extent, and that knowledge is not encyclopedic. The list is weak in terms of titles by writers who are just beginning their careers, or just now achieving prominence. Among these are Gene Wolfe, Glen Cook, Richard A. Lupoff, M. John Harrison, Geo. Alec Effinger, and Andrew J. Offutt. Some writers have been omitted from both portions of the list simply because they had no titles on either the Knight or SFWA checklists and, to the author's knowledge, no awards or nominations. These writers include Ross Rocklynne, T. L. Sherred, Lee Hoffman, Chad Oliver, Josephine Saxton, James Sallis, Larry

Eisenberg, Miriam Allen De Ford, David R. Bunch, and John Sladek.

The most glaring omission, perhaps, is that of Andre Norton, who has been nominated for awards but who had no titles on the Knight or SFWA lists. Norton's titles are found in libraries, but they are often placed in the juvenile novels section. This list does not include novels considered chiefly as juveniles (thus the absence of many Heinlein and Asimov titles) except in the case of Ursula Le Guin, three of whose novels may be considered juveniles—one of these won the National Book Award for Children's Literature. This novel and the two related novels are included chiefly because of this award.

Other omissions include James H. Schmitz, Robert F. Young, Greg Benford, Gerard Conway, Richard Matheson, Bob Shaw, Brian M. Stableford, William Tenn, Kit Reed, and Ron Goulart.

Anyone familiar with the writers included on the 1965-74 section of the list could note omissions of titles by these writers, titles that should be included in any representative list of their works (Silverberg: Tower of Glass, The Second Trip, Hawksbill Station, et. al. Herbert: The Eyes of Heisenberg, Destination: Void, The God Makers, et. al. Disch: The Genocides, etc.). To keep these omissions from affecting the results of the examination of collections, all titles by the writers represented that appeared in the card catalogs were noted.

The checklist appears on the following pages.

1938-1965 List

Aldiss, Brian. The Dark Light Years
The Long Afternoon of Earth
Who Can Replace a Man?

Andersen, Poul. Brain Wave
The High Crusade
War of the Wing-Men

Asimov, Isaac. The Caves of Steel
The Foundation Trilogy (Foundation, Foundation and Empire, and Second Foundation)
I Robot
The Naked Sun
The Rest of the Robots

Bester, Alfred. The Demolished Man
The Stars My Destination

Blish, James. Cities in Flight (Tetralogy: They Shall Have Stars, A Life for the Stars, Earthman, Come Home, and The Triumph of Time)
A Case of Conscience
The Seedling Stars

Boucher, Anthony, ed. A Treasury of Great Science Fiction

Bradbury, Ray. Fahrenheit 451
The Golden Apples of the Sun
The Illustrated Man
The Martian Chronicles

Brown, Fredric. What Mad Universe

Budrys, Algis. Rogue Moon
Who?

Campbell, John W. Cloak of Aesir
Who Goes There?
The Astounding Science Fiction Anthology (ed.)

Capek, Karel. The War with the Newts

Clarke, Arthur C. Across the Sea of Stars
Childhood's End
The City and the Stars
The Deep Range
From the Ocean, from the Stars

Clement, Hal. Mission of Gravity
Needle

Collier, John. Fancies and Goodnights.

Conklin, Groff, ed. The Best of Science Fiction
A Treasury of Science Fiction

De Camp, L. Sprague. Divide and Rule
Lest Darkness Fall
Rogue Queen

Del Rey, Lester. Nerves

Dick, Philip K. The Man in the High Castle
Solar Lottery

Dickson, Gordon R. Dorsai!

Farmer, Philip Jose. The Lovers

Graves, Robert. Watch the Northwind Rise

Healy, Raymond J. and J. Francis McComas, eds. Adventures in Time and Space

Heinlein, Robert A. Beyond This Horizon
The Door into Summer
Double Star
Have Space Suit--Will Travel
The Man Who Sold the Moon
Methuselah's Children
The Puppet Masters
Revolt in 2100
Sixth Column
Starship Troopers
Stranger in a Strange Land
Waldo & Magic, Inc.

Herbert, Frank. Dune
The Dragon in the Sea (also published as Under Pressure and 21st Century Sub)

Hoyle, Fred. The Black Cloud

Knight, Damon. Far Out
A Century of Great Short Science Fiction Novels (ed.)
A Century of Science Fiction (ed.)

Kornbluth, C. M. A Mile Beyond the Moon

Kornbluth, C. M. and Pohl, Frederik. Gladiator-at-Law
The Space Merchants

Leiber, Fritz. The Big Time
Conjure Wife
Gather Darkness

Leiber, Fritz. The Wanderer

Lewis, C. S. The Perelandra Trilogy (Out of the Silent Planet, Perelandra, and That Hideous Strength)

MacDonald, John D. Ballroom of the Skies
Wine of the Dreamers

McHugh, Vincent. I Am Thinking of My Darling

Miller, Walter M., Jr. A Canticle for Leibowitz

Orwell, George. 1984

Padgett, Lewis. Robots Have No Tails

Pangborn, Edgar. A Mirror for Observers

Pratt, Fletcher, ed. World of Wonder

Russell, Eric Frank. Sinister Barrier

Sheckley, Robert. Untouched by Human Hands

Sheil, M. P. Lord of the Sea

Shute, Nevil. On the Beach

Simak, Clifford D. City
Time Is the Simplest Thing
Way Station

Skinner, B. F. Walden Two

Smith, E. E. Gray Lensman

Stapledon, Olaf. To the End of Time (omnibus volume--five novels)

Stewart, George R. Earth Abides

Sturgeon, Theodore. Caviar
The Dreaming Jewels (also published as The Synthetic Man)
More Than Human
Venus Plus X

Tucker, Wilson. The Long Loud Silence

Vance, Jack. The Dragon Masters
The Dying Earth

Van Vogt, A. E. Slan
The Voyage of the Space Beagle
The Weapon Shops of Isher

Van Vogt, A. E. The World of Null-A

Vidal, Gore. Messiah

Vonnegut, Kurt, Jr. Cat's Cradle
The Sirens of Titan
Player Piano

Williamson, Jack. The Humanoids
The Legion of Space

Wolfe, Bernard. Limbo

Wyndham, John. The Day of the Triffids.

1965-1974 List

Aldiss, Brian W. Barefoot in the Head

Anderson, Poul. The Byworlder
Seven Conquests

Anthony, Piers. Chthon
Macroscope

Asimov, Isaac. The Early Asimov
The Gods Themselves
Nightfall and Other Stories

Ballard, J. G. Chronopolis and Other Stories
Vermilion Sands

Bass, T. J. Half Past Human

Biggle, Lloyd, Jr. Watchers of the Dark

Blish, James. Black Easter

Borges, Jorge Luis. The Aleph and Other Stories, 1933-1969

Bradbury, Ray. I Sing the Body Electric!

Brunner, John. From This Day Forward
The Jagged Orbit
Out of My Mind
A Planet of Your Own
The Productions of Time
The Sheep Look Up
The Squares of the City
Stand on Zanzibar
The Whole Man

Bryant, Ed. Among the Dead and Other Events Leading Up to the Apocalypse

Clarke, Arthur C. Rendezvous with Rama
2001: A Space Odyssey
The Wind from the Sun

Crichton, Michael. The Terminal Man

Davidson, Avram. Rogue Dragon

Delany, Samuel R. Babel-17
Driftglass
The Einstein Intersection
The Fall of the Towers
Nova

Dick, Philip K. Do Androids Dream of Electric Sheep?
The Preserving Machine
The Three Stigmata of Palmer Eldritch

Dickson, Gordon R. Danger--Human!

Disch, Thomas M. Camp Concentration
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Ellison, Harlan. Alone Against Tomorrow
The Beast that Shouted Love at the Heart of the World
I Have No Mouth and I Must Scream
Partners in Wonder (collaborations with other writers)

Farmer, Philip Jose. The Book of Philip Jose Farmer
The Fabulous Riverboat
Night of Light
To Your Scattered Bodies Go

Gerrold, David. When HARLIE Was One
Yesterday's Children

Gunn, James. The Listeners

Harrison, Harry. Bill the Galactic Hero
Make Room! Make Room!

Heinlein, Robert A. The Moon Is a Harsh Mistress
The Past through Tomorrow
Time Enough for Love

Herbert, Frank. Dune Messiah
The Santaroga Barrier

Keyes, Daniel. Flowers for Algernon

Koontz, Dean R. A Darkness in My Soul

Lafferty, R. A. The Devil Is Dead
Nine Hundred Grandmothers
Past Master
Strange Doings

Laumer, Keith. Nine by Laumer
A Plague of Demons
Retief of the CDT

LeGuin, Ursula K. The Dispossessed
The Farthest Shore
The Lathe of Heaven
The Left Hand of Darkness
The Tombs of Atuan
A Wizard of Earthsea

Leiber, Fritz. The Best of Fritz Leiber

Lem, Stanislaw. Solaris

Malzberg, Barry N. Beyond Apollo
The Destruction of the Temple
In the Enclosure

McCaffrey, Anne. Dragonflight
Dragonquest

Moorcock, Michael. An Alien Heat
Behold the Man

Niven, Larry. All the Myriad Ways
Neutron Star
Ringworld
World of Ptaavs

Panshin, Alexei. Rite of Passage

Piserchia, Doris. Mister Justice
Star Rider

Reynolds, Mack. Commune 2000 A.D.

Russ, Joanna. And Chaos Died
Picnic on Paradise

Silverberg, Robert. The Book of Skulls
Downward to the Earth
Dying Inside
Earth's Other Shadow
The Masks of Time
Nightwings

Silverberg, Robert. The Reality Trip and Other Implausibilities
Thorns
A Time of Changes
Unfamiliar Territory
Up the Line

Simak, Clifford D. The Best Science Fiction Stories of Clifford D. Simak
The Goblin Reservation

Smith, Cordwainer. The Planet Buyer
Space Lords

Spinrad, Norman. Bug Jack Barron
The Last Hurrah of the Golden Horde
The Men in the Jungle

Sturgeon, Theodore. Case and the Dreamer
Sturgeon Is Alive and Well

Tiptree, James, Jr. Ten Thousand Light Years from Home

Vance, Jack. The Blue World

Vonnegut, Kurt, Jr. Slaughterhouse-Five
Welcome to the Monkey House

White, James. The Escape Orbit

Wilhelm, Kate. Abyss
The Downstairs Room and Other Stories
The Killer Thing
Margaret and I

Williamson, Jack. The Moon Children

Zelazny, Roger. The Doors of His Face, the Lamps of His Mouth and Other Stories
The Dream Master
Four for Tomorrow
Isle of the Dead
Jack of Shadows
Lord of Light
This Immortal
To Die in Italbar

Anthologies

Asimov, Isaac, ed. The Hugo Winners (2 vol.)

Ellison, Harlan, ed. Dangerous Visions
Again, Dangerous Visions

Knight, Damon, ed. A Science Fiction Argosy
Orbit (14 vol. to date)

Merril, Judith, ed. England Swings SF
Year's Best SF (Went through 12 volumes; various titles; last volume in 1968)

Nebula Award Stories (chosen by the Science Fiction Writers of America; eight volumes to date; various editors)

The Science Fiction Hall of Fame (chosen by the Science Fiction Writers of America. Vol. 1 edited by Robert Silverberg. Vol. 2A and 2B edited by Ben Bova.)

Silverberg, Robert, ed. The Mirror of Infinity

Wilson, Robin Scott, ed. Clarion (3 vol. to date)
Those Who Can: A Science Fiction Reader

Conclusions of the Evaluation of Collections

The collections of the libraries examined for science fiction titles reminded the author of the complaint of the literary critic who lamented that no work was being done on contemporary writers; he himself was writing a study of Henry James. When asked why he was doing a study of James instead of working on contemporary writers himself, he replied that there was not yet enough scholarly opinion available on which he could base such asstudy.

Libraries appeared to be fairly well stocked with titles by writers who became prominent during the 1940s and 1950s, except for Theodore Sturgeon. The verdict is in on these writers; any librarian who has ever heard the term "science fiction" knows that Robert Heinlein and Isaac Asimov are giants in the field, knows that Arthur C. Clarke wrote 2001: A Space Odyssey and is therefore more popular now than he was before. The gap in Sturgeon titles is apparently due to bias against the paperback.

The Heinleins, Asimovs, and Clarkes, the writers who have been in the field for thirty years, these are the writers that librarians are

familiar with. These are the writers that articles on science fiction are more likely to mention. The writers of the 1960s and 1970s, if they are prolific enough, like Robert Silverberg, may be given a prominent place on the shelves but they are not likely to be selected with care. Even Silverberg, well represented in terms of number of titles, has not had some of his best books stocked on library shelves; these include Dying Inside, Thorns, The Masks of Time, and The Reality Trip. Librarians may know that these writers are active, may have heard of Harlan Ellison, Samuel Delany, or R. A. Lafferty, but they are not as familiar with these names as they are with Heinlein, Asimov or Clarke. If the librarians do not follow science fiction closely themselves, or arrange to have a staff member keep track of the field, this situation virtually guarantees that writers like Ellison, Lafferty, Malzberg, and Russ will never be well-represented on library shelves. Ten or twenty years from now, when these writers are regarded as the Grand Old Men and Women of science fiction, their work will probably not be available in hard covers. The situation for them will be much the same as it is for Sturgeon: few libraries owning their titles and those that own them owning only hard cover titles even though some of their best work is available only in paperback.

Libraries are acquiring contemporary science fiction, but they appear to be haphazard in selecting it; this would explain, perhaps, the presence of the works of John Boyd while Thomas Disch's books are absent.

It appears that library collections are weak in the area of contemporary science fiction simply because librarians are not familiar with the field today.

CHAPTER 2

SCIENCE FICTION: A CRITICAL DISCUSSION

Science fiction has sometimes been referred to as a literary ghetto; it has also been called the only literature worth reading. Some have said that science fiction will one day devour the mainstream, that the literature of the future will be science fiction. The only one of these statements that a sane man can agree with is the first: science fiction is a literary ghetto, perhaps by its own choosing, perhaps not; nevertheless, it is. Most science fiction books sell about four thousand copies. _Analog_, the best-selling science fiction magazine, has a monthly circulation of about 110,000 copies. Science fiction today simply does not have the wide appeal that straight mainstream fiction has; the reasons for this will be the subject of a good deal of speculation later in this paper. Science fiction is not likely to swallow up the mainstream at any time in the foreseeable future; however, it cannot be denied that mainstream writers are beginning to use some science fiction concepts in their works, now that these concepts are more familiar to the general public and therefore more respectable. Michael Crichton uses the old idea of space germs in _The Andromeda Strain_. Allen Drury depicts a flight to Mars in _The Throne of Saturn_. Ira Levin adds another pebble to the mountain of dystopian novels with _This Perfect Day_. Arthur Herzog gives the man-versus-insect notion (an old gimmick that has been run through dozens of bad movies) another go-round in _The Swarm_. Of course, none of these books are labelled science fiction.

Before going any further, definitions are necessary. It should be noted that definitions in this area are notoriously vague. Summing up these nebulous entities, "science fiction" and "mainstream," in precise words is roughly equivalent to gathering quicksilver in a sieve.

When Damon Knight set down the assumptions under which he worked as a critic of the field, the first one listed was:

> That the term "science fiction" is a misnomer, that trying to get two enthusiasts to agree on a definition of it leads only to bloody knuckles; that better labels have been devised (Heinlein's suggestion, "speculative fiction," is the best, I think), but that we're stuck with this one; and that it will do us no particular harm if we remember that, like "The Saturday Evening Post," it means what we point to when we say it.[2]

In his 1960 critical study, New Maps of Hell, Kingsley Amis defined science fiction as:

> . . .that class of prose narrative treating of a situation that could not arise in the world we know, but which is hypothesised on the basis of some innovation in science or technology, or pseudo-science or pseudo-technology, whether human or extraterrestrial in origin.[3]

Robert Heinlein offered his definition in a 1957 lecture:

> A handy short definition of almost all science fiction might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method.[4]

Heinlein then noted that his definition would cover all science fiction, instead of almost all, if the word "future" were crossed out.

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[2]Damon Knight, In Search of Wonder (2d ed.; Chicago: Advent: Publishers, 1967), p. 1.

[3]Kingsley Amis, New Maps of Hell (New York: Harcourt, Brace and World, Inc., 1960), p. 18.

[4]Robert A. Heinlein, "Science Fiction: Its Natures, Faults and Virtues," The Science Fiction Novel: Imagination and Social Criticism (Chicago: Advent: Publishers, 1969), p. 22.

These definitions do not take in everything that is regarded as science fiction. An example is Philip K. Dick's 1962 novel, The Man in the High Castle. This book is set in a world in which the United States lost the Second World War. The I Ching played a large part in the novel; the scientific method did not. In fact, science played no part in the novel at all. The book won a Hugo award as best science fiction novel of the year. The above definitions would not include this book, yet it is regarded as a classic of the field.

There are two definitions of science fiction which are particularly good. These are the definitions offered by Theodore Sturgeon and Samuel R. Delany. Sturgeon said that "a good science fiction story is a story about human beings, with a human problem, and a human solution, which would not have happened at all without its science content."[5] In the December 1973 issue of Galaxy magazine, Sturgeon elaborated on this statement. He noted that all the definitions leak somewhat, and that science fiction cannot be precisely defined. However, his concept of science fiction rests not on the scientific method or systems of knowledge, but on the etymological root of the word "science," the Latin scientia which means not "method" or "system" but simply "knowledge." His concept of science fiction as "knowledge fiction" permits inclusion of Lord of the Flies, the works of Kurt Vonnegut, and stories such as those of Jorge Luis Borges, based not on the physical sciences but on philosophical concepts. All knowledge is grist for the mill.

Samuel Delany, in an address at the 1968 MLA seminar on science fiction, gave his definition, one that separates science fiction from

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[5]Statement by Theodore Sturgeon in an address at Caravan Hall, New York, New York, July 13, 1952.

naturalistic fiction, from fantasy, a definition that adequately covers all the subcategories of science fiction:

> Subjunctivity is the tension on the thread of meaning that runs between word and object. Suppose a series of words is presented to us as a piece of reportage. A blanket indicative tension informs the whole series: This happened. . .
>
> The subjunctivity level for a series of words labeled naturalistic fiction is defined by: Could have happened. . .
>
> Fantasy takes the subjunctivity of naturalistic fiction and throws it in reverse. . .: Could not have happened.
>
> But when spaceships, ray guns, or more accurately any correction of images that indicates the future appears in a series of words and marks it as sf, the subjunctivity level is changed once more:. . . Have not happened.
>
> Events that have not happened include several sub-categories. . . which define the sub-categories of sf. They include events that might happen. . .events that will not happen. . .events that have not happened yet. . .[6]

Delany cites these sub-categories as including technological and sociological predictive stories (might happen), science fantasy stories (will not happen--The Martian Chronicles, The Dying Earth), and the dystopias (have not happened yet--Brave New World, 1984).

He also notes that "events that have not happened" includes past events as well as future--The Man in the High Castle fits here. In a footnote, he points out that naturalistic fictions can be regarded as parallel-world stories in which any divergence from reality is too slight to be verified.

For the purposes of this study, Delany's definition will be regarded as the definition of the science fiction story: a story of events that have not happened.

"Mainstream" may be defined as mimetic fiction, fiction that

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[6] Samuel R. Delany, "About Five Thousand One Hundred and Seventy Five Words," SF: the Other Side of Realism, ed. Thomas D. Clareson (Bowling Green, Ohio: Bowling Green University Popular Press, 1971), pp. 140-141.

treats life in the here and now; in Delany's terms, a story that could have happened.

Delany's definition has a number of advantages over the others cited here: First, it includes all the categories of science fiction, including the parallel world story, which was not necessarily encompassed by the others. Second, Heinlein's and Amis' definitions specifically required science (in the sense of technology or scientific method) to be a part of the story, an integral part. To a lesser extent, Sturgeon's definition required this also. Sturgeon's definition is a particularly good one since it permits inclusion of speculative fictional treatments of ideas from all areas, not just technology; in its original form, the presence of the term "good" denotes that good science fiction must also stand as good fiction.

Delany's definition, however, covers the entire field and distinguishes between its various categories. Though Alexei Panshin is correct in stating, as he has several times, that there is no generally accepted definition of science fiction, it must be recognized that none of the definitions covers science fiction as fully as Delany's, unless one goes Damon Knight's route: science fiction "means what we point to when we say it."

Contemporary SF: a Capsule History

As noted earlier, most science fiction books sell about four thousand copies; the magazines do not enjoy very high circulations. Comparatively few people in the United States read science fiction. There are reasons for this state of affairs.

Modern science fiction dates back, not to H. G. Wells, as one might expect, but to 1926, when Hugo Gernsback published the first issue

of Amazing Stories. That year saw the birth of the science fiction pulp magazines. Since then, many of the field's major stories have appeared in science fiction magazines and most major writers have made their names in the genre magazines. Prior to 1926, major writers had written science fiction (although the field did not yet have a specific name setting it apart from other literature); these writers included Wells, Poe, Ambrose Bierce, Arthur Conan Doyle, Yevgeny Zamyatin, and others. Science fiction appeared in general magazines and was accepted by the public; it continued to appear in general magazines, without the "science fiction" label. The pulps established an outlet specifically for science fiction, and coined the term "science fiction"; it was to the pulps that the term was applied. The pulps had several factors working against them, as far as their public image was concerned. The main factor was the fact that the magazines had to fill a certain number of pages each month; if good stories were not available, bad stories were published. Good stories appeared in the 1920s and 30s, by writers like Stanley Weinbaum, Edmond Hamilton, and Murray Leinster, but a large number of bad stories were published as well. Science fiction became identified in the public mind with garish magazine covers; the term "science fiction" began to carry the connotation of poor writing and sloppy thinking, or worse, no real thinking at all. As a result, science fiction was ignored by critics and by the general public for years.

In the late 1930s, science fiction began to mature. John W. Campbell became editor of Astounding and began calling for stories in which the writing was competent, in which the characters and the science were handled plausibly. He did not always receive this; bad stories found their way into Astounding, as well. But Campbell received good

work often enough to change the field; the writers he developed included Robert A. Heinlein, Isaac Asimov, A. E. Van Vogt, and Theodore Sturgeon. These men and others who wrote during this period shaped science fiction, set new standards for it. Many of them are still writing.

While no one was looking, then, science fiction had matured; the bug-eyed monsters were gone, the mad scientists had gone the way of the dinosaurs, and stories were being written that explored the impact of science on individuals and on society.

There was still, however, that lingering image of science fiction as poorly written slop--the legacy of the pulps. The general public continued to ignore science fiction. Another factor contributing to the neglect of science fiction is the society in which we live, its values and the changes that occur in it.

America worships facts and know-how. The men America reveres are the ones who know how to keep the machines running for our factories, our armies and our data banks. Mechanics are more highly valued than teachers, at least in terms of financial rewards. Our leaders are not dreamers; they are hard-headed realists who deal with the world as it is. Most people operate that way, dealing with things as they are right now; that is a matter of practical day-to-day necessity. A nation of hard-headed realists is not likely to show much interest in a literature with a reputation for sloppy thinking, worse writing, and subject matter that everyone knows is impossible anyway. Besides, through the late 1940s and 1950s, people were getting all the science fiction they cared for from the newspapers--nuclear weapons, satellites, etc. This still holds true today, even more so. In newspapers, and general magazines, one finds discussions of the possibilities of genetic engineering,

ecological disasters, and harnessing black holes for energy.

During the 1960s another change took place in the field; new writers appeared. Writers who had been active in the 1950s, such as Robert Silverberg and Harlan Ellison, began to write a different kind of story. Where the major emphasis of science fiction had once been on technological speculation and sociological theorizing, the emphasis was now more likely to be on individual human beings and on the soft sciences, such as linguistics and psychology, on myth and philosophy. The visions were more likely to be dark ones. The roots of science fiction had been in the hard sciences; now the roots were likely to be in our own dark sides. Science or pseudo-science was likely to be used as simply a frame on which to hang a straight "people" story. Literary experiment became more common within the field as science fiction writers began to adapt mainstream literary techniques to science fiction; an example of this is John Brunner's 1968 novel Stand on Zanzibar. In his depiction of the world of 2010, Brunner uses excerpts from books, television programs, newspapers, attempting to present data to the reader in as many forms as the reader receives data normally from the world around him. This is an adaptation of the documentary techniques used by Dos Passos in his trilogy U.S.A., and in the novel Midcentury. The techniques sometimes adapted by science fiction writers were hardly new; in Brunner's book, they were entirely appropriate.

There was still no widespread public acceptance, for the reasons already noted; critical acceptance was slow in coming, but the critics were a little warmer toward the field than they had been. Critical adversity toward science fiction existed in part for the same reasons that caused the public adversity, but there were other factors at work. One

of these is cited in C. P. Snow's The Two Cultures. Snow cites the gradual separation of literary intellectuals and scientific intellectuals into two distinct groups which have little contact with each other.

Scientists in general are not active in the creation or the criticism of literature. The major focus of literature and literary criticism for the past several decades has been in the realm of the mimetic novel--the book that deals with life as it is, in the here-and-now. It will admit the existence of the tangible products of science and technology, but will not consider possible future results of science. On a smaller scale, this is the schism that Snow examined in his book. Also, science fiction writers are not, as a rule, men and women with training in literature; at least, they have not been in the past. Frequently, they have been people with more background in science than in literature. So, the critical scorn heaped upon science fiction may well be due in part to the "Two Cultures" schism that Snow has cited.

During the Campbell years the writing of science fiction was not up to the level attained by Shakespeare or James Joyce, but it was at least competently written. It still isn't up to that level, but it compares favorably with much current mainstream material. The critical downgrading, then, is probably due to the subject matter--science and technology. The form of science fiction frequently demanded an "idea as hero" approach, rather than a "person as hero" approach. Critics accustomed to literature which focuses on individuals may be expected to take a dim view of literature in which characterization may take a back seat to the depiction of whole planets, or social developments, or the exposition of the possible effects of technological breakthroughs. The work of Robert Heinlein offers an example here. His writing is smooth and

easy to read. He is a competent storyteller; he is a four-time Hugo winner and is rightly regarded as a giant in the field. The fascination in many of Heinlein's stories, however, is not really in his characters; they are engaging enough, probably because Heinlein himself is engaging. The fascination in a Heinlein story is primarily in the ideas being thrown around, in the implications of technological developments, in the theorizing. His story in The Science Fiction Hall of Fame, "The Roads Must Roll," is a good example of this. The characters are almost secondary here; the reader's interest is held primarily by the notion of those moving roadways, and the consideration of the devastating effects a strike by the men who maintain those roads might have.

Public opinion on science fiction today may be a little more favorable, thanks to some intelligent films like 2001: A Space Odyssey and to television series like Star Trek. However, the image of poor writing and shoddy thinking is still perpetuated; bad science fiction is still published, and for every intelligent film like 2001, A Clockwork Orange, or Soylent Green, there are over a dozen like The Green Slime. The number of really good science fiction films can probably be counted on one's fingers. Japanese movies, the television series produced by Irwin Allen (Land of the Giants, Time Tunnel, Lost in Space, Voyage to the Bottom of the Sea), and some of the Saturday cartoon shows have probably done more to hurt the image of science fiction as intelligent entertainment, as noteworthy literature, than all the bad stories ever published in the science fiction magazines.

One factor working to raise the public's regard for science fiction is the fact that mainstream writers have begun to adapt science fiction themes for their own works. Some examples have already been

cited. Others include Michael Crichton's The Terminal Man and Thomas Page's The Hephaestus Plague. The label "science fiction" is still avoided, however, and with good reason: it hurts sales. Most science fiction books, as already noted, sell only about four thousand copies. In the book stores, and in some libraries, science fiction books are placed in a separate rack, often well out of the way of most customers who will flock in to buy the new novel by Michael Crichton, but who would never consider reading a novel by Roger Zelazny.

A few science fiction writers realize the harm done to their careers and their financial status by the "science fiction" label. In the book review column of the May 1974 issue of _The Magazine of Fantasy and Science Fiction_, Harlan Ellison notes that Kurt Vonnegut, Jr., does not want that label to appear on his books, or in any material written about him; he notes that Theodore Sturgeon is a prime example of the damage done by the label and says that if Sturgeon's work had appeared outside the normal science fiction markets, Sturgeon would long ago have achieved mainstream success and acclaim. Barry N. Malzberg, also noted in the Ellison article, stated in a letter in the July 1974 issue of _Fantastic_ that he is phasing out of science fiction, and gradually out of full-time writing if he can afford it. He says that part of the reason is set down in his novel Herovit's World (a merciless dissection of the world of science fiction writing, publishing, and fandom).

The writers who made names for themselves in science fiction during the 1960s include Harlan Ellison, Robert Silverberg, Barry N. Malzberg, Thomas M. Disch, Joanna Russ, Ursula K. Le Guin, Larry Niven, John Brunner, Kate Wilhelm, Roger Zelazny, and R. A. Lafferty. A new crop of writers is springing up now, in the 1970s. Names to watch are

James Tiptree, Jr., David Gerrold, George Alec Effinger, Ed Bryant, Doris Piserchia, Vonda McIntyre, Suzette Haden Elgin, Gordon Eklund, Gerard Conway, James Sutherland, Gene Wolfe, and Glen Cook.

The Values and Functions of Science Fiction

One function that has been frequently claimed for science fiction is the predictive function; science fiction stories give an accurate picture of what the future will look like. Everyone has by now heard the story of the inventor who was denied a patent on the periscope because Jules Verne described one in detail in 20,000 Leagues Under the Sea. Another story frequently used to show how close science fiction writers have been to depicting the actual state of the future is the one in which the FBI invaded John W. Campbell's office in 1944. The FBI was concerned about the publication of "Deadline," by Cleve Cartmill. The story hypothesized an atom bomb which used uranium as the fissionable material. The FBI wanted to know which member of the Manhattan project had been leaking information. Robert Heinlein's 1942 story, "Waldo," is another example of a science fiction prediction. In this story, a man afflicted by myesthenia gravis devises a system of levers and mechanical linkages to enable him to manipulate objects around him. The story extrapolates such an arrangement of linkages to their use in handling radioactive materials. Such linkages are used today and are known as "waldoes." In addition to these, science fiction writers had also been taking the development of space travel for granted long before the general public and some astronomers had stopped regarding it as a total impossibility.

However, the only thing anyone, from Robert Heinlein to Herman Kahn, can say about the future with certainty is that it will be different.

Science fiction writers do not hold a foolproof crystal ball, any more than the RAND Corporation does.

Heinlein spoke of his own predictions in his article "Science Fiction: Its Nature, Faults, and Virtues." He stated that "waldoes" were derived from a 1918 Popular Mechanics article concerning a man afflicted with myesthenia gravis who had devised lever arrangements to help himself. Heinlein adapted the idea for a story, using his own technical background to depict the industrial use of such levers and linkages. His story "Solution Unsatisfactory," which dealt with the impact of atomic weapons, was drawn from information available to scientists all over the world before security restrictions were placed on such information. Heinlein noted that science fiction's successful prophecies were made by men who followed current science and technology and extrapolated the most likely probabilities, by those who made efforts to depict all the possibilities--something like betting on every horse in a race, and finally, that the writers and the scientists were sometimes the same people.[7]

Thus, while science fiction writers have sometimes described future developments fairly accurately, this should not be taken to mean that science fiction gives a true picture of tomorrow's world. The predictions of science fiction should not be taken as literal statements of what the shape of the future will be; they should be taken as entertaining fictional explorations of possible future events: interesting, possible in some cases, and perhaps they will turn out to be accurate

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[7]Robert A. Heinlein, "Science Fiction: Its Nature, Faults, and Virtues," The Science Fiction Novel: Imagination and Social Criticism (Chicago: Advent: Publishers, 1969), pp. 24-28.

forecasts. But they are not necessarily true pictures of the future.

Another function frequently claimed for science fiction is that it arouses an interest in science in young people; this is known as the "candy-coated science pill" theory. Assuming for the moment that this is true, it would be in itself a justification for science fiction's continued existence, for heavily stocking the shelves of libraries with the works of Robert Heinlein, Isaac Asimov, et. al. A literature that could inspire an interest in science in its readers would be incredibly valuable in a world where science and technology have such an impact. However, it does not necessarily work that way. The case of this author is an example. Beginning with an interest in science that spanned grade school and high school, the author discovered science fiction during the freshman year of high school. Science reading fell off, and science fiction reading increased. The author devoured as much science fiction as he could afford to buy; he also read peripheral material, such as criticism of science fiction, comments by science fiction writers on their influences, favorite writers, etc. Science fiction finally, through references in stories and articles, introduced the author to writers like Borges, Rilke, Neruda, and Lowry. The annual Judith Merril anthologies included stories by people normally regarded as outside the field of science fiction, such as John Updike, William Burroughs, and Donald Barthelme.

Along this odd route into the realm of modern literature, there was very little stimulus in the direction of science; the concepts that a science fiction writer uses in one of his stories have to be laid down in the story itself--unless a question is raised in the reader's mind, or the concept itself is extremely fascinating, why should the reader

look outside the story at all? Once the author had begun reading in the areas of modern fiction and poetry, reading in the sciences ceased altogether; the "Two Cultures" schism took over. At this writing, the author is just beginning to realise how far behind he is in the area of science.

Science fiction probably can arouse an interest in science in readers who rate above average in curiosity, but perhaps just as likely is the situation in which the person already inclined toward the sciences drifts into science fiction because it is the only area of modern literature that deals with science at all.

Ben Bova, in his article "The Role of Science Fiction," notes that science fiction serves the functions of a modern mythology. He states those functions listed by Joseph Campbell; the modern mythology must induce a feeling of awe, of majesty. It must define and uphold a system of the universe, show a pattern that accounts for both the known and the incomprehensible aspects of human existence; in this case the pattern is science. It must support the social establishment, usually. Finally, it must serve as an emotional crutch, help the individual meet the unavoidable crises of living, find a place for himself in the world around him. Bova gives his view of how science fiction meets those functions:

> Certainly science fiction tries to induce a sense of wonder about the physical universe and man's own interior private universe. Science fiction depends heavily on known scientific understanding as the basic underpinning of a universal order. Science fiction does not tend to support a given political establishment, but on a deeper level it almost invariably backs the basic tenet of Western civilization: that is, the concept that the individual man is worth more than the organization--whatever it may be--and that nothing is more important than human freedom.
>
> Whether or not science fiction helps people through emotional crises is more difficult to tell, and probably the only remaining test to the genre's claim to mythological stature. It is interesting

> that science fiction has a huge readership among the young, the adolescents who are trying to figure out their own individual places in the universe.[8]

Science fiction can serve all the functions of a modern mythology, or at least three-quarters of them.

There is a literary advantage to science fiction. Since the "serious" novel has been for so long tied to the here-and-now, it makes certain types of stories difficult to tell. Alexei Panshin has noted that when Death of a Salesman appeared, a question was raised: was legitimate tragedy possible in modern times? Panshin states that it is possible, but it is simply not compatible with the realistic mode, the consideration of all the details of normal daily life, such as jobs, bills, and meals. He goes on to note that the settings of other worlds and other times perform the same function for the science fiction writer that the moors and Seacoast Bohemia did for Shakespeare—they dispense with the details of the here-and-now. They are the settings of dreams and nightmares, settings for tales that can get down to serious consideration of what we are and might be, that come to grips with the darkness and glory in all of us. These settings clear the fictional decks for action so that the writer can get down to business without having to worry about his hero's landlord or relatives.[9] These settings give the writer much more freedom than he can find in the mimetic novel.

Science fiction is also regarded as a good medium for social

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[8]Ben Bova, "The Role of Science Fiction," Science Fiction, Today and Tomorrow, ed. Reginald Bretnor (New York: Harper & Row, 1974), pp. 10-11.

[9]Alexei Panshin, "A Basic Science Fiction Collection," Library Journal, 95 (June 15, 1970), pp. 2223-2229.

criticism. Science fiction has produced some works of social criticism, among them Brave New World, 1984, and The Space Merchants, but the value of science fiction and of literature in general should not be regarded solely in terms of social criticism.

Arthur Koestler, in his essay "The Boredom of Fantasy," states:

> Swift's Gulliver, Huxley's Brave New World, Orwell's Nineteen-Eighty-Four, are great works of literature because in them the gadgets of the future and the oddities of alien worlds serve merely as a background or pretext for a social message. In other words, they are literature precisely to the extent to which they are not science fiction, to which they are works of disciplined imagination and not of unlimited fantasy.[10]

He states that science fiction can never be art because our imaginations are limited; we cannot identify with strange beings in strange environments. Without that identification and understanding, there can be no art.

Koestler would apparently regard as literature only those works which carry some social message, or at least exclude from the realm of literature all science fiction which does not make some profound social comment.

Science fiction's role as social critic was the subject of a 1959 symposium, The Science Fiction Novel: Imagination and Social Criticism. In his essay "The Failure of the Science Fiction Novel as Social Criticism," C. M. Kornbluth points out that science fiction has produced no works of social criticism to equal The Jungle, Uncle Tom's Cabin, or Babbit. These books changed things, roused people to action. Science fiction has not. Kornbluth believes that this is because science fiction

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[10]Arthur Koestler, "The Boredom of Fantasy," Science Fiction: The Future, ed. Dick Allen (New York: Harcourt, Brace, Jovanovich, Inc., 1971), p. 310.

tends to make people think, rather than make them want to act. The trappings of the future, the alien worlds that are so often the setting of the science fiction story tend to mask the fact that the theme being treated in the story may have a bearing on today's world.[11]

In his essay in the same book, Robert Bloch points out the number of science fiction stories in which the societies of the future seem to operate with the same basic attitudes and cultural assumptions of twentieth century, middle-class America.[12] Critics of science fiction from Robert Bloch to Joanna Russ have noted the apparent failure of imagination in the field indicated by this transplanting of modern mores and attitudes into future societies where they do not belong.

This presence of modern attitudes in future societies is both a good and a bad thing. It is good because it makes social comment possible; for a writer to make a statement concerning some present-day problem, that problem has to be present in his story in recognizable form. Those attitudes of modern-day America that seem out of place in a science fiction story can leave the way open for social comment in the course of the story, comment that can be just as biting as any done in the mainstream. It is a bad thing, however, because it also leaves the way open for stories in which those attitudes and mores are never questioned but taken for granted. Science fiction, at its best, never takes any one set of assumptions as given but questions them constantly.

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[11]C. M. Kornbluth, "The Failure of the Science Fiction Novel as Social Criticism," The Science Fiction Novel: Imagination and Social Criticism (Chicago: Advent: Publishers, 1969), pp. 50-55.

[12]Robert Bloch, "Imagination and Modern Social Criticism," The Science Fiction Novel: Imagination and Social Criticism (Chicago: Advent: Publishers, 1969), pp. 107-110.

In the essay "The Boredom of Fantasy," Arthur Koestler has missed the point of science fiction. Science fiction writing does require an act of disciplined imagination. "Unlimited fantasies" do not get published--a story in which anything goes _is_ boring. There has to be an internal logic to a story, a pattern, and once the pattern is established, the story ceases to be unlimited fantasy. What Koestler is doing when he says that _Brave New World_ and _1984_ are literature to the extent to which they are not science fiction, is saying that if a book is good, it cannot be science fiction. In stating that we cannot accept or identify with alien beings because our imaginations are limited, Koestler has failed to ask himself the next question implied by that statement: Presumably the science fiction writer is a human being, so why should the writer be able to imagine a being so alien that identification cannot take place?

The alien beings and settings that Koestler finds too exotic to be accepted do serve a function in science fiction; they reflect various aspects of ourselves and our world. They exaggerate one factor, and ask "What would happen if _this_ were so, instead of that?" They contradict beliefs that we regard as truths, in the context of alien societies, and ask "How would we react if we encountered beings who did not believe the same things we did? Could it be that their beliefs are closer to truth than our own?"

Stanislaw Lem summed this up neatly in a passage of his novel _Solaris_; a character speaks of man's exploration of space, his attempts to make contact with an alien life form on the planet Solaris. "We don't want to conquer the cosmos. . .We are only seeking Man. We have no need of other worlds. We need mirrors. . .We are searching for an ideal

image of our own world. . ."[13]

The business of science fiction, its function (assuming that it should be required to have a utilitarian function of some sort), is the making of mirrors; science fiction shows us aspects of ourselves, of our society. This is the function of any significant literature--it should turn all the idols upside down, shake up our assumptions, contradict the things we take for granted and make us examine them closely; it should grind up all the sacred cows for hamburger.

In 1969, "The Double: Bill Symposium" was published. This booklet contained the views of a number of science fiction writers and editors concerning the state of science fiction today. One of the questions asked was "What do you consider the raison d'être, the chief value of science fiction?" Answers ranged from the flippant (Damon Knight: "Kicks and money." Eric Frank Russell: "Doesn't have to have a value--any more than Hollywood does.")[14] to the serious. Harlan Ellison answered:

> I suppose the proper pompous answer is: "as a vehicle for social satire, allegory, and parable". But if that's the best we can do, then we ought to pack up our typewriters and silently steal away. Such vehicular qualities should be side-effects, fillips to the main course, which should be the portrayal of the human condition. When science fiction does this, it has a reason, when it doesn't, it is precisely what the clods call it: escapist fiction. I love it, but the best I can come up with for a reason is: it _is_, because it _is_.[15]

Ellison's answer claims for science fiction the same value that mainstream literature possesses: the portrayal of the human condition.

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[13] Stanislaw Lem, _Solaris_ (New York: Berkley, 1971), p. 81.

[14] Bill Mallardi and Bill Bowers (eds.), "The Double: Bill Symposium," (Akron, Ohio: D:B Press, 1969), pp. 26-27.

[15] Mallardi and Bowers, p. 28.

What precisely is the human condition? There are nearly four billion people in the world, and therefore nearly four billion answers. In Aspects of the Novel, E. M. Forster said that there were five main facts in human life: birth, food, sleep, love, and death. In his play Caligula, Albert Camus has the title character sum it up this way: "Men die, and they are not happy."

Solitude? Hatred? War? Greed? Courage and cowardice? Love? Mainstream writers have examined all these at one time or another; so have science fiction writers. However, there is an area of human existence that has been largely rejected by the mainstream of literature, an area very much a part of contemporary life and which will have a great impact on the future: the quest for knowledge by the use of the scientific method and the implications of that new knowledge.

This area is for some reason ignored by the mainstream writers; this area is the root of science fiction's open-endedness. As long as there is new knowledge, there will be new science fiction. Taking science in Sturgeon's sense, as knowledge rather than technology, we realize that new developments in philosophy, sociology, psychology, and the other "soft sciences" provide room for science fictional speculation.

Robert Heinlein once claimed that science fiction was the only form of literature capable of capturing the spirit of the modern world, the headlong rush of never-ending change.[16] He spoke of technologically oriented stories, the type known today as "hard" science fiction. Many stories today are likely to have little of the scientific method in them,

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[16]Robert A. Heinlein, "Science Fiction: Its Nature, Faults and Virtues," The Science Fiction Novel: Imagination and Social Criticism (Chicago: Advent: Publishers, 1969), pp. 40-47.

very little technology; but there is always the basic concept, the examination of the worlds we could create for ourselves, the nightmares we could bring into reality, and the exploration of why we create them. The knowledge involved in that area is as valid a basis for science fiction as technological knowledge.

In examining this aspect of the human condition, science fiction treats an area that is ignored by the mainstream, tells stories that cannot be told in the form of the mimetic novel.

However, the quest for new knowledge and the examination of its implications is not the only aspect of the human condition; it is simply the only aspect not touched upon by the mainstream. Science fiction treats this aspect, but this alone is not enough. Science fiction, and any other literature, is at its best when it takes us into the mind and heart of another human being. It is capable of doing this; it is capable of treating themes involving whole societies, and scientific developments. Thus, at its best, science fiction is as worthy of attention as the best "serious" literature.

A substantial number of the writers who contributed to "The Double: Bill Symposium" stated that the chief value of science fiction is its entertainment value. Science fiction is fun to read; it is solid entertainment. This seems to be the only necessary justification for the detective stories, the westerns, the gothics, and most of the novels currently adorning the library shelves and the best-seller lists. Should it not be enough for science fiction as well? At its worst, science fiction is as poor and cliched as the worst of any other genre. At its best, it is as thought-provoking, as memorable, as the best of any other field of literature.

CHAPTER 3

SCIENCE FICTION AND LIBRARY SELECTION AIDS

The review magazines examined were Publishers Weekly, Library Journal, Booklist, and the Kirkus Review. The Kirkus Review was examined for science fiction titles reviewed during the period 1969-73; issues for the period 1965-68 were not available. The others were examined for the period 1965-73.

In the number of science fiction titles reviewed, Publishers Weekly emerges as the leader in this area for one reason: Publishers Weekly reviews paperbacks. The others take note of paperbacks only on rare occasion. Since much science fiction appears as original paperback material, it is essential that coverage of science fiction take paperbacks into account. In ignoring paperbacks, Library Journal, Booklist and the Kirkus Review have seriously limited their usefulness to the librarian selecting in this area.

During the period 1972 and 1973, Publishers Weekly reviewed 179 science fiction titles; Library Journal reviewed 95. The Kirkus Review covered 135 titles and Booklist reviewed 62 science fiction titles (Three issues of Booklist from this period were missing; however, it seems fairly accurate to estimate a total of, at most, 85 science fiction titles reviewed). During this same period, Publishers Weekly gave forty negative reviews to science fiction titles, about 22% of the total number of reviews. Booklist prints no negative reviews; this magazine prints reviews of recommended titles only. The Kirkus Review ran 18 negative

reviews, 13% of its total number of science fiction reviews. Library Journal gave negative reviews to 22 science fiction titles, 23% of its total. The numbers of negative reviews indicate only definite negative reviews--they do not include reviews which damn with faint praise, or those which do not state one way or the other whether the book is recommended. The total numbers of reviews run by these magazines do not reflect science fiction titles listed as juveniles.

One of the interesting things about the negative reviews given by these magazines during the period 1972 and 1973 is the acclaim with which some of these titles were greeted by the readers and writers. Publishers Weekly gave negative reviews to Isaac Asimov's The Gods Themselves (Hugo and Nebula winner), Barry Malzberg's Beyond Apollo (John W. Campbell award--Best SF Novel of 1972), Robert Silverberg's Dying Inside (Hugo and Nebula nominee, John W. Campbell special award for excellence in writing), Gene Wolfe's The Fifth Head of Cerberus (Hugo and Nebula nominee), John Brunner's The Sheep Look Up, and Barry Malsberg's Herovit's World.

Of thess titles, Library Journal gave negative reviews to The Fifth Head of Cerberus, Dying Inside, and Herovit's World. The Gods Themselves was somewhat ambivalently reviewed. The Sheep Look Up was favorably received. No notice was given to Beyond Apollo.

The Kirkus Review rapped The Gods Themselves and Dying Inside, and gave favorable reviews to The Fifth Head of Cerberus, The Sheep Look Up, Beyond Apollo, and Herovit's World.

Booklist reviewed The Gods Themselves, The Sheep Look Up, and Herovit's World. The others were not noted.

Since 1965, Library Journal has managed to give negative reviews

to a number of important science fiction titles; these include the following: Harlan Ellison's Alone Against Tomorrow (one of the few hard cover collections of his stories), Brian Aldiss' Barefoot in the Head, Thomas Disch's Camp Concentration (Nebula nomination declined by the author), Norman Spinrad's Bug Jack Barron (Hugo and Nebula nominee), Roger Zelazny's Lord of Light (Hugo winner), Harry Harrison's Make Room! Make Room! (basis for the film Soylent Green), Silverberg's Dying Inside, Wolfe's The Fifth Head of Cerberus, and Malzberg's Herovit's World.

Kirkus has done about the same, rapping Larry Niven's A Gift from Earth, Fritz Leiber's The Wanderer (Hugo Winner), Philip Jose Farmer's To Your Scattered Bodies Go (Hugo winner), Silverberg's Dying Inside and Tower of Glass, Asimov's The Gods Themselves and The Early Asimov, George Alec Effinger's What Entropy Means to Me (Nebula nominee), several of Damon Knight's Orbit anthologies, and capped all this with a favorable review of a collection by Roger Zelazny, The Doors of His Face, the Lamps of His Mouth and Other Stories; that review called four of the more conventional stories in the book "extraordinary" and completely ignored three moving and powerful stories included in that book, two of which helped make Zelazny a major name in the field.

Ambivalent reviews were given by Publishers Weekly to Gore Vidal's Messiah, Gordon Dickson's Soldier, Ask Not (Hugo winner in shorter version), Zelazny's Lord of Light, James Schmitz's The Witches of Karres, Larry Niven's Neutron Star, Judith Merril's anthology England Swings SF (atrocious title, but an important collection that introduced the more avant-garde English science fiction to American readers), Kate Wilhelm's The Downstairs Room, John Brunner's Stand on Zanzibar (Hugo winner, Nebula nominee), Ursula Le Guin's The Left Hand of Darkness (Hugo and Nebula

winner), and Clifford Simak's The Goblin Reservation (Hugo nominee), to name a few.

All this is not to say that these magazines are valueless as selection aids in science fiction--a good deal of high-quality science fiction has been recommended by these magazines. Publishers Weekly is a good example here. Among the books favorably reviewed by this magazine from 1965-73 are: Vonnegut's Cat's Cradle, John Brunner's The Squares of the City, Burgess' A Clockwork Orange, Daniel Keyes' Flowers for Algernon, Piers Anthony's Chthon, Harlan Ellison's Dangerous Visions anthologies, Michael Moorcock's Behold the Man, and a number of others. Library Journal, Kirkus Review, and Booklist also recommend a good deal of quality material.

However, it must be noted that these review magazines leave gaps. They frequently give unfavorable reviews to titles that are of high quality, or simply do not review them at all. Even Publishers Weekly, with its large number of reviews of science fiction titles, passes over a number of titles, particularly titles published by Ace Books. Relatively few titles from this important publisher of science fiction are noted in the paperback section of Publishers Weekly. Since 1965, only 38 Ace titles have been reviewed here. None of Samuel Delany's early novels, including his two Nebula winners, were noted. Roger Zelazny's two award winning novels and his first short story collection went unnoticed. Most of the reviews of Ace titles went to the excellent series of Science Fiction Specials; this series ended in 1971. Since then, little notice has been given to Ace titles in Publishers Weekly. Early novels by Gordon Eklund have not been mentioned; newcomer Doris Piserchia's Mister Justice received no review. Barry Malzberg's two novels and two short story

collections were skipped over.

Publishers Weekly gives fairly good paperback coverage--its listings for Ballantine, Bantam, Avon, and DAW Books take in a good number of their titles. However, Publishers Weekly simply does not have the space to give full coverage to this field or any other as far as paperbacks are concerned. The gaps that are left may turn out to be large ones. The gaps take in novels and short story collections by major writers of the field such as Philip K. Dick, Harlan Ellison, Robert Silverberg, Jack Vance, J. G. Ballard, and relative newcomers like David Gerrold and Dean R. Koontz.

Earlier, titles that had received unfavorable reviews from Publishers Weekly were listed; those titles were only for the period 1972 and 1973. Others since 1965 that received negative reviews included Harry Harrison's Make Room! Make Room!, Silverberg's Thorns (Hugo nominee), Joanna Russ' Picnic on Paradise (Nebula nominee), Wilson Tucker's Year of the Quiet Sun (Nebula nominee), Silverberg's A Time of Changes (Nebula winner), and Barry Malzberg's Universe Day (which exemplifies his stories dealing with space travel, one of the most important and representative of Malzberg's books).

These are major titles, by some of the field's most important writers. It is hard to see the reason for these reactions to these books. Publishers Weekly has shown in the past, after all, that it is not hostile to unconventional work; this is proven by the favorable reviews of Camp Concentration, Bug Jack Barron, and the Dangerous Visions anthologies.

The review of Universe Day took exception to the book's bitter and cynical slant. The review of Thorns, in full, follows:

> The setting is the earth, a long time in the future, in this new novel by a well known writer of science fiction. The villain is a mass media mogul who has made a fortune pandering to the public's taste for the vicarious enjoyment of the pain of others. Sadists will enjoy the story as will people who like lengthy descriptions of surgery; medical students will probably find it hilarious.[17]

Near the opening of the book there is a section of two-and-one-half pages in which astronaut Minner Burris is subjected to surgical experiments on an alien planet. Physically altered, he returns to Earth; his difficulty in accepting his new form makes him vulnerable to the above-mentioned mogul, Duncan Chalk. Chalk manipulates Burris and Lona Kelvin into a destructive love-hate relationship not to make money, but to literally feed on their pain. They overcome Chalk in the end by learning to accept themselves, by learning to accept and love each other. They have learned from their pain.

"Lengthy descriptions of surgery" are nowhere to be found, and it is hard to see why sadists would enjoy and medical students find hilarious a novel dealing with the attempt of two people to come to terms with themselves and each other.

The outstanding example of unjustified roasting of a science fiction title by these magazines is the treatment given to another Silverberg novel, Dying Inside.

Dying Inside was reviewed by Publishers Weekly, Library Journal, and the Kirkus Review. Booklist did not review it, indicating that it was not recommended for purchase. The novel received no favorable reviews; the review in Library Journal was the most negative.

Dying Inside concerns David Selig, a man born with the ability to read the minds of those around him. Rather than viewing the power

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[17] Publishers Weekly, 192 (July 10, 1967) p. 188.

as a gift, Selig sees it as a curse--he can feel nothing but guilt for his ability to "spy" on others. However, it is a power he cannot help using, any more than a normal person could help using his hands. His power and his guilt shape him and mold his attitudes toward himself and others, ultimately making it impossible for him to achieve any kind of normal relationship with other people. In his forties, he has no close friends; he makes a meager living ghostwriting term papers for Columbia students. The power that shaped his life is gradually fading away. He has always hated it, but he knows that it is the one real contact he has ever had with others. Ultimately, the death of the power makes it possible for him to begin life as a normal human being, to accept himself and reach out to other people.

The Library Journal review, in full, follows:

> A stream-of-consciousness narrative of "gifted" middle-aged intellectual David Selig, whose ability to read the thoughts of others is slowly but ineluctably dying away. Flashbacks to he puberty and college days, interspersed with accounts of his life as a term paper ghost-writer for students at Columbia University, reveal Selig as an introvert, a lurid and passive voyeur of the ecstasy and sorrow in the lives around him. Selig's "gift" is a curse, his tool for self-damnation. "Am I such trash?" wonders Selig. Yes, and the voyage through his warped, morbid, spiteful soul makes the book depressing entertainment at best. Explicit accounts of sleazy sex give this book an X rating. Like Selig, Silverberg's latest novel is "dying inside." ---Robbin Ahrold, Time-Life Cable Communications, N.Y.[18]

From Publishers Weekly, Dying Inside elicits the following:

> Just turned 41, David Selig is facing the loss of supernormal powers that he had taken for granted most of his life. He had the gift of reading people's minds at will, not just skimming the surface, but probing deeply. Instead of exploiting his powers, David drifted through life on the fringes of academia, enjoying second-hand thrills by turning on the sex lives of others, never able to enjoy emotional fulfillment on his own. Now he survives by ghost-writing term papers for Columbia undergraduates. As he feels his

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[18] Library Journal, 98 (January 15, 1973) p. 183.

clairvoyant forces waning, he relives his life and his spoiled love affairs, trying to figure out where he went wrong. Silverberg seems to be taking a giant step from his usual fantasy novels to mainstream fiction. But his anti-hero is so vacillating and ineffectual that it is difficult to sympathize with him as he has just about had it in the typical growing-up-Jewish-in-New York school of fiction.[19]

From the Kirkus Review:

What's dying inside of David Selig--seedy metropolitan neurotic, fortyish, who tailors term papers for his student clients--is his power to penetrate minds. Only an odd trio (a girl, sister Judith, a fellow giftee) know about it, all revealed in a series of funny-to-terrifying flashback exercises in ESP, supplemented with fanciful discourse on the dying of the light, akin to dwindling middle-age input. Silverberg is still breasting the headwaters of speculative fiction and much of the tension and excitement of his other work has gone under. Slow.[20]

When the collections of the ten Chicago area libraries were examined for science fiction titles, it was found that not one library owned this book. This is not surprising.

Dying Inside was nominated for all three science fiction awards: the Hugo, the Nebula, and the new John W. Campbell memorial award. Although it won none of these awards, the Campbell award committee gave Dying Inside a special award for excellence in writing. It received favorable reviews in Analog and The Magazine of Fantasy and Science Fiction. In the latter, Joanna Russ said: "One might quarrel with the subject. . .or with some of the writing. . .but the solidity of it is beyond question, as is the quality."[21]

The reviews of this book in library selection aids will be con-

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[19]Publishers Weekly, 202 (October 9, 1972) p. 106.

[20]Kirkus Review, 40 (October 1, 1972) p. 1165.

[21]The Magazine of Fantasy and Science Fiction, 45 (July, 1973), pp. 70-71

sidered in order of descending quality. The Kirkus Review says that "much of the tension and excitement of Silverberg's other work has gone under." The book is "slow." This is Kirkus' chief gripe; it is, in fact, perhaps the only unforgivable sin an author can commit in twentieth century popular American literature--to be short on tension and excitement, to be "slow." Assuming that by tension, excitement, and fast pace, the Kirkus Review refers to a swift action story, it is obvious that the reviewer simply does not realize that tension, excitement, and fast pace are not appropriate for every story. They would certainly have been inappropriate for Dying Inside. A reviewer who cannot see that theme and subject matter are determinants of events and writing style in a novel has no business reviewing books.

Publishers Weekly says that Silverberg's "anti-hero is so vacillating and ineffectual that it is difficult to sympathize with him as he has just about had it in the typical growing-up-Jewish-in-New York school of fiction." First, Dying Inside is not typical growing-up-Jewish-in-New York fiction. The fact that Selig is Jewish is not treated as the dominant force in shaping his character; rather, it underscores, emphasizes Selig's apartness--and that apartness is the result of his telepathic power, not his ancestry. Second, why is it difficult to sympathize with Selig? Because he is vacillating and ineffectual? David Selig is the character he had to be, shaped by his "gift." A character with Selig's background would not be the competent-man type of hero found in the works of Robert Heinlein. He would be flawed, unstable, introverted. Certainly, Selig could have said to himself at any point in his life that he would stop torturing and pitying himself. But he did not. Does this make the character unworthy of reader sympathy?

Most people are vacillating and ineffectual. We go through our lives with a huge number of people we never told off, with shortcomings that we blame on ourselves or on circumstances, realizing what we could be--and are not. These things weigh us down as long as we live. Few of us ever find the courage to throw off that burden; if we do not expect that kind of courage from a real human being, why should we expect it from a fictional character? It is possible that these reviewers expect escape of some sort when they read a novel, that they feel the characters should be the competent man type. This is a limitation that should not be imposed on any area of literature. Would the Publishers Weekly reviewer rather fit all fictional characters into the same mold so that they would all be dynamic and decisive? Can anybody imagine a decisive Hamlet?

Finally, there is Library Journal's review. This one almost has to be gone over line-by-line for a full revelation of its sloppiness. It will suffice to say that Ahrold's comments reveal that he has not carefully read the book. For one thing, sex in a Silverberg novel is never "sleazy." It is an indicator of the process of communication (or of its breakdown), of contact between people, of the quest for unity--one of Silverberg's basic themes. For another, the only thing that is really communicated by this review is that Ahrold, the reviewer, dislikes the character David Selig. The same holds true of the Publishers Weekly review. In Library Journal, Selig is described as "lurid." That is quite a strong word, meaning "causing horror or revulsion." Its use here, even assuming it to be true, and the evaluation of Dying Inside on the basis of the reviewer's dislike of the protagonist is an example of a cardinal sin of book reviewing.

No book can be judged by whether or not its protagonist is likeable or admirable. Fiction is full of characters who would be intolerable after five minutes of exposure to them. The one that comes to mind immediately is Sammy Glick in Budd Schulberg's What Makes Sammy Run? Schulberg's novel is a powerful one, a good one. Is Glick's character a point against this novel? No, it is not; the novel is what it is because of the unscrupulous amoral character of Glick. Even though the story is told by a narrator who views Glick with distaste, Sammy Glick is the focus.

What counts in a novel is not whether the characters are likeable; what matters is the way the characters are handled. Are they consistent? Do they act as such people would act? Are they appropriate for the theme and the story? In Dying Inside, the answers to those questions are yes, yes, and yes.

Finally, David Selig is not "trash." He is a character in flux, undergoing a profound change and trying to cope with it; at the end of the novel, he finally begins to come to terms with life and with himself. If this makes Selig trash, then there is not a human being in the world who is not trash. Presumably, we would all receive negative reviews from Library Journal.

It would be unrealistic to expect the selection aids to give complete coverage to this field of writing. The magazines do not have the space to review everything that comes out in any particular area, let alone science fiction. However, it is not unfair to expect from the people who review science fiction an acquaintance with work that has gone before and a familiarity with the field as it is today. It is not unfair to expect from them a realization that science fiction can be

serious, that readers of science fiction are not necessarily brain-damage cases. It is not unfair to expect them to realise that science fiction does not depend solely on the presence of aliens, time machines, or futuristic settings.

Even the favorable reviews given at times indicate a lack of awareness of what has been going on in science fiction, indicate an attitude toward science fiction readers that is not very high.

In a comment on the paperback edition of Harlan Ellison's anthology, Again, Dangerous Visions, Publishers Weekly states: "Ellison's anthologies are essential to any library of the genre, and make lively reading for non-aficianados who sometimes like to zero in on what the space nuts are up to."[22] In reviewing the collection of ecological disaster stories, Saving Worlds, edited by Roger Elwood and Virginia Kidd, Publishers Weekly says: "Depressing. . .no positive solutions are offered. Some stories only barely qualify as sf, and interestingly, those which do--which have bona fide aliens or some such in them--make the best reading."[23] In the review of David Gerrold's 1973 novel The Man Who Folded Himself, Publishers Weekly says that "After reading this one, time machine addicts will never be quite able to look at the gadget again as a simple plaything."[24]

The term "space nuts" is derogatory, whether it is intended to

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[22]Publishers Weekly, 204 (August 27, 1973), p. 285.

[23]Publishers Weekly, 203 (May 28, 1973), p. 36.

[24]Publishers Weekly, 202 (December 11, 1972), p. 34.

be or not. As to science fiction being indicated by "bona fide aliens or some such" (whatever seme such is--it will be taken to mean future settings, time machines, etc.), the number of science fiction stories which do not include these elements would probably stagger this reviewer. Also, the reviewer states that the science fiction stories are, "interestingly," the best reading. Why should that fact be so interesting? Perhaps the reviewer is not accustomed to viewing science fiction as good reading. The idea that time machine addicts have been viewing the device as a simple plaything is surprising. No devout reader of time travel stories is likely to have missed Wells' The Time Machine (1895), Ray Bradbury's "A Sound of Thunder" (1952), Fritz Leiber's The Big Time (1958), Robert Silverberg's Up the Line (1969) and Hawksbill Station (1967), or Michael Moorcock's "Behold the Man" (1967), among others. It has been a long time since science fiction readers could view the time machine as a simple plaything. To find this statement, then, in a review of a 1973 novel is to find the words of a reviewer who is apparently unfamiliar with the field he is discussing.

The final absurdity is in the Publishers Weekly review of Thomas M. Disch's new novel, 334. The review states: "Disch may have done what many said couldn't be done--written a science fiction novel that works out as a very good novel."[25] Among the science fiction novels that work out as very good novels are: Theodore Sturgeon's More Than Human (1953), Algis Budrys' Rogue Moon (1960), Walter Miller's A Canticle for Leibowitz (1959), Orwell's 1984 (1949), Bradbury's Fahrenheit 451 (1953), Philip K. Dick's The Man in the High Castle (1962), Daniel Keyes' Flowers for

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[25]Publishers Weekly, 205 (January 7, 1974), p. 56.

Algernon (1966), several of Vonnegut's novels, Clarke's Childhood's End (1953), and a number of others. The list is a fairly long one. To say that someone may (implying that, then again, he may not) have written a science fiction novel that works out as a good novel implies that no one has done so before. The reviewer should know better, even if the "many" he refers to do not.

It should be noted that this discussion of science fiction reviewing has compared the recommendations of the library selection aids to titles that have received or been nominated for awards in the field. Awards are essentially popularity contests; the award is not necessarily given to the best book, but to the book on which consensus can be reached. The Hugo award is given by the readers, who vote for their choice for the year's best book. The Nebula is given by the Science Fiction Writers of America. Books considered for the John W. Campbell award are nominated by their publishers and voted on by a committee. In each case, consensus is necessary. On the whole, the choices have been good ones, but there have been lapses. They'd Rather Be Right, the 1955 Hugo winner, is now forgotten. Two of Kurt Vonnegut's novels, The Sirens of Titan and Cat's Cradle, should have won Hugos but did not. Barry Malzberg, whose Beyond Apollo received the Campbell award for best novel of 1972, has stated that Silverberg's Dying Inside should have taken all the science fiction awards for that year.[26]

While evaluating the performance of review magazines against the results of popularity polls is perhaps not the best way to evaluate, it must be realized that there is a sort of validity for the method. This

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[26] Barry N. Malzberg, "Robert Silverberg," The Magazine of Fantasy and Science Fiction, 46 (April, 1974), p. 71.

validity springs from the fact that there are two basic philosophies of selection of library materials. One is "Give them what they want." The other is "Give them what they ought to want." There is a disagreeable arrogance about the second; the librarian who operates totally by this selection theory sets his own beliefs of what people should read up as the standard. To operate totally upon the first means stocking the library shelves primarily with best sellers; few libraries, if any, ignore the first philosophy. This explains the presence on many library shelves of Valley of the Dolls, Love Story, and others. The selection policies of most libraries are apt to be an amalgam of these two basic philosophies.

The best seller lists indicate a consensus of the nation's readers. The Hugo and Nebula awards indicate a consensus of science fiction readers and writers. The presence of a book on the best seller list is often justification enough for a library to purchase it. The Hugo and Nebula winners and nominees are the science fiction equivalent. These review magazines do not have enough space to cover science fiction fully. However, it would not take very much space to simply list the nominees for these awards. This could be done by contacting the Science Fiction Writers of America, and by writing to the World Science Fiction Convention Committee. If the selection aids were to do this, they would greatly increase their usefulness in the area of science fiction.

Sources of Science Fiction Criticism

Since the standard library selection aids do not cover science fiction fully, or intelligently at times, the librarian who selects science fiction titles must go to other sources for reviews and for background information if he is not already familiar with the field.

The shelf of critical literature dealing with science fiction is a relatively small one. Books that the librarian (or anyone else, for that matter) seeking a background in science fiction would find most useful are the following: Science Fiction Handbook, by L. Sprague de Camp; In Search of Wonder, by Damon Knight; The Science Fiction Novel: Imagination and Social Criticism; New Maps of Hell, by Kingsley Amis; Science Fiction, Today and Tomorrow, edited by Reginald Bretnor; The Billion Year Spree, by Brian Aldiss; The Issue at Hand and More Issues at Hand, by James Blish.

Aldiss' book is a recent history of the field, taking Mary Shelley's Frankenstein as a starting point. The de Camp book includes a history of science fiction tracing it back to its ancient Greek origins; this book also includes brief critical sketches of eighteen prominent science fiction writers of the 1930s, 40s and 50s. The Science Fiction Novel, New Maps of Hell, and the Bretnor book are critical examinations of science fiction. The Science Fiction Novel focuses on the field as a medium of social criticism. The Amis book is the first critical study of science fiction by someone who is not connected with the field (at least, he was not at the time he wrote it). Though one can argue with the Amis book, with some of its flat statements and its emphasis on the social criticism aspect of science fiction, it is an informative study. Science Fiction, Today and Tomorrow is a collection of essays on various aspects of the field; among them are Ben Bova's "The Role of Science Fiction," Theodore Sturgeon's "Science Fiction, Morals, and Religion," and "Science Fiction, New Trends and Old," by Alexei and Cory Panshin. Frederik Pohl offers a view of the publishing of science fiction and the economics involved, and Jack Williamson examines the current wave of

college courses on science fiction.

The Knight and the Blish books consist largely of reviews, but the reviews do not stop with plot summary or statements like "I couldn't put it down." These books helped set the standard for criticism of the field by insisting that science fiction should be intelligently written. In addition to giving background information, these books can also be used as retrospective selection aids, particularly the Knight book. Blish's More Issues at Hand includes a long chapter, "Making Waves," on the changes that took place in science fiction in the mid-1960s and an examination of a number of the writers who became prominent during that time, such as Harlan Ellison, Brian Aldiss, and J. G. Ballard.

Two books by Sam Moskowitz should be mentioned here: Explorers of the Infinite and Seekers of Tomorrow. These books are biographical and bibliographical sketches of a number of science fiction writers. The first covers earlier writers, ending with Stanley Weinbaum, who died in 1936. The second covers writers such as Heinlein, Asimov, Bradbury and Sturgeon, the writers who became prominent in the 1940s and 1950s. While the books may be of some use, it must be noted that a number of writers including James Blish, Damon Knight, P. Schuyler Miller, and Harry Harrison, have pointed out faulty critical methods and factual inaccuracies in Moskowitz' works.

In addition to the books noted above, critical material also appears in a number of magazines; chief among these are Extrapolation, edited by Thomas Clareson, and Riverside Quarterly. Both include critical articles and book reviews. Extrapolation has also printed sections of important critical works, including Aldiss' The Billion Year Spree, Alexei Panshin's forthcoming study, The World Beyond the Hill, and Jack

Williamson's H. G. Wells: Critic of Progress. Extrapolation's editor, Thomas Clareson, has assembled a book of critical articles, SF: The Other Side of Realism. Many of the articles are from Extrapolation, though other magazines are represented.

In recent years, studies of individual writers have begun to appear. Alexei Panshin's Heinlein in Dimension was the first full length critical work devoted to a single science fiction writer. The "Writers for the 70s" series from Warner Paperbacks devoted a volume to Kurt Vonnegut, Jr. Richard Lupoff wrote a book length study of Edgar Rice Burroughs titled Edgar Rice Burroughs: Master of Adventure.

The critical sources give the librarian a background in the history and growth of science fiction; they provide him with the names of major writers and acquaint him with the field's classic titles. Normally, however, the librarian needs a source of information about new titles. For reviews that cover science fiction intelligently, the best sources are the science fiction magazines. Analog's reviews are mainly plot summaries, but P. Schuyler Miller also lists the award winners and nominees in his columns. The other magazines do not; thus, unless the librarian becomes a member of each World Science Fiction Convention, Analog is particularly valuable as a selection aid. Theodore Sturgeon reviews books for Galaxy; though the reviews here sometimes lean toward plot summary, Sturgeon digs deeper than Miller does, frequently injecting a good deal of genuine criticism into the reviews. Fantasy and Science Fiction's reviews are written by a number of people, among them Joanna Russ, James Blish, Avram Davidson, Sidney Coleman, George Zebrowski, and Harlan Ellison. This magazine's reviews are the best; they dig the deepest into the books. The recent review there of Roger Zelazny's novel,

To Die in Italbar, examines not only that book, but examines it against Zelazny's past work, giving a fine critical overview of Zelazny's career. Harlan Ellison's reviews have examined the work of Barry Malzberg in depth, gutted several of the current "best of the year" anthologies and questioned the selection and publishing practices that lead to the packaging of sometimes mediocre stories as the best. Fantastic is a good source of reviews of fantasy titles. Amazing and If also review books. A relatively new magazine, Vertex, now in its second year, reviews books, but the reviews here range in quality from excellent to insane. The review of Rendezvous with Rama correctly notes that book as one of the outstanding science fiction titles of 1973; the review of Herovit's World is apparently the work of someone who did not read the book carefully.

The only problem with using science fiction magazines as review sources for selection purposes is that the reviews frequently do not appear until after the book is on the stands. Books have often been available for two months or more before the reviews appear. In the case of paperback titles, this can be disastrous, since paperbacks sometimes go out of print with amazing speed. Publishers Weekly and Library Journal, for all their faults otherwise, at least list the titles well in advance of publication; the librarian knows what to look for and when to look for it. The advantage to using science fiction magazines as review sources is that the reviewers know the field much more thoroughly than the reviewers for the standard selection magazines. The selecting librarian should acquire a background in science fiction and use the standard review magazines only as advance lists of science fiction titles, relying more heavily on the science fiction magazines for reviews and criticism.

There is one other major advantage to using science fiction magazines as review sources. These magazines review various fan publications such as single-author bibliographies and indexes to magazines. Standard selection aids for librarians take no note of the amateur publications, which is strange because those amateur publications are much more comprehensive than material published by the library-oriented publishing houses.

CHAPTER 4

MODERN WRITERS OF SCIENCE FICTION

This section of the study of science fiction is intended to give a brief discussion of the works of some of today's major science fiction writers. It is not possible to discuss all of them in depth in this space.

Brian W. Aldiss is one of England's best known science fiction writers. He does not, however, confine himself solely to science fiction. His recent novel, The Hand-Reared Boy, was a best seller in England. Since 1957, Aldiss has been the literary editor of the Oxford Mail. He edits an annual anthology with Harry Harrison, and also edits a magazine of science fiction criticism, SF Horizons.

Aldiss' stories began to appear in the late 1940s; in 1962, a series of short pieces, the Hothouse series, won the Hugo in the short fiction category. In 1965, his novella "The Saliva Tree" won a Nebula award. His recent novels include Report on Probability A and Barefoot in the Head. James Blish described the former as the first attempt to adapt the French anti-novel to science fiction, definitive even in its failure.[27] Barefoot in the Head is set in Europe, in the aftermath of a war fought with psychochemical weapons; every character is on a more or less permanent acid trip, a state reflected in the language of the

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[27]James Blish, More Issues at Hand (Chicago: Advent: Publishers, 1970), p. 128.

novel. Blish has pointed out that the language techniques of James Joyce were used in this book, and that those techniques were appropriate in depicting such a setting, such characters.[28] Other books by Aldiss include The Dark Light Years, dealing with the encounter between man and an alien race which man does not recognise as intelligent, The Long Afternoon of Earth (the Hothouse stories), Greybeard, Earthworks, Who Can Replace a Man?, Starswarm, and Galaxies Like Grains of Sand. The last is a collection of short stories from the late 1950s, spanning millions of years of man's future. Aldiss' most recent works include the short story collection Moment of Eclipse, Frankenstein Unbound, and The Eighty Minute Hour. He recently published a history of science fiction, The Billion Year Spree.

Poul Anderson has won five Hugo awards and two Nebula awards, making him, with Fritz Leiber and Harlan Ellison, one of the field's most honored writers. Anderson is a writer of wide range and variety, doing work like The High Crusade, dealing with a band of knights who turn the tables on alien invaders in 1345 A. D., Tau Zero, an excellent example of science fiction with a solid technological basis, and "The Sharing of Flesh" with equal skill. In stories like "The Sharing of Flesh" and "Journey's End," Anderson proves himself capable of writing stories which have as much emotional impact as any of Harlan Ellison's. "The Sharing of Flesh" focuses on the quest for vengeance by a woman whose husband was killed and eaten by a member of an alien race under study. The story turns on a biological fact, and on the woman's reali-

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[28]James Blish, More Issues at Hand (Chicago: Advent: Publishers, 1970), p. 140.

sation of the difference between vengeance and justice. "Journey's End," an earlier story, depicts an encounter between two telepaths who have sought each other for years, hoping to build a lasting relationship. When they finally meet, they can only hate each other because each instantly knows all the other's secrets, shames, guilts; though they know that these things are common to all people, they will not admit to anyone that these things exist in themselves. "The Queen of Air and Darkness" involves an alien race which uses myth and superstition as weapons against human colonists. Anderson's stories, at their best, depict the effects of technological developments on individuals, and explore the implications of concepts like telepathy (as in "Journey's End").

Anderson has won Hugos for the following stories: "The Longest Voyage," "No Truce with Kings," "The Sharing of Flesh," "The Queen of Air and Darkness," and "Goat Song." "The Queen of Air and Darkness" and "Goat Song" also won Nebulas. Anderson's 1973 novel, People of the Wind, was nominated for the Hugo and Nebula awards.

Isaac Asimov is one of the field's best known authors. He has written some of science fiction's most memorable stories. Relatively little of his output, however, has been science fiction. Asimov has written a large number of books on science, history, literature, and mathematics for the general reader. In the area of science fiction, he writes what is called "hard" science fiction, solidly technologically based stories. His most recent novel, The Gods Themselves, is an example; it deals with a new energy source, the electron pump, and the realisation by a few individuals that the use of the pump could result in the destruction of two universes.

His robot stories are among his most famous. They include I

Robot, The Caves of Steel, and The Naked Sun. These stories put an end to the robot-Frankenstein wave of the 1920s and 30s and set up the postulates now known in science fiction as the three laws of robotics, common sense concepts that would be almost certain to be the governing laws of robot behavior if robots were real. The Caves of Steel and The Naked Sun are excellent examples of the merging of science fiction and mystery, one of Asimov's specialties. A collection of stories in which Asimov blends these two genres has been published, Asimov's Mysteries. He has also written a straight mainstream mystery novel, A Whiff of Death (also published as The Death Dealers).

In 1966, his Foundation Trilogy (Foundation, Foundation and Empire, and Second Foundation) was given a special Hugo as best novel series. These novels span centuries of future galactic history and comprise one of science fiction's classic works.

Other Asimov titles include Pebble in the Sky, The End of Eternity, Earth Is Room Enough, The Early Asimov, Nightfall and Other Stories, and The Martian Way. Asimov has edited two volumes of Hugo winning short fiction, The Hugo Winners, and a collection of science fiction stories from the 1930s, Before the Golden Age.

J. G. Ballard writes J. G. Ballard stories; no one else can do Ballard stories--they are of a kind, cannot be successfully imitated. He is one of the most controversial writers of science fiction, and undoubtedly one of the most experimental. His stories turn away from the conventional heroes exemplified by Heinlein's supremely competent characters and focus on the people who do not act; his stories examine time, examine people and their lack of perception. He has written several novels dealing with world-wide catastrophes; these are The Drowned World,

The Burning World, The Wind from Nowhere, and The Crystal World. He has written a number of stories set in a place called Vermilion Sands (collected under the title Vermilion Sands), where men sculpt clouds, where psychotropic houses reflect the mental and emotional states of their owners, where plants sing. His first science fiction story, "Prima Belladonna," was one of these. In 1966, Ballard began a series of what he called "condensed novels" which left many of his readers bewildered and some hostile. These pieces include "You and Me and the Continuum" and "You: Coma: Marilyn Monroe." Two of his stories involved him in a controversy in England; these were "The Assassination of John Fitzgerald Kennedy Considered as a Downhill Motor Race" and "Plan for the Assassination of Jacqueline Kennedy." The latter, Ballard says, "is about the popular image of Jacqueline Kennedy as translated through all the television, newspaper and magazine media;" the former is, mildly put, a brilliant story.

Ballard's books include Terminal Beach, Chronopolis and Other Stories, The Voices of Time, Passport to Eternity, The Atrocity Exhibition, and the recent novel Crash.

Alfred Bester's output has been distinguished, but small. Alexei Panshin has called him the "most intense and flamboyant writer science fiction has ever produced."[29] His novel The Demolished Man depicted a society with a telepathic police force, and a man who dared to commit murder in spite of the odds against him. This was the first novel to be awarded the Hugo. The Stars My Destination tells of a quest

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[29]Alexei Panshin, "A Basic Science Fiction Collection," Library Journal, 95 (June 15, 1970), p. 2226.

for vengeance in a teleporting society; Samuel R. Delany has noted that many readers and writers consider it to be the single best science fiction novel. Damon Knight, noting the book's inconsistencies, its flaws, finds it "grotesquely moving. . .Bester has made a work of art out of junk."[30] Bester has written some of the field's best short stories, among them "Fondly Fahrenheit," "The Men Who Murdered Mohammed," "Of Time and Third Avenue," and "Adam and No Eve." Bester had been silent for years, working as an editor for Holiday magazine, but recently left that position and returned to writing; his short stories have appeared in recent issues of science fiction magazines and a new novel is scheduled for serialization in Analog, beginning with the November 1974 issue.

James Blish has been writing science fiction since 1939. Under the name William Atheling, Jr., Blish has written some of the best science fiction criticism available. Two volumes of his critical work are available, The Issue at Hand, and More Issues at Hand. Blish brings to his criticism a knowledge of other areas of literature, not just science fiction, which enables him to do a better job as a critic than most. His criticism views science fiction as being subject to the same requirements that fiction in general must meet.

His own fiction shows careful thought and extrapolation in terms of science content--the consideration of the implications of ideas. An example of this is the tetralogy Cities in Flight; prior to this series anti-gravity devices, long a stock item in science fiction, were never taken to their logical conclusion: why use them simply to power space-

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[30]Damon Knight, In Search of Wonder (2d ed., Chicago: Advent: Publishers, 1967), p. 236.

ships; why not spacefaring cities? The series, taking in centuries of future history, is one of the classic works of science fiction. His novel *A Case of Conscience* won the 1959 Hugo, and is regarded as one of science fiction's finest examples of religious speculation.

In the April 1972 issue of *The Magazine of Fantasy and Science Fiction*, Lester del Rey notes that a widespread criticism of Blish's work is that it is cold. He further notes that some readers complain that there is little characterization in some Blish stories. This is due to the fact that much of Blish's work has been cerebral in nature, that exploration of concept in science fiction stories sometimes limits the room for character development. As examples proving that Blish can create characters that live, he cites the novel *The Frozen Year* and the short story "Surface Tension."[31]

Blish's novels include *Black Easter* and *The Day After Judgment*, both dealing with religious themes, *Jack of Eagles*—one of the best novels dealing with psionics, *Midsummer Century*, *Doctor Mirabilis*, and *The Warriors of Day*. A number of collections of Blish's short stories have been published, and Blish has also written adaptations of the *Star Trek* series.

Jorge Luis Borges is not a science fiction writer, technically speaking. He is a poet, essayist, and short story writer who should have won a Nobel Prize in literature years ago. Where science fiction often has its roots in science and its effect on people, Borges chooses as his source material philosophical concepts, literary themes, dreams and

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[31]Lester del Rey, "The Hand at Issue," *The Magazine of Fantasy and Science Fiction*, 42 (April 1972), p. 76.

mythology. In the manner of science fiction, his stories explore the implications of these concepts; they are some of the most brilliant speculative fantasies ever written. Many of them were written in the 1940s, but they did not begin to appear in English translations until the 1960s.

One of the central themes in many of Borges' stories is that man can never really hope to understand the universe; he may have the truth in his hands, but he can never be certain that it is the truth. He frequently uses the labyrinth as a symbol for the universe. His books include Ficciones, Labyrinths, Dreamtigers, Doctor Brodie's Report, The Aleph and Other Stories, 1933-1969, and Selected Poems, 1923-1967.

Ray Bradbury does not really write science fiction, say the purists; they are right. Science has little to do with Bradbury's work. His technology is impossible; he has a profound distrust and fear of science and technology. All that is completely beside the point. Bradbury is not selling technological marvels; his focus is emotion, feeling, dreams and nightmares. His Mars has been described as a rural Illinois town, seemingly as alien as the ice cream shop across the street. Some may be put off by his dressing straight people stories in science fiction garb. However, Bradbury was the first science fiction writer to win widespread critical approval from people like Christopher Isherwood, Graham Greene, and Bertrand Russell.

In his introduction to Bradbury's poem in Again, Dangerous Visions, Harlan Ellison asks who else in the genre has achieved that level of respectability, cites Bradbury as one of the writers most often recommended to new readers. He then asks:

> . . .can you ever really forget that thing that called to the foghorn from the sea? Can you really forget Uncle Einar? Can you put out of your mind all the black folk leaving for Mars, years before the black folk started telling you they wanted out? Can you forget Parkhill in ". . .And the Moon Be Still as Bright" doing target practice in one of the dead Martian cities, "shooting out the crystal windows and blowing the tops off the fragile towers"? There aren't many guys in our game who've given us so many treasurable memories.[32]

Some of Bradbury's works are recognized as classics of the field. These include The Martian Chronicles, The Illustrated Man, Fahrenheit 451, and The October Country. Other Bradbury titles include The Golden Apples of the Sun, A Medicine for Melancholy, Dandelion Wine, and I Sing the Body Electric! He has written a volume of poetry, When Elephants Last in the Dooryard Bloomed; Bradbury collaborated with John Huston on the script for Huston's film of Moby Dick, and later wrote a play, Leviathan '99, translating the story into science fiction terms. His most recent book is The Halloween Tree.

Arthur C. Clarke is probably best known for the film and novel version of 2001: A Space Odyssey. Clarke is, with Bradbury, one of the few science fiction writers who have won mainstream approval. He has written over forty-five books, fiction and non-fiction. One of his books on science, The Exploration of Space, was a Book of the Month Club selection.

His fiction titles include the classic Childhood's End, A Fall of Moondust, The City and the Stars, and his most recent novel, Rendezvous with Rama, which won both the Hugo and the Nebula for 1973 and tied with Robert Merle's Malevil for the John W. Campbell Memorial Award.

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[32] Harlan Ellison, ed., Again, Dangerous Visions (New York: Doubleday, 1972), p. 176.

Childhood's End includes one of the elements later incorporated into 2001--the alien race assisting man in climbing up the evolutionary ladder. It covers over a hundred years of man's existence under the Overlords, ending with man's merging into a cosmic Overmind, the end of man as he had been and the beginning of a new phase of his existence.

In addition to the awards he received for Rendezvous with Rama, Clarke won a Hugo for his short story "The Star," which depicted the loss of faith of a priest when he realized that the star that shone over Bethlehem was a supernova that destroyed an advanced race; his 1972 novella, "A Meeting with Medusa," won the Nebula. In 1962, Clarke received the Kalinga Prize for the popularization of science. His non-fiction titles include The Exploration of Space and Profiles of the Future. His fiction titles include Tales of Ten Worlds, Earthlight, The Deep Range, The Nine Billion Names of God, The Wind from the Sun, and Reach for Tomorrow.

Hal Clement is known chiefly for two novels. One is Mission of Gravity, perhaps the ultimate "hard" science fiction novel. The other is Needle, in which an alien criminal and detective stalk each other on Earth after possessing human hosts. Both novels were included in the Science Fiction Writers of America basic checklist. Mission of Gravity is set on the planet Mesklin, a world with a gravity much higher than that of Earth. This novel is a model of careful fictional extrapolation; the aliens have been carefully thought out and are the kind of life forms one would expect to find on a world such as Mesklin. The planet itself exhibits a structure that would be found under such conditions. In the recent symposium of articles, Science Fiction Today and Tomorrow, Clement's essay dealt with the process of imagining alien beings that fit

into the postulated environment of the story.

Clement's other books include Iceworld, Cycle of Fire, Natives of Space, Small Changes, Star Light, and Ocean on Top.

Philip K. Dick is reputed to be one of the first writers to experiment with LSD. In an interview in the February 1974 issue of Vertex, Dick notes that his major novel, The Three Stigmata of Palmer Eldritch, was written before he had ever seen any acid. His short story in Harlan Ellison's anthology Dangerous Visions, "Faith of Our Fathers," was supposed to have been written under, or inspired by, acid. Dick pointed out that it is not possible to write anything while under acid, that the one thing he ever wrote while tripping was a page of Latin, with a little Sanskrit tossed in; there was no market for that sort of thing.

Perhaps the factor that gives much of Dick's work the quality of nightmare is the recurring notion in his stories that things are not necessarily what they appear to be.

His novels include Martian Time-Slip, Ubik, Eye in the Sky, and the 1963 Hugo winner The Man in the High Castle. This novel is one of the classic parallel-world stories, set in an alternate world in which Germany and Japan won the Second World War. The details of everyday life in such a world have been brilliantly worked out. One of the interesting features of the novel's creation is Dick's use of the I Ching. Several of the novel's characters use the ancient Chinese oracle in their everyday lives. Dick used it too, plotting the acts of his characters by it; when one of the characters used the I Ching, Dick used the book himself to determine the character's actions.

Dick's first novel was Solar Lottery, set in a world operated by random chance and the use of games theory. In theory, anyone at all

can rise to the top, the position of Quizmaster. When one of the characters fixes the games, he says that he had lived by the rules for years, and realized that the odds against him were so great that there was virtually no chance of winning: "We're betting against the house and the house always wins."[33] Damon Knight points out that there is a criticism here, not just of the fictional society, but of any society, our own included.[34]

Other Dick titles include Galactic Pot-Healer, Counter-Clock World, The Preserving Machine, We Can Build You, Now Wait for Last Year, and Dr. Bloodmoney, or How We Got Along After the Bomb. His most recent novel is Flow My Tears, the Policeman Said.

Philip Jose Farmer has won three Hugo awards, the first in 1953 as most promising new writer, the second in 1968 for his Dangerous Visions story, "Riders of the Purple Wage," and the third in 1972 for his novel To Your Scattered Bodies Go.

Farmer was the first, and for a long time the only, writer to deal seriously with sexual and religious themes in science fiction. Stories along this line include The Lovers, "Open to Me, My Sister," and "Mother." The 1960 Hugo nominee "The Alley Man" deals with an immortal Neanderthal, who may be a god as well. Night of Light, also a Hugo nominee, deals with an alien religion.

Farmer's recent work includes the Riverworld novels, To Your Scattered Bodies Go, and The Fabulous Riverboat, set on a planet where

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[33]Philip K. Dick, Solar Lottery (New York: Ace, 1955), p. 177.

[34]Damon Knight, In Search of Wonder (2d ed., Chicago: Advent: Publishers, 1967), p. 230.

all the men and women who ever lived are reincarnated on the banks of an incredibly long river. A third volume, the conclusion of the story, is in preparation. Farmer has also done "biographies" of fictional characters; Tarzan Alive and Doc Savage: His Apocalyptic Life have been published, and a biographical article dealing with Kurt Vonnegut's perpetually penniless science fiction writer Kilgore Trout appeared in a fan magazine. Farmer says that he plans to write biographies of The Shadow, Fu Manchu, Allan Quatermain, Travis McGee, d'Artagnan, and others.

Farmer's novels include Traitor to the Living, Time's Last Gift, Flesh, Lord Tyger, and A Feast Unknown. Short story collections include Strange Relations, Down in the Black Gang, and Farmer's selection of his own representative works, The Book of Philip Jose Farmer.

Harry Harrison is best known at the moment for his 1966 novel Make Room! Make Room!, a realistic depiction of the end results of overpopulation; the setting is New York in 1999, with a population of thirty-five million people. After considerable revision and the addition of an extremely effective shock ending, it became the basis for the recent motion picture Soylent Green. Harrison has written a number of novels which, though not classics, are competently done and thoroughly entertaining. Among his best are the 1965 novel Plague from Space (reprinted as The Jupiter Legacy), which handled the idea of an alien disease long before anyone had heard of Michael Crichton, and Bill the Galactic Hero; the latter is a hilarious spoof on the military and on the war-against-the-aliens story.

Harrison's other novels include Tunnel Through the Deeps, The Technicolor Time Machine, The Stainless Steel Rat, Captive Universe, The Daleth Effect, and The Stainless Steel Rat's Revenge. His most recent

novel is _Star Smashers of the Galaxy Rangers_, a parody on space opera.

Robert A. Heinlein has won the Hugo for best novel four times; that is a record. The novels are: _Double Star_, _Starship Troopers_, _Stranger in a Strange Land_, and _The Moon Is a Harsh Mistress_. Heinlein sold his first story in 1939 and has been writing ever since; he is widely regarded as the best science fiction writer in the business.

As noted earlier, the fascination in many of Heinlein's stories is not so much in the depiction of the characters as it is in the speculation, the throwing around of ideas. Heinlein can be remarkably versatile. _Starship Troopers_ is little more than a glorification of the military, putting forward a view of the soldier that finds no room in it for the non-glorious things that happen in war; death is not always glorious (assuming that it is ever glorious). None of the ugliness is shown here; the premises of the fictional society Heinlein sets up are never questioned. However, the 1961 novel _Stranger in a Strange Land_ attacks a number of contemporary sacred cows--religion, government, sexual mores; it is hard to believe that the same man wrote both these books. This is an illustration of the fact that the science fiction writer should be able to take a number of different stands on various issues for the purpose of the story--for that matter, any writer should be able to do that.

Through the 1940s and 1950s, Heinlein wrote a number of stories that fit into the same general framework; they became known as the Future History stories. These stories have been collected into an omnibus volume, _The Past Through Tomorrow_, which includes the short story collections _The Green Hills of Earth_, _The Man Who Sold the Moon_, _The Menace from Earth_, and the novel _Methuselah's Children_, and others. One of

Heinlein's novels, The Puppet Masters, is one of the most powerful of the invasion-from-space stories.

Heinlein's most recent novels are I Will Fear No Evil and Time Enough for Love: the Lives of Lazarus Long; the latter is the final volume of the Future History series.

Heinlein was the first science fiction writer to inspire a full-length critical study; the study was Alexei Panshin's Heinlein in Dimension, a thorough examination of Heinlein's works, of his strengths and weaknesses as a writer. It is an important book for anyone interested in an analysis of one of science fiction's major figures.

Damon Knight is perhaps the best editor in the field; his series of original anthologies, Orbit, regularly publishes some of the best new work in science fiction. His A Science Fiction Argosy, in addition to gathering some of the genre's best short stories, deserves praise for bringing two classic novels, Bester's The Demolished Man and Theodore Sturgeon's More Than Human, back into hard covers. Other anthologies edited by Knight include A Century of Science Fiction, A Century of Great Short Science Fiction Novels, A Pocketful of Stars, Perchance to Dream, and Cities of Wonder.

Knight is also one of science fiction's major critics, the first to write serious criticism of the field. His columns have been collected in the book In Search of Wonder, still one of the best critical works on science fiction available.

This says nothing about Knight the writer; he is noted mainly for his short works; one of his funniest is "The Big Pat Boom," in which a farmer confronted by alien visitors in search of souvenirs sells them cowpats and gets along quite well while the boom lasts. Another, "To

Serve Man," was adapted for Rod Serling's Twilight Zone TV series. His short story collections include In Deep, Far Out, and Turning On. Knight has also written a number of novels, among them The Rithian Terror, A for Anything, Mind Switch, The Analogs, and Hell's Pavement.

Fritz Leiber, like Poul Anderson, has won five Hugos and two Nebulas. The Hugos are for his novels The Big Time and The Wanderer, and the short stories "Gonna Roll the Bones," "Ship of Shadows," and "Ill Met in Lankhmar." Nebulas were awarded to "Gonna Roll the Bones" and "Ill Met in Lankhmar."

One of Leiber's specialties is the modern terror story, the serious consideration of the forms that dark beings like ghosts, witches, etc. might take in the modern world. His first story, "The Automatic Pistol," dealt with this theme; it concerned a pistol haunted by its former owner. Another is "Gonna Roll the Bones," from the Dangerous Visions anthology. His novel Conjure Wife treats witchcraft in a modern setting, a small college town; the premise here is that all women have occult powers. In this setting, a number of faculty wives use their powers to advance their husbands' careers. When professor Norman Saylor finds his wife's charms, he forces her to burn them, leaving them both vulnerable to attack by the other witches. The book approaches the subject of black magic in a careful, logical manner; it is one of the best modern horror stories. It was later filmed under the title Burn, Witch, Burn.

Leiber has also written fantasy stories in the sword-and-sorcery line, a series centered around the characters Fafhrd and the Gray Mouser. Books in this series include Swords Against Wizardry, Swords

Against Death, Swords in the Mist, and The Swords of Lankhmar. His Hugo and Nebula winning novella, "Ill Met in Lankhmar," was part of this series.

Leiber's novels include Gather Darkness!, The Green Milennium, The Silver Eggheads, and A Specter Is Haunting Texas. Collections of his short works include Night's Black Agents, The Night of the Wolf, The Book of Fritz Leiber, You Are All Alone, and the new collection The Best of Fritz Leiber. The last collection gathers a number of Leiber's finest stories, among them "The Man Who Made Friends with Electricity," "Coming Attraction," and "The Ship Sails at Midnight."

In addition to these, Leiber has written several stories around the theme of "The Change Wars." One is reprinted in The Best of Fritz Leiber. The center of this series is the Hugo winning novel The Big Time. In these stories, opposing forces fight a war using time travel as a weapon; each side attempts to alter the past so that the other never gained an advantage, or never existed at all.

Frederik Pohl, former editor of Galaxy magazine, is the author of a large number of short stories and novels. Most prominent among these are the novels Pohl wrote in collaboration with the late C. M. Kornbluth; these novels included The Space Merchants, Search the Sky, and Gladiator-at-Law. The Space Merchants was included on the SFWA basic checklist and was described there by Alexei Panshin as "the first and best of a school of satire in which advertising, housing, insurance, or some other contemporary problem is swelled to monolithic importance."[35]

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[35]Alexei Panshin, "A Basic Science Fiction Collection," Library Journal, 95 (June 15, 1970), p. 2228.

In this case the problem was advertising. A fragment left behind by Kornbluth was completed by Pohl and won the Hugo for best short story of 1972, "The Meeting." Pohl's novels include *Drunkard's Walk*, *Slave Ship*, *A Plague of Pythons*, and *The Age of the Pussyfoot*. Pohl has also done a number of novels in collaboration with Jack Williamson; these include *The Reefs of Space*, *Starchild*, *Rogue Star*, *Undersea City*, and *Undersea Quest*. A number of his short story collections are available, among them *Day Million*, *Turn Left at Thursday*, *Alternating Currents*, *The Man Who Ate the World*, and *The Gold at the Starbow's End*.

Clifford D. Simak is a two-time Hugo winner, once for the novelette "The Big Front Yard," and once for his 1963 novel *Way Station*. The novel concerns an earthman chosen to be humanity's link with alien races; however, no one must know about the possibility of contact with other worlds until man is judged to be ready for contact, to be civilized. So his home is a way station, a resting stop for alien travelers; the man does not age, however, and this fact draws the curiosity of others.

Simak's best known work is *City*, the 1952 International Fantasy Award winner. *City* is a collection of stories taking place at various points in Earth's future; man is gone, succeeded by mutated, intelligent dogs. It traces man's evolution and departure from earth and the earth's history through the ascendence of insect life as the dominant form. One of the stories in this set, "Huddling Place," was included in the first volume of *The Science Fiction Hall of Fame*. *City* is included on both Damon Knight's and the SFWA's checklists.

Simak's other works include *Ring Around the Sun*, *Cemetery World*, *The Goblin Reservation*, *Why Call Them Back from Heaven?*, *Out of Their Minds*, *The Werewolf Principle*, *A Choice of Gods*, *Destiny Doll*, *They*

Walked Like Men, and Time Is the Simplest Thing.

Theodore Sturgeon, says Damon Knight, "is the most accomplished technician this field has produced, bar nobody, not even Bradbury. . . . and for the last few years he has been earnestly taking love apart to see what makes it tick."[36] It is love, in all its forms, that stands at the core of Sturgeon's work. His story "If All Men Were Brothers, Would You Let One Marry Your Sister?" seriously explores the incest taboo, and man's irrational reaction to a world where that taboo does not exist. "When You Care, When You Love" is a stunning portrait of a woman driven by love to an almost hopeless attempt to cheat death. "Slow Sculpture," a Hugo and Nebula winner, combines a cancer cure and two people groping their way toward a relationship with each other in a story with a bonsai tree as a symbol for love.

Though a number of his stories are fantasies, rather than hard science fiction, many of them are perfect examples of science fiction as Sturgeon himself once defined it: "a story about human beings, with a human problem, and a human solution, which would not have happened at all without its science content." "Slow Sculpture" has a human problem, and a human solution, but it would not have happened (at least not the way it did) without its science content, the cancer cure. "Brownshoes" has a human problem and a human solution: a radical who had made a technological discovery realises the only way to make sure that the world benefits from it is to use the established channels--patents, respectability, manipulation of people and governments, etc; the change in him

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[36] Damon Knight, In Search of Wonder (2d ed.; Chicago: Advent: Publishers, 1967), p. 115.

destroys his relationship with a woman he had loved. Solution: there is none. The relationship is shattered, and can never be restored. It would not have happened (again, at least not the way it did) without the science content, the discovery which triggered the change in him.

Damon Knight also stated that Sturgeon writes about people rather than technological marvels; characters come first. This is true; the stories mentioned above, "Slow Sculpture" and "Brownshoes," have happened millions of times before and they will happen millions of times in the future. The essential stories here are not stories of technological breakthroughs. They are stories of relationships, of people who change and the effects of those changes. "Slow Sculpture" depicts the beginnings of a relationship, the end of the paraslyzing fear that can lead a person to let a chance for love slip past him; the science content here, the cancer cure, merely serves to bring these people together. In "Brownshoes" the science content is the trigger that begins the disintegration of the love between the people involved. "A Saucer of Loneliness," one of Sturgeon's finest stories, ends with the beginning of a relationship and an end to two lonely existences; the science content is a small flying saucer that turns out to be similar to a bottle tossed into the ocean, carrying a message: that loneliness must be shared when it becomes too great to be borne; ". . .know by this that in immensity there is one lonelier than you." People come first, other marvels second.

Sturgeon's books include the short story collections _E Pluribus Unicorn_, _Caviar_, _The Worlds of Theodore Sturgeon_, _Aliens 4_, _Case and the Dreamer_, _Sturgeon Is Alive and Well_, and the novels _Venus Plus X_, _Some of Your Blood_, _The Synthetic Man_, and the classic _More Than Human_, winner

of the 1954 International Fantasy Award. Sturgeon also wrote two scripts for Star Trek and adapted one of his best-known short works, "Killdozer," for a television movie.

Jack Williamson has been writing steadily since 1926; his most important work is the 1949 novel The Humanoids. The novel grew from two of Williamson's shorter works, "With Folded Hands" and ". . .And Searching Mind." It deals with the creation of the Humanoids, robots whose only purposes are "To serve and obey, and guard men from harm." The Humanoids, created by an inventor who despaired of man's ability to conduct his own affairs, have the capability to produce more of themselves and have set up plants for this purpose on their home world, which is fortified against attack. They give their third purpose, guarding men from harm, full priority, and take great pains to ensure that no human being will be harmed by anything, including his own carelessness or desire to take risks. The result is a benificent dictatorship of machines; they enforce that third rule to its ultimate degree: smoking is harmful, so smoking will not be permitted; men have been known to drown, therefore swimming will not be allowed. And so on.

Williamson has written a number of fantasy novels as well, among thes Darker Than You Think, a modern werewolf story, and The Reign of Wizardry. The latter novel takes as its premise the idea that the wizards in the time of King Minos really possessed supernatural powers. Two of Williamson's novels, The Humanoids and The Legion of Space, were included in the SFWA checklist.

Jack Williamson teaches at Eastern New Mexico University; his doctoral dissertation, H. G. Wells: Critic of Progress, was recently published. His other works include The Legion of Time, Star Bridge

(in collaboration with James Gunn), Bright New Universe, The Moon Children, and The Pandora Effect. He has also written a number of novels in collaboration with Frederik Pohl, including Undersea Quest and the forthcoming Doomship.

The following section of this chapter deals with writers who h have achieved prominence during the 1960s; some have been writing since the 1950s but did not achieve major stature until the last decade.

With the rise of these writers, a controversy in the field began, a sort of literary tempest in a teapot, over something referred to as "The New Wave." There is no way to define "The New Wave." If asked to define it, one would probably have to say something to the effect that "New Wave" stories are downbeat, that they experiment with style and get so wrapped up in these experiments that they ignore content, ignore the story; one would also have to add that most of the time that description will not fit the story under discussion. If asked to name "New Wave" writers, one would probably have to point to Harlan Ellison, Roger Zelasny, Samuel Delany, J. G. Ballard, Michael Moorcock, Norman Spinrad, and others; finally, one would have to add that all these writers and others who have been called "New Wave" have denied it.

What "New Wave" is, really, is a meaningless catch phrase used to lump together stories by widely different writers who do not fit the pattern laid down by Isaac Asimov and Robert Heinlein. Some of the more rabid fan critics used to rave about getting rid of this "New Wave" garbage and thus keeping science fiction safe for "Doc" Smith reprints. It is all a farce; Thomas Disch stories would not destroy the market for Smith novels and J. G. Ballard has not driven Isaac Asimov off the printed page. It is futile to even attempt to compare what Ballard does to

what Robert Silverberg does in his work. The writers who have been described as "New Wave" are individuals going in their own directions. To lump them together under one vague term is pointless and inaccurate. The term "New Wave" will not be used again in this paper. However, the librarian will find it used from time to time in review magazines and general articles on science fiction outside the science fiction magazines. It can be safely ignored, as it is likely to be the mumbling of someone with space to fill for a column, and little to fill the space with.

Piers Anthony's first published novel was Chthon, a 1967 Hugo and Nebula nominee. His work began appearing in magazines soon after its publication. One of his stories, "Getting Through University," was on the 1969 Hugo ballot. The 1969 novel Macroscope was also nominated for a Hugo.

His books include Sos the Rope, The Ring and The E.S.P. Worm (both in collaboration with Robert Margroff), Orn, Omnivore, Prostho Plus, Var the Stick, Rings of Ice, and his most recent, Triple Detente. He has also begun a series of novels centered around a master of oriental fighting arts (in collaboration with Roberto Fuentes).

Anthony's story in Again, Dangerous Visions is a perfect example of the kind of work Harlan Ellison sought for these volumes. "In the Barn" is set on a parallel world under investigation by an agent from Earth Prime--the only Earth to develop the means to travel to and from the parallel worlds. The story depicts an operation common on Earth--the breeding of milk cows. The catch is that the parallel world has no bovines; other human beings are used for cattle, their diets deliberately kept deficient to prevent the development of intelligence, muscles

controlling the tongue severed. By the time the "animal" reaches adulthood, it has no potential other than that of being a good cow. In his afterword to the story, Anthony notes that the only difference between this Earth and our own is that one form of mammal has been replaced by another in the barn. The story questions whether or not morality has to be defined only in terms of human beings, whether our treatment of animals does not show our "morality" for what it is--a false front. The story is shocking and extremely effective, one of the most dangerous visions in the book. It shakes up the reader's assumptions, which is one of science fiction's chief functions.

John Brunner's work began appearing in the United States in 1952. Since 1958 he has sold about fifty books; he is one of England's best-known science fiction writers. Much of his work before the mid-1960s appeared as Ace Double paperbacks, saddled with titles like The Astronauts Must Not Land!, Castaway's World, and Listen! The Stars! Brunner has since revised a number of these, expanded them, and published the new versions under other titles.

Brunner, a consistently good writer ever since he entered the field, assumed major importance in the early and mid-60s with novels like The Whole Man, The Squares of the City (both Hugo nominees), and The Long Result. His most important work to date, perhaps, is the 1968 novel Stand on Zanzibar (Hugo winner, Nebula nominee). This novel gives a detailed picture of an overpopulated world, adapting the techniques Dos Passos used to convey general trends and specific details of life in 2010. The Sheep Look Up focuses on the disintegration of the world's ecological balances and the results of that disintegration. The Jagged Orbit, Brunner's 1969 Nebula nominee, depicts an America torn by racial

conflict. The Squares of the City, the 1965 Hugo nominee, is patterned on a chess game played in 1892 between Steinitz and Tchigorin.

Brunner is the author of a number of excellent short stories, and several collections of these are available. Time-Jump is a collection of stories that are perfect examples of black humor in science fiction. Out of My Mind and From This Day Forward gather a number of Brunner's best short pieces from the 1950s to date. John Brunner has also written straight mainstream fiction, including the suspense novel Wear the Butcher's Medal, and a number of folk songs. His novels include The Wrong End of Time, The Stone that Never Came Down, Total Eclipse, and Age of Miracles.

Samuel R. Delany, as noted earlier, was one of the most honored science fiction writers of the 1960s. His novels, Babel-17 and The Einstein Intersection, won Nebulas. "Aye, and Gomorrah" received the Nebula as best short story of 1967. "Time Considered as a Helix of Semi-Precious Stones" won both the Nebula and the Hugo. Nova and "Lines of Power" were on the 1968 Hugo ballot.

Delany's first novel appeared in 1962; this was The Jewels of Aptor. It was followed over the next three years by the trilogy The Fall of the Towers, consisting of the novels Out of the Dead City (published as Captives of the Flame), The Towers of Toron, and City of a Thousand Suns. Two more novels followed, Empire Star and The Ballad of Beta-2. Delany's short stories began to appear in 1966. His first short story sale was to Harlan Ellison's anthology, Dangerous Visions; the story was the Nebula-winning "Aye, and Gomorrah." His other short stories include "Driftglass" and "The Star Pit." His novel Nova incorporated into a brilliantly imagined science fiction setting the theme of the quest for

the Grail.

For a year, Delany and his wife, poet Marilyn Hacker, edited a quarterly anthology of original speculative fiction, Quark. The books also included poetry and illustrations. In addition to work by established writers such as A. E. van Vogt and Thomas M. Disch, Quark also published stories by new writers like Ed Bryant and Vonda McIntyre. Delany wrote several critical articles during this time, some of which appeared in Quark, and he established himself as an important critic of the field. Particularly important was his article in Extrapolation, "About 5,175 Words." Delany has been silent for about two years, at this writing, though another novel, Dhalgren, is forthcoming.

Thomas M. Disch sold his first short story in 1962, his first novel, the controversial The Genocides, in 1965. Six other novels followed: Mankind Under the Leash, Echo Round His Bones, Camp Concentration, The Prisoner (adapted from the television series of some years back), the recent 334, and Black Alice (in collaboration with John T. Sladek).

Disch has sold short stories to a number of magazines--most of them science fiction magazines; other stories have appeared in Playboy, Knight, Paris Review, and the Transatlantic Review. In 1973, he edited Bad Moon Rising, an anthology of original stories of political science fiction. A portion of his novel 334 appeared in this book. Two collections of his short stories have been published, Fun with Your New Head, and 102 H-Bombs. Disch's poetry has appeared in a number of the little magazines.

His novel Camp Concentration was nominated for a Nebula, but he declined the nomination. In this novel, political prisoners and conscientious war objectors are subjected to biological experiments to

increase their intelligence; the side effect of the experiment, however, is slow death.

In the afterword to "Things Lost," in Again, Dangerous Visions, Disch noted that rates of payment for science fiction are low, too low for him to make a living unless he increases his rate of production. So, Disch writes less science fiction lately.

Harlan Ellison is a phenomenon; no other word fits. Ellison is the field's most honored writer, having won five Hugo awards, two Nebulas and two Writer's Guild awards for television scripts. His anthology Dangerous Visions was given a special award as the most significant and controversial science fiction Book of 1967.

Ellison's Hugo awards were for the short works "'Repent, Harlequin!' Said the Ticktockman," "I Have No Mouth and I Must Scream," "The Beast That Shouted Love at the Heart of the World," "The Deathbird," and the television script "City on the Edge of Forever," from the Star Trek series. This script also won a Writers Guild award. The Nebulas were for the short story "'Repent, Harlequin!'. . ." and the novella "A Boy and His Dog."

His science fiction is generally dark; where Sturgeon's work explores love, Ellison's work shows a great familiarity with hate and violence. His writing is intensely personal, and powerful, some of the most powerful writing in the field of science fiction or out of it.

To gather material for his first novel, Ellison ran for ten weeks with a New York street gang; an account of this period was given in his book Memos from Purgatory. He wrote a number of short stories and novels dealing with juvenile delinquency. In addition to short stories and novels, Ellison has also written film and television scripts

and criticism; his television criticism appeared in a weekly column for the Los Angeles Free Press, "The Glass Teat." His television credits include scripts for Burke's Law, The Untouchables, Star Trek, Outer Limits, Cimarron Strip, Voyage to the Bottom of the Sea, The Man from U.N.C.L.E., and Suspense Theatre. He created the current series, The Starlost, but walked away from the project and had his name removed from the screen credits when the network began to tinker with the concept.

His anthologies, Dangerous Visions and Again, Dangerous Visions, are science fiction landmarks. Both include stories that experiment, that treat new ideas and themes, or themes that were considered too hot to handle in the standard magazine markets. Dangerous Visions included stories by Samuel Delany, Fritz Leiber, Philip Jose Farmer (all of whom won awards), Theodore Sturgeon, and also a story by a writer whose work has been mainly in television and film, Howard Rodman (Rodman wrote many scripts for The Naked City and Route 66; he is the creator of the current television series Harry O). Dangerous Visions introduced many new writers to science fiction readers, and made them sit up and take notice of other writers who had been working for years without achieving deserved recognition, such as R. A. Lafferty. The book included thirty-three stories.

Again, Dangerous Visions was a follow-up project, even larger than Dangerous Visions; this book included forty-six stories by writers who were well established in and out of the field (James Blish, Ray Bradbury, Kurt Vonnegut, and Bernard Wolfe) and by newer writers such as Dean R. Koontz, Joanna Russ, Ursula K. LeGuin, Piers Anthony, Gene Wolfe, and K. M. O'Donnell. Joanna Russ and Ursula LeGuin won awards for their

stories. A third volume, The Last Dangerous Visions, is in preparation.

Ellison's books include the short story collections Alone Against Tomorrow, Paingod and Other Delusions, Over the Edge, Gentleman Junkie, Approaching Oblivion, and the novels Rockabilly, Doomsman, and The Man with Nine Lives. He wrote a number of short stories in collaboration with authors such as Robert Silverberg, Algis Budrys, and Roger Zelazny; these have been collected in the volume Partners in Wonder.

In his introduction to the collection I Have No Mouth and I Must Scream, Theodore Sturgeon described Harlan Ellison as "colorful, intrusive, abrasive, irritating, hilarious, illogical, inconsistent, unpredictable, and one hell of a writer."[37] That sums it up neatly.

David Gerrold, unlike many writers of the field, did not work his way up with short stories and Ace Double paperbacks; Gerrold began to establish his reputation with a television script for Star Trek. The script was "The Trouble with Tribbles," which was nominated for a Hugo and was easily the funniest episode of the series.

His stories appeared regularly in magazines and original anthologies, among them Harry Harrison's Nova and Ellison's Again, Dangerous Visions. He has published several novels: The Flying Sorcerers (in collaboration with Larry Niven), Space Skimmer, Yesterday's Children, When Harlie Was One, and The Man Who Folded Himself. A collection of his short works is available, With a Finger in My I. Gerrold has also edited four anthologies as well: Generation, Protostars, Science Fiction Emphasis 1, and the recent Alternities. Each anthology is a collection of

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[37]Theodore Sturgeon, "The Mover, the Shaker," I Have No Mouth and I Must Scream, by Harlan Ellison, (New York: Pyramid, 1967), p. 12.

original stories. Gerrold has published work by James Tiptree, Gene Wolfe, and Ed Bryant, among others.

In addition to these, Gerrold wrote two books dealing with the Star Trek series: The World of Star Trek, and The Trouble with Tribbles, the latter dealing with the production of his own episode. In both, Gerrold demonstrated a thorough understanding of television series production. In his analysis of Star Trek's virtues and flaws, of its final third-season decline in quality, he traced the process by which a television series solidifies into formula writing and finally dies. The books had a lot to say about the creation of television drama and about writing in general, proving that in television criticism, one David Gerrold is worth more than one hundred Cleveland Amorys.

Gerrold's novels, When Harlie Was One and The Man Who Folded Himself, were nominated for the Hugo and Nebula awards.

Frank Herbert has been writing science fiction for twenty years; his first novel, Dragon in the Sea (now available under the title Under Pressure), appeared in 1956. Herbert's real prominence, however, came in 1965, with the monumental novel Dune. It picked up both the Hugo and the Nebula for best novel. Dune has enjoyed a large success with students. The novel depicts a planet of sand, of heat, where a single drop of water is a precious commodity, worth killing for. In 1969, Herbert published a sequel, Dune Messiah.

Herbert's other novels include The Green Brain, Destination: Void, a fascinating account of the attempt of a group of space travelers to construct an artificial consciousness to control their vessel, The Eyes of Heisenberg, The Santaroga Barrier, Whipping Star, The God Makers, Hellstrom's Hive, and the powerful Soul Catcher. He edited a book of

articles on the environmental crisis, New World or No World. Two collections of his short works have appeared, The Worlds of Frank Herbert and The Book of Frank Herbert.

Dean R. Koontz sold his first science fiction story in 1967, and followed it with other stories and novels that made him an important name in the field within four years. In several of his stories, Koontz explored the implications of the ideas put forth by Marshall McLuhan. Two novels were written around McLuhan's notions, The Fall of the Dream Machine and the mainstream novel Hung, and two short stories, "A Dragon in the Land" and "A Mouse in the Walls of the Global Village." The latter short story appeared in Again, Dangerous Visions.

His novels include Beastchild, Fear That Man, Dark of the Woods, The Dark Symphony, Hell's Gate, Star Quest, Anti-Man, A Darkness in My Soul, The Flesh in the Furnace, and Demon Seed.

Koontz has sold a number of novels under pseudonyms, and recently published an excellent book on the writing and marketing of category fiction, Writing Popular Fiction.

A collection of his short stories, Soft Come the Dragons, has been published.

R. A. Lafferty is a writer unlike any in the field, or for that matter, outside of it. His stories are marked by an unbelievable sense of humor, usually black, and the air of the tall tale. One of his early novels, Space Chantey, was a comic science fiction retelling of the Odyssey.

Lafferty has been writing for at least fourteen years, but did not begin to achieve recognition until the late 1960s. His 1968 novel

Past Master was on the Hugo ballot. The 1972 novel The Devil is Dead was a Nebula nominee. In 1973, one of his short stories finally took a Hugo award (tying with Pohl and Kornbluth's "The Meeting"); the story was "Eurema's Dam." Other Lafferty stories have appeared in several of the numberous "Year's Best" anthologies, particularly those edited by Judith Merril and by Donald Wollheim and Terry Carr. Two collections of his short works have been published, Nine Hundred Grandmothers and Strange Doings. His novels to date are: Space Chantey, Past Master, The Reefs of Earth, Fourth Mansions, Arrive at Easterwine, The Flame Is Green, and The Devil Is Dead. Lafferty has also written two books outside the science fiction field, Okla Hannali, and The Fall of Rome.

Ursula K. Le Guin's major work to date is the Hugo and Nebula winning novel The Left Hand of Darkness; set on the planet Gethen, it deals with the efforts of an emissary from a loose confederation of planets to establish formal diplomatic and cultural contact with this world. It also deals with his reactions to the natives, who are neither male nor female, but ambisexual. During their period of kemmer, they become sexually active; one may assume either role and must find another in kemmer who has assumed the opposite role. The envoy, Genly Ai, is regarded as a sort of freak, being frozen into one sexual role. The planet Gethen itself is as vividly depicted as Arrakis in Herbert's Dune. Gethen (called Winter by its first visitors) is a world of glaciers, with few habitable areas.

In addition to the awards for The Left Hand of Darkness, Ursula Le Guin also received Hugos for her stories "The Word for World Is Forest" and "The Ones Who Walk Away from Omelas." Her novel The Farthest Shore received the National Book Award for Children's Literature. The Lathe

of Heaven was a Nebula nominee, as was her short story "Nine Lives."

Her novels include Planet of Exile, Rocannon's World, City of Illusions, A Wizard of Earthsea, The Tombs of Atuan, and her most recent, The Dispossessed.

Ms. Le Guin has taught at the Clarion Writers Workshop.

Barry N. Malzberg has written down one of the most unsettling, terrifying moments in modern science fiction:

There are the three astronauts; two of them are walking on the moon, telling old jokes or quoting the Bible again. The third, orbiting in the command module, thinks about the banality of it all--the jokes, the Bible, the aseptic inhuman image the astronauts must project, even to the point of being told never to curse while on a mission. The third man fires the retro-rockets, pulls the command module out of lunar orbit and heads for home. The other two are stranded. This is from the short story "Still-Life," in Again, Dangerous Visions.

Malzberg has done at least three stories around this idea. They are "Still-Life," the section "Offertory and Resolution" in the novel Universe Day, and The Falling Astronauts. Malzberg, under his own name and the pseudonym K. M. O'Donnell, has written a number of stories dealing with his vision of the space program. The vision is perhaps best, if simplistically, summed up by quoting from Universe Day and "Still-Life." In Universe Day, astronaut Miller is waiting for a mishap to make return to Earth impossible; he will then tell everyone on Earth what he thinks of them. He will destroy the astronauts' aseptic image by shouting obscenities and exposing himself on camera. He says:

> "We cannot live our lives as if the bottom two-thirds of them do not exist. . . .If we go out into space we carry the best and the

worst of us all bound up together and we should not behave otherwise."[38]

In "Still-Life" the third astronaut has just pulled out of lunar orbit and tells Mission Control:

"I'm going home. . . .I've had it. I won't take any more. You cannot program the universe you sons of bitches, there are things going on outside of all this which you cannot envision let alone undesstand and there must be an end to this banality: do you understand that? It has got to end sometime. The universe is vast, man is small. . .there are stars out there you haven't even discovered yet, how did you think you could do this to us? We're human, human do you understand that."[39]

It has been noted that Malzberg hates the space program, but it is not exploration that infuriates him--it is the dehumanizing effect of all that hardware, the inhuman image projected by the astronauts and Mission Control. In man's exploration of space, Malzberg indicates, man's arrogance and xenophobia will determine his actions. In the opening section of Universe Day, "Apocrypha as Prologue or: The Way We Wish It Happened," Malzberg shows man's conquest of the solar system, planet by planet; "fighting every step of the way," the astronauts arrive at the villages of the natives of the planets and do the necessary--kill a few just to show who is in charge, or in "defense." Malzberg notes that since no sentient life was observed on the moon, no defensive measures were necessary. The section ends with a paragraph on the conquest of Pluto. Gaul Jolding meets God in a Plutonian desert, does the necessary, and becomes vice-Lord of the planet. Man's efforts to reach the stars after this

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[38]K. M. O'Donnell, Universe Day (New York: Avon, 1971), pp. 35-36.

[39]K. M. O'Donnell, "Still-Life," Again, Dangerous Visions, ed. Harlan Ellison (New York: Doubleday, 1972), p. 291.

point are delayed by the Grand Disasters. ". . .it was 6831 before man first set bomb on extra solar territory."[40]

Malzberg's vision of the space program finds its fullest expression in the novel Universe Day, which is not a novel in the conventional sense but a collection of interrelated short works that appeared in magazines and anthologies over a period of two years. They are connected not by characters and plots, but by theme and concept. "Still-Life" was originally planned as part of this book.

Malzberg has also done stories dealing with assassination, such as the recent novel The Destruction of the Temple, with religious themes ("Chronicles of a Comer," "Track Two," and others); his 1972 novel, Beyond Apollo, won the John W. Campbell Award as best novel of the year.

His 1973 novel Herovit's World presented a bleak picture of the life of a hack science fiction writer who is becoming a multiple personality as his rough tough pseudonym and his fictional hero try to take c control of his life, since the writer was incapable of handling his life anyway. Along the way, Malzberg dissected the world of science fiction writing, fandom, and publishing.

In a letter in the July 1974 issue of Fantastic, Malzberg stated that he is phasing out of science fiction writing and gradually, if he can afford it, out of full-time writing. He said part of the reason may be found in Herovit's World. So, there may not be very many stories coming from Malzberg in the future, and that is a shame.

His books include In the Enclosure, Gather in the Hall of Planets, Screen, Oracle of a Thousand Hands, Tactics of Conquest, The Falling As-

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[40]K. M. O'Donnell, Universe Day (New York: Avon, 1971), pp. 17-18.

tronauts, The Men Inside, and his most recent novels, On a Planet Alien and The Day of the Burning. Two collections of short pieces, Final War and Other Fantasies and In the Pocket and Other SF Stories, have also been published.

Larry Niven writes science fiction based on solid scientific extrapolation, hard science fiction. His first short story appeared in 1964. His stories "Neutron Star" and "Inconstant Moon" won Hugo awards, and his 1970 novel Ringworld won both the Hugo and the Nebula. "Becalmed in Hell" and "Not Long Before the End" were Nebula nominees, and his 1973 novel Protector was nominated for the Hugo and the Nebula.

Niven has also done some articles of a speculative nature--one on time travel, and why it is impossible (This one includes a discussion of the inability of the English language to handle time travel and it points out the new tenses that would be required, etc.), and another on teleportation. Another article was a wildly funny, logical explanation of why Superman could never father children with a human female.

Niven's novels include World of Ptavvs, A Gift from Earth, and The Flying Sorcerers (with David Gerrold). A number of collections of Niven's short works have been published: Neutron Star, The Shape of Space, All the Myriad Ways, The Flight of the Horse, and the recent A Hole in Space.

Some of Niven's stories have treated the theme of the organ bank, the result of transplant surgery. One of these was "The Jigsaw Man," in Dangerous Visions. It suggested that organ banks might one day be supplied with parts from executed criminals, and that people might be willing to see the death penalty imposed on minor crimes if each execution meant a longer life span for themselves. The story was a Hugo nominee.

Alexei Panshin's first novel, Rite of Passage, won the 1969 Nebula award and was on the Hugo ballot. His other novels are Masque World, Star Well, and The Thurb Revolution. Panshin is the author of the critical study of Robert Heinlein's work, Heinlein in Dimension. Since the publication of this book, Panshin has become one of the major critics of the field. His column, "Science Fiction in Dimension," began appearing in Fantastic Magazine in 1970. He now writes the column, and his stories, with his wife Cory. Forthcoming from the Panshins is a critical study of modern science fiction, or creative fantasy as they call it, The World Beyond the Hill. Portions of this book have appeared in Extrapolation.

Joanna Russ is the author of two novels, Picnic on Paradise and And Chaos Died, and a number of short stories. One of her short stories, "When It Changed," won the Nebula for best short story of 1972. Both of her novels were Nebula nominees.

Ms. Russ is also an excellent critic; she reviews books regularly for The Magazine of Fantasy and Science Fiction, and has published critical articles in Extrapolation, Vertex, and the Clarion anthologies. Some of these articles have focused on the handling of female characters in science fiction stories, on how the he-man myth destroys every story in which it appears.

Her short stories have appeared in the major science fiction magazines, and in magazines such as the Manhattan Review. Several of her plays have been produced Off-Off Broadway, and she has acted in community theatre. Joanna Russ has taught creative writing at Cornell University for several years; she also teaches at the Clarion Writers' Workshop. A new novel, The Female Man, is forthcoming.

Robert Silverberg is one of science fiction's most prolific writers; he is also quite possibly science fiction's best writer. He has won two Hugos, one in 1956 as most promising new writer, and one in 1969 for his novella "Nightwings." Silverberg also received Nebulas for his short story "Passengers," and for the novel _A Time of Changes._ _Thorns_ was on the Hugo ballot; so were _The Book of Skulls_ and _Dying Inside._ _Dying Inside_ and _The Masks of Time_ were Nebula nominees; the former received a special John W. Campbell award for excellence in writing.

Silverberg is one of the truly professional writers in the field; he fuses style and theme perfectly, as Thomas Clareson pointed out, but he also makes it look easy. This is an indication of high art--not just to do something, but to do it so well that it seems effortless. Hemingway had that gift; many have read, for instance, "The Killers," or "The Short Happy Life of Francis Macomber," and thought "Why, that looks easy; I could write that well." Of course, when they sit down to the typewriter, they find that it is not that easy. Silverberg has the same quality.

A number of themes run through Silverberg's work. One is cannibalism, in a number of different forms. In "Flies," he depicts a man who serves as a relaying station for an alien race, watching and studying pain and suffering among humans. _Thorns_ focuses on a mutilated astronaut and a girl manipulated into a destructive relationship so that the manipulater can feed on their pain. "Road to Nightfall" is a literal depiction of cannibalism. Another theme is that of redemption, found clearly in _Downward to the Earth._

Thomas Clareson, in his article "Robert Silverberg: The Compleat Writer," notes:

> Communication: that is the starting point, but that word alone fails to encompass his central concern. . . .Silverberg seems drawn to the dilemma of man isolated amid the fragmenting cultures of the contemporary world. Most often, despite the existence of his dark side, he seems dissatisfied with mere portraits of man's alienation. Thus, like Clifford Simak, he employs man's encounter with nonhuman intelligence, be it alien or android, to search for values which he and his readers may accept. Nor should one forget that his use of such familiar devices as telepathy, multiple personalities fused within a single consciousness, and time travel--as well as the theme of immortality--simply provide him a wider range of plot materials to work with as he seeks for those moments which transcend man's loneliness, man's separateness. Like Simak, he quests for unity.[41]

The quest for unity, the need for communication: this is the center of Silverberg's work. It is most clearly visible in the recent novel Dying Inside, discussed earlier in this study.

In an article on Silverberg, Barry Malzberg stated that "The idea was to take the cliched, familiar themes of this field and do them right, handle them with the full range of modern literary technique."[42] Silverberg does this, merging extrapolation with a concern for people and what makes them tick,to yield a body of work that offers genuine insights into the human condition. Malzberg finished that article by stating that Silverberg is "the best writer currently producing in English."

Silverberg's novels include Up the Line, The Second Trip, To Live Again, Hawksbill Station, The Masks of Time, The Time Hoppers, Nightwings, To Open the Sky, and Tower of Glass. Short story collections include the recent Unfamiliar Territory, The Reality Trip and Other Implausibilities, Earth's Other Shadow, and Moonferns and Starsongs.

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[41] Thomas D. Clareson, "Robert Silverberg: The Compleat Writer," The Magazine of Fantasy and Science Fiction, 46 (April, 1974), pp. 74-75.

[42] Barry N. Malzberg, "Robert Silverberg," The Magazine of Fantasy and Science Fiction, 46 (April, 1974), p. 69.

In addition to his science fiction, Silverberg has also written books on archaeology, biology, oceanography, history, physics, ecology, and several biographies. He has also edited about twenty-five anthologies.

Norman Spinrad is the author of five novels and a number of short stories. The novels are: Agent of Chaos, The Solarians, Bug Jack Barron, The Men in the Jungle, and the recent The Iron Dream. Bug Jack Barron was on the Nebula ballot in 1970; this novel was serialized in New Worlds magazine, and because of the forthright sex scenes (and also, probably, the opinions expressed on politicians and power-seekers), it was denounced in Parliament and its author called a degenerate. The Men in the Jungle grew from a short story idea for Dangerous Visions; it dealt with revolutionary tactics. The story Spinrad finally wrote for Dangerous Visions was "Carcinoma Angels," a funny story about cancer. Spinrad's short stories have appeared in Analog, Orbit ("The Big Flash," in Orbit 5, is one of the most powerful science fiction short stories of recent years), Galaxy, Playboy, and Vertex. His Star Trek script, "The Doomsday Machine," was nominated for a Hugo award.

His recent novel, The Iron Dream, is actually a science fiction novel by Adolf Hitler, who never became the Fuhrer but emigrated and settled in the U.S. and became a science fiction writer. The violence of the book is incredible, but after a while it ceases to have any real effect on the reader--which may be the point. People can become jaded to the point that violence no longer affects them and they can sit back and yawn about it. In addition, the book is also a parody of the "sword and sorcery" stories.

A collection of Spinrad's short works, The Last Hurrah of the

Golden Horde, has been published.

Kate Wilhelm, strangely, has received only one Nebula award. "Strangely," because she is one of the best writers in the field. The award was for her short story "The Planners." She has written a number of novels: The Killer Thing, The Nevermore Affair, Margaret and I, Let the Fire Fall, The Clone, and The Year of the Cloud (the last two in collaboration with Theodore L. Thomas). Margaret and I was a Nebula nominee. Two collections of her short stories have been published, The Downstairs Room and The Mile-Long Spaceship. Her work appears regularly in the Orbit anthologies and in the science fiction magazines. Kate Wilhelm teaches at the Clarion Writers' Workshop.

Roger Zelazny started writing in 1962. By 1968, he had picked up two Hugos and two Nebulas. The Nebulas were for the short pieces "The Doors of His Face, The Lamps of His Mouth" and "He Who Shapes." The Hugos were for the novels . . .And Call Me Conrad (available under the title This Immortal) and Lord of Light. His novel Jack of Shadows was a Hugo nominee, and the 1969 Isle of the Dead was on the Nebula ballot. "A Rose for Ecclesiastes" appeared in 1963 and made Zelazny a major name in the field; it too was a Hugo nominee.

Zelazny wrote a number of stories using myth figures of various cultures. Lord of Light utilizes the Hindu pantheon; This Immortal uses figures from Greek folklore. In Isle of the Dead, Zelazny devised a pantheon of his own for the story.

When "A Rose for Ecclesiastes" appeared in 1963, Zelazny was greeted with almost unanimous praise. Theodore Sturgeon later called the story one of the most beautifully written and passionately expressed

works of art ever to appear anywhere. Harlan Ellison said Zelazny was the reincarnation of Geoffrey Chaucer. It should be noted that nobody in the genre, with the possible exceptions of Robert Silverberg and Theodore Sturgeon, can outwrite Zelazny when he is at his best. However, Zelazny has not been at his best since 1969. The recent novels have been, on the whole, straight adventure novels; Zelazny is very good at writing straight adventure novels. If these books, like Nine Princes in Amber, Jack of Shadows, and the recent To Die in Italbar, were written by anyone else, they would be regarded as major work by a Bright New Talent. However, Zelazny was so good from 1963 to 1969, that he became his own standard; the new work was compared to the brilliant stories that Zelazny himself had written--and the new work was found lacking. Perhaps this is due to the economic pressures of science fiction writing; it is hard to say. Zelazny is not, today, what he was for those six years--the best science fiction writer in the field, but a talent that large does not burn itself out suddenly. Zelazny is still a name to watch for. To Die in Italbar is closer to early Zelazny than novels like Nine Princes in Amber or The Guns of Avalon.

Zelazny's books include This Immortal, The Dream Master (expanded version of "He Who Shapes"), Four for Tomorrow, Isle of the Dead, Lord of Light, Damnation Alley, Today We Choose Faces, and the excellent collection The Doors of His Face, The Lamps of His Mouth and Other Stories.

One of the most important events in science fiction during the past decade is the advent of the Clarion Writers' Workshop in Science Fiction and Fantasy. Begun by Robin Scott Wilson in 1968, the workshop has served as a starting point for a number of writers who will almost certainly be major names in the field within a short time. Among them

are Ed Bryant, Geo. Alec Effinger, Vonda McIntyre, Glen Cook, Gerard Conway, F. M. Busby, and James Sutherland. Many Clarion students are already appearing regularly in the magazines. Effinger, Cook, Conway, Busby, and Sutherland have published novels; Ed Bryant has published a collection of short stories and has a novel on the way.

Robin Scott Wilson edits an annual collection of the best fiction from the workshop. Three of these anthologies have been published.

A number of the Clarion writers had stories in Harlan Ellison's _Again, Dangerous Visions_; more will have stories in _The Last Dangerous Visions_.

For reasons of space, this chapter could not cover all the major names in modern science fiction, or give critical discussion on more than a few.

APPENDIX A

MODERN SCIENCE FICTION: A SELECTIVE BIBLIOGRAPHY

The following bibliography includes major works by most of the field's major writers and is offered as a representative sampling of science fiction from the late 1930s to date. This list is the personal selection of the author.

The bibliography is divided into two sections, novels and collections of short works by single authors, and anthologies. Unless otherwise indicated, the books are in print.

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This listing does not include annual anthologies (the various Year's Bests, the Nebula anthologies), or other serial anthologies (Merril's early series of Year's Bests, Knight's Orbit, Wilson's Clarion, Delany's Quark, or Silverberg's Alpha). Also omitted from the list are a large number of text anthologies published to meet the growing needs of classes in science fiction. Among these are Silverberg's The Mirror of Infinity, Dick Allen's Science Fiction: The Future, and Willis McNelly and Leon Stover's Above the Human Landscape.

APPENDIX B

SCIENCE FICTION AWARDS

The Hugo Awards

1953 Novel: The Demolished Man, by Alfred Bester.

1954 No awards given.

1955 Novel: They'd Rather Be Right, by Mark Clifton & Frank Riley.
Novelette: "The Darfsteller," by Walter M. Miller, Jr.
Short Story: "Allamagoosa," by Eric Frank Russell.

1956 Novel: Double Star, by Robert A. Heinlein.
Novelette: "Exploration Team," by Murray Leinster.
Short Story: "The Star," by Arthur C. Clarke.

1957 No awards given.

1958 Novel: The Big Time, by Fritz Leiber.
Short Story: "Or All the Seas with Oysters," by Avram Davidson.

1959 Novel: A Case of Conscience, by James Blish.
Novelette: "The Big Front Yard," by Clifford D. Simak.
Short Story: "The Hell-Bound Train," by Robert Bloch.

1960 Novel: Starship Troopers, by Robert A. Heinlein.
Short Fiction: "Flowers for Algernon," by Daniel Keyes.

1961 Novel: A Canticle for Leibowitz, by Walter M. Miller, Jr.
Short Story: "The Longest Voyage," by Poul Anderson.

1962 Novel: Stranger in a Strange Land, by Robert A. Heinlein.
Short Fiction: The Hothouse Series, by Brian Aldiss.

1963 Novel: The Man in the High Castle, by Philip K. Dick.
Short Fiction: "The Dragon Masters," by Jack Vance.

1964 Novel: Way Station, by Clifford D. Simak.
Short Fiction: "No Truce with Kings," by Poul Anderson.

1965 Novel: The Wanderer, by Fritz Leiber.
Short Fiction: "Soldier, Ask Not," by Gordon Dickson.

1966 Novel: And Call Me Conrad, by Roger Zelazny. (Tie)
Dune, by Frank Herbert.
Short Fiction: "'Repent, Harlequin!' Said the Ticktockman," by Harlan Ellison.

1967 Novel: The Moon Is a Harsh Mistress, by Robert A. Heinlein.
Novelette: "The Last Castle," by Jack Vance.
Short Story: "Neutron Star," by Larry Niven.

1968 Novel: Lord of Light, by Roger Zelazny.
Novella: "Weyr Search," by Anne McCaffrey.
"Riders of the Purple Wage," by Philip Jose Farmer. (Tie)
Novelette: "Gonna Roll the Bones," by Fritz Leiber.
Short Story: "I Have No Mouth and I Must Scream," by Harlan Ellison.

1969 Novel: Stand on Zanzibar, by John Brunner.
Novella: "Nightwings," by Robert Silverberg.
Novelette: "The Sharing of Flesh," by Poul Anderson.
Short Story: "The Beast That Shouted Love at the Heart of the World," by Harlan Ellison.

1970 Novel: The Left Hand of Darkness, by Ursula K. Le Guin.
Novella: "Ship of Shadows," by Fritz Leiber.
Short Story: "Time Considered as a Helix of Semi-Precious Stones," by Samuel R. Delany.

1971 Novel: Ringworld, by Larry Niven.
Novella: "Ill Met at Lankhmar," by Fritz Leiber.
Short Story: "Slow Sculpture," by Theodore Sturgeon.

1972 Novel: To Your Scattered Bodies Go, by Philip Jose Farmer.
Novella: "The Queen of Air and Darkness," by Poul Anderson.
Short Story: "Inconstant Moon," by Larry Niven.

1973 Novel: The Gods Themselves, by Isaac Asimov.
Novella: "The Word for World Is Forest," by Ursula K. Le Guin.
Novelette: "Goat Song," by Poul Anderson.
Short Story: "Eurema's Dam," by R. A. Lafferty. (Tie)
"The Meeting," by Frederik Pohl & C. M. Kornbluth.

1974 Novel: Rendezvous with Rama, by Arthur C. Clarke.
Novella: "The Girl Who Was Plugged In," by James Tiptree, Jr.
Novelette: "The Deathbird," by Harlan Ellison.
Short Story: "The Ones Who Walk Away from Omelas," by Ursula K. Le Guin.

Special Award, 1966: Isaac Asimov for The Foundation Trilogy (Best Novel Series).

Hugo awards are also given for best magazine, best dramatic presentation, best artist, etc.; only the fiction awards are listed here. The list was drawn from Isaac Asimov's anthology, The Hugo Winners.

<u>The Nebula Awards</u>

Apparent discrepancies between categories in the Nebula and the Hugo awards are due to the fact that the voters in one group may regard a particular story as a novelette, while voters in the other group view the same work as a short story. Thus, Theodore Sturgeon's "Slow Sculpture" wins a Hugo as best short story and a Nebula as best novelette.

1966 Novel: <u>Dune</u>, by Frank Herbert.
Novella: "He Who Shapes," by Roger Zelazny. (Tie)
"The Saliva Tree," by Brian Aldiss.
Novelette: "The Doors of His Face, The Lamps of His Mouth," by Roger Zelazny.
Short Story: "'Repent, Harlequin!' Said the Ticktockman," by Harlan Ellison.

1967 Novel: <u>Babel-17</u>, by Samuel R. Delany. (Tie)
<u>Flowers for Algernon</u>, by Daniel Keyes.
Novella: "The Last Castle," by Jack Vance.
Novelette: "Call Him Lord," by Gordon Dickson.
Short Story: "The Secret Place," by Richard McKenna.

1968 Novel: <u>The Einstein Intersection</u>, by Samuel R. Delany.
Novella: "Behold the Man," by Michael Moorcock.
Novelette: "Gonna Roll the Bones," by Fritz Leiber.
Short Story: "Aye, and Gomorrah," by Samuel R. Delany.

1969 Novel: <u>Rite of Passage</u>, by Alexei Panshin.
Novella: "Dragonrider," by Anne McCaffrey.
Novelette: "Mother to the World," by Richard Wilson.
Short Story: "The Planners," by Kate Wilhelm.

1970 Novel: <u>The Left Hand of Darkness</u>, by Ursula K. Le Guin.
Novella: "A Boy and His Dog," by Harlan Ellison.
Novelette: "Time Considered as a Helix of Semi-Precious Stones," by Samuel R. Delany.
Short Story: "Passengers," by Robert Silverberg.

1971 Novel: <u>Ringworld</u>, by Larry Niven.
Novella: "Ill Met at Lankhmar," by Fritz Leiber.
Novelette: "Slow Sculpture," by Theodore Sturgeon.
Short Story: No award.

1972 Novel: <u>A Time of Changes</u>, by Robert Silverberg.
Novella: "The Missing Man," by Katherine MacLean.
Novelette: "The Queen of Air and Darkness," by Poul Anderson.
Short Story: "Good News from the Vatican," by Robert Silverberg.

1973 Novel: The Gods Themselves, by Isaac Asimov.
Novella: "A Meeting with Medusa," by Arthur C. Clarke.
Novelette: "Goat Song," by Poul Anderson.
Short Story: "When It Changed," by Joanna Russ.

1974 Novel: Rendezvous with Rama, by Arthur C. Clarke.
Novella: "The Death of Dr. Island," by Gene Wolfe.
Novelette: "Of Mist, and Grass, and Sand," by Vonda McIntyre.
Short Story: "Love Is the Plan the Plan Is Death," by James Tiptree, Jr.

The John W. Campbell Memorial Awards

1973 Novel: Beyond Apollo, by Barry N. Malzberg.
Special Award: Dying Inside, by Robert Silverberg (for excellence in writing).

1974 Novel: Rendezvous with Rama, by Arthur C. Clarke. (Tie)
Malevil, by Robert Merle.

All dates given in this appendix are the dates of presentation. Awards are given each year for the best works of the previous year; the 1974 awards are given for the best stories of 1973, etc.

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