

FRITZ LEIBER

The Thomas Burnett Swann Fund

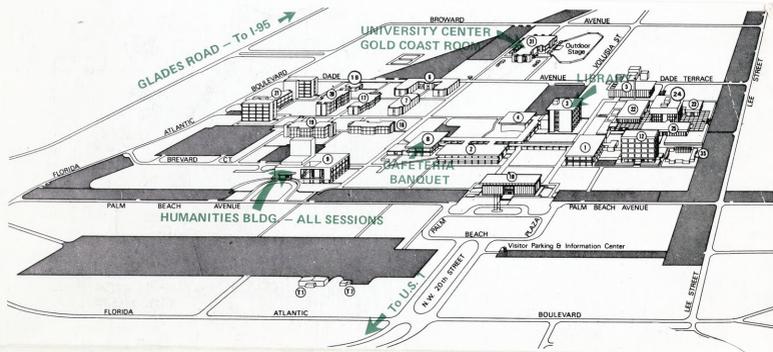
Second International
Conference on the

Fantastic

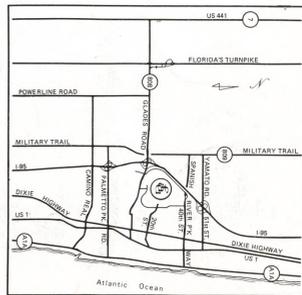
in the Arts

MARCH 18~21, 1981

College of Humanities
Division of Continuing Education
Florida Atlantic University
Boca Raton, Florida

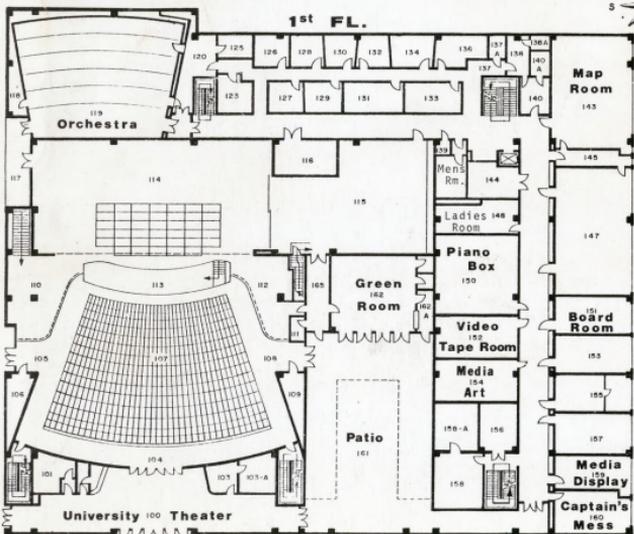
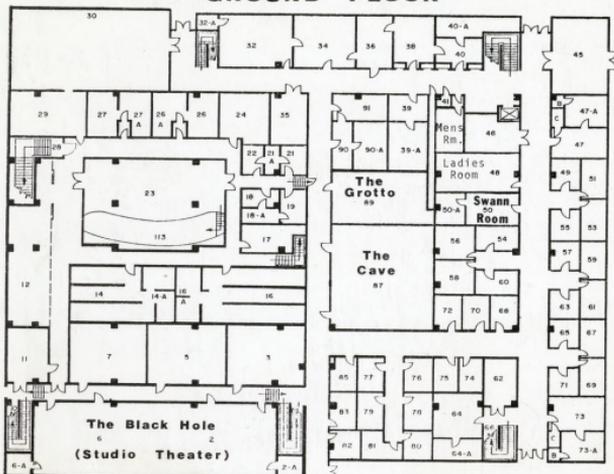


VICINITY MAP
 FLORIDA ATLANTIC UNIVERSITY
 Boca Raton

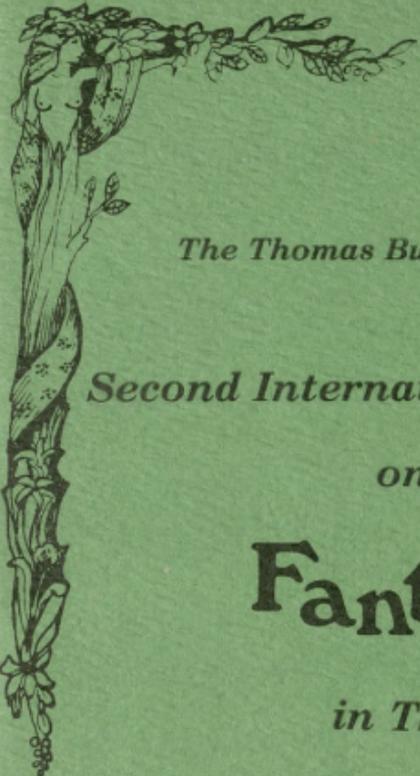


HUMANITIES BUILDING

GROUND FLOOR



2nd FL.: The Eyrie - Rm. 242
Leonard Kesi Art Exhibit - Rm. 243



The Thomas Burnett Swann Fund's

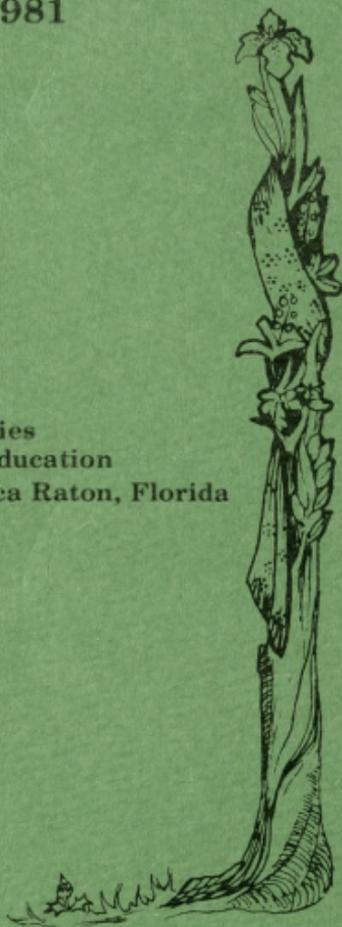
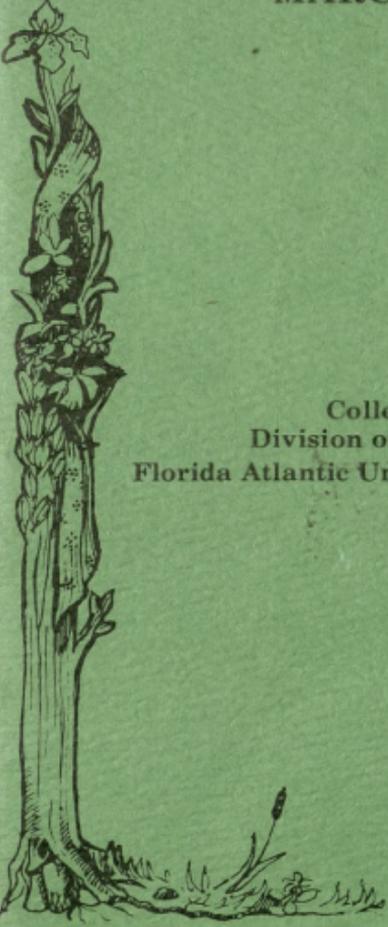
Second International Conference

on the

Fantastic

in The Arts

MARCH 18-21, 1981



**College of Humanities
Division of Continuing Education
Florida Atlantic University • Boca Raton, Florida**

*Second International
CONFERENCE ON THE FANTASTIC
In The Arts*

Conference Coordinators:
Robert A. Collins Allen W. Greer

*Assistant to the Coordinators, Joy Schwab
Authors' Readings Program, Timothy R. Sullivan
Transportation and Message Center, Robert B. Cain
Fantastic Book Exhibit, Marshall B. Tymn
Exhibit Manager, Ann Hitt
Leonard Kest One-Man Show, James Novak
Media Exhibits, Sarah Clemens and Vincent Miranda
Registration, Jan Hokenson
FAU Contemporary Music Ensemble, John Hutchcroft
Artwork for the Program, Fliers, Advertisements, Sarah Clemens
Signs and Posters, Martine Mallary, Steve Kika
Film Program, Michael Budd, Clay Steinman
Film Projection, Pete Mangano
Secretarial Assistants, Phyllis Surbaugh, Lee Townshend, Cecilia Bibby.
Videotape Room, Sony Corporation
Videotape Program, Joe Siclari and Craig Newmark
Conference Photographer, Randy Scott Smith
Custodial Services, William F. Kelly
Greenery, John E. Williams
Catering, Epicure Food Services*

Conference Committee:

Michael Budd
Mary Sue Barnes
Robert Cain
Robert A. Collins
Joe Conaway
William Coyle
Don Cyril
Eugene Crabb
Allen W. Greer
Jan Hokenson
Don Marietta
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Ernest L. Weiser

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Ann Peyton
Robert A. Collins

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Allen W. Greer, Assistant Dean
Janet Rose, Technical Director,
University Theater
Manuel Becker, Fine Arts Production
Manager

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Jan Singer

Continuing Education:

Robert Kizlik
Penny Ridgeway
Dorothy McCormick

The Committee wishes to extend special thanks to all the session leaders, whose names are listed in the program, for their efforts over the past months to make this conference a success. We are also extremely grateful to the faculty of the College of Humanities, Florida Atlantic University for their cooperation in making this event possible.

General Outline of the Program

WEDNESDAY, MARCH 18:

Bus service from motels, begins 12 noon.

Registration (Theater Lobby). 10 a.m. — 4 p.m.

Session I, 8:30 a.m. - 10:00 a.m.
Coffee Break (Theater Lobby), 10:30 a.m.
SESSION II, 1 p.m. - 3:30 p.m.
Cocktails (Patrol), 5 p.m. - 7 p.m.
Dinner (Theater), 5 p.m. - 7:30 p.m.
Cultural Film Showing (Cortner's Office, Beer and Potatoes)
Gold Coast Room, University Center, 7:30 p.m. - 11 p.m.
Last Bus to Motels, departs 11 p.m.

THURSDAY, MARCH 19:

Bus service from motels, begins 8 a.m.
Registration (Theater Lobby), 8 a.m. - 12 noon.

MARY BETH PARROTTA first appeared professionally as a chorister in the world premiere performances of Leonard Bernstein's Mass, which opened Washington's John F. Kennedy Center for the Performing Arts in 1971. She also sang for Bernstein in the 1973 "Concert for Peace," in the National Cathedral, Washington, D.C. She performed on the CBS recordings of both works. She has also appeared as soloist with the Washington Sinfonia, the Fairfax (Virginia) Symphony, and the Marietta (Ohio) College Choir and Orchestra. In the summer of 1980 she presented a series of solo voice recitals at the Edinburgh Festival Fringe. The program of songs by contemporary American composers included two official United Kingdom premieres.

Miss Parrotta received a Bachelor of Arts degree with distinction from the University of Virginia in 1974. As a member of the first class of undergraduate women to be admitted to the University, she was also the first music student to earn academic credit for applied voice study. Graduate work at the University of Maryland concluded in a Masters degree in Voice (1979). At Maryland she studied with renowned contemporary music specialist Phyllis Bryn-Julson, and won the school's highest performance award.

GUEST OF HONOR'S ADDRESS: "Take Within Take Within I
Take" John Burt, University Theatre, 9 p.m. - 11 p.m.
Reception (Patrol), 10 p.m. - 11 p.m.
Last Bus to motels, 11 p.m.

SATURDAY, MARCH 21:

Bus service from motels, begins 8 a.m.
SESSION XI, 9 a.m. - 10:30 a.m.
Coffee Break (Patrol), 10:30 a.m. - 11 a.m.
SESSION XII, 11 a.m. - 12:30 p.m.
Box Lunches, University Center, 12:30 p.m. - 2 p.m.
SESSION XIII, 2 p.m. - 3 p.m.
Last Bus to motels, 3:30 p.m.

Second International
CONFERENCE ON THE FANTASTIC
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Conference Coordinators:
Robert A. Collins Allen W. Greer

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General Outline of the Program

WEDNESDAY, MARCH 18:

- Bus service from motels, begins 12 noon.
- Registration (Theater Lobby), 10 a.m. — 4 p.m.
- SESSION I, 2 p.m. - 3:30 p.m.
- Coffee Break (Patio), 3:30-4 p.m.
- SESSION II, 4 p.m. - 5:30 p.m.
- Cocktails (Patio), 5 p.m. - 7 p.m.
- Dinner (Cafeteria), 5 p.m. - 7:30 p.m.
- Cabaret Film Showing (Cocteau's *Orphee*, Beer and Pretzels),
Gold Coast Room, University Center, 7:30 p.m. - 11 p.m.
- Last Bus to Motels, departs 11 p.m.

THURSDAY, MARCH 19:

- Bus service from motels, begins 8 a.m.
- Registration (Theater Lobby), 8 a.m. - 12 noon
- SESSION III, 9 a.m. - 10:30 a.m.
- Coffee Break (Patio), 10:30 a.m. - 11 a.m.
- SESSION IV, 11 a.m. - 12:30 p.m.
- Lunch (Cafeteria), 11 a.m. - 2 p.m.
- AUTOGRAPH SESSION — free books, signed by the authors
(Patio) 1 p.m. - 2 p.m.
- SESSION V, 2 p.m. - 3:30 p.m.
- Coffee Break (Patio), 3:30 p.m. - 4 p.m.
- SESSION VI, 4 p.m. - 5:30 p.m.
- Cocktails (Patio), 5 p.m. - 7 p.m.
- Dinner (Cafeteria), 5 p.m. - 7:30 p.m.
- Symphonic Suite (*Starscapes*, by Somtow Sucharitkul; FAU
Contemporary Music Ensemble, conducted by John Hutchcroft),
University Theatre, 7:30 p.m. - 8:15 p.m.
- KEYNOTE ADDRESS, "The Endurance of the Fantastic,"
Brian W. Aldiss, University Theatre, 8:30 p.m. - 9:30 p.m.
- Reception (Patio), 9:30 p.m. - 10:30 p.m.
- Last Bus to motels, 11 p.m.

FRIDAY, MARCH 20:

- Bus service from motels, begins 8 a.m.
- SESSION VII, 9 a.m. - 10:30 a.m.
- Coffee Break (Patio) 10:30 a.m. - 11 a.m.
- SESSION VIII, 11 a.m. - 12:30 p.m.
- Lunch (Cafeteria), 11 a.m. - 2 p.m.
- SESSION IX, 2 p.m. - 3:30 p.m.
- Coffee Break (Patio), 3:30 p.m. - 4 p.m.
- SESSION X, 4 p.m. - 5:30 p.m.
- Cocktails (Patio), 5 p.m. - 7 p.m.
- BANQUET (Cafeteria), 7 p.m. - 8:30 p.m.
- BANQUET ADDRESS, "Found in the Hall of Mirrors," Hetty
Clews, 8 p.m.
- GUEST OF HONOR'S ADDRESS, "Tales Within Tales Within
Tales," John Barth, University Theatre, 9 p.m. - 10 p.m.
- Reception (Patio), 10 p.m. - 11 p.m.
- Last Bus to motels, 11 p.m.

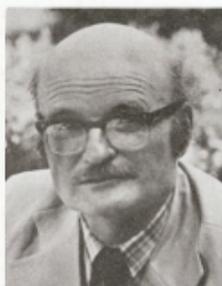
SATURDAY, MARCH 21:

- Bus service from motels, begins 8 a.m.
- SESSION XI, 9 a.m. - 10:30 a.m.
- Coffee Break (Patio), 10:30 a.m. - 11 a.m.
- SESSION XII, 11 a.m. - 12:30 p.m.
- Box Lunches, University Center, 12:30 p.m. - 2 p.m.
- SESSION XIII, 2 p.m. - 3 p.m.
- Last Bus to motels, 3:30 p.m.

Conference Guests

JOHN BARTH, Guest of Honor

(Address: "Tales Within Tales Within Tales," 9 p.m. Friday, March 20, University Theatre).



John Barth became an "important American novelist" with his very first book, *The Floating Opera*, which almost took the National Book Award (runner-up, 1956) and placed its author at once in the center of critical controversy over "postmodern" fiction. (Is the novel, like Nietzsche's God, dead? Must form, like value, be reduced to parody? Is the absurdist the true realist? Should art, like life, be perceived as a game?) Barth's use of the fantastic, persistently interpreted (misinterpreted?) as another go at "the way things are" has kept him controversial. *Giles Goat Boy*, a "great novel" by "the best writer of fiction we have at present, and one of the best we have ever had" according to Robert Scholes (*New York Times Book Review*), was dismissed as "highbrow sf" by the more

conventional Denis Donoghue (*New York Review of Books*). Both *Giles* and the earlier *Sot Weed Factor* invited serious attention to the importance of the fantastic (the "irrealistic in a fantastical sort of way," as Barth described it in an interview) for contemporary fiction. Both became best-sellers, campus favorites, critical sensations. Since then, Barth's retelling of classic myths (*Chimera*, winner of the National Book Award in 1973) and his fantastical epistolary novel (*Letters*) have continued to extend critical concepts of the novel as genre.

Professor Barth is Alumni Centennial Professor of English and Creative Writing at Johns Hopkins University, where he began his college career. He has also held professorships at SUNY Buffalo, Pennsylvania State University, and Boston University. He is a member of the National Institute of Arts and Letters, and the American Academy of Arts and Sciences.

BRIAN W. ALDISS, Keynote Speaker

(Address, "The Endurance of the Fantastic," 8:30 p.m. Thursday, March 19, University Theatre; Reading, "Last Orders," 2 p.m., Thursday, HU-2 The Black Hole.)



Brian W. Aldiss, a legendary figure in science fiction, reports that he "celebrates twenty-one years of sturdy independence as a professional writer." During that time he has written one novel and ten short stories per year. Among his novels are *Starship*, *Greybeard*, *Report on Probability A*, *The Dark-Light Years*, *The Long Afternoon of the Earth*, the controversial *Barefoot in the Head*, and *The Malacia Tapestry*. A shorter work, "The Saliva Tree," won the Nebula Award, presented by the Science Fiction Writers of America, and his novels about British public school life, *A Soldier Erect* and *The Hand-Reared Boy*, have been well received by critics outside of science fiction. *Billion Year Spree*, his "True History" of science fiction, is a classic among scholars in the field. Mr.

Aldiss has been chairman of the Society of Authors, a member of the Arts Council Literature Panel, and a founder and judge of the John W. Campbell Memorial Award. For many years he was the literary editor of the *Oxford Mail*. Among the finest stylists the field of science fiction has yet produced, Mr. Aldiss will read a story which has been dramatized on the West End stage and is the titular piece from his collection, *Last Orders*. He will also present the Conference Keynote Address Thursday evening.

SOMTOW SUCHARITKUL, Author and Composer.

Starscapes: An Anthology of Worlds, a symphonic suite by Somtow Sucharitkul, will receive its world premiere performance in the University Theater at 7:30 p.m. Thursday, March 19. Commissioned by the Conference, the work will be presented by the FAU Contemporary Music Ensemble, conducted by John Hutchcroft.

Known to many science fiction fans as the author of the gently satirical "Mall World" fantasy series in *Isaac Asimov's Science Fiction Magazine*, Sucharitkul has a parallel career in music. His compositions, which combine Eastern and Western influences, have been performed in over a dozen countries on four continents. *Gongula 3*, for Thai and western instruments, commissioned by the Asian Composer's Exposition in

1978, earned the young composer a reputation as "one of the most controversial

and original figures in Asian Contemporary music" — Bangkok Post. More recently he has presented *Starmaker*, a symphonic work for children's chorus, shakuhachi, recorder, four sopranos, metallophone ensemble, and orchestra, commissioned by the McLean Chamber Orchestra and premiered in 1980.

Sucharitkul has also appeared as conductor with the Holland Symphony Orchestra, the Cambridge Symphony Orchestra, and numerous Asian ensembles, and his works have been performed on Dutch, German, English, Japanese, Thai and American radio and television. He is a permanent member of UNESCO's International Music Council, and founder and chairman of the Thai Composer's Association. He has presented numerous papers on contemporary music, and has published critical articles in London's *Tempo* and New York's *Musical Newsletter*. Born in Thailand, Sucharitkul was educated at Eton and Cambridge; he holds the Master of Arts in both music and English literature.

HETTY CLEWS, Banquet Speaker

(Address, "Found in the Hall of Mirrors," 8 p.m. Friday, March 20, University Cafeteria).



Actress, author and scholar, professor Clews has published plays, poems and fiction, scholarly articles on Virginia Woolf, Joanna Glass, and dramatic pedagogy, and has won both "Best Actress" and "Best Director" Awards from Theater Canada. As leading actress, and co-author of the scenario, she will discuss the genesis of the Canadian fantasy film "The Visitor" at a film showing Friday morning.

Her stage roles range from Dolly (in *Hello Dolly*) to Lady Macbeth, including fourteen other starring roles for Gateway Players, Birmingham Repertory, and Highwood Films. Her directing credits include *Medea*, *Mother Courage*, *The Crucible*, *Godspell* and 23 other productions. She has written scripts for Children's theater, and adaptations of *Uncle Vanya*, *The Canterbury Tales*, and the *Wakefield Mystery Plays* for Canadian productions. She has served as President of the Saskatoon Children's Theater and the Victoria Theater Guild, as Artistic Director of Knox Persona Theater, and as Director for Gateway Players. She has also taught "rehabilitative drama" at The Prince Albert Federal Penitentiary. She is currently visiting professor at the University of Victoria, British Columbia. Her appearance is sponsored by the Canada Council for the Arts.



JOHN HUTCHCROFT is a graduate of Ithaca College and Florida State University, and former Music Director and Conductor of the Lexington Music Theater and the Chamber Orchestra of the Cumberland Islands. He has served as conductor of the Florida State University Symphony, the University Opera Orchestra, and as guest conductor of the Chicago Civic Orchestra as well as numerous band and chamber music ensembles.

Special Displays/Events

BOOK EXHIBIT (Green Room, behind Theater Patio).

Organized by Marshall B. Tymn, of Eastern Michigan University, a prominent researcher in the field, the exhibit will display the latest in scholarship and fiction relevant to the theme of the Conference. (Many items will be sold at discount prices near the close of the exhibit. Those who wish to establish "first claim, should sign the card inside the book.)

MASS AUTOGRAPH SESSION — FREE BOOKS! (Thursday, March 19, 1-2 p.m., Theater Patio.)

Authors participating in our readings program will autograph and distribute free copies of their current works on a "first come" basis for one hour. Books are provided as promotional materials by the publishers. The program is organized and managed by Marshall B. Tymn.

MESSAGE CENTER (HU-50, The Swann Room)

A bulletin board in the Theatre Lobby will carry casual messages, notices of schedule changes, etc. Telephone messages [phone (305) 395-5100, Ext. 2538] will be relayed whenever possible by the staff in the Swann Room. Those conferees

who have advised us of their local address and telephone number are more likely to receive messages promptly.

TAROT PRINT SHOW (Wimberly Library Lobby)

A display of fantastic graphics based on the Tarot, mounted by Professor Laurence Donovan, University of Miami. Dr. Donovan's prints have been widely shown in galleries and reproduced in magazines such as *Florida Quarterly*, *Spirit*, *Inland* and have appeared as illustrations in books (*Nijinsky*, *Voyages From Troy*, *Ceremonies in Mind*). Eleven of his poems and graphics will appear in *Spirit* this spring, while a hand-printed volume of his poems and prints of the major arcana will be published by Basilisk Press, London, next fall. The exhibit is drawn from works displayed at his retrospective one-man show, mounted at the Miami-Dade Public Library last December.

LEONARD KESL ONE-MAN SHOW (HU-243, Third Floor)

The fantastic paintings of Leonard Kestl, arranged and mounted by FAU Art Professor James Novak, will be displayed in the Art Studios of the Humanities Building. Mr. Kestl will also give an illustrated lecture concerning his work, date and time to be announced.

Kestl began his career as a jazz musician but turned to drawing and painting because of its relative permanence. Music provides "only the immediate experience," he feels, while art can be "created, destroyed, or even edited." Kestl's light-hearted, witty compositions present fantastic images of human and animal forms. They have been most recently seen at Galerie Simone Sterne in New Orleans, the Kresge Art Gallery at Michigan State, and the Sun Gallery in Gainesville, Florida. Kestl is currently professor of art at Santa Fe Community College, Gainesville.

MEDIA DISPLAYS (HU-154, HU-159)

Mounted by Sarah Clemens and Vincent Miranda. Original art work by both amateur and professional illustrators of fantasy and science fiction will be displayed, along with rare magazines, film posters, toys and other collectors' items of particular interest to the fantasy and science fiction fan. Much of the display is drawn from Miranda's private collection.

Author's Readings

Notes by Timothy R. Sullivan

Session II — (Mainstream Fantasists)

Wed., March 18, 1981 • 4:00 — 5:30 p.m.

- 4 p.m. **MARK DINTENFASS** holds a Masters Degree from Columbia University, and a Masters of Fine Arts from the University of Iowa. He is the author of five novels, the latest of which, *Old World, New World*, is forthcoming from William Morrow. Mr. Dintenfass will read an excerpt from *Old World, New World*. He has taught at Haile Sellassie I University in Ethiopia, and is currently an Associate Professor of English at Lawrence University in Appleton, Wisconsin.
- 4:30 **CHARLOTTE W. MENDEZ** is Associate Professor of English at the State University of New York, Oneonta. She has published fiction in *Ms.*, *North American Review*, *Dark Horse*, *Szyzygy*, and *Story: Yearbook of Discovery*. Two of her stories are forthcoming in John Gardner's journal *MSS*, and two others have recently been accepted for a new commercial women's magazine. She has completed a novel, *Spinning Conch*, now in the hands of her agent. Professor Mendez will read "Sky Come."
- 5 **THOMAS ATKINS** is Chairman of the Theatre Arts Department at Hollins College, Virginia. He published his first work, a full-length play, when he was nineteen. Since then he has published numerous plays, short stories, and five critical books on films. He is editor and publisher of *The Film Journal*. *The Fire Came By*, which Professor Atkins co-authored, has been translated into half a dozen languages, condensed by *Reader's Digest*, and turned into a television program. His first novel, published in 1978, was praised by author John D. MacDonald; his second, *A Darker Wave*, is a modern horror story, which he will read from at this year's conference.

Session III — Women of Wonder

Thursday, March 19, 1981, 9 - 10:30 a.m.

- 9 **MARION ZIMMER BRADLEY**, Special Guest, will read an excerpt from her novel-in-progress, *Mistress of Magic*, "dealing with the King-

making on Dragon Island." Ms. Bradley has been a science fiction/fantasy fan since her middle teens, and made her first sale as an adjunct to an amateur fiction contest in *Fantastic/Amazing Stories* in 1949. She has been writing since she can remember, but wrote only for school magazines and fanzines until 1952, when she sold her first professional short story to *Vortex Science Fiction*. She is probably best known for her Darkover novels, of which there are now thirteen in print (and a fourteenth in the works). The Darkover series boasts a large following and even an anthology of amateur fiction, *The Keeper's Price*, and several short stories. Ms. Bradley has edited many magazines, amateur and professional, "including a year-long stretch as editor of *Sybil Leek's Astrology Journal*." In recent years she has turned to fantasy; her most recent release from Doubleday, *The House Between the Worlds*, was called "fantasy undiluted" and will be issued this year as a Ballantine/Del Rey paperback. *Mistress of Magic* deals with Arthurian legend — Morgan Le Fay, the Lady of the Lake, and others.

- 9:30 **JACQUELINE LICHTENBERG** has been a professional science fiction writer for over ten years. Her first sale was the beginning of her *Sime/Gen* series, which includes the novels *House of Zeor* and *Unto Zeor Forever*. Jacqueline co-authored *Star Trek Lives!*, a Bantam paperback now in its seventh printing. She has been extremely active in sf fandom, and has collaborated with Jean Lorrhah on another series, *First Channel* and *Channel's Destiny* having been completed so far. Of particular interest to conference-goers is the Science Fiction Writers of America Speakers Bureau, which Jacqueline heads — she is the one to contact if you want to hire a professional speaker on science fiction. She will be reading an excerpt from *Molt Brother*, the first in a new science fiction series.
- 10 **JEAN LORRAH** teaches at Murray State University in Kentucky and is the author of several fantasy novels, including *Savage Empire*, whose sequel *Dragon Lord of the Savage Empire* will provide the excerpt for her reading. These novels appear from Playboy Books, as do Dr. Lorrhah's collaborations with Jacqueline Lichtenberg, *First Channel* and *Channel's Destiny*.

Session IV — Men of Marvels

Thursday, March 19, 1981 11 a.m.

- 11 **JAMES GUNN**, Special Guest, published his first science fiction story, "Communications," in *Startling Stories* in 1949, and has since published many short stories, novelettes, novellas and full-length novels. The latter category includes *This Fortress World*, *Star Bridge* (written in collaboration with Jack Williamson), *The Joy Makers*, *The Listeners*, and *The Immortals*, the last of which was made into a TV movie and later into a TV series. He is also the editor of the scholarly series of anthologies, *The Road to Science Fiction*. He will read a new story, "The North Wind." Dr. Gunn won the Pilgrim Award in 1976 for his scholarly and critical work, for which he is as highly regarded as for his excellent fiction. His conferences on teaching science fiction, held annually at the University of Kansas where he teaches, are the most respected of such gatherings.
- 11:30 **RAY FARADAY NELSON** will read his classic "Time Travel for Pedestrians," from *Again, Dangerous Visions*. First published in 1963, Mr. Nelson collaborated with the legendary Philip K. Dick on a novel in 1967, *The Ganymede Takeover*. Other books include *Blake's Progress*, *Then Beggars Could Ride*, and *The Ecolog*. For a time, he and British author Michael Moorcock smuggled Henry Miller books from France to England, and he holds a secure place in the hearts of science fiction fandom for having invented the propellor beanie as an emblem of the sf fan.
- 12 noon **WILLIAM F. WU**, who holds a PhD in Asian-American Studies from Michigan State University, will read "Wild Garlic," a sequel to the story he read at the First International Conference on the Fantastic, "Phantom Tide." Bill has published science fiction in British, Japanese and American books and magazines.

Session VI — Chills and Chuckles

Thursday, March 19, 1981, 4 - 5:30 p.m.

- 4 **JO CLAYTON** will be reading "Spring Cleaning," a story about the "hatching" of a hibernating water witch on the shore of a mountain lake. Her new novel is currently out from DAW Books, entitled *Star Hunters*. This is one of her "Diadem" series, the first of which, *Diadem from the Stars*, drew raves from science fiction fans. Jo is working on another Diadem novel, and a fantasy trilogy called *Moon Scatter*. A

new piece of short fiction will be appearing shortly in *Amazons II*, edited by Jessica Amanda Salmonson. Raised on a California farm on the San Andreas Fault, Jo taught at inner city schools after graduating from USC; these experiences taught her the instability of reality, she claims. Jo currently makes her home in New Orleans, "trying to make it as a writer."

- 4:30 **NICHOLAS YERMAKOV** will read "Far Removed from the Scene of the Crime." Nick's first novel, *Journey from Flesh*, is currently available from Berkeley Books, and his second, *Last Communion*, will appear next summer. He has worked as a radio engineer, disc jockey, armed guard protecting Hollywood celebrities, a rock musician and sundry other fascinating professions. He reports that he became a writer because "he likes to sleep late and be able to get drunk on the job."
- 5 **GREGORY FROST** attended the Clarion Science Fiction Writers' Workshop, chaired by Damon Knight and Kate Wilhelm, and has written two fantasy novels. An artist as well as a writer, Mr. Frost will read "In the Sunken Museum," which will soon appear in *The Twilight Zone* magazine edited by T.E.D. Klein.
- 5:30 **GARY ALAN RUSE**, a native of Miami, is a frequent contributor to *Analog*, and is the author of three novels, *Houndstooth*, *A Game of Titans*, and the still forthcoming *Gods of Cerus Major*, which will be released in 1982, "due to a well-stocked backlist" at the publishing house. Gary reports that "it's sort of like being in a holding pattern over the airport — you *know* you're going to touch ground eventually, but in the meantime you're just waiting around, up in the air, getting nowhere (and no royalties, either)." Gary will be reading a story entitled "Jolly Roger."

Session VII — Made for Each Other

Friday, March 20, 9 - 10:30 a.m.

- 9 **BARRY N. MALZBERG**, Special Guest, will read two short stories, "Emily Dickinson Saved from Drowning," and "Icons," published respectively in *Chrysalis 8* and *Omni*. These are portions of a novel-in-progress which is an "attempt to fuse the speculative, realistic, and historical novel." Malzberg, the author of two dozen science fiction novels and thrillers (the latter sometimes written under the pseudonym Mike Berry), often in collaboration with Bill Pronzini, mercilessly and brilliantly lampooned the science fiction field in his novel *Herovit's World*, which described the mental and spiritual anguish of an sf writer. Not the least of this fine stylist's career ironies is the fact that he won the John W. Campbell Memorial Award in 1973 for *Beyond Apollo*. Campbell, the most famous editor in the history of science fiction, was the satirical target of many of *Herovit's* barbs.
- 9:30 **JOHN DOMINI** teaches expository writing at Harvard, studied under John Barth at Johns Hopkins, and was at Yaddo last summer. He is currently negotiating with St. Lawrence University Press about the publication of a collection of his stories, *Discovering Two Points of View*, and has written a novel, *Mrs. Marina's Carnival*. Having been awarded a grant from the National Endowment for the Arts, he has published in *Paris Review*, *The New Republic*, *Sports Illustrated*, *Transatlantic Review* and *Ploughshares*, wherein was printed the story he will be reading, "Ul' Lyu, Ooo Ooo Ooo."
- 10 **VINCENT MIRANDA** will read "Return to the Moon Pool: Prologue 1943," an excerpt from a fantasy novel-in-progress written in collaboration with Kim Antieau. Mr. Miranda has worked as a photo-journalist and cinematographer-scriptwriter for educational television, and is currently Guest Curator of the Science Museum in West Palm Beach. He has helped coordinate and promote science fiction classes in his specialties: the History of Fantastic Literature, History of the Cinema, Fantastic Film, Bibliography, and Filmography. As former editor of Curtis Publications, he edited and introduced *Fantasy Voyages*, an anthology of fantastic stories. An advisor to the A.A. Merritt estate, Mr. Miranda has contributed research to many scholars in the fantasy field. He has been staff member, lecturer, and media specialist mounting exhibitions on the literature, film, and art of the fantastic culled from his own extensive science fiction collection.

Session VIII — Frogs, Freaks, and Deletions

Friday, March 20, 11 a.m. - 12:30 p.m.

- 11 **GENE WOLFE**, Special Guest, won a Nebula Award for his story "The Death of Doctor Island," and his novel *The Shadow of the Torturer* is a top contender for this year's Nebula and Hugo Awards. *Shadow* was the first in a fantasy tetralogy, *The Book of the New Sun*; Mr. Wolfe will read from Book Three, "The Tale of the Boy Called Frog," from *The Sword of the Lictor*, this year. Among the most profound of modern fantasists, he is highly regarded as a fine stylist as well, sometimes completing up to six drafts of each page. Mr. Wolfe is also known for such superb works as *The Devil in a Forest*, a tale of the middle ages, and for shorter pieces like "The Hero as Werewolf" and "The Eyeflash Miracles," both to be found in Terry Carr's highly respected anthology *Best SF of the Year* in their respective years. His collection of three interrelated science fiction novellas, *The Fifth Head of Cerberus*, is a contemporary science fiction classic.
- 11:30 **TIMOTHY ROBERT SULLIVAN**, a graduate of Florida Atlantic University, has taught science fiction there. He is the author of several science fiction stories, having appeared in *New Dimensions* and *Chrysalis*, among others, and has written two novels, *Katasterismi* and *The Land of Burnt-out Fires*. He will read a new short story, "Zeke," which is set in Florida.
- 12 noon **JOSEPH V. FRANCAVILLA** holds a Master's Degree in Creative Writing from the State University at Buffalo and is working toward a Ph.D. in literature there. A member of the Science Fiction Writers of America and the Science Fiction Research Association, he has published in *Cinefantastique*, *Leighdt*, and *Ethos*, as well as Robert Silverberg's highly regarded sf anthology series, *New Dimensions*. His story from *New Dimensions 10*, "Deletions," will be read at the Second International Conference on the Fantastic.

Session IX — Heroes and Horrors

Friday, March 20, 1981, 2 - 3:30 p.m.

- 2 **FRITZ LEIBER**, Special Guest, is a giant in the science fiction and fantasy fields, and has been publishing since 1939. Among the awards he has reaped since then are the Hugo, the Nebula, the August Derleth, and the Grand Master of Fantasy (Gandalf). His science fiction includes a hard-science disaster classic, *The Wanderer*, and a series of stories about the "Change War," culminating in the award-winning novel *The Big Time*. He is perhaps best known, however, for his series of sword and sorcery fantasies about Fafhrd and the Grey Mouser, a pair of Mutt and Jeff swashbucklers who appear in a series of story collections, including *Swords and Deviltry*, which contains the award-winning "Ill-Met in Lankhmar." His horror output includes the novel *Conjure Wife*, which has been filmed twice — first as *Weird Woman*, and later as *Burn, Witch, burn* — and also adapted for TV. The only author to ever win the Hugo and Nebula awards in the same year on three different occasions, Mr. Leiber will be reading a selection from his novel, *Our Lady of Darkness*.
- 2:30 **SOMTOW SUCHARITKUL** is a well known fantasy writer as well as a noted avant-garde composer. His novel, *Starship: Haiku*, reported at the First International Conference to be appearing soon from Pocket Books, is still to appear soon from Pocket Books. Mr. Somtow attributes this unfortunate turn of events to "the vicissitudes and vagaries of the publishing industry." His series of stories set in a giant shopping mall in space, appropriately titled the Mallworld Series, has gathered a sizable following, as have his other science fiction and fantasy stories. His Inquestor series, largely appearing in *Isaac Asimov's Science Fiction Magazine*, is noted for its lushness of detail and its high literary quality. The author will read a tale from this series, "The Dust."
- 3 **NEIL OLONOFF**, a native of Miami, was formerly an American expatriate living in Brazil and Paris, two settings he has used in his horror stories, which have appeared in *Unearth* and *A Touch of Paris* (a Parisian English language magazine). The story he will be reading at FAU is "The Cats of Pere LaChaise," which will appear in *The Best Horror Stories of the Year* for 1981, edited by Karl Edward Wagner. Olonoff is currently working on a novel, tentatively titled *There*.

Session X — Mixed Marvels

Friday, March 20, 1981, 4 - 5:30 p.m.

- 4 **JOHN MORRESSY** is Professor of English and Writer in Residence at Franklin Pierce College in New Hampshire. Professor Morressy has had stories in *The Magazine of Fantasy and Science Fiction*, *Omni*, *Isaac Asimov's Science Fiction Magazine*, and *The Best Science Fiction of the Year*, edited by Terry Carr. He has published nine books of science fiction, "the best known of which is probably *Frostworld and Dreamfire*. At present I'm working on a fantasy trilogy. The first book, *Ironbrand*, was published in 1980, and the second, *Graymantle*, will be out in 1981. I'll read from the third book, *Kingsbane*, now in progress. The next book after this will probably be a big novel dealing with the religious implications of alien contact."
- 4:30 **JUSTIN LEIBER**, son of Fritz Leiber, has graduate degrees from the Universities of Oxford and Chicago, and now teaches philosophy at the University of Houston. Last fall, Ballantine published his first science fiction novel, *Beyond Rejection*. Justin's reading will be from his second novel, *Beyond Humanity*. Professor Leiber has selected an excerpt he calls "Beauty and the Beast Once More." He reports that he has published a non-fiction work on Noam Chomsky, and that he "gets along with cougars and chimpanzees."
- 5 **JEAN S. MOORE** was born in England and teaches at Belmont Abbey College in North Carolina, has written a number of short stories, one of which appeared in *Isaac Asimov's Science Fiction Magazine*; she will read a story entitled "Union."
- 5:30 **JOSEPH GREEN**, a native of Florida, will read "Birth of an Alien" from an upcoming novel. Though a Floridian, Mr. Green first achieved recognition in British science fiction magazines, his first story having been published in *New Worlds* in 1962. He has since produced more than 60 stories and a number of fine novels, including *The Loafers of Refuge*, *Conscience Interplanetary*, and the highly regarded *Mind Behind the Eye* (or *Gold the Man*, as it was called in Britain).

Film Program Notes

... by Clay Steinman and Michael Budd

WEDNESDAY, MARCH 18

The Gold Rush, 2-3:10 p.m. HU-119 (Orchestra Room)

1925, United States (United Artists). Directed by Charles Chaplin. With Chaplin, Mack Swain, Georgia Hale. "Religious or not, the sacred is everywhere present in the life of society and not only in the magistrate, the policeman, the priest, but in the ritual associated with eating, with professional relations, and public transportation . . . Unknowingly, every minute of our time we adjust to this framework. But Charlie is of another metal . . . To put it more precisely, a good part of Charlie's comedy is born of the efforts he makes (to fit the needs of a temporary situation) to imitate us, as for example when he forces himself to eat politely, even with delicacy, or when he adds a touch of derisive coquetry to his dress." — Andre Bazin.

Mothlight (shown twice), 3:20-3:30 p.m., HU-119 (Orchestra Room)

1963, United States. Directed by Stan Brakhage. "When [Brakhage] had no money to buy film stock, he conceived the idea of making a film out of natural material through which light could pass . . . Brakhage collected dead moths, flowers, leaves, and seeds. By placing them between two layers of Mylar editing tape, a transparent, thin strip of 16mm celluloid with sprocket holes and glue on one side, he made MOTHLIGHT, 'as a moth might see from birth to death if black were white.' . . . The structure of MOTHLIGHT . . . is built around three 'round-dances' and a coda. Three times the materials of the moths and plants are introduced on the screen, gain speed as if moving into wild flight, and move toward calm and separation; then in the coda a series of bursts of moth wings occurs in diminishing power, interspersed with passages of white . . . The penultimate . . . is a last gasp, and a single wing, after the longest of the white passages, ends the film." — P. Adams Sitney.

The Thing, 4 5:30 p.m., HU-119 (Orchestra Room)

1951, United States (RKO). Produced by Howard Hawks. Directed by Christian Nyby. Written by Charles Lederer. Music by Dmitri Tiomkin. With James Arness, Margaret Sheridan, Kenneth Tobey. "It is because technology is a mystification for something else that it becomes a kind of autonomous deity which can promise both salvation and damnation. I

might add that all the technophobes and technophiles I have ever met are men . . . I know of no woman whose attitude to technology (however "technology" is defined) is either the gosh-wow school so common in the SF of the 1930s and 40s or the technophobia (coupled with hatred of the "modern world") of a D.H. Lawrence, a Norman Mailer, or a Ken Kesey . . . I suggest that politics and economics take the place of the . . . technology-habit until the victims' intellectual taste buds recover and they find themselves capable of thinking in more practical terms, especially about money and power . . . In the 19th century not talking about money was supposed to be a sign of gentility; nowadays it's a sign of intellectual pretension and academic respectability. Academics become symposiaddicts and conventionmaniacs not only to get tenure; at conventions and symposia we can feel like the free intellectuals we want to be instead of the petty bureaucrats we unfortunately are so much of the time." — Joanna Russ.

Orphee (Orpheus), 7:30 p.m., Gold Coast Room, University Center
1949, France (Andre Paulve/Films du Palais Royal). Written and directed by Jean Cocteau. Music by Georges Auric. Adapted from Cocteau's first play (1926). With Jean Marais, Maria Casares, Francois Perier, Juliette Greco, Maria Dea, Edouard Dermithe. "ORPHEE is a film that could exist only on the screen. I tried to use the camera not like a pen but like ink. I interwove many myths. It is a drama of the visible and the invisible. In ORPHEE, Death is a spy who falls in love with the man on whom she is spying. She condemns herself in order to help the man she is duty bound to destroy. The man is saved but Death dies; it is the myth of immortality." — Jean Cocteau.

THURSDAY, MARCH 19

Nosferatu, 9-10:30 a.m., University Theatre.

1922, Germany (Prana Film). Directed by F.W. Murnau. Written by Henrik Galeen, based on the novel *Dracula* by Bram Stoker. With Max Schreck. "No American horror film has anything like the sobriety of NOSFERATU, in which the ludicrous is always avoided by means of that rigorous abstraction which is inherited from the finest development of Expressionism." — Lotte Eisner.

Nosferatu, the Vampyre, 10:45-12:35 p.m., University Theatre

1979, Germany (20th Century-Fox). Directed by Werner Herzog, based on the novel *Dracula* by Bram Stoker and the film *Nosferatu* directed by F.W. Murnau. With Klaus Kinski, Isabelle Adjani, Bruno Ganz. Original version with English subtitles. Originally released in the United States in a shorter version shot in English. "There are many reasons [for making NOSFERATU, after Murnau]. One reason is that NOSFERATU in my opinion is the most important film ever made in Germany, so this is some sort of a challenge. And it establishes . . . a link between the great Expressionist cinema that we had in Germany and our film renaissance now. It is a film that is beyond my own private person. And I think it is necessary, since we are a fatherless generation, to have some continuity in film history. And maybe one more reason could be that for the first time . . . I do a genre film and I follow the laws of the genre." — Werner Herzog. "Fox was hoping for another STAR WARS." — Paul Monette.

Mothlight (shown twice), 12:45-12:55 p.m.

See above.

The Shout, 1-2:30 p.m., University Theatre.

1979, Great Britain (Osprey). Directed by Jerzy Skolimowski. With Alan Bates, Susannah York, John Hurt, Tim Curry. "THE SHOUT unfolds with terrific tension and economy as a kind of discipline in communicating through sound and image. Bates is a thunderingly eloquent madman." — Los Angeles Times.

Freaks, 2:40-3:45 p.m., University Theatre.

1932, United States (MGM). Directed by Tod Browning. "The freaks' revenge takes on the force of old and forgotten rituals . . . This grisly but compassionate film was banned in Britain for 30 years and many exhibitors in the United States refused to play it." — Georges Sadoul.

FRIDAY, MARCH 20

The Visitor, 9-11:00 a.m., University Theatre.

1972, Canada (Highwood Films). Directed by John Wright, scenario by Wright and Hetty Clews. With Pia Shandel, Eric Peterson. Ms. Clews will introduce and discuss the genesis of the film. "The movie shows a time displacement — dream? — in which the heroine is trapped in a 'fantastic' environment. I play Kitty Barton, a thoroughly odious woman, based on myself! I cooperated with John in the scenario, and I can descant upon the metamorphosis of the script idea [which] began as a spin-off from a theatre production with John and Eric." — Hetty Clews.

The Cabinet of Dr. Caligari, 11:00 a.m. - 12:05 p.m., University Theatre.

1920, Germany (Decla-Bioscop). Directed by Robert Wiene. Written by Carl Hayer and Hans Janowitz. Art direction by Hermann Warm, Walter

Reimann, and Walter Rohrig. With Werner Krauss, Conrad Veidt, Lil Dagover. "Erich Pommer, the producer, insisted that the sets and costumes should be in the style of the *Der Sturm* expressionist group, which included the painters Rohrig and Reimann and the designer Herma Warm. This group was saying at the time, 'Films should be living drawings,' and this idea was fulfilled in their film . . . CALIGARI was captivating mainly because of its visual experiments." — Georges Sadoul.

The Wizard of Speed and Time, 12:10-12:15 p.m., University Theatre.
1980, United States (Mike Jittlov Productions). Directed by Mike Jittlov. With Mike Jittlov. "The 500 mph Green Wiz, and the stop-motion resurrection of a film studio." — Mike Jittlov.

The New Tenant (Le Nouveau Locataire) 12:20-12:51 p.m., University Theatre.

1975, English version of Ionesco's one-act play, in color. Directed by Larry Yust. With Paul Schumacher, Eve McVeagh. A man's possessions overwhelm him while moving into a new apartment. Absurdist farce with fantastic special effects, sharp characterization. University of California Humanities series.

Despair, 1:00-3:00 p.m., University Theatre.

1977, West Germany/Great Britain. Directed by Rainer Werner Fassbinder. With Dirk Bogarde. "Where Fassbinder seems to differ from both classical narrative and from modernist, deconstructive cinema is in his attitude to voyeurism and fascination. It is rarely fetishized in the form of action or spectacle, and does not seem to derive from primal scene or castration fantasies, as in the suspense or horror genre. Yet neither is it ascetically banished . . . Instead, the awareness of watching marks both the entry-point of the spectator into the text, and the manner in which characters interact and experience social reality. One is tempted to say that in Fassbinder's films all human relations, all bodily contact, all power structures and social hierarchies, all forms of communication and action manifest themselves and ultimately regulate themselves along the single axis of seeing and being seen." — Thomas Elsaesser.

The Films of Bruce Conner, from A Movie to Mongoloid, 3:10-5:15 p.m., University Theatre.

1958-1978, United States.

Program notes will be distributed at the screening.

SATURDAY, MARCH 21

Persona, 9-10:30 a.m., HU-119 (Orchestra Room)

1966, Sweden (Svensk Filmindustri). Directed by Ingmar Bergman. Photographed by Sven Nykvist. With Bibi Andersson, Liv Ullmann, Margaretha Krook and Gunnar Bjornstrand. Original version with English subtitles. "Sorting out what is fantasy from what is real in PERSONA (i.e., what Alma imagines from what may be taken as really happening) is a minor achievement. And it quickly becomes a misleading one, unless subsumed under the larger issue of the form of exposition or narration employed by the film . . . The meaning of a narration is not identical with a paraphrase of the values associated by an ideal audience with the 'real-life' equivalents or sources of the plot elements, or with the attitudes projected by the artist toward these elements." — Susan Sontag.

Snow White, 10:40-10:50 a.m., HU-119 (Orchestra Room)

1933, United States (Max Fleischer/Paramount). Directed by Dave Fleischer. With Betty Boop (voice by Mae Questel) and Cab Calloway. Print edited slightly for television.

Hamateur Night, 10:50-11 a.m., HU-119 (Orchestra Room)

1938, United States (Leon Schlesinger/Warner Brothers). Directed by Fred "Tex" Avery. With Egghead (voices by Mel Blanc).

Meshes of the Afternoon, 11-11:20 a.m., HU-119 (Orchestra Room)

1943, United States. Directed by Maya Deren with Alexander Hammid. "In [Deren's] vision of filmmaking, photography is associated with the external world and editing with the interior province of creativity." — Lucy Fischer.

Bells of Atlantis, 11:20-11:30 a.m., HU-119 (Orchestra Room)

1952, United States. Directed by Ian Hugo with the assistance of Len Lye. Narrated and acted by Anais Nin. Electronic music by Louis and Bebe Barron. "More than that of any other filmmaker, his cinema figures dreams and reveries in compositions whose techniques attempt to reflect the metamorphic flow and inexplicable shifts of our subconscious." — Stuart Liebman.

The Stars are Beautiful, 11:40-noon, HU-119 (Orchestra Room)

1974, United States. Directed by Stan Brakhage. "The sun, moon and stars are the footprints of God." — Stan Brakhage.

Rapunzel Let Down Your Hair, 12:40-2:00 p.m., HU-119 (Orchestra Room)

1978, Great Britain (British Film Institute). Directed by the London Women's Film Group. The first feature film made by women in Great Britain tells the Rapunzel story four times, each from a different character's point of view.

Program Syntopicon

Session I — Wednesday, 2 P.M.

- HU-87** **THEORY: THE AUDIENCE FOR, AND BELIEF IN, FANTASY AND ROMANCE** 1
THE CAVE
Chair: Donald E. Morse, Oakland University, MI.
Barbara Karasek, Montreal, Quebec. "The Development of the Arthurian Legend into Children's Literature: The Shifting Audience for Fantasy."
Juliette B. Woodruff, Jacksonville, FL. "A Spake of Words, 'Full of Sound and Fury, Signifying Nothing'; or, How to Read in Harlequin."
Sharon S. Cleland, Florida Junior College, Jacksonville. "The Harlequin Romance as Soap Bubble Literature: A Dream to Believe In."
- HU-89** **ENGLIT: DRUGS, MYTH AND SATIRE: NINETEENTH CENTURY SOURCES OF FANTASY** 2
THE GROTTO
Chair: Robert F. Lehmyer, University of Alabama, Birmingham.
Carol and Terry Parssinen, Temple University. "Under the Influence: DeQuincey and the Depiction of Opium in British Fiction."
George Yost, Florida State University. "The Emergence of Myth in Keats's Natural Scenes."
Bertha Keveson Hertz, St. Hyacinth College, MA. "Satire, Fantasy and Mythology in Disraeli's *Ixion in Heaven*."
- HU-119** **Films: "The Gold Rush," "Mothlight"**
- HU-143** **RHET: NAMES AND NAMING IN FANTASY** 3
THE MAP ROOM
Chair: C.W. Sullivan III, East Carolina University.
Nancy L. Steffen, New Jersey Institute of Technology. "Onomastics and Solaristics: Stanislaw Lem."
C.W. Sullivan III and Mitchell Dutch, East Carolina University. "Beowulf and Aragorn: Name and Lineage Patterns."
Jean Lorrh, Murray State University. "The Secret Society: Character Names in Science Fiction."
- HU-150** **AMLIT: THE FANTASTIC IN EDGAR ALLAN POE** 4
THE PIANO BOX
Chair: Richard Kopley, Walden School.
Burton R. Pollin, Professor Emeritus, CUNY. "The Light Shed By the Illustrators of Poe's Works."
Hal Blythe and Charlie Sweet, Eastern Kentucky University. "A Possible Source for the Narrator's Fantasy in Poe's 'Berenice'."
Arden Reed, Pomona College, CA. "Usher's Shudders."
- HU-151** **GOTH: THE GHOST STORY** 5
THE BOARD ROOM
Chair: Carol Wershoven, College of Boca Raton
Ruth B. Antosh, Colgate University. "Michel Tremblay and the Fantastic of Violence."
Hetty Clews, University of Victoria, British Columbia. "Henry James's Ghosts: The Appaller Appalled."
- HU-160** **COMPLIT: DESIRE, SEDUCTION, AND TRANSFORMATION IN THE CONTE FANTASTIQUE AND MARCHENERZALUNG** 6
CAPTAIN'S MESS
Chair: Donald P. Haase, Miami University, Ohio.
James W. McGlathery, University of Illinois. "Desire and the Fantastic in the Magical Tales of the German Romantics."
Luan Luce, Miami University, Ohio. "An Uncertain Seduction: Woman and the Fantastic in Works of Merimee, Gautier, and Maupassant."
Grant Crichfield, University of Vermont. "Mandrake Magic: Alchemy in Nodier's *La Fee aux miettes*."

Program Syntopicon

Session II — Wednesday, 4 P.M.

- HU-2** **AUTHORS' READINGS: MAINSTREAM**
THE **FANTASISTS**
BLACK Mark Dintenfass, reading from *Old World, New World.*
HOLE Charlotte Mendez, reading "Sky Come."
 Thomas Atkins, reading from *A Darker Wave.*
- HU-87** **THEORY: MARXIST CULTURAL CRITICISM AND** **&**
THE CAVE **THE FANTASTIC**
 Chair: Clay Steinman, Florida Atlantic University.
 Henry Laskowsky, University of Wyoming.
 "Frankenstein's Monster and the Production of People
 Under Capitalism."
 John M. Schabacker, Drew University. "Escapism in
 Gunter Kunert's *Ride on the El.*"
 Samuel Kaplan, Boston University. "Modernity and the
 Transformation of *Snow White.*"
- HU-89** **THEME: CONTEMPORARY ABSURDIST** **8**
THE **FANTASY**
GROTTO Chair: William Coyle, Florida Atlantic University.
 Ronald Curran, University of Pittsburgh. "Schizophrenic
 Perspective and Paranoid Fantasy in *Trout Fishing in*
 America."
 Ruth Rosenberg, Kingsborough Community College. "The
 Cabalistic Subtext of *High Crimes and Misdemeanors.*"
 Michael W. Raymond, Stetson University. "Imagined
 Responses to the Vietnam War in *Going After*
 Cacciato."
- THEATRE** **Film: "The Thing"**
- HU-143** **THEME: ROMANTIC DREAMERS** **9**
THE MAP Chair: Donald P. Haase, Miami University, Ohio.
ROOM Leonard G. Heldreth, Northern Michigan University.
 "Wordsworth's Dream of Mortality."
 Gordon Birrell, Southern Methodist University. "Fairy
 Tale as 'Potentialized' Dream in Novalis' *Heinrich von*
 Offertdingen."
 Arden Reed, Pomona College, CA. "DeQuincey's *English*
 Matt Coach: The Accursed Gift of Proleptic Reading."
- HU-150** **F&SF: STRANGE COINCIDENCES: CORRES-** **10**
THE **PONDENCES BETWEEN F&SF AND RELIGION,**
PIANO **PHILOSOPHY, UTOPIANISM**
BOX Chair: John Agar, Valdosta State College, GA.
 Robert C. Wright, Mankato State University. "Herbert's
 Dune and Melville's *Mardi.*"
 Nancy Topping Bazin, Old Dominion University. "The
 Evolution of Doris Lessing's Art from a Mystical
 Moment to Space Fiction."
 James L. Hodge, Bowdoin College. "'April Fool!' to 'Trick or
 -Treat!' or a Triskaidekaphobe's Holiday."
 Ronald J. Davis, Plattsburgh State University College.
 "The Philosophy of the Unconscious and the Drama in
 Augustus Thomas."
- HU-151** **ENGLIT: FANTASY IN SHAKESPEARE'S PLAYS** **11**
THE Chair: Norman Nathan, Florida Atlantic University.
BOARD Alfred Schwarz, Wayne State University. "Levels of
ROOM Illusion in 'The Tempest'."
 William Blackburn, University of Calgary, Alberta. "The
 Curious Considerations of Lord Prospero."
 Richard H. Abrams, University of Southern Maine.
 "Leontes' Enemy: Madness in 'The Winter's Tale'."
 Duncan Harris, University of Wyoming. "Shakespeare and
 the Resolution of Fantasy."
- HU-160** **SPAN: USES OF THE FANTASTIC IN CONTEM-** **12**
CAPTAIN'S **PORARY SPANISH NARRATIVE**
MESS Chair: Kathleen M. Glenn, Wake Forest University:
 Janet W. Diaz, Texas Technological University. "Presence
 of the Fantastic in the Latest Works of Gonzalo Torrente
 Ballester."
 Margarita Benitez, Cayey University College, Puerto Rico.
 "The Self-conscious Narrative as Vehicle for a Fantastic
 Tale: A Study of 'Cuento de Sirena' by Ballester."
 David K. Herzberger, University of Connecticut. "Juan
 Benet and the Fantastic: From Region to Numa."
 Mary E. O'Brien, San Diego State University. "Themes
 Through Fantasy in Sender's Fiction."

Program Syntopicon

Session III — Thursday, 9 A.M.

- HU-2 **AUTHOR'S READINGS: WOMEN OF WONDER**
THE Marion Zimmer Bradley, reading from *Mistress of Magic*.
BLACK Jacqueline Lichtenberg, reading from *Molt Brother*.
HOLE Jean Lorrain, reading from *Dragon Lord of the Savage*
 Empire
- &
- HU-87 **THEAT: THEATRICAL EXPERIMENTAL AND** 13
THE CAVE **THE FANTASTIC**
 Chair: Howard D. Pearce, Florida Atlantic University.
 Jean-Pierre Lalande, Moravian College, PA. "Artaud's
 Theatre of Cruelty and the Fantastic."
 Michael Palmer, Louisburg College, NC. "The Fantastic
 Stage Sets for Samuel Becket's Plays."
 Steven M. Taylor, Marquette University. "Wanderers in
 Wonderland: Fantasy in the Works of Dodgson and
 Arrabal."
- 8
- HU-89 **ENGLIT: SOURCES OF THE FANTASTIC IN THE** 14
THE **EIGHTEENTH CENTURY**
GROTTO Chair: Mary Cole Sloane, Florida Atlantic University.
 Thomas R. Vessely, University of Texas. "Innocence and
 Impotence: The Fairy Tale from Perrault to Crebillon
 'fils'."
 Walter Gershuny, Northeastern University, MA.
 "Realizing the Pastoral Fantasy: Eighteenth Century
 French *Jardins Anglais*."
 Trinka M. Trammell, Florida Atlantic University.
 "Biblical Sources for Satiric Fantasy in Eighteenth
 Century English Literature."
- 9
- THEATRE** **Film: "Nosferatu" (Original Version)**
- HU-143 **F&SF: THOMAS BURNETT SWANN** 15
THE Chair: Robert A. Collins, Florida Atlantic University.
MAP Steve Eng, Ordway House, Nashville, TN. "The Lyrics of
ROOM Thomas Burnett Swann: A Study in Miniature
 Perfection."
 Roger Schlobin, Purdue. "Thomas Burnett Swann's
 'Nixies': Pain and Pleasure."
 Robert A. Collins, Florida Atlantic University. "Swann on
 Swann: The Conscious Sources of Fantasy."
- 10
- HU-150 **THEME: FANTASY AND SOCIAL REALITY** 16
THE Chair: Jules Zanger, Southern Illinois University,
PIANO Edwardsville.
BOX Martin F. Norden, University of Massachusetts, Amherst.
 "Fantasy Films as Cultural Barometers."
 Issa Peters, American Graduate School of International
 Management. "Fantasy as Disguised Social Criticism
 in *The Arabian Nights*: 'The Merchant and the Genie'."
 Harold J. Harris, Kalamazoo College. "John Updike:
 Teetering on the Edge of the Fantastic."
- 11
- HU-151 **PHIL: ENVIRONMENTAL ATTITUDES IN** 17
THE **FANTASTIC FICTION — I**
BOARD Chair: Don Marietta, Florida Atlantic University.
ROOM F.E. Humphreys, III, Georgia Institute of Technology.
 "'The Golden Path,' Herbert's Ecological Utopia."
 Walter Herrscher, University of Wisconsin, Green Bay.
 "Science Fiction and American Nature Writing."
 Arthur Coleman, C.W. Post College, Greenvale, NY. "Paul
 Bunyan: Ecological Saint, or Villain?"
- 12
- HU-160 **GERM: HISTORICAL PERSPECTIVES ON THE** 18
CAPTAIN'S **FANTASTIC**
MESS Chair: Ernest L. Weiser, Florida Atlantic University
 John D. Simons, Florida State University. "Schillerean
 Aesthetics and the Fantastic."
 Otto W. Johnston, University of Florida. "Napoleon
 Bonaparte as *Doppelgänger* in Nineteenth Century
 German Literature."
 Peter Cersowsky, University of Wurzburg, Germany. "The
 Fantastic in Achim von Arnim's 'Die Majoratsherren'
 and in Gustav Meyrink's *Der Golem*."

Session III (Continued)

Mary Jane Lamse, Calvin College. "Heinrich Boll and Jurek Becker: Fascist Reality and the Flight into Fantasy."

- GCS-116
PRO-
JECTION
ROOM **ART: THE ARTIST AND THE FANTASTIC: BOSCH TO FRAZETTA** 19
- Chair: Sarah Clemens, West Palm Beach.
Patricia Scott-Chandler, Ohio University, Chillicothe. "The Mask and the Skull: The Grotesque World of James Ensor, 1880-1900."
Liana Cheney, University of Lowell, MA. "Giovanni Segantini's Fantasy of Love: Motherly Love Symbolism."
David M. Lockwood, Cumberland College, KY. "The Ongoing Controversy over Hieronymus (Jerome) Bosch's Art: Is it Religious? Satirical? or Fantasy?"
Patricia Pardenas-Barnes, Georgetown University. "Boris Vallejo: An Hispanic Painter and the Fantastic."

Program Syntopicon

Session IV — Thursday, 11 A.M.

- HU-2
THE
BLACK
HOLE **AUTHORS' READINGS: MEN OF MARVELS**
- James Gunn, reading "The North Wind."
Ray Faraday Nelson, reading "Time Travel for Pedestrians."
William F. Wu, reading "Wild Garlic."
- HU-87
THE
CAVE **THEME: HUMOR IN FANTASY** 20
- Chair: Walter Herrscher, Univ. of Wisconsin, Green Bay
Paul Lewis, Boston College. "No Bugaboo Tales: Fantasy, Humor and Fear in Mock Gothic Fiction."
Craig Wallace Barrow, University of Tennessee, Chattanooga. "Comic Anthropomorphism in Stanislaw Lem's *The Cyberiad*."
Christa-Maria Beardsley, Indiana University, South Bend. "E.T.A. Hoffmann's *Fantasias*: Animals and Their Masters."
- HU-89
THE
GROTTO **GOTH: VISIONARY RECOGNITIONS IN AUTOBIOGRAPHY** 21
- Chair: Carolyn Rhodes, Old Dominion University.
Margaret N. Simmons, Hampton Institute, VA. "Zora Neale Hurston: Visionary Folklorist."
Kathleen Woodward, University of Wisconsin, Milwaukee. "The Uncanny and the Running Man: Visionary Aging - in Loren Eiseley's *All The Strange Hours*."
J. Brooks Bouson, Mundelein College, Chicago. "The 'Story and the Fable': Edwin Muir as Autobiographer."
- THEATRE **Film: "Nosferatu, The Vampire" (1979 Remake)**
- HU-143
THE
MAP
ROOM **F&SF: GEORGE MACDONALD — I: MYTH AND MYTHOPOEIA** 22
- Chair: Roderick McGillis, University of Calgary, Alberta.
Stephen Prickett, University of Sussex, England. "The Two Worlds of George MacDonald."
Nancy-Lou Patterson, University of Waterloo, Ontario. "Kore Motifs in The Princess and the Goblin."
Joseph Sigman, McMaster University, Ontario. "The Diamond in The Ashes: A Jungian Perspective on the Princess Books."
- HU-150
THE
PIANO
BOX **THEME: MYTHIC PATTERNS IN FANTASY — I: CONTINENTAL AUTHORS** 23
- Chair: C.W. Sullivan, III, East Carolina University.
Robert F. O'Reilly, Syracuse University. "Mythic Patterns in Two Eighteenth Century French Tales: Gueulette's *Breton Evenings* and Cazotte's *Amorous Devil*."
L. Brian Price, Kent State University. "Inversion and Reversal in Voltaire's *Lois de Minos*."
Freda H. Blackwell, Vanderbilt University. "Myth and Fantasy in *Don Juan* by Gonzalo Torrente Ballester."

Session IV (Continued)

- HU-151 PHIL: ENVIRONMENTAL ATTITUDES IN 24
THE FANTASTIC FICTION — II
BOARD Chair: Don Marietta, Florida Atlantic University
ROOM Thomas P. Dunn, Miami University, Hamilton, and
Richard P. Erlich, Miami University, Oxford.
"Environmental Attitudes in Arthur C. Clarke's *The City and the Stars*."
Don D. Elgin, University of Houston, Downtown. "The
Comedy of Fantasy: An Ecological Perspective of
Chant's *Red Moon and Black Mountain*."
- HU-160 GERM: FANTASY IN THE MARXIST MILIEU 25
CAPTAIN'S Chair: O.M. Drekonja, St. John's University, MN.
MESS Thorpe Running, St. John's University. "Surrealist Poetics
in Enrique Molina's *Una Sombra Sueno Camila O'Gorman*."
Eleanore Cervantes, Idaho State University. "Jurij
Brezan: *The Black Mill*."
Helene Scher, Amherst College. "A Socialist Tomcat:
E.T.A. Hoffmann in the GDR."
- GCS-116 ART: NEW PERSPECTIVES ON ART AND 26
PRO- ARCHITECTURE
JECTION Chair: Donald Curl, Florida Atlantic University.
ROOM Sarah Clemens, West Palm Beach. "Defining Fantastic
Art: A Look Backward and Forward."
Titus M. Karlowicz, Western Illinois University. "The
Dream City of 1893 and What It Might Have Been."
Edward Carlos, University of the South, Sewanee.
"Twentieth Century Consciousness About Painting
History: Interior Dialogues."

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Session V — Thursday, 2 P.M.

- HU-2 AUTHOR'S PERFORMANCES: SPECIAL
THE Rosemary Wolfe, pianist, Mozart's "Fantasia in C Minor"
BLACK BRIAN W. ALDISS, special performance of "Last Orders."
HOLE
- HU-87 THEORY: FANTASY AS MECHANISM — 27
THE I: AUTHOR STUDIES
CAVE Chair: Alice Carol Gaar, Tennessee Technological
University.
John D. Brantley, Trinity University, TX. "Why Miniver
Cheevy Kept on Drinking, or Structures That Question
Reality."
Richard Keenan, University of Idaho, Moscow. "Julio
Cortazar and the Zen Slap."
Margaret Simpson Maurin, Bryn Mawr College. "The
Fantastic World of Marcel Brion."
- HU-89 GOTH: MYSTIC AND PSYCHIC MOTIFS IN 28
THE LITERATURE
GROTTO Chair: Jean R. Halladay, Old Dominion University.
Carolyn Rhodes, Old Dominion University. "The Legacy of
Vision in Fiction of Gail Godwin."
Mary E. Graybill, Memphis State University. "Emerson,
John Barth, and *Giles Goat Boy*."
Ralph Yarrow, University of East Anglia, England. "Some
Basic Aspects of 'Privileged Moments' in Literature."
- THEATRE Films: "Mothlight" 12:45; "The Shout" 1:00-2:30;
"Freaks" 2:40-3:45.
- HU-143 F&SF: GEORGE MACDONALD — 29
THE PHANTASTES AND LILITH
MAP Chair: William Blackburn, University of Calgary,
ROOM Alberta.
Roderick McGillis, University of Calgary. "The
Community of the Centre: Structure in *Phantastes*."
Jeanne Murray Walker and Kathy Cranston, University of
Delaware. "The Structure and Theme of Reversal in
Lilith."
Rolland Hein, Wheaton College, Wheaton. "MacDonald's
Lilith: Whence Came the Fantasia?"

Session V (Continued)

- HU-150** **PHIL: SCIENCE FICTION AND POSSIBLE** **30**
THE **WORLD SEMANTICS**
PIANO Chair: Thomas F. Baxley, Florida Atlantic University.
BOX Morton Winston, Trenton State College. "Science Fiction
 and Fantasy in Philosophy."
 Justin Leiber, University of Houston, Central Campus.
 "Science Fiction Worlds."
 R. Lance Factor, Knox College, IL. "A Degree of Difference
 in Possible World Semantics."
 George Sefer, Mansfield State College, PA. "Science,
 Science Fiction, and Possible World Semantics."
- HU-160** **MUSIC: THE FANTASTIC IN FRENCH MUSIC** **31**
CAPTAIN'S **AND LITERATURE: BERLIOZ, VIAN AND**
MESS **MANDIARGUES**
 Chair: Lillian Bulwa, Northeastern University, Boston.
 Sarah E. Hanks, Western Illinois University. "Witches and
 Magic in Early Romantic Music."
 Joyce Block Lazarus, Framingham State College, MA.
 "The Fantastic Voyage in Boris Vian's *Autumn in*
Peking and *The Red Grass*."
 David J. Bond, University of Saskatchewan. "Pieyre de
 Mandiargue's *La Motocyclette* as a Mythical Journey."
- HU-242** **TV: FANTASY IN PRIME TIME** **32**
THE Chair: R. Stephen Craig, Florida Atlantic University.
EYRIE Mark Siegel, University of Wyoming. "Values in Recent
 Fantastic Television Series."
 Richard J. Knecht, University of Toledo. "Fantasy and
 Reality Depicted in Selected British and American
 Televised Dramas."
 Allen Lichtenstein, University of New Mexico.
 "Personality and Preference for Science Fiction and
 Fantasy."

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Session VI — Thursday, 4 P.M.

- HU-2** **AUTHOR'S READINGS: CHILLS AND CHUCKLES**
THE Jo Clayton, reading "Spring Cleaning."
BLACK Nicholas Yermakov, reading "Far Removed From the
HOLE Scene of the Crime."
 Gregory Frost, reading "In The Sunken Museum."
 Gary Alan Ruse, reading "Jolly Roger."
- HU-87** **THEORY: FANTASY AS MECHANISM —** **33**
THE **II: THE TEXT AND THE READER**
CAVE Chair: Alice Carol Gaar, Tennessee Technological
 University.
 Thomas L. Kent, Miami University, Ohio. "Faulty
 Mechanisms."
 Marshall Massey, Denver Colorado. "Accident and
 Faerie."
 Robert M. Henkels, Auburn University. "The Nature and
 Function of Fantasy in the Novels and Plays of Robert
 Pinget."
- HU-89** **GOTH: THE USES OF THE FANTASTIC IN** **34**
THE **GOTHIC FICTION**
GROTTO Chair: Paul Lewis, Boston College.
 Nancy Ferguson, West Georgia College. "The French
 Revolution and the Gothic Genre."
 Ronald Foust, University of Maryland. "Rite of Passage:
 The Vampire Tale as Cosmogonic Myth."
 James M. McGlathery, University of Illinois, Champaign/
 Urbana. "Gothic Fantasy and the Psychology of Desire:
 The *Marchenerzahlungen* in Tieck's *Phantasmus*."
- THEATER** **Open Rehearsal/Performance, "Starscapes: An**
Anthology of Worlds," by Somtow Sucharitkul,
 played by the FAU Contemporary Music Ensemble,
 conducted by John Hutchcroft.
- HU-143** **F&SF: MYTHIC PATTERNS IN FANTASY —** **35**
THE **II: TOLKIEN**
MAP Chair: C.W. Sullivan, III, East Carolina University.
ROOM Amelia A. Rutledge, George Mason University. "The Peril
 of the Maker: The Ethics of Creativity in the Fiction of

- J.R.R. Tolkien."
 William Provost, University of Georgia. "Language and Myth in the Fantasy Writings of J.R.R. Tolkien."
 Joscelyn Godwin, Colgate University. "Tolkien and the Primordial Tradition."
- HU-150** **THEME: THE FOOL FIGURE** 36
THE Chair: Jan Hokenson, Florida Atlantic University.
PIANO Roger Schlobin, Purdue University. "The Fool as Festive
BOX Defender: Horror vs. Fantasy in Contemporary Sword
 & Sorcery."
 Mark Bernheim, Miami University, Ohio. "Gimpel the?"
 Michele Langford, Pepperdine University. "The Poet as
 Hamlet in Baudelaire and Mallarme."
- HU-151** **AUTHOR'S READING: GERMAN SPECIAL** 36A
BOARD Fritz Rudolf Fries, author from the German Democratic
ROOM Republic (East Germany) reading from works in
 progress.
- HU-160** **COMPLIT: ARTHURIAN LORE AND** 37
CAPTAIN'S **LITERATURE, 1200 — 1600.**
MESS Chair: Thomas E. Vesce, Mercy College, NY
 W. Rainer Kroll, Westchester Community College, NY.
 "Echoes of Folklore in the Gregory Legend."
 Thomas E. Vesce, Mercy College, NY. "The Character of
 Arthur, Royal Knight Errant, in the Chevalier du
 Papegau."
 John B. Williamson, Long Island University; C.W. Post
 Center. "Medieval French Arthurian Romances; Secret
 Processes of the Mind."
- HU-242** **FILM: FANTASIES OF "CREATION" IN FILM** 38
THE Chair: W.R. Robinson, University of Florida.
EYRIE Donald Palumbo, Northern Michigan University. "Loving
 That Machine, or The Mechanical Egg: Sexual
 Mechanism and Metaphors Involving Mechanism in
 Science Fiction Films."
 Richard P. Sugg, Florida International University.
 "Brakhage's 'Mothlight': Death By Light."
 Stephen Snyder, University of Manitoba, Winnipeg.
 "Creative Fantasy in 'The Shining'."
- Program Syntopicon*
Session VII — Friday, 9 A.M.
- HU-2** **AUTHOR'S READINGS: "MADE FOR EACH**
THE **OTHER"**
BLACK Barry N. Malzberg, reading "Icons" and "Emily Dickinson
HOLE Saved From Drowning."
 John Domini, reading "Ul' Lyu, Ooo Ooo Ooo."
 Vincent Miranda and Kim Antieu, reading "Return to the
 Moon Pool: Prologue 1943."
- HU-87** **THEME: THE DOPPELGANGER — I** 39
THE Chair: Michael J. Larsen, Saint Mary's University,
CAVE Halifax.
 Lillian Bulwa, Northeastern University, Boston.
 "The Doppelganger: Theme and Variations in Four
 European Romantic Writers."
 Gordon E. Slethaug, University of Waterloo, Canada.
 "The Double Theme and Narcissism: Brautigan's *The*
 Hawkline Monster."
 Ralph Yarrow, University of East Anglia, England.
 "Consciousness as Doubt: Doubles as Theme and
 Structure."
- HU-89** **GOTH: GOLEMS, ROBOTS AND THE OCCULT** 40
THE **REVIVAL**
GROTTO Chair: Allen Greer, Florida Atlantic University.
 Gila Ramras-Rauch, Ohio State University. "Frankenstein
 and the Golem."
 Amee Eisenberg, East Carolina University. "The Robot as
 Mythic Hero."
 Walter Breen, Berkeley, CA. "Tolkien and the Occult
 Revival."
- THEATRE** **Film: "The Visitor,"** introductory talk by Hetty Clews.

Session VII (Continued)

- HU-143** **F&SF: OLAF STAPLEDON IN PERSPECTIVE** 41
THE Chair: Patrick A. McCarthy, University of Miami.
MAP John Huntington, University of Illinois, Chicago Circle.
ROOM "Remembrance of Things to Come: Narrative Technique in *Last and First Men*."
 Charles Elkins, Florida International University. "The Worlds of Olaf Stapledon: Myth or Fiction?"
 Laurence Donovan, University of Miami. "The Problems of Mythic Fiction: Stapledon and Lessing."
 Robert Crossley, University of Massachusetts, Boston. "Stapledon and Wells: A Star-Crossed Influence."
- HU-150** **RHET: THE RHETORIC OF FANTASY** 42
THE Chair: Richard E. Hersh, University of Florida.
PIANO Marie Nelson, University of Florida. "Speech Acts in Mark
BOX Twain's *Connecticut Yankee*: The Authority of the Spoken Word."
 Sylvie L. F. Richards, Behrend College of Pennsylvania State University. "The Synechdoche as a Mechanism of the Fantastic in Guy de Maupassant."
 L. Fattorosi, University of Florida. "The Grand Style in the Council of Elrond."
- HU-160** **GERM: KUBIN AND MEYRINK** 43
CAPTAIN'S Chair: Helga Kraft, University of Florida.
MESS Hans Ternes, Lawrence University. "The Fantastic in Alfred Kubin's Novel *Die Andere Seite*."
 Penrith B. Goff, Wayne State University. "Alfred Kubin and the Other Side of Existence."
 Lee Jennings, University of Illinois, Chicago Circle. "Meyrink's *Der Golem*: The Self as the Other."
- HU-242** **FILM: THE FANTASTIC IN FILM: SOURCES AND** 44
THE **FUNCTION — I**
EYRIE Chair: Michael Budd, Florida Atlantic University
 Wes D. Gehring, Ball State University. "Woody Allen and Fantasy: Play it Again, Sam."
 James von Frank, Francis Marion College, SC. "10: A Fantasy."
 Thomas Elsaesser, University of East Anglia, England. "Social Mobility and the Fantastic: A Case Study."

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Session VIII — Friday, 11 A.M.

- HU-2** **AUTHORS' READINGS: FROGS, FREAKS AND**
THE **DELETIONS**
BLACK Gene Wolfe, reading "The Tale of the Boy Called Frog,"
HOLE from *The Sword of the Lictor*.
 Timothy Robert Sullivan, reading "Zeke."
 Joseph V. Francavilla, reading "Deletions."
- HU-87** **THEME: THE DOPPELGANGER — II** 45
THE Chair: Ralph Yarrow, University of East Anglia.
CAVE Dennis F. Mahoney, University of Vermont. "'Double' into Doppelganger: The Genesis of the Doppelganger-Motif in the Novels of Jean Paul and E.T.A. Hoffmann."
 Renate Delphendahl, University of Maine, Orono. "Narcissism and the Double in Hermann Hesse's *Steppenwolf*."
 Judith J. Kollmann, University of Michigan, Flint. "The Perils of Pauline: Double States of Being in *Descent Into Hell*."
 Rosemary Jackson, University of East Anglia, England. "Narcissistic Reflections: A Psychoanalytic Reading of *The Double* in Post-Romantic Fantasies."
- HU-89** **GOTH: SPIRITUAL QUESTS AND LITERARY** 46
THE **STYLE IN LIFE NARRATIVES**
GROTTO Chair: Margaret N. Simmons, Hampton Institute.
 Leslie E. Gerber, Watauga College, Appalachian State University. "Loren Eiseley Unleashed: Ventures in Surrealism."
 Charlotte Mendez, SUNY, Oneonta. "Vision, Nature, and Freedom in the Childhood of Genius: Autobiographical Writings of Sand, Colette, and Woolf."
 Stephanie A. Demetrakopoulou, Western Michigan University. "Colette and Clairvoyance: Reflecting on her Feminine Metaphysics."

Session VIII (Continued)

- THEATRE** Films: "The Cabinet of Dr. Caligari," 11:00-12:05; "The Wizard of Speed and Time," 12:10-12:15; "The New Tenant," 12:20-12:51
- HU-143** **AMLIT: JOHN BARTH — I: "MEANING"** 47
THE Chair: Jack Suberman, Florida Atlantic University.
MAP Stephen Nathanson, Northeastern University, Boston.
ROOM "The Plight of the Siamese Twin: Mind, Body and Value in John Barth's Fiction."
Celeste Loughman, Massachusetts State College at Westfield. "Contemporary Myth in *Giles Goat-Boy*."
Richard Alan Schwartz, Florida International University. "John Barth's Exuberant Fiction."
- HU-150** **COMPLIT: THE USE OF THE ARTHURIAN** 48
THE **LEGEND IN MODERN LITERATURE**
PIANO Chair: Laurence Donovan, University of Miami.
BOX Amy L. Varin, Harvard University. "Tristan in Brittany: Twentieth Century Breton Treatments of Tristan and Iseult."
Barbara Karasek, Montreal, Quebec. "God Make Thee Good As Thou Art Beautiful: The Development of the Arthurian legend in Children's Literature."
Raymond H. Thompson, Acadia University, Nova Scotia "Satiric Betrayal in Mark Twain's *A Connecticut Yankee in King Arthur's Court*."
Robert Casillo, University of Miami. "Imitation, Desire, and Authority in Tennyson's *Idylls of the King*."
- HU-160** **ITAL: THE ROLE OF FANTASY IN ITALIAN** 49
CAPTAIN'S **LITERATURE**
MESS Chair: Thomas E. Vesce, Mercy College, NY
Joseph Lawrence Basile, University of South Dakota. "The Fantastic Landscape of Giambattista Basile's *Il Pentamerone*."
Florinda Iannace, Fordham University. "Fantasy in Contemporary Italian Theater."
Gaetano Cipolla, St. John's University, NY. "Phantasia' and Italo Calvino."
- HU-242** **FILM: THE FANTASTIC IN FILM: SOURCES AND** 50
THE **FUNCTION — II**
EYRIE Chair: Allan Hirsh, Central Connecticut State College.
James V. D. Card, Old Dominion University. "*A Christmas Carol* and *Wild Strawberries*: Tales of Two Scrooges."
Charles H. Clifton, University of Pittsburgh, Johnstown. "The Role of Fantasy in Chaplin's *The Gold Rush*."
Walter W. Whitaker, III, Bowling Green State University, Ohio. "I Can Dance."
- GCS-116** **ART: THE DEVIL IN THE VISUAL ARTS — I** 51
PRO- Chair: Kathleen Russo, Florida Atlantic University
JECTION Peter A. Checca, Saint Mary's College, IN. "The Origins of
ROOM the Devil and His Portrayal in Medieval Art."
Martha Sutherland, University of Arkansas, Fayetteville. "The Devil in the Warrum From *The Book of Kells*."

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Session IX — Friday, 2 P.M.

- HU-2** **AUTHOR'S READINGS: HEROS AND HORRORS**
THE Fritz Leiber, reading from *Our Lady of Darkness*.
BLACK Somtow Sucharitkul, reading "The Dust," from the
HOLE Inquestor series.
Neil Olonoff, reading "The Cats of Pere LaChaise."
- HU-87** **THEME: THE USE OF THE TAROT IN MODERN** 52
THE **LITERATURE — I**
CAVE Chair: Laurence Donovan, University of Miami.
Cam Tatham, University of Wisconsin, Milwaukee. "Tarot and *Gravity's Rainbow*."
Hugh Pendexter, III, Armstrong State College, Savannah. "The Tarrot in Charles Williams and Piers Anthony."
James R. Aubrey, U.S. Air Force Academy. "The Role of the Tarot in John Fowles' *The Magus*."
- HU-89** **GOTH: OCCULT DEVICES IN "MAINSTREAM"** 53
THE **FICTION — I**
GROTTO Chair: Donald Palumbo, Northern Michigan University.

- John Miller, North Texas State University. "Goethe's *Faust: An Occult Odyssey*."
 John Robert Colombo, Toronto, Canada. "The Wandering Jew: Our Contemporary."
 Michael J. Larsen, Saint Mary's University, Nova Scotia. "Ancient Oracles and Modern Seers: The *I Ching* and David Godfrey's *I Ching Canada*."
 Jack Thiessen, University of Winnipeg. "Reflections on the Soul and Soullessness."

THEATRE Film: "Despair," 1:00-3:00 p.m.

- HU-143** **AMLIT: JOHN BARTH — II: "STRUCTURE"** 54
THE Chair: Jack Suberman, Florida Atlantic University.
MAP Peter Brunette, George Mason University. "Well-spun
ROOM Tales: Storytelling in Barth's *The Sot-Weed Factor*."
 Stan Fogel, St. Jerome's College, Ontario. "The Ludic Temperment of John Barth."
 Juan Vargas, Universidad Catholica de Valparaiso, Chile. "John Barth's 'antic disposition'."
- HU-150** **F&SF: EPIC ELEMENTS IN SCIENCE FICTION/** 55
THE **FANTASY**
PIANO Chair: Michael R. Collings, Pepperdine University.
BOX Vicki Hendricks, Broward Community College. "Grendel: The Fiend and the Philosopher."
 Jeannette Hume Lutton, Morehouse College, GA. "Fit Vessel": Devil Possession in *Paradise Lost* and *Perelandra*.
 Marcia K. Houtman, Northern Illinois University. "The Communion of the Saints."
- HU-160** **FREN: THE FANTASTIC AND FEMINIST** 56
CAPTAIN'S **FICTION: FRENCH SPEAKING WOMEN**
MESS **WRITERS — I**
 Chair: Virginia Thorndike Hules, Wellesley College.
 Eva Corredor, Mills College, CA. "The Fantastic and the Problem of Re-presentation in Contemporary Feminist Fiction."
 Marie Couillard, University of Ottawa, Ontario. "Anne Hebert's *Les Enfants du Sabbat*: A Feminist Tale of Subversion."
 Madeline Cottenet-Hage, University of Maryland. "Gisele Prassinis: The Fantastic as a Metaphor for Powerlessness."
- HU-242** **FILM: SCIENCE FICTION AND FANTASY FILMS** 57
THE **IN CONTEXT**
EYRIE Chair: Lane Roth, Lamar University, TX.
 James Gelwicks, Tallahassee, FL. "The Development of Xerography and *101 Dalmatians*."
 Andrew Gordon, University of Florida. "A Flash in the Pan: Flash Gordon Returns."
 Lane Roth, Lamar University. "Vraisemblance and Contemporary Film: The Western in Science Fiction."
- GCS-116** **ART: THE DEVIL IN THE VISUAL ARTS — II** 58
PRO- Chair: Kathleen Russo, Florida Atlantic University
JECTION Liana Cheney, Lowell University. "*Simia Dei* in the
ROOM Infernal Paintings of Hieronymous Bosch."
 Roger Hurlburt, Florida Atlantic University. "The Image of the Devil in Early Tuscan Painting."

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Session X — Friday, 4 P.M.

- HU-2** **AUTHORS' READINGS: MIXED MARVELS**
THE John Morressy, reading from *Kingsbane*, the last volume of
BLACK the *Ironbrand* trilogy.
HOLE Justin Leiber, reading from *Beyond Humanity*.
 Jean S. Moore, reading "Union."
 Joseph Green, reading "Birth of an Alien."
- HU-87** **THEME: THE USE OF THE TAROT IN** 59
THE **MODERN LITERATURE — II**
CAVE Chair: Laurence Donovan, University of Miami.
 Donald P. Haase, Miami University, Ohio.
 "Gerard de Nerval's *Magnum Opus*: Alchemy in

Session X (Continued)

- Literature and Life."
Virginia Harger-Grinling, Memorial University of Newfoundland. "An Introduction to Tarot in the Novels of Alain Robbe-Grillet."
Constance D. Markey, Loyola University of Chicago. "The Tarot as a Subversive Tool in Italo Calvino."
- HU-89 THE GROTTO** **GOTH: OCCULT DEVICES IN "MAINSTREAM" FICTION — II** **60**
Chair: Donald Palumbo, Northern Michigan University.
Paula A. Wissing, Rosary College, IL. "Alchemy and Magic in Huysmans' *La-bas*."
Jean Halladay, Old Dominion University. "The Occult and Some Later Victorian Writers."
C. Clarkson White, Armstrong State College, Savannah. "Hands: The Occult in *The Acceptance World*."
- THEATRE** **Films: Bruce Conner Shorts**
- HU-143 THE MAP ROOM** **F&SF: THE EPIC IN SCIENCE FICTION: DEFINITIONS AND MODELS** **61**
Chair: Michael Collings, Pepperdine University.
William M. Schuyler, Jr., University of Louisville. "History in Malacia and Neveryon."
Michael R. Collings, Pepperdine University. "The Epic of *Dune*."
William S. Doxey, Jr., West Georgia College. "The Star Poem."
- HU-150 THE PIANO BOX** **AMLIT: MARK TWAIN: THE FANTASTIC/ REALIST** **62**
Chair: Jo M. Turk, Palm Beach Junior College.
David Ketterer, Concordia University, Montreal. "Mark Twain's 'Science Fiction'."
William J. Collins, University of California, Davis. "Hank Morgan in the Garden of Forking Paths: Paradox in Mark Twain's *A Connecticut Yankee in King Arthur's Court*."
Karen G. Way, Rutgers University. "For the Love of Truth: Playful vs. Protective Lying in Mark Twain."
William Coyle, Florida Atlantic University. "Mark Twain as Fantasist."
- HU-160 CAPTAIN'S MESS** **FREN: THE FANTASTIC AND FEMINIST FICTION: FRENCH SPEAKING WOMEN WRITERS — II** **63**
Chair: Virginia Thorndike Hules, Wellesley College.
Kitty Delle Robbins, Mississippi State University. "The Powers of Fantasy: Three Queens in the *Lais* of Marie de France."
Alice Parker, University of Alabama. "Renee Vivien: Flowers of the Night."
Virginia Thorndike Hules, Wellesley College. "The Fantastic and The Utopian Vision of Christiane Rochefort."
- HU-242 THE EYRIE** **FILM: NEGLECTED HORROR AND FANTASY FILMS — I** **64**
Chair: Leonard G. Heldreth, Northern Michigan University.
Anthony Ambrogio, Wayne State University. "Neglected Horror Films: A Few That Shouldn't Be and Some That Ought To Be."
Richard W. Platt, Marist College, NY. "Tod Browning's 'Freaks': Exhibitionism and Voyeurism in the Cinema."
James T. Quinn, University of Mississippi. "Poetry and Polemics in Howard Hawks' *The Thing* (1951)."
- GCS-116 PROJECTION ROOM** **ART: IMAGES OF MONSTERS IN COMIC STRIPS** **65**
Chair: Jacqueline Giry, University of Utah.
Sabine Raffy, New York University. "The Transformation of Monsters and the Sacred in the Fantastic Comic Strips."
Paule-Colette Fricke, University of Nevada, Reno. "The Notion of Monsters and the Irrational in Comic Strips."
Jacqueline Giry, University of Utah. "Variations on the Fantastic Monstrosity Through Some French Comic Strips."

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Session XI — Saturday, 9 A.M.

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| <p>HU-87
THE
CAVE</p> | <p>THEME: THE FANTASTIC AND THE THOUGHT OF C.G. JUNG</p> <p>Chair: James L. Hodge, Bowdoin College.
Richard Sheppard, University of East Anglia. "Trickster and Magical Figures of Dada Poetry."
Frederick Beharriell, SUNY, Albany. "Jung's Thought in Hesse's <i>Demian</i>."
Andre Cote, Barry College, Miami. "Jungian Undercurrents in Strindberg's <i>Dream Play</i>."
Gloria Kline, Broward Community College. "Zion and Gomorrah: Charles Williams' <i>Descent into Hell</i>."</p> | <p>66</p> |
| <p>HU-89
THE
GROTTO</p> | <p>THEME: EPIC IMAGES OF THE FANTASTIC IN POSTMODERN AMERICAN AND EUROPEAN FICTION</p> <p>Chair: Gerhard Hoffmann, University of Wurzburg, Germany. Alfred Hornung, National Humanities Center.
Gerhard Hoffmann, University of Wurzburg.
"Perspectives, Structures and Situations of the Fantastic Exemplified in Pynchon's <i>Gravity's Rainbow</i>."
Alfred Hornung, National Humanities Center. "Fantasies of the Autobiographical Self: Thomas Bernhard, Raymond Federman, Samuel Beckett."
Hartwig Iserhagen, University of Texas, Austin. "Fantasy, History, Plot: The Function of History in Postmodern Fiction."</p> | <p>67</p> |
| <p>HU-119</p> | <p>Film: "Persona"</p> | |
| <p>HU-143
THE
MAP
ROOM</p> | <p>THEAT: THEATER OF THE ABSURD AND ITS RELATION TO THE FANTASTIC</p> <p>Chair: Joe Conaway, Florida Atlantic University.
Adriaan de Wit, Kent State University, "Ionesco's <i>Le Nouveau Locataire</i> as a Fantastic Vision of the Human Mind."
Frank Gillen, University of Tampa. "Harold Pinter's <i>The Hothouse: The Organization and the Absurd</i>."
C. Clarkson White, Armstrong State College, Savannah. "No Fantastic, No Theater of the Absurd."</p> | <p>68</p> |
| <p>HU-150
THE
PIANO
BOX</p> | <p>F&SF: J.R.R. TOLKIEN</p> <p>Chair: Robert A. Collins, Florida Atlantic University.
Charles Nelson, Michigan Technological University. "Of Aragorn and Arthur: A Consideration of Spenserian Pastoral and the Fantasy of J.R.R. Tolkien."
Douglas A. Burger, University of Colorado, Boulder. "The Shire: A Tolkien Version of Pastoral."
David Stevens, Oakland University, MI. "Theory Into Practice: The Minor Fiction of J.R.R. Tolkien."</p> | <p>69</p> |
| <p>HU-151
THE
BOARD
ROOM</p> | <p>BIBL: REVISITING POSSIBLE WORLDS: RESOURCE MATERIALS IN FANTASTIC LITERATURE.</p> <p>Chair: Marshall B. Tymn, Eastern Michigan University.
Vincent Miranda, West Palm Beach, FL. "Fantastic Film Scholarship: A Modern Approach to Research."
Sarah Clemens, West Palm Beach, FL. "Fantastic Art: A Preliminary Bibliography."
Steve Eng, Nashville, TN. "The Poetry of Fantasy: A Study in Research and Collection."</p> | <p>70</p> |
| <p>HU-160
CAPTAIN'S
MESS</p> | <p>ENGLIT: THE FANTASTIC IN OLD ENGLISH LITERATURE</p> <p>Chair: Allen Greer, Florida Atlantic University.
Bruce Ross, Buffalo, NY. "<i>grimme goman: The Old English Fastitocalon as a Figure of Deception (Early Jaws)</i>."
Marilyn Nellis, Clarkson College. "<i>The Phoenix and the Phoenix Tradition</i>."</p> | <p>71</p> |
| <p>HU-242
THE
EYRIE</p> | <p>FILM: NEGLECTED HORROR FILMS — II</p> <p>Chair: Leonard G. Heldreth, Northern Michigan University.
Virginia Wright Wexman, University of Illinois, Chicago Circle. "Formula and Fantasy in Roman Polanski's <i>The Fearless Vampire Killers</i>."
J.P. Telotte, Georgia Institute of Technology. "Val Lewton's Children: Horror, Innocence, and Maturity."</p> | <p>72</p> |

Program Syntopicon

Session XII — Saturday, 11 A.M.

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|---|--|-----------|
| <p>HU-87
THE
CAVE</p> | <p>THEORY: THE ESSENTIAL QUALITIES OF
FANTASY FICTION</p> | <p>73</p> |
| | <p>Chair: Roger C. Schlobin, Purdue University. Gary K. Wolfe, Roosevelt University.
Karen Schaafsma, University of California, Davis. "Wondrous Vision: The Transformation of the Hero in Fantasy Through the Encounter with the Other."
Michael Capobianco, St. John's University. "A Statistician Looks at Concepts of Fantasy."
Roger C. Schlobin, Purdue University. "Fantasy vs. Horror: Illumination Through Contrast."</p> | |
| <p>HU-89
THE
GROTTO</p> | <p>CHILDREN'S LITERATURE: FANTASTIC TECHNIQUES IN
CHILDREN'S LITERATURE</p> | <p>74</p> |
| | <p>Chair: John A. Childrey, Jr., Florida Atlantic University. Brian Bender-Samuel, University of Winnipeg. "The Generation of Fantasy in Perrault's Tales."
Thomas H. Getz, Pennsylvania State University. "Memory and Desire in <i>Fly By Night</i>."
John A. Childrey, Jr., Florida Atlantic University. "Movement and Intrigue in Susan Cooper's <i>The Dark is Rising</i>."
R.H. Thompson, Acadia University, Nova Scotia. "Jungian Patterns and the Problems of Structure in Ursula K. LeGuin's <i>The Farthest Shore</i>."</p> | |
| <p>HU-119</p> | <p>Films: (from 10:40) "Snow White" "Hamateur Night" "Meshes of the Afternoon" "Bells of Atlantis" "The Stars Are Beautiful"</p> | |
| <p>HU-143
THE
MAP
ROOM</p> | <p>GOTH: ABRAHAM MERRITT: CASTING THE
SHADOWS</p> | <p>75</p> |
| | <p>Chair: Vincent Miranda, West Palm Beach. George S. Currier, Kean College of New Jersey. "Merritt, <i>Mirage</i>, and Mythos."
Leonard G. Heldreth, Northern Michigan University. "Temptation by Alien Encounter."
Kim Anteau, Henry Ford Community College. "Merritt's Women: Whores and Virgins."
Vincent Miranda, West Palm Beach. "Alien Images: Demi-Gods and Villains in the Work of A.A. Merritt."</p> | |
| <p>HU-150
THE
PIANO
BOX</p> | <p>THEME: ANIMALS AND THE FANTASTIC</p> | <p>76</p> |
| | <p>Chair: Walter Herrscher, University of Wisconsin, Green Bay. Henry R. Norton, Huntington College, IN. "<i>The Last Unicorn</i>: Narrative, Quest, and Imagination."
David Williams, McGill University, Montreal. "Order of Gods: The Transformation of the Natural to the Fantastic."
Guy T. Filosof, Colby College, ME. "Lautreamont and Grandville: A Rapprochement."</p> | |
| <p>HU-151
THE
BOARD
ROOM</p> | <p>PHIL: SEXISM AND SEX EQUALITY IN
FANTASTIC LITERATURE</p> | <p>77</p> |
| | <p>Chair: Judith Cofer, Broward Community College. Marleen Barr, Virginia Technological University. "Science Fiction and the Fact of Women's Repressed Creativity: Anne McCaffrey Portrays a Female Artist."
Allan M. Hirsh, Central Connecticut State College. "Broken Biology, or Role Reversal Ridicule in Thomas Berger's <i>Regiment of Women</i>"
Marilyn Jurich, Suffolk University, Boston. "The Female Trinity and the Holy Poet: Folk Tale Motifs Exploring the Nature of Woman in the Poems of Coleridge and Keats."</p> | |
| <p>HU-160
CAPTAIN'S
MESS</p> | <p>SPAN: THE FANTASTIC IN TWENTIETH
CENTURY SPANISH AMERICAN LITERATURE.</p> | <p>78</p> |
| | <p>Chair: Lydia D. Hazera, George Mason University. Danusia Meson, University of Maryland. "Science, Faith and Fantasy; The Devil Made Him Do It."
Rose S. Minc, Montclair State College, NJ. "Macario":</p> | |

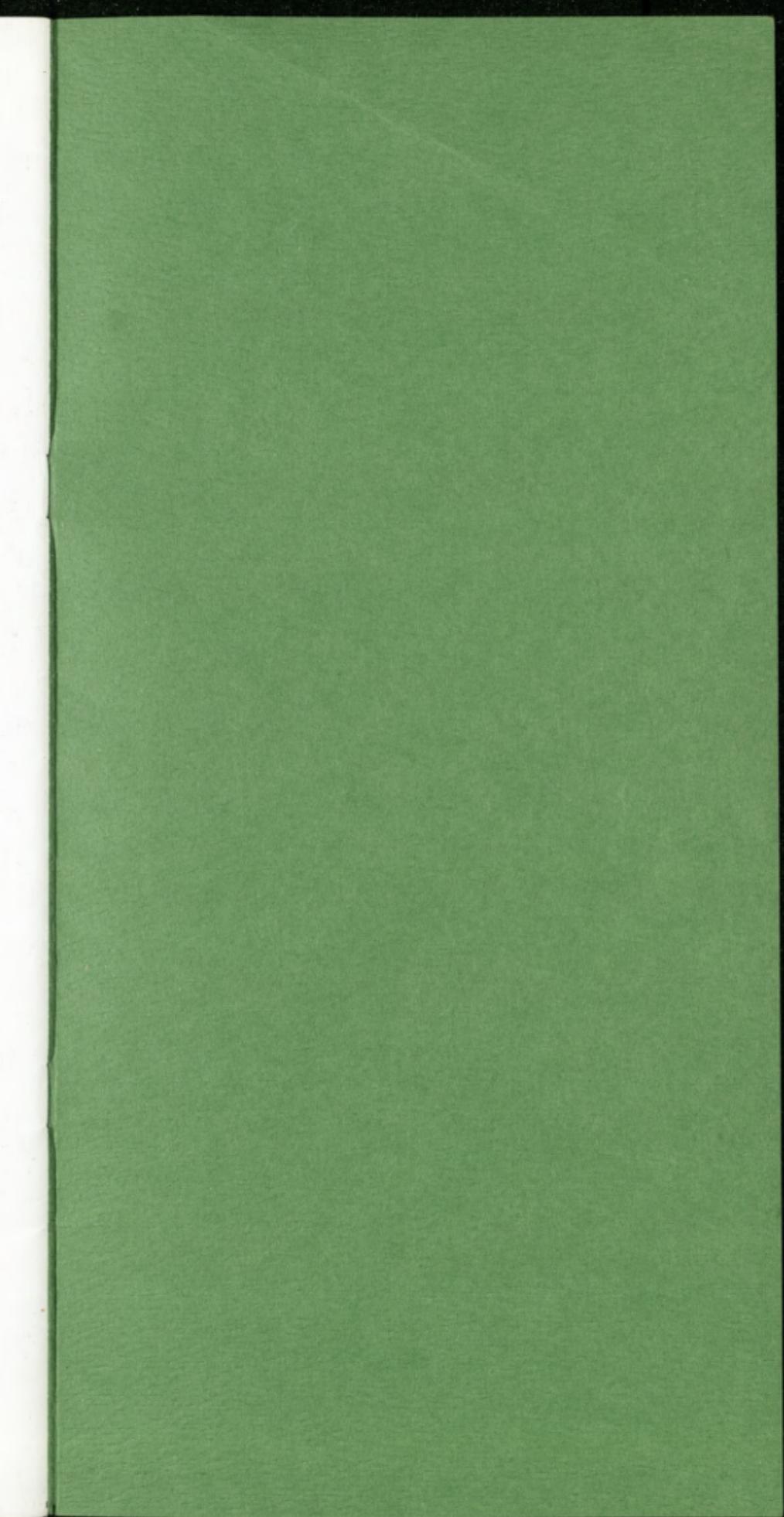
Session XII (Continued)

- Strategies in a Fantastic Text."
Elsa K. Gambarini, Yale University. "Changing Codes and Ambiguity in 'The Spectre' by Horacio Quiroga."
- HU-242 **FILM: THE DREAM FANTASTIC IN FILM** 79
THE
EYRIE Chair: James Van Dyck Card, Old Dominion University.
Jerry W. Carlson, DePaul University. "'The Umpire's Decision Is Final': Dreams and Narrative Ambiguity in Jerzy Skolimowski's 'The Shout'."
Wes D. Gehring, Ball State University. "Chaplin's Use of the Dream Fantasy in the Tramp Films."
James Spencer, Cuyahoga Community College. "Dreams in Fellini's *8½*."

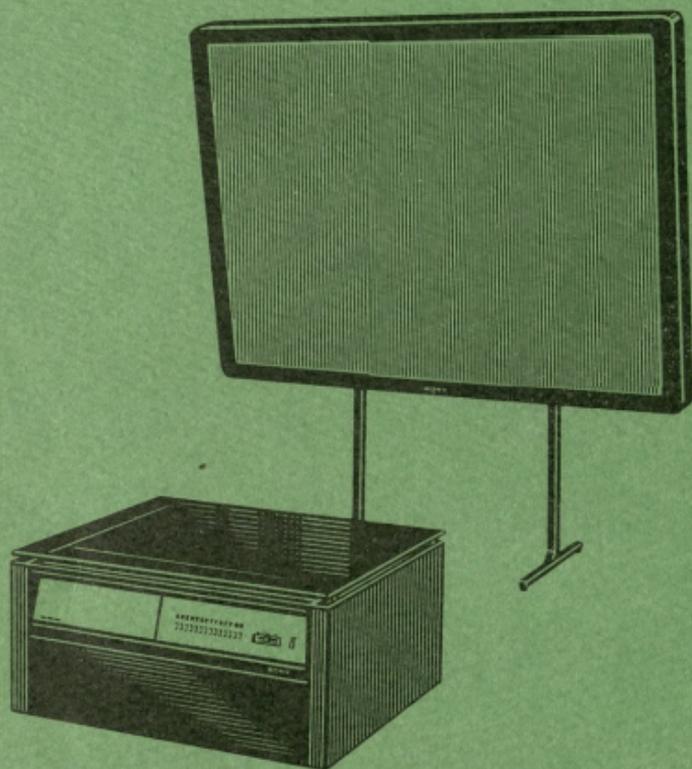
Program Syntopicon

Session XIII — Saturday, 2 P.M.

- HU-87 **THEME: THE CURSE AS MAGICAL AND** 80
THE
CAVE **LITERARY SATIRE**
Chair: James J. Stathis, Vanderbilt University.
Dwight Eddins, University of Alabama. "The Ancient Irish Curse: Satire Incarnate."
Joan F. Gilliland, Marshall University, WV. "Nashe's 'Have With You to Saffron-Walden' as Literary Curse."
Richard Mallette, Millsaps College, MS. "Curses, Magic and Prophecy in Book I of *The Faerie Queene*."
John A. Welsh, III, Armstrong State College, Savannah. "'Mistaken Magic': The Satiric Curse and Rochester's 'The Perfect Enjoyment'."
- HU-89 **COMPLIT: SPECTRES IN COMPARISON** 81
THE
GROTTO Chair: Michael Capobianco, St. John's University.
Veronica M.S. Kennedy, St. John's University. "Understated Phantoms: The English Ghost Stories of M.R. James."
William B. McCarthy, Lincoln Memorial University, TN. "Go on the Mountain."
- HU-119 **Film: "Rapunzel, Let Down Your Hair"**
- HU-143 **F&SF: ANALYZING THE FANTASTIC IN COMICS** 82
THE
MAP **AND GAMES**
ROOM Chair: Donald Palumbo, Northern Michigan University.
James S. Whitlark, Texas Technological University. "Super-heroes as Dream Doubles."
Charles Nicol, Indiana State University. "Tarmangani Who Draw: A History and Comparison of Tarzan's Narrative Illustrators."
Wesley D. Ives, Raleigh, NC. "Communal Ethics: Fantasy Gaming is More Than a Game."
- HU-150 **CHILDLIT: CHILDHOOD AND FANTASY** 83
THE
PIANO Chair: Richard Kopley, Walden School.
BOX Donald P. Costello, University of Notre Dame. "Federico Fellini as Man and Boy: A Study of *8½*."
Bonnie Foorman, University of Houston. "Children's Verbal Fantasy Within a Referential Communication Task."
Ronald Reichertz, McGill University. "Sendak Among the Flower Children: Three Subversive Fantasies."
- HU-151 **RHET: LANGUAGE AND THE FANTASTIC** 84
THE
BOARD Chair: Robert L. Trammell, Florida Atlantic University.
ROOM Bruce Ross, Buffalo, NY. "The Poetics of Nonsense: The Echoic Abuse."
H.L. Drake, Wayne State College, NE. "A.E. van Vogt: In Search of Meaning."
Thomas Eiland, Florida Atlantic University. "Analogy and the Nature of Literary Truth."
- HU-242 **PANEL: TV: FANTASY ISLAND: EDDY IN THE** 85
THE
EYRIE **FLOW OF COMMODIFIED PLEASURE.**
Chair: R. Stephen Craig, Florida Atlantic University.
Panelists: Michael Budd, Clay Steinman, Florida Atlantic University.



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