

P R O G R A M · B O O K

“Katin?”

He switched off his recorder and looked at the Mouse.

“What you doing?”

“Making notes on my novel.”

“Your what?”

“Archaic art form superseded by the psychorama. Alas, it was capable of vanished subtleties, both spiritual and artistic, that the more immediate form has not yet equaled. I’m an anachronism, Mouse.”

– from *Nova*, by Samuel R. Delany

READERCON 2

Guest of Honor
Past Master

Samuel R. Delany
Theodore Sturgeon

Lowell Hilton, 50 Warren Street, Lowell, Massachusetts
November 18 – 20, 1988

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Transcending Genre (What We're All About, part 2)

Well, we made it this far. It's nice to see you all again (or for the first time), and I hope you feel the same. For newcomers, I should explain that Readercon is more or less what its name makes it out to be, a conference that explores the different areas of imaginative literature *as* literature, and one which does not confine its definition of that literature to that which is published and marketed as SF, fantasy, or horror. Last year's "What We're All About" went on at some length about our attempts to define and focus our appeal. What I'd like to talk about this time are the ways in which we'd like to *expand* it.

How so? Well, think about it: who *really* has more in common, J. G. Ballard and Edgar Rice Burroughs, or J. G. Ballard and William S. Burroughs? Philip K. Dick and John Norman, or Philip K. Dick and Franz Kafka? Gene Wolfe and Jerry Pournelle, or Gene Wolfe and Jorge Luis Borges? Those who look at things mostly in terms of categories and traditions will opt for the former groupings (they both get sold in the "SF/Fantasy" rack, are brought out by the same imprints, and may well have published in the same magazines); those who judge writers by their *vision* will see a higher logic in the latter.

The problem here is that most SF/Fantasy conventions, to date, have been run as though the works of people like Burroughs (William S.), Pynchon, Kafka, Borges, et al. either didn't exist (not part of the gang, after all), or were not relevant to matters at hand. Worse still is how we see their readers. Although they're reading some of the most genuinely *imaginative* world literature of the past and present, many SF people see them as 'mundanes'; no better than Judith Krantz fans, pale and dull creatures compared to the enlightened minds lapping up this week's hot trilogy. What offends me about all this (and I do understand how this ghetto mentality developed, believe me) is that I could easily have been one of them.

I can't speak for you, but had I not stumbled into the reading of SF and fantasy in early adolescence, I doubt very much that I would have ended up reading mostly best-sellers or spy thrillers. I probably would have concentrated on writers like Kafka, Poe, and Orwell, as well as the better realist writers. Eventually someone would have turned me on to Wolfe, or Delany, or LeGuin, or somesuch.

And when I went over to that "Science Fiction/Fantasy" rack looking for another injection of this strange new substance, what do you think I'd have found?

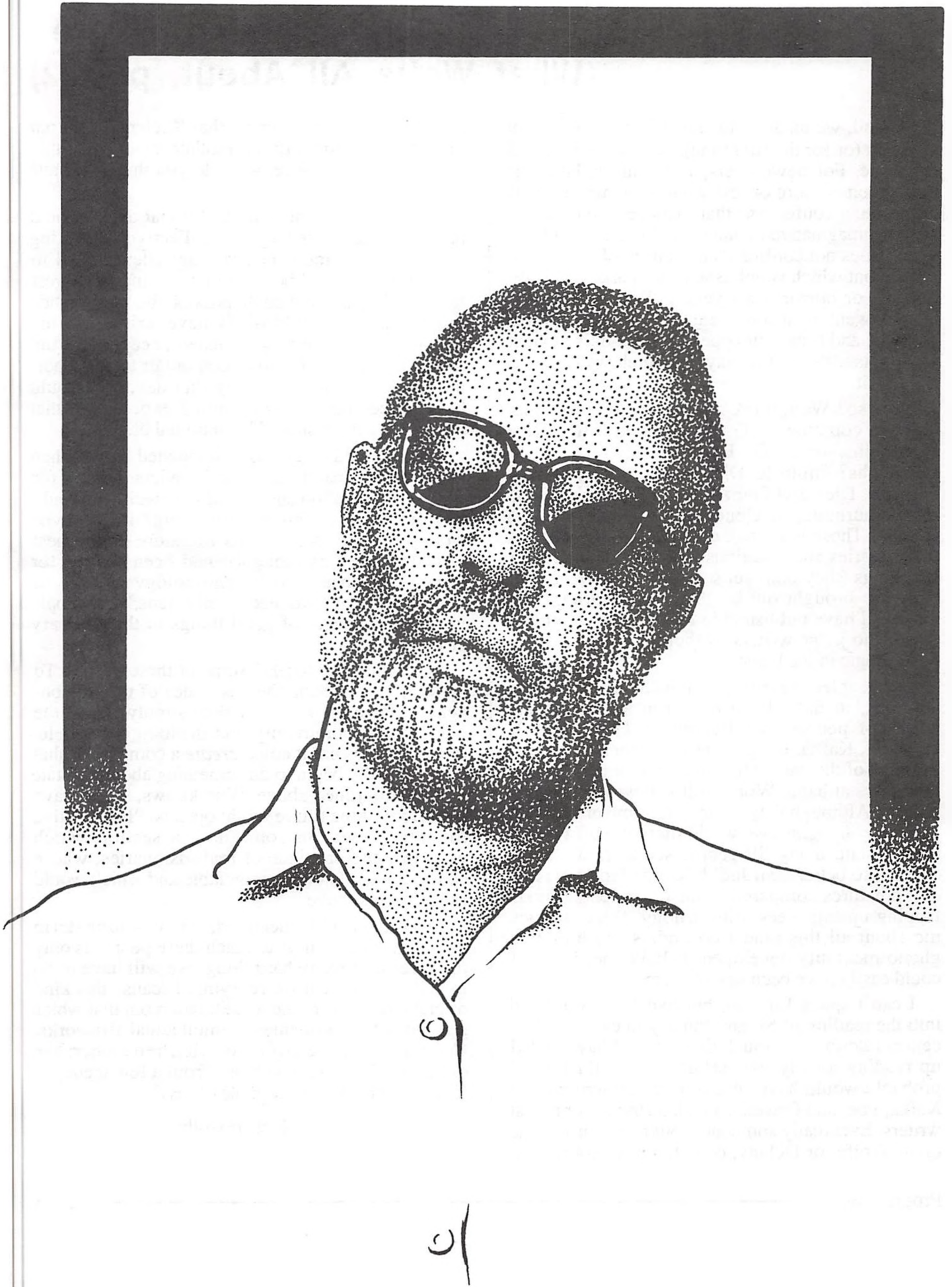
Unless I was especially lucky that day, I would have been assaulted by the collective marketing schemes of an industry seemingly determined to convince the casual browser that nothing of interest to an intelligent adult could possibly be found inside these covers. I would likely have written off my reading experience as an isolated exception to the rule. And that would have been unfair to a fair portion of what was on display that day, and would have robbed me of *some* reading experiences that no literate person should be deprived of.

If this could easily have happened to me, then how many demanding, critical readers, hungry for genuine stimulation and armed with well-oiled bull-shit detectors, is this field missing? People who would love the best of this literature if that best were marketed as though it had been written for grown-ups (measured by chronology or state of mind) with taste? Not necessarily 'fans,' just people who like a variety of good things in their literary diet?

We would like to *find* some of these people. To do so would reshape the basic idea of the SF convention far more radically than simply taking the existing con community and deciding which elements to focus on. It could *create* a community that might actually begin to do something about the state of affairs outlined above. Who knows, some brave bookstore of the future might open an "Imaginative Literature" section some day, a section which would be the province of real visionaries, whose contents would not be predictable and which would startle and provoke.

Quixotic, no? Understand, this is a *long-term* goal; figuring out how to reach these people is only the hardest of many hard things we will have to do to pull this off. But we're trying, because this kind of dialogue leads to the ideal Readercon, that which generates the most intense intellectual fireworks. Creating a culture isn't easy, but remember: the original SF culture developed from a few teenaged letter-writers. Are we capable of less?

- Robert Colby



Learning to Read with Samuel R. Delany

an appreciation by Robert Colby

“The economist J. M. Keynes once remarked that those economists who disliked theory, or who claimed to get along better without it, were simply in the grip of an older theory...Hostility to theory usually means an opposition to other people’s theories and an oblivion of one’s own.”

- from the introduction to *Literary Theory: An Introduction* (Terry Eagleton; University of Minnesota Press)

Appreciation. Hmm. What do we expect from an appreciation; that is, what kind of work do we expect a piece about Samuel R. Delany to do for us?

I guess it could define and explain the various types of excellence to be found in his prose style (although perhaps not as well as you could by reading a page at random). It could, for instance, applaud the daring of that style, how it brought new techniques into the field, how it has added depth and richness to areas not usually known for same (as he did with sword and sorcery in the *Neveryon* books).

It could applaud the daring of his concepts as well, note that he was one of the first whose futures contained people living out genuinely different types of relationships: sexual, familial, and social. And while doing so, note the uncommon frankness of his autobiographical writings (*Heavenly Breakfast; The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965*).

It could list awards and honors given (4 Nebulas and a Hugo for fiction, the Pilgrim Award of the Science Fiction Research Association for criticism).

Or it could do what I like it to do, which is to offer personal testimony (“What XYZ Means To or Did To Me”).

But one thing you probably don’t expect is for it to develop the kind of self-awareness this one seems to have gotten stuck with, to have it audibly ponder its own purposes, even as it goes about them. Well, I’m sorry if that discomfits anyone, but I have been reading a lot of Chip Delany lately, and that kind of awareness is one of the things that can result. An awareness that, for me, is very much like learning to read again.

Mind you, I’ve always considered myself to be a “serious” reader (well, from adolescence on, anyway), concerned with innovation and style (therefore, no stranger to Delany’s fiction). But it was while I was re-reading his interview in the first vol-

ume of Charles Platt’s *Dreammakers* that I discovered the real subject of this piece, although I couldn’t have known it at the time.

The part I’m talking about was where Delany discusses the different “reading protocols” used unconsciously by SF readers (as opposed to those used by people who follow realist literature exclusively) to extract meaning from texts. Now *this* was an interesting idea, one that I began to look into. The next step was his famous essay ‘About Five Thousand Seven Hundred and Fifty Words’ in which, among other things, he takes apart a single SF sentence to explore how the mind forms and corrects images, and explodes the false dichotomy between ‘style’ and ‘content.’ By the time I was finished with that, everything I had taken for granted about the process of reading was coming unstuck in my head.

Let’s think about light (a lot of it, spread out over space and time). It reflects off patterns of black dots, with the result that thousands of subtly different things (which we will call ‘stories’) happen somewhere in the minds of thousands of readers, regardless of the fact that those patterns (the ‘text’) were run off the same plates and are, in fact, identical. Why should this be? What is this process by which we tell ourselves stories? How does the text interact with all the things we associate with each word, with our opinions, memories, and emotions, in order to decode itself into a series of pictures, thoughts, voices, and actions that we can react to? Just how much of a story is written by the author, and how much by ourselves?

Of course you might ask why anyone would want to know any of this in the first place. No reason in particular, unless you have a smidgen of curiosity about how your mind works (and I hope that all of you do). A more practical reason is that those readers who prefer works which profit from re-reading will find that this awareness will enrich the process considerably.

But wouldn’t this somehow *spoil* reading for entertainment, interfere to some degree with the pure rush of feeling in a good piece of pop fiction? Not at all, since we’re not talking about having extended-wear contacts installed as much as having a new level of magnification added to one’s microscope. You can, after all, switch the thing off altogether.

And if truth be told, I’ve only begun to switch it on myself, and I often feel like someone who’s just

Learning to Read, continued

had it brought to their attention that air exists. A new relationship with that aether will not be built easily. At the moment, I'm outfitting myself for a voyage up *The American Shore* (Delany's extended meditation on Thomas M. Disch's story "Angouleme") by reading his essays (collected in *The Jewel-Hinged Jaw* and *Starboard Wine*), as well as the Eagleton volume quoted above (recommended for a solid, if ideological, introduction to the basics of the subject).

This kind of preparation *is* important for a work that, as Delany says, "presupposes a minimal familiarity with...structuralist thought of the last few decades." (In the process, though, you'll pick up a set of terms and concepts that underly much of the

high-octane thinking being done in a variety of disciplines today).

How long that particular trip takes, or where I go from there, isn't something I can tell you right now. I do know that reappraising the basic nature of something I've been doing for almost all of my 36 years is as involving as it is difficult, and that the credit for that lies with Samuel R. Delany.

So perhaps we can sum all of this up with a much more succinct example of the concept "appreciation."

Thanks, Chip!

A SAMUEL R. DELANY CHRONO-BIBLIOGRAPHY

by Eric Van

This is an attempt to list all of Samuel R. Delany's works of fiction, and all his non-fiction appearing in books, *in the order in which they were written*. An exact order is of course impossible, since many items overlap; in arranging these, I have tried to be somewhat logical. Items are largely listed by their date of inception; in a few cases, where I have felt that this would be misleading, I have used the date of the bulk of the writing. (Essay collections are listed by the date of the *latest* essay.) Each title below is thus followed immediately by its dates of composition; when only one date is given, it is the date of completion. Sources for these dates are threefold: the published works themselves, the memoir *The Motion of Light in Water*, and two telephone interviews with Delany in October of 1988, which are also the source of all quotes (and the occasional paraphrase).

In describing short fiction, I've used the Hugo length definitions (and note that three of the Neveryon 'stories' are thus novels!); stories not labelled 'novella' or 'novelette' are short stories. Publication history is not meant to be exhaustive; I have included all relevant editions I'm aware of, but have knowingly omitted Book Club and most British editions. My apologies, too, for the occasional uncertainty regarding fanzine and mainstream appearances, which were beyond the scope of the indexes readily available to me (and admittedly somewhat outside of my own obsessive interest). Collectors will have to do further research (or find a

copy of *Samuel R. Delany: A Primary and Secondary Bibliography*, which I've never seen).

My copious thanks to the MIT Science Fiction Society, whose library, despite my efforts, remains larger than my own; and to Chip Delany, who got into the spirit.

Lost Stars ('56-'57), *Scavengers* ('57), *Those Spared By Fire* ('58), *Cycle for Toby* (linked stories, '59), *Afterlon* ('59-'60), *The Flames of the Warthog* (novella, '60 - portions used in *Out of the Dead City*), *The Lovers* ('60), *The Assassination* ('61), *The Night Alone* (one-act play, '61) — unpublished realist fiction. *Voyage, Orestes!*, 8/60-11/63, massive realist novel; manuscript now lost. Excerpt, "from the earliest part of the novel" (1960), published as "Tapestry" in *The New American Review* #2, '70 or '71; reprinted in fanzine *New Moon* or *Janus* '78 or '79.

"The only one [of the early realist novels] that would have been publishable." An understatement, apparently. See *The Motion of Light in Water* for the history of this manuscript. "Prismatica," 9/61, novelette. With minor revisions (true of so much of Delany's fiction that it should hereafter be assumed whenever appropriate) in *The Magazine of Fantasy and Science Fiction* (hereafter *F&SF*) 10/77, and *Distant Stars* (illustrated story collection, Bantam, 9/81).

The Jewels of Aptor, 10/61 - 3/62. Edited version Ace Books '62; restored version Ace '68, Bantam '82.

"The cuts were restored in 1968...Terry Carr was then at Ace. It was one of these joking things; I don't know if it was his idea or mine — at this distance I can't tell. My memory is that he said 'Well, I think we're going to reprint that,' and I may have said something like 'Why don't you reprint the whole thing?' and he said 'Oh yeah! I think we will!'

"Almost every edition I find one or two typos that have

crept in...the most recent Bantam edition is fairly clean — it's certainly the preferred edition. That's being reprinted by photo offset in England by Gollancz for their Collector's Editions; they have very nicely gotten the best edition in order to reprint that."

[Collection of linked stories, 3/62-4/62; rejected by Ace.] Included "In the Ruins," in *Algol* 1/68; revised version, "Ruins," in *Distant Stars*, and "They Fly at Çiron," novelette, in *F&SF* 6/71 as by Delany and James Sallis.

"[Sallis] actually rewrote, I think, the first four or five pages of the story, and it was indeed submitted as a collaboration, although with all due respect he really didn't do all that much.

"That was certainly the longest of the five stories. In terms of pages it was about *half* of them! The others were really quite slight and indeed they didn't make a book, to be perfectly honest."

The Fall of the Towers Trilogy:

[*Captives of the Flame*], 6/62-11/62. Ace '63; revised, and title *Out of the Dead City* restored, Sphere (U.K.) '66.

The Towers of Toron, 11/62-4/63. Ace '64, revised Sphere '66.

City of a Thousand Suns, 4/63-4/64. Ace '65, revised Sphere '66.

Omnibus of revised editions, Ace '70, Bantam '81 or '82.

"I don't think the rewriting is very major. I think it just clears up the focus of things." See the introduction to the omnibus edition for details.

"The Ballad of Beta-2," 7/62-6/64, novella. Ace '65 (double; later collected with "Empire Star"), Greg Press '77, Bantam '82. Nebula nominee.

Babel-17, 2/65-7/65. Ace '66, Bantam '81 or '82. Nebula winner, Hugo finalist.

"Empire Star," 7/65, novella. Ace '65 (double; later with "Beta-2"); in *Distant Stars*.

"The Star Pit," 7/65-10/65, novella. In *Worlds of Tomorrow* 2/67 and *Driftglass* (story collection, Signet '71, Bantam '81 or '82). Hugo finalist.

The Einstein Intersection, 9/65-8/66. Ace '67, Bantam '81. Nebula winner, Hugo finalist.

"Dog in a Fisherman's Net," novelette, 1/66. In *Quark #3*, 1971, and *Driftglass*.

Nova, 6/66-5-67. Excerpt (as "House A-Fire" in *Amazing*, 7/68), Doubleday 8/68, Bantam 11/69. Hugo finalist.

"Corona," 8/66. In *F&SF* 10/67, *Driftglass*, and *Distant Stars*.

"Aye, and Gomorrah," 9/66. In *Dangerous Visions* (Harlan Ellison, ed., '67) and *Driftglass*. Nebula winner, Hugo finalist.

"Driftglass," 11/66. In *If*, 6/67 and *Driftglass*. Nebula finalist.

"We, In Some Strange Power's Employ, Move On a Rigorous Line," 11/67, novella. In *F&SF* 5/68 (as "Lines of Power," *Driftglass*, and *Distant Stars*. Nebula and Hugo finalist.

"Power of the Nail," with Harlan Ellison, c. 2/68. In *Amazing* 10/68 and *Partners in Wonder*.

Equinox, 4/68-12/68; "Scorpion's Log" sections '69. Lancer Books '73 as *The Tides of Lust*.

"Brian Kirby was then editor at Essex House — he had done Michael Perkins' *Evil Companions*, he had done the books by Philip Jose Farmer, *Blown* and *Image of the Beast* — a whole bunch of really interesting books [all pornographic sf]. *Tides of Lust* was written more or less with Kirby in mind; I never actually spoke to him, but I was a friend of Michael Perkins and Perkins had nothing but good things to say about him. But by the time I finished the book Essex House had gone out of business, so there was just really nothing to do with it, and so it sat around and eventually I gave it to my agent who finally, a couple of years later, put it with Lancer."

"High Weir," 5/68, novelette. In *If* 10/68 and *Driftglass*.

"Time Considered as a Helix of Semi-Precious Stones," 7/68, novelette. In *New Worlds* '69; with minor revisions in *World's Best SF* '69, *Driftglass*, and *Distant Stars*. Nebula and Hugo winner.

"Night and the Loves of Joe Costanzo," 10/68. In *Alchemy and Academe* (Anne McCaffrey, ed.), Doubleday, '69, and *Driftglass*. Hogg, '69. Unpublished.

Hogg was written in notebooks in San Francisco and left behind in Delany's apartment when he returned to New York — and forgotten. When he returned to San Francisco later in '69 he was shown the notebooks by Paul Caruso, one of the dedicatees of *The Tides of Lust*, who had found them in a closet, and "there was this dirty novel I'd written!" Some revisions were made in '73 or '74. "Hogg was never shown [to publishers]."

"The current situation with [Equinox and Hogg] is this: the rights of both books are owned in this country by Bantam Books, who bought the rights to a lot of my back books, and I don't think they were quite aware — I mean, I think they knew that these were 'erotic novels' — but I don't think they realized they were quite as erotic as they were, and I think they also didn't quite realize that the content tended to be gay and scabrous as well, if not scatological, so there hasn't been any talk of publishing them. I think Bantam at this point would get off the rights if somebody else wanted to do a respectable edition of the books that would give them some sort of cachet. That has been a couple of times suggested but nothing has actually come of it."

The Heavenly Breakfast: An Essay on the Winter of Love, '69-'70 or '71, memoir. Bantam 9/79.

"That was originally written as a fourteen page article for a magazine that was never published. I don't even remember what the name of the magazine was, but the editor was J. Kirk Sale. He got a letter from Thomas Pynchon, of all people, who apparently is a big fan of — this probably sounds bragging to say 'a big fan,' but anyway, he had written a letter to Sale about *The Einstein Intersection* which he had just read, and said 'this is a writer you should get something from.' Sale's magazine was supposed to have all sorts of people like Pynchon, Susan Sontag and what-have-you, who had all promised material to him, but for some reason it never got off the ground." The essay was expanded to its current length six months to a year later for *The New American*

Delany Bibliography, continued

Review, but by then it was too long for them to publish.

[Concerning the poem "Dying Castles," which appeared in *New Worlds* 4/70 credited to James Sallis, Michael Moorcock, and Delany: "This is one of the great Delany mysteries. I don't remember it. I've since seen a copy of the text, and I don't recognize it [as something he might have written] ... it appears to be a poem by James Sallis. I was in America when it was presumably written."]

Dhalgren, 1/69-9/73. Bantam 1/75. Nebula Finalist. 17th and later printings definitive.

Triton (Some Informal Remarks Toward the Modular Calculus, Part One) 11/73-7/74. Bantam 2/76. Includes *Triton (An Ambiguous Heterotopia)*, "Appendix A — From the Triton Journal: Work Notes and Omitted Pages, and "Appendix B — Asima Slade and the Harbin-Y Lectures: Some Informal Remarks Toward the Modular Calculus, Part Two".

"Omegahelm," '74, in *Beyond This Horizon* (Christopher Carrell, ed. -- a program book for "a conference in the north of England") as "Stars in My Pocket Like Grains of Sand" (!), and *Distant Stars*.

The Jewel-Hinged Jaw: Notes on the Language of Science Fiction, essays written 1/66-4/76. Dragon Press '77, Berkley Windhover '78.

The American Shore: Meditations on a tale of science fiction by Thomas M. Disch — 'Angouleme', 12/75-4/77, critical study. Dragon Press, 1978.

Stars in My Pocket Like Grains of Sand, '76-'80; first part of an sf "diptych." Excerpt ("Rescue on Rhyonon" chapters) in *Triquarterly* #49, 1980), Bantam 12/84, Bantam Spectra 9/85.

"I don't remember when I began it; I really don't. It was written almost concurrently with [*Tales of Neveryon*]. It might have overlapped them at both ends - it might have been begun before. I do know the current Prologue was put on after I was fairly well along in the book.

"I futzed with it an awfully long time. I had it in all but final form oh, as much as three or four years before I decided to let it go out and be published."

"Among the Blobs," 11/76, in *New Moon* or *Janus* fanzine '78 or '79, and *Mississippi Review* #47/48 (Vol. 16#2/3), 1988.

Tales of Neveryon, 10/76-7/78. Bantam 9/79. Includes: "The Tale of Gorgik," novella; first appeared in *Asimov's*, Summer '79; Nebula finalist. "The Tale of Old Venn," novella. "The Tale of Small Sarg." "The Tale of Potters and Dragons," novella. "The Tale of Dragons and Dreamers," novelette. "Appendix: Some Informal Remarks Toward the Modular Calculus, Part Three."

"Grafton [Books, in England] is doing all four [Neveryon] volumes, and I've gone over them and corrected everything and done --again-- the minorest rewriting: mostly for flow, not for content.

"In the Grafton edition the first story is the revised version of 'The Tale of Gorgik' [from *The Bridge of Lost Desire*]. The series now begins and ends with the same story. The first volume begins with the prologue [23 'Return ... A Preface', by 'K. Leslie Steiner', the Appendix to *The Bridge of Lost*

Desire], which has now been moved to the head of the first volume."

Starboard Wine: More notes on the language of science fiction, essays written '77-'80. Dragon Press, 1984.

Neveryona, or the Tale of Signs and Cities (Some Informal Remarks Toward the Modular Calculus, Part Four), 7/80-11/81. Bantam 4/83.

The Straits of Messina, essays written '73-'83. Serconia Press, forthcoming December 1988.

"It's limited largely to essays about my own work that have been done over a various and sundry time, and it contains, among other things, the complete critical works of K. Leslie Steiner, starting as early as 1976 -- she wrote her first magnum opus ... no, no, I'm sorry, she started writing in '73, actually (laughs), I believe she did -- I did -- she did her first essay in '73, and went onward.

"K. Leslie Steiner's works tend to come in pairs, which is to say I will do an essay, and then K. Leslie Steiner will decide she wants to do an essay on the same subject. So you'll have Samuel Delany on a topic and then you'll have K. Leslie Steiner doing her take on the subject. It was a rather schizy period in my life, what can I say!"

Flight From Neveryon, 7/83-5/84. Bantam 5/85. Includes: *The Tale of Fog and Granite* (novel). "The Mummer's Tale," novelette. Appendix A: *The Tale of Plagues and Carnivals or, Some Informal Remarks Toward the Modular Calculus, Part Five* (novel). "Appendix B: Openings and Closures."

[In the Grafton edition] "*The Tale of Plagues and Carnivals* is no longer called Appendix A; it is just listed as another story ... It's a good 65,000 if not 70,000 word novel. I think it's actually longer than *Babel-17*.

"The appendix that is on the end of Volume 3 [Appendix B: Closures and Openings] has now been moved to Volume 4."

Wagner/Artaud: A Play of 19th & 20th Century Critical Fictions, 10/83-12/87, critical study, Ansatz Press, 1988. A version roughly a third as long was delivered as a lecture at Bucknell College, 10/83. Worked on intermittently and substantially expanded, with much work 12/87.

The Splendor and Misery of Bodies, of Cities, 1/84-(in progress). Second half of "diptych." Forthcoming from Bantam.

Begun "right after the first volume was turned in. And then I worked on it desultorily. And every once in a while I still work on it desultorily! ... Page 168 is in the word processor now. It's just taking a long time--that's the short answer. I hope to finish it eventually, but I don't really know when--possibly sometime within the next year or two.

"Right now basically I'm teaching [Delany has just become a full professor of comparative literature with tenure at the University of Massachusetts in Amherst], and so most of my energy this term has got to go into the teaching---and, you know, the odd Guest of Honor speech! One goal is to organize a science fiction teaching program."

Return to Neveryon (dates below), Arbor House, '87, St. Martin's '88, as *The Bridge of Lost Desire*.

"[In the Grafton edition] the original title has been restored, and they have the dates [of composition] back!" [The dates of composition had been taken off Delany's last few books "by the publisher over my protest--minor protest."] "For the Neveryon stories I liked the idea of having all of them dated. In an ideal edition, which Grafton books is actually coming out with, all the individual stories are dated."

Includes: *The Game of Time and Pain* (novel), 10/85.

"The Tale of Rumor and Desire," 2/87, novella (between *Neveryona* and *The Tale of Fog and Granite* in internal chronology, but "there's a little note [in the St. Martin's paperback, not the hardcover] suggesting that you don't read it in chronological order because it'll confuse you, that you read it in the order of composition.")

"The Tale of Gorgik," revised version, 4/87. ("There are some sentences here and there which are polished up, but the main thing is the interpolation of really one scene. Of all the rewriting I think I've ever done on a piece, that's probably the most major job I've done. For me it feels better in terms of both the whole story and in terms of setting up things that happen later.")

"Appendix: Return ... A Preface, by K. Leslie Steiner" [*Bridge*

of Lost Desire only]. "[In the Grafton edition] there's another Appendix added, a second Appendix, on the mathematics of Buffon's needle, which refers to the method of finding pi used in the second volume. Somebody I'd never heard of before, out of the clear blue sky, sent me a nice little article that he had written on it inspired by the book, and I asked him whether I could reprint it, and he said to please be his guest. It's kind of like the Charles Hoequist [who contributes part of Appendix A to *Neveryona*]-there is indeed a real Charles Hoequist who is indeed a real linguist and archaeologist. The idea of real scholars having correspondence with fictional characters is something I rather like, and apparently they did too! They got into the spirit of Neveryon scholarship."

The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965, '82?-8/87. Arbor House, '88.

"It started with an article called 'Ruins, Foundations: The Fall of the Towers, Twenty Years After' that was published also in *Janus* or *New Moon* [in '82 or '83]. That was an article that ran to forty or fifty pages typewritten. The majority of the work — seventy-five percent of it — was done between May and August in '87.

"I'm certainly not planning [another memoir] now!"

Still Excited.



You didn't start reading SF out of fascination with the trivia of a packaging and marketing industry.
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A Note on Sturgeon

by Samuel R. Delany

One reason I'm having difficulty putting together these remarks on Sturgeon is that I've just moved to Amherst, Massachusetts, and most of my books – including all the Sturgeon – are still in New York. And Sturgeon belongs to a rare handful of writers: if you want to talk about them at any meaningful level, you must explore their language directly, going into and after specific verbal subtleties. They are nothing without their texts.

But that allows me – even forces me – to move from an appreciation, which I suspect all who read this program booklet can finally supply for themselves, to a practical exhortation.

Right now there is a yawning fourfold need in Science Fiction scholarship.

First, we must have a reasonably and responsibly edited edition of Theodore Sturgeon's near 150 stories (more than a hundred of which are superb), as well as his half dozen-plus novels.

Second, someone must undertake a major, scholarly biography of Sturgeon.

Third, efforts must be marshalled to preserve his letters, ephemera, and other writerly remains.

Fourth, we must establish some sort of Sturgeon Society and a Sturgeon Newsletter to distribute information and inform those scholars and readers of Sturgeon of what is going on in Sturgeon studies.

Theodore Sturgeon was the single most important science fiction writer during the years of his major output (the forties, fifties, and sixties): he was a committed artist in a field in which most of the writers were unsure, indeed, whether they were practicing an art or merely a craft. I am not suggesting that Sturgeon's specifically science fictional ideas were the most showy, or even the most influential during his lifetime – though they were certainly rich enough. My belief in Sturgeon's worth in no way suggests that he oust Heinlein or Dick or Bester from the most deserved reputations they have garnered during their lives – or since their deaths. But I am saying that if we can read Sturgeon, read him deeply, carefully, and with the insight and nuance that his texts invite, then we can read any of these others; and our reading of them will be enriched by what we learn of science fictional language's possibilities *from* Sturgeon.

But if – either because Sturgeon's texts remain unavailable, or because a general readerly interest in

him is allowed to dissipate – we do *not* read Sturgeon, our reading of *all* these others will be deeply, possibly irrevocably, impoverished.

For that is what our greatest SF artist does for the broader range of our art. He takes what in other writers becomes dead convention or trope and, within a shared historical context, infuses it with life and demonstrates its vital use.

Sturgeon's theme was love. His method was to physicalize the emotions and move them through the body, describing their weight and resistance, their frictions and effect. He articulated the delicate rippling in the sensory veil that wraps us all – articulated it with an economy and accuracy that impinges on the reader with electric insistence. He loved the real world of weather, and scents, and machines – glittering in the sun through a laboratory window, rising blackly to block the stars, or rusting in old garages. And he loved the commonsensical demands of the body – and, as well, had vast patience with the intricate excuses the mind effects against them.

Sturgeon wanted a world that worked differently from the one we live in: and that difference was that it had a place for love and logic both. What seemed to bolster him and give him personal patience and also artistic perseverance was his apprehension of the interconnectedness of all life's varied and variegated aspects.

There's a story that Sturgeon has told about himself and that others have repeated.

In the early 1950's, during the midst of one of Sturgeon's several blocked periods, *Galaxy* editor Horace L. Gold broke through it in a discussion. Sturgeon had explained to Gold that he was worrying so much about the terrifying oppression and fear emanating from Senator Joseph McCarthy, who was investigating "un-American" activity and destroying lives and reputations left and right in the process, Sturgeon couldn't bring himself to write a story that was simple entertainment. Unless it was something that told the world exactly how he felt about this truly evil madman, Sturgeon asked, how could he write anything? But a good story, he knew, couldn't simply be a sermon or a jeremiad.

Gold thought a moment, then responded: "You write me a story about a man who goes to meet his wife at a bus station to surprise her and who sees

A Note on Sturgeon, continued

her come through the gate smiling at another man ... and every *Galaxy* reader in the country will know *exactly* how you feel about that Washington demagogue.”

What Gold had perceived, of course, was precisely the inter-connectedness that I referred to above – the historically sensitive web on which the finest art plays its times in order to sound its richest music. Sturgeon tells the tale as a lesson in how to overcome writer's block.

But what he was much too modest to say, and what I am happy to be able to add, is that, for all its truth, I doubt there are very *many* writers to whom Gold would have given this advice.

Myself, I can only think of one.

And that is certainly one reason why, to us, today, Sturgeon is of such pristine and gemlike value.

—Amherst

October '88

A Theodore Sturgeon Bibliography by Adina Adler

This bibliography lists as many of the stories as I could find references to, plus the contents of each collection and the novels. There are also some notes about collaborations, pseudonyms, and re-titled stories. I could not have done this without the resources of the MIT Science Fiction Society and Ken Johnson. Any mistakes are my own, and should not be blamed on my sources, which were:

The Science Fiction Encyclopedia, edited by Peter Nicholls, Doubleday & Company, Inc., 1979;

Science Fiction and Fantasy Literature, by R. Reginald, Gale Research Company, 1979;

The Index of Science Fiction Magazines 1951-1965, by Norm Metcalf, J. Ben Stark, 1968;

Index to the Science Fiction Magazines 1926-1950, by Donald B. Day, Perri Press, 1952;

The Complete Index to Astounding/Analog, by Mike Ashley, Robert Weinberg Publications, 1981;

Index to the SF Magazines, 1966-1970, by the New England Science Fiction Association (NESFA), 1971; *The NESFA Indexes for 1971, 1972, 1974, and 1975*, NESFA, various years;

Index to the SF Magazines 1984, by Jerry Boyajian and Kenneth R. Johnson, TWACI Press, 1984;

Theodore Sturgeon, a primary and secondary bibliography,

by Lahna F. Diskin, G.K. Hall & Co., 1980;

“A Theodore Sturgeon Bibliography,” by Dennis Lien and Jayne Sturgeon, published as part of *Maturity*, the MINICON 15 book, 1979.

Stories, in alphabetic order by title

...And My Fear is Great	Beyond Fantasy Fiction	July	1953
Abreaction	Weird Tales	July	1948
Affair With a Green Monkey	Venture SF	May	1957
Agnes, Accent and Access	Galaxy	Oct.	1973
And Now the News	F & SF	Dec.	1956
Artnan Process	Astounding	June	1941
Assault and Little Sister	Mike Shayne Mystery Magazine	July	1961
Baby is Three	Galaxy	Oct.	1952
Beware the Fury	Fantastic	April	1954
Bianca's Hands	Argosy	May	1947
Biddiver	Astounding	Aug.	1941
Blabbermouth	Amazing	Feb.	1947
Blue Butter	F & SF	Oct.	1974
Bones, The	Unknown	Aug.	1943
Brat	Unknown	Dec.	1941
Bright Segment	Caviar		1955
Butyl and the Breather	Astounding	Oct.	1940
Cactus Dance	Luke Short's Western Magazine	Oct.	1954
Cargo	Unknown	Nov.	1940
Case and the Dreamer	Galaxy	Jan.	1973
Cellmate	Weird Tales	Jan.	1947
Chromium Helmet, The	Astounding	June	1946
Claustrophile, The	Galaxy	Aug.	1956
Clinic, The	Star Science Fiction #2		1953
Clock, The	Calling All Boys		1948
Comedian's Children	Venture SF	May	1958
Completely Automatic	Astounding	Feb.	1941
Country of Afterward, The	Hustler	Jan.	1979
Crate	Knight	Oct.	1970
Crime for Llewellyn, A	A Touch of Strange		1958
Dark Room, The	Fantastic	July	1953
Dazed	Galaxy	Sept.	1971
Dead Dames Don't Dial	Saint Mystery Magazine	Aug.	1956
Deadly Innocent, The	Mike Shayne Mystery Magazine	Nov.	1956
Deadly Ratio, The	Weird Tales	Jan.	1948
Derm Fool	Unknown	March	1940
Die, Maestro, Die!	Dime Detective	May	1949
Dreaming Jewels, The	Fantastic Adv.	Feb.	1950
Education of Drusilla Strange, The	Galaxy	March	1954
Ether Breather	Astounding	Sept.	1939
Excalibur and the Atom	Fantastic Adv.	Aug.	1951
Farewell to Eden	Invasion from Mars		1949
Fear is a Business	F & SF	Aug.	1956

Fluffy	Weird Tales	March	1947	Minority Report	Astounding	June	1949
Girl had Guts, The	Venture	Jan.	1957	Mr. Costello, Hero	Galaxy	Dec.	1953
Girl Who Knew What They Meant, The	Knight	Feb.	1970	Music, The	E Pluribus Unicorn		1953
God in a Garden, A	Unknown	Oct.	1939	Nail and the Oracle, The	Playboy	Oct.	1965
Golden Egg, The	Unknown	Aug.	1941	Necessary and Sufficient	Galaxy	April	1971
Golden Helix, The	Thrilling Wonder	Summer	1954	Need	Beyond		1960
Granny Won't Knit	Galaxy	May	1954	Never Underestimate	If	March	1952
Graveyard Reader, The	The Graveyard Reader		1958	Night Ride	Keyhole Mystery Magazine	June	1960
Green-Eyed Monster, The	Unknown	June	1943	Nightmare Island	Unknown	June	1941
Hag Sèleen, The	Unknown	Dec.	1942	Noon Gun	Playboy	Sept.	1963
Half-way Tree Murder	Saint Mystery Magazine	Mar.	1956	Not an Affair	F & SF	Oct.	1983
Harry's Note	Chrysalis 1		1977	Occam's Scalpel	If	Aug.	1971
Haunt, The	Unknown	April	1941	One Foot and the Grave	Weird Tales	Sept.	1949
He Shuttles	Unknown	April	1940	Other Celia, The	If	March	1957
Heart, The	Other Worlds	May	1955	Other Man, The	Galaxy	Sept.	1956
Helix the Cat	Astounding		1973	Patterns of Doorn, The	Knight		1970
Hold-up a la Carte	Ellery Queen	Feb.	1964	Perfect Host, The	Weird Tales	Nov.	1948
How to Forget Baseball	Sports Illustrated	Dec.	1964	Pod in the Barrier, The	Galaxy	Sept.	1957
How To Kill Your Aunty	Mike Shayne Mystery Magazine	March	1961	Poker Face	Astounding	March	1941
Hurkle is a Happy Beast, The	F & SF	Fall	1949	Prodigy	Astounding	April	1949
Hurricane Trio	Galaxy	April	1955	Professor's Teddy-Bear, The	Weird Tales	March	1948
I Love Maple Walnut	Harpers	May	1974	Pruzy's Pot	Nat'l Lampoon	June	1972
If All Men Were Brothers, Would You Let One Marry Your Sister?	Dangerous Visions		1967	Purple Light, The	Astounding	June	1941
"I Say...Earnest..."	Los Angeles Weekly News	Aug.	1973	Riddle of Ragnarok	Fantastic Universe	June	1955
Incubi of Parallel X, The	Planet Stories	Sept.	1951	Ride In, Ride Out	Sturgeon's West		1973
Ingenious Aylmer	Harpers	Dec.	1973	Rule of Three	Galaxy	Jan.	1951
It	Unknown	Aug.	1940	Runesmith	F & SF	May	1970
It Opens the Sky	Venture SF	Nov.	1957	Saucer of Loneliness, A	Galaxy	Feb.	1953
It Was Nothing — Really	Knight	Nov.	1969	Scars	Zane Grey Western Magazine	May	1949
It's You	Adam	Jan.	1970	Sex Opposite, The	Fantastic	Fall	1952
Jorry's Gap	Adam	Oct.	1969	"Shadow, Shadow, On the Wall..."	Imagination	Feb.	1951
Jumper, The	Unknown	Aug.	1942	Sheriff of Chayute, The	Sturgeon's West		1973
Killdozer!	Astounding	Nov.	1944	Shottle Bop	Unknown	Feb.	1941
Largo	Fantastic Adventures	July	1947	Silken Swift, The	F & SF	Nov.	1953
Last Laugh	Other Worlds	March	1951	Singsong of Cecily Snow, The	Heavy Metal	Oct.	1977
Like Yesterday	Rolling Stone	May	1976	Skills of Xanadu, The	Galaxy	July	1956
Like Young	F & SF	March	1960	Sky Was Full of Ships, The	Thrilling Wonder	June	1947
Love of Heaven, The	Astounding	Nov.	1948	Slow Sculpture	Galaxy	Feb.	1970
Make Room for Me!	Fantastic Adventures	May	1951	Smoke	Calling All Boys		1948
Man Who Figured Everything, The	Ellery Queen	Jan.	1960	So Near the Darkness	Fantastic Universe	Nov.	1955
Man Who Learned Loving, The	F & SF	Oct.	1969	Stars are the Styx, The	Galaxy	Oct.	1950
Man Who Lost the Sea, The	F & SF	Oct.	1959	Suicide	Adam		1970
Man Who Told Lies, The	F & SF	Sept.	1959	Take Care of Joey	Knight	Jan.	1971
Martian and the Moron, The	Weird Tales	March	1949	Talent	Beyond Fantasy Fiction	Sept.	1953
Maturity	Astounding	Feb.	1947	Tandy's Story	Galaxy	April	1961
Medusa	Astounding	Feb.	1942	That Low	Famous Fantastic Mysteries	Oct.	1948
Memorial	Astounding	April	1946	There is no Defense	Astounding	Feb.	1948
Memory	Thrilling Wonder	Aug.	1948	Thunder and Roses	Astounding	Nov.	1947
Messenger	Thrilling Wonder	Feb.	1949	Till Death do us Join	Shock	July	1948
Mewhu's Jet	Astounding	Nov.	1946	Time Warp	Orni	Oct.	1978
Microcosmic God	Astounding	April	1941	Tiny and the Monster	Astounding	May	1947

To Here and the Easel	Star Short Novels	1954
To Marry Medusa	Galaxy	Aug. 1958
Touch of Strange, A	F & SF	Jan. 1958
Touch of Your Hand, The	Galaxy	Sept. 1953
Traveling Crag, The	Fantastic Adv.	July 1951
Twink	Galaxy	Aug. 1955
Two Percent Inspiration	Astounding	Oct. 1941
Ultimate Egoist, The	Unknown	Feb. 1941
Uncle Fremmis	Adam	1970
Unite and Conquer	Astounding	Oct. 1948
Vengeance Is	Dark Forces	1980
Verity File, The	Galaxy	May 1971
Wages of Synergy, The	Startling Stories	Aug. 1953
Waiting Thing Inside, The	Ellery Queen	Sept. 1956
Way Home, A	Amazing	April 1953
Way of Thinking, A	Amazing	Oct. 1953
Well Spiced	Zane Grey's Western Magazine	Feb. 1948
Wham Bop	Varsity	1948
What Dead Men Tell	Astounding	Nov. 1949
When You Care, When You Love	F & SF	Sept. 1962
When You're Smiling	Galaxy	Jan. 1955
Who?	Galaxy	March 1955
Why Dolphins Don't Bite	Omni	Feb. 1980
[Widget], the [Wadget], and Boff, The	F & SF	Nov. 1955
Won't You Walk —	Astounding	Jan. 1956
World Well Lost, The	Universe S F	June 1953
Yesterday Was Monday	Unknown	June 1941

Novels:

The Cosmic Rape	1958
Godbody	1986
I, Libertine	1956
The King and Four Queens	1956
The Player on the Other Side	1963
The Rare Breed	1966
Some of Your Blood	1961
The Synthetic Man	1950
Venus Plus X	1960
Voyage to the Bottom of the Sea	1961

Originally published under different names:

The Man Who Told Lies	as Billy Watson
The Ultimate Egoist	as E. Hunter Waldo
Nightmare Island	as E. Waldo Hunter
The Purple Light	as E. Waldo Hunter
The Player on the Other Side	as Ellery Queen
I, Libertine	as Frederick R. Ewing

Title Changes:

Beware the Fury	also titled "Extrapolation"
The Deadly Ratio	also titled "It Wasn't Syzygy"
Fluffy	also titled "The Abominable House Guest"
The Green-Eyed Monster	also titled "Ghost of a Chance"
How To Kill Your Aunty	also titled "How to Kill Aunty"
Last Laugh	also titled "Special Aptitude"
The Man Who Learned Loving	also titled "Brownshoes"
Memorial	also titled "The Atomic Monument"
The Music	also titled "In the Hospital"
The Sky Was Full of Ships	also titled "The Cave of History"
The Synthetic Man	also titled "The Dreaming Jewels"
To Marry Medusa	also titled "The Cosmic Rape"
Who?	also titled "Bulkhead"

Collaborations:

Prodigy	revision of a story by O. W. Hopkinson, Jr.
The Deadly Innocent	with Don Ward
The Man Who Figured Everything	with Don Ward
The Riddle of Ragnarok	with Don Ward
Ride In, Ride Out	with Don Ward
The Sheriff of Chayute	with Don Ward
The Waiting Thing Inside	with Don Ward
Runesmith	with James H. Beard
The Bones	with James H. Beard
The Hag Sèleen	with James H. Beard
The Jumper	with James H. Beard
Yesterday Was Monday	with James H. Beard
Time Warp	with Robert Earl Walter
Voyage to the Bottom of the Sea	from a screenplay by Irwin Allen and Charles Bennett
The King and Four Queens	from a screenplay by Margaret Fitts
The Rare Breed	from a screenplay by Ric Hardman

Collections

- Aliens 4 1959
Killdozer!
Cactus Dance
Comedian's Children, The
[Widget], the [Wadget], and
Boff, The
- Beyond 1960
Abreaction
Bones, The
Largo
Like Young
Need
Nightmare Island
- Case and the Dreamer 1974
Case and the Dreamer
If All Men were Brothers,
Would You Let One Marry
Your Sister?
When You Care, When You
Love
- Caviar 1955
"Shadow, Shadow, On the
Wall..."
Blabbermouth
Bright Segment
Green-Eyed Monster, The
Medusa
Microcosmic God
Prodigy
Twink
- E Pluribus Unicorn 1953
Bianca's Hands
Cellmate
Deadly Ratio, The
Die, Maestro, Die!
Fluffy
Music, The
Professor's Teddy-Bear, The
Saucer of Loneliness, A
Scars
Sex Opposite, The
Silken-Swift, The
Way of Thinking, A
World Well Lost, The
- The Golden Helix 1979
"I Say...Earnest..."
...And My Fear is Great
And Now the News
Clinic, The
Dark Room, The
- Golden Helix, The
Man Who Lost the Sea, The
Skills of Xanadu, The
Ultimate Egoist, The
Yesterday Was Monday
- Not Without Sorcery 1961
Artman Process
Brat
Butyl and the Breather
Cargo
Ether Breather
It
Poker Face
Two Percent Inspiration
- The Joyous Invasions 1965
Comedian's Children, The
To Marry Medusa
[Widget], the [Wadget], and
Boff, The
- The Stars are the Styx 1979
Claustrophile, The
Dazed
Education of Drusilla
Strange, The
Granny Won't Knit
Occam's Scalpel
Other Man, The
Rule of Three
Stars are the Styx, The
Tandy's Story
When You're Smiling
- Starshine 1966
Artman Process
Derm Fool
Haunt, The
How To Kill Your Aunty
Pod in the Barrier, The
World Well Lost, The
- Sturgeon in Orbit 1964
Beware the Fury
Heart, The
Incubi of Parallel X, The
Make Room for Me!
Wages of Synergy, The
- Sturgeon is Alive and Well...
1971
Crate
Girl Who Knew What They
Meant, The
It Was Nothing — Really
It's You
- Jorry's Gap
Man Who Learned Loving,
The
Patterns of Doorn, The
Slow Sculpture
Suicide
Take Care of Joey
To Here and the Easel
Uncle Fremmis
- Sturgeon's West 1973
Cactus Dance
Man Who Figured
Everything, The
Ride In, Ride Out
Scars
Sheriff of Chayute, The
Waiting Thing Inside, The
Well Spiced
- Thunder and Roses 1957
...And My Fear is Great
Hurkle is a Happy Beast, The
Mewhu's Jet
Minority Report
Thunder and Roses
Tiny and the Monster
Way Home, A
Who?
- To Here and the Easel 1973
Graveyard Reader, The
Perfect Host, The
Shottle Bop
Skills of Xanadu, The
There is no Defense
To Here and the Easel
- A Touch of Strange 1958
Affair With a Green Monkey
Crime for Llewellyn, A
It Opens the Sky
Mr. Costello, Hero
Other Celia, The
Touch of Strange, A
Touch of Your Hand, The
- Visions and Ventures 1978
Hag Sèleen, The
Martian and the Moron, The
Nail and the Oracle, The
One Foot and the Grave
Talent
Touch of Your Hand, The
Traveling Crag, The
Won't You Walk —
- A Way Home 1955
Hurkle is a Happy Beast, The
Hurricane Trio
Last Laugh
Mewhu's Jet
Thunder and Roses
Tiny and the Monster
Unite and Conquer
Way Home, A
Who?
- Without Sorcery 1948
Artman Process
Brat
Butyl and the Breather
Cargo
Ether Breather
It
Maturity
Memorial
Microcosmic God
Poker Face
Shottle Bop
Two Percent Inspiration
Ultimate Egoist, The
- The Worlds of Theodore Sturgeon
1972
Graveyard Reader, The
Maturity
Memorial
Other Man, The
Perfect Host, The
Shottle Bop
Skills of Xanadu, The
Sky Was Full of Ships, The
There is No Defense

Program

Main Track (by Eric Van)

Regular Panels

Firing the Canon: The Public Perception of F and SF. What do typical readers of serious realist fiction think of genre literature? If SF still means Asimov, Heinlein, and Herbert to these people (with Bradbury and Clarke as the "good" writers) is that why they're not reading Delany, Wolfe, Dick, Le Guin, Sturgeon, Bester, Crowley, Disch, etc.? Is this also the reason why SF reviews are rare in *The New York Times* and unknown in *The Boston Globe*?

See Dick Run, See Jane Reveal Depths of the Human Condition: The Juvenile as Literature. An exploration of the phenomenon, complete with recommended reading.

Six Judges in Search of an Award. Our distinguished panel of judges talk about small press publishing, and discuss the workings of our forthcoming small press award. How many categories should there be? Can we somehow make these cash prizes?

You've Crossed the Reality Border, Anything to Declare? What leads a writer beyond the fields they know? What things, if any, can be better explored realistically?

Maximum R & D: Rock 'N' Roll 'N' SF. Is SF the rock 'n' roll of literature? How are their fannish subcultures alike, and how different? And where does the "c" word fit in?

Personality Crisis: Publishers, Editors and Imprint Identities. Is it good or bad that any Del Rey book promises one thing, while any Ace Special promises another? Can books published by the "wrong" line get lost? How does this relate to the growing schism between pure-genre readers and SF-as-lit types?

Sox Win 6th Straight World Series : The Near Future of Boston. Local writers who've mapped out Boston's next 130 years (for a sh*r*d w*rd anthology) tell us how they did it.

People I Can't Read, but Wish I Could. Why does this happen? Any help from the other attendees with your particular problem?

Hugo Gernsback, Chicken Farmer: If SF Had Never Been Ghettoized. Was the ghettoization of the genre inevitable? How might it have been avoided? If it had never happened, would more mainstream writers have dabbled in the genre, and if so, what might their books have been like?

Who Cares?: Creating Sympathetic Characters. Are there any specific techniques? How do you make the reader care about a less than admirable protagonist?

Introducing The New York Review of Science Fiction. You know the con committee thinks it's a really worthy cause when they set aside an hour for a shameless plug.

Elfland Uber Alles: Hidden Racism and Other Isms in Fantasy and SF. Are there reprehensible subtexts in even the best stuff?

How Does a Book Review Mean? Critics discuss the relationship between the critic/reviewer and reader. Warning: may include a deconstructionist analysis of a deconstructionist analysis.

Really Heart-Rending: The Horror Novel as Literature. Includes a debate on the literary merit of Stephen King.

Writer's Workshops: Friend or Menace?

The Notion of Lives on Paper: Self and Science Fiction, 1926-1988. How can our knowledge of a writer's life influence the way we read a text? How much should it? How revelatory is it necessary or desirable to be in autobiography, essay, or interview?

Unfortunately Still Too Sensitive a Topic for a Silly Title: Alternative Sexual Lifestyles in F & SF. How have gay, lesbian and bisexual characters been portrayed in imaginative literature? In portraying a non-homophobic society, what are the pros and cons of different approaches (didactic, understated)?

Is Chip Delany the Woody Allen of SF? (or, I Really Like your Books...Especially the Earlier, Simpler Ones...) Pre-Dhalgren Delany versus post-Dhalgren.

What about Dhalgren, Then? Probably the single most controversial book in the genre. Not just a pro and con discussion of the book, or explication of the text; panelists will be encouraged to construct optimum psychological profiles of Dhalgren-lovers and Dhalgren-haters.

Caviar: A Ted Sturgeon Appreciation.

Samuel R. Delany: Guest of Honor Speech.

[*Out of the Bomb Shelter, Into the Greenhouse: Writing about the Coming Ecological Crisis and Rare Deal, or Raw?: Small Press Limited Editions.* have been postponed until next year.]

Late Night Programming

VALIS: The Opera: The Presentation.

Composer Tod Machover on the making of VALIS, his acclaimed opera adaptation of the Philip K. Dick classic. With slides and musical excerpts from the production.

Lifestyles of the Poor and Obscure. The real lives of fulltime writers — not work habits or word processors, but dating patterns and checking accounts.

The Bohemian Poetry Club. Writers and fans read their favorite poems or short prose passages (not their own).

The Alternate History Tag-Team Wrestling Match Planning Session. Premise: P.K. Dick has a breakthrough mainstream success in 1955 with *Mary and the Giant*. Result: Fidel Castro becomes a big-league pitcher. Result of that: Martin Luther King is not assassinated. In the AHTTWM itself, each participant has one such segment of a crazy timeline, and has to fill in the connecting logic (perhaps while simultaneously telling the life story of Joe Mundane). This informal discussion group will work out the details of the game, and brainstorm the timeline. We'll then play the game itself at future Readercons...

Semiotics and Deconstructionism:

An Introductory Talk by Samuel R. Delany.

Bookaholics Anonymous Meeting. Actually, a half serious workshop on book-buying/collecting/reading strategies. How do you attack the immense pile of books you've bought but haven't read?

In The Future, Everyone Will Be Obnoxious for Five Minutes. An hour of five-minute harangues from pros, on any topic they're hot on.

Theodore Sturgeon's "Slow Sculpture": A Dramatic Reading.

The Third Kirk Poland Memorial Bad Science Fiction and Fantasy Prose Competition. Named after ("in honor of" doesn't seem quite right) the quintessential hack so brilliantly portrayed in Barry Malzberg's *Herovit's World*, this deathless variant of the game "Fictionary" was such a hit at last year's Readercon that it was encored at Boskone to an SRO crowd.

A sample of genuine bad sf or fantasy prose is read — only it ends in mid-sentence (often in mid-metaphor). It is *not* identified. Each of our panelists reads an ending. One is genuine — the others are impostors, concocted in advance by the panelists (who are as much in the dark about the

origins and real endings as the audience is). Audience members then vote for the ending they think is genuine. Panelists get a point for each poor fan they fool, while the audience earns a point for every fan who spots the real ending.

The score so far: reigning Trashmaster Geary Gravel 2, audience 0. Since the panelists this year have had several weeks to tarnish their prose, you have your work cut out for you...

If You Love X, You'll Love Y

Saturday night at six, attendees can join one of a number of discussions groups, each based on a favorite writer. But the group talks mostly about *other writers*, gathering hot leads for new reading (and exploring that odd beast known as "taste"). And since formal programming resumes at 8:00, you are urged to go to dinner together. The Information Desk will have more details.

The Mini-Track

This is our collection of small, non-panel items. These will all be in the same room (but not simultaneously) on the hotel's main floor. The schedule for this track will be posted outside the room.

Readings and talks

So far we have been able to sign up both fiction writers and poets for this. There will also be at least one talk, and a presentation (by author and critic Algis Budrys) on the Writers of the Future program.

Discussion Groups

These are items that you organize yourselves, using whatever open space we happen to have on the track schedule (again, check with Information for the procedure).

Workshops

This year we have two. The first will be held by Hugo and Nebula-winning author Barry B. Longyear, and its purpose is to help you identify and work on your particular writing problems. No manuscript is necessary to join.

The other workshop is a repeat of last year's well-received Persona workshop, led by local author and poet Elissa Malcohn. This 90-minute session will focus on character creation. You (as a group) will do just that: create at least one character. This is a *very* insufficient description of what is sure to be one of the most interesting activities of

the weekend. There is a maximum limit of 20 people for this item; check with Information to see if there is any space available (writers only, please!).

Events and other attractions

Meet the Pros(e) Reception

This will be taking place in the Special Programming Area (i.e. the Continuation and Mini-Track rooms combined) Friday night at around 11.

In other socializing news, we hope to keep our Con Suite open till 2 AM Friday and Saturday night, and to open early Saturday and Sunday morning.

Auction

Last year's auction (along with the spontaneous hat-passing) was instrumental in keeping our losses below \$2000; we're hoping this year's will push us into the black. As before, both donated and on-consignment materials will be auctioned off, with proceeds and commissions going to support Readercon. We thank everyone who contributed material last year, including Arbor House, Dreamhaven Books, the Science Fantasy Bookstore, Gene Wolfe, Mark Ziesing, Geary Gravel, Ellen Kushner, and many other individuals. Once again, we're lucky to have Elliot Kay Shorter as our auctioneer. This item will also be in the Special Programming Area.

If you've brought material of interest to collectors (first editions, galleys, manuscripts, bound or rare magazines, correspondence or signed items) that you would like to sell (we ask a 10% commission) or donate, please get in touch with us through Information, telling us what you have, whether it's a donation, what minimum bid you would like us to set if it's not, and anything else you'd like us to know about.

Dealers' Room

As with last year, we have assembled a selection of booksellers and small publishers to help you find items you may have trouble finding in your local bookstores. We have a few more tables this year (and have a waiting list as well, so we may have to expand again next year!). Hours are 7 PM to 9 PM Friday, 10 AM to 7 PM Saturday, and 10 AM to 3 PM Sunday.

Volunteer!!

As you know, conventions do not run themselves. If you've been to SF conventions before, you also know that they're usually run entirely by volunteer

labor (the kind of conventions that can afford paid staff tend to be massive trade shows or the kind of "professional" business conferences that charge attendees \$100 and up).

What this means is that we need your help! Regardless of how well we might have done in signing people up before the con, rest assured that there will still be lots of jobs around that would like to be done by you, if only for a few hours. The best way to do some of them at the con is show up at our Staff Office on the hotel's main floor. We'll be setting that up early Friday afternoon. We'll have a list of what needs to be done when; tell us what hours you're available and what you're good at, and we'll figure something out.



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Looking Ahead

We hope you've enjoyed Readercon 2; if this is your second Readercon, we hope you've noticed some improvements. Once again, it's time to ask ourselves "what's next?"

What we know about Readercon 3

First, although we have not yet concluded a deal (this is being written in late October), it looks likely that we will be returning to the Lowell Hilton (new hotel relationships take time to form, and we would very much like to make a definite announcement for R3 by the time you show up for this one).

One thing that will be changing, however, is our weekend (again). As early-joiners may remember, we picked November mainly because we could not get an acceptable deal for our original (late September) weekend. While our polling indicated that most of you could live with this, other events have since made these dates unsuitable. Right now, we are looking at a date in mid-spring 1990.

As stated above, we hope that the Readercon 3 announcement flyer in your registration packet has a definite date listed. If not, however, we may very well be somewhere, as well as *somewhen*, else next time.

The Final Report

The long-awaited Final Report for Readercon 1 is actually in production at the moment. If we're lucky, we may even have it available here for those of you who were with us last time. If not, it will be in the mail shortly after we recover from this year.

At the moment, we are committed to a Final Report for Readercon 2 only if it breaks even.

The Small Press Awards

This year's Readercon marks the first *concrete* steps we have taken toward establishing this award system. We've already appointed most of our first years' jury (one each from the categories of small publisher, editor, writer, critic, artist, bookseller, and reader). A panel will introduce you to them (see program listings), and together we will work out the ground rules. The results will be publicized. Since we appear to be heading towards a Spring '90 date for Readercon 3, we'll have to find some alternative venue for our first ceremony in '89. We have ideas.

News from Readercon, Inc.

It's happened; we've been recognized by the

IRS as a tax-exempt non-profit corporation. We're looking into the broader implications of all this, but one thing we do know is that people can now donate money to further our cause, and deduct whatever the current regulations allow. This raises the possibility that we will be able to expand our mission in various ways. If you would like to be a part of this ongoing story, write or call us, or talk to us during the con! — Robert Colby

Readercon pre-registered membership by state:

Massachusetts	142
New York	25
New Hampshire	18
Connecticut	15
Pennsylvania	9
New Jersey	6
Illinois	5
Maryland	5
Rhode Island	5
Maine	3
Vermont	2
North Carolina	2
Alabama	1
California	1
D.C.	1
Delaware	1
Louisiana	1
Michigan	1
Minnesota	1
Utah	1
Washington	1
Wisconsin	1
North Carolina	1
Total	238

It's *Their* Fault

Robert Colby's resume: Proto-nerd, flower-child, teenage runaway, street bum, undistinguished con-goer, rock critic and fanzine (*Frenzy Magazine*) publisher, computer jockey, part-time literati, President of a newly-recognized 501(c)(3) non-profit, tax-exempt corporation. Shit, what next? "This man may look like a complete non-entity, but in reality, he is a mover and a shaker."
— David G. Hartwell

Eric Van sometimes ranks SF as his third greatest passion, so don't even mention baseball (Red Sox, statistical analysis) or rock 'n' roll (critic, songwriter, guitarist since 1972). Needless to say, this leaves very little time for real life (dBase consultant, husband).

Anita Van is absent but accounted for.

Connie Hirsch is a comic book fan who majored (at different times) in Film Writing and Fiber Arts. When asked how she became a programmer and an officer of Readercon she only mumbles "It made sense at the time." She admits to being a member of Lin Carter Fandom. Her tunnel name is Squirrel.

Bob Ingria submitted the following "data sheet." Birthplace: "Not of woman born, but it was NYC." Education: A classics background, with extensions into linguistics, with extracurriculars in movie-going, DJing, and club-hopping (where I met three of the original members of the Readercon committee). Work: Building the natural language processing system others talk about, but are too lazy to work on. Turn-ons: Gottlob Frege, the early Chomsky, Greek literature, good music of all genres, Rome, dadaism, D. A. F. Sade. Turn-offs: Recent Chomsky (since 1980), behaviorism, uninformed connectionism, "statistical models of ____," "easy listening," Missolonghi, Sacher-Masoch. Quote: "I may not know who Rick Tittle is, but at least I know that voiced *th* and voiceless *th* are not allophones in English."

Merryl Gross tried to break into fandom in her mid-teens, but was thwarted by the combined efforts of her parents and her residence deep, deep in the suburbs of Long Island. She joined the MIT Science Fiction Society a week before she even registered for classes, and has been hopelessly fannish ever since. She still thinks digital watches are a pretty neat idea.

Stephen Frug is the token youngster on the committee, whose main task is to make the other com-

mittee members feel suave, sophisticated and knowledgeable, and to give them the fun of slapping their foreheads and exclaiming, "You don't know *that*? God, I feel old!" He is a senior at Commonwealth High School in his spare time.

Priya Mirkin prefers to remain anonymous.

Adina Adler has been reading everything she could get her hands on since she learned how at the age of six. This includes vast quantities of mythology, science fiction, fantasy, historical novels, and lately, mysteries. To her dismay, when Eric starts discussing authors to feature in the Bad Prose Competition, she realizes that she's read most of them. She discovered filking at her first convention, and can be counted on to either find the nearest Bardic Circle, or form one. Her tunnel name is Little Paws.

Alison Sinclair supposes that her biography should read "Confessions of a Pre-pubescent Trekkie," because that's how she got started in SF. Following that, her family spent 6 weeks in a rented house, where she occupied the adolescent sons' bedroom, which was stocked mostly with James Bond and John Wyndham (her second initiation). Between then and now there've been many years of parents and teachers wondering when she was going to stop reading "that stuff" and start reading decent literature. However, she hasn't given in yet.

Kathei Logue entered SF fandom in 1968, and was Assistant Treasurer for Noreascon 1 in 1971 (the same job she has with us). She got suckered into this as a result of knowing rock critics Robert Colby (Readercon founder) and Eric Van through Boston's thriving underground rock scene (from whence she derives her income today). In both SF and rock fandom she is widely known as "Babysitter to the Stars" (and we don't mean their kids).

Ozzie Fontecchio and **Janis Hoffing** could not be reached for comment. It was the Philcon crunch anyway.

Richard Duffy could not be reached, as he was preoccupied with the possible set-theoretical consequences of the Nielsen-Schreier Theorem.

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