

SF PORNOGRAPHY

INTRODUCTION

Pornography is a term that is usually applied to any erotic art form, including literature; it is probably more accurate to describe it as that which is more erotic than its society considers decent. In a repressed society almost anything that mentions sex is considered pornographic; in an extremely open society only the most extreme sexual descriptions may be considered pornographic.

There has been a tradition of erotic literature for hundreds of years. For every serious literary work that attempts to deal with sexuality, there are hundreds of books that are no more than sensationalistic trash that ride its coattails into respectability. This dichotomy continues to the present day with modern publishers like the Paris Olympia Press, which buttressed their avant-garde novels by writers like William Burroughs with ephemeral sex novels.

In compiling this bibliography the determination to include or exclude a book was not made on the basis of its sexual content, but on the basis of who the publisher was. A book was only included if it was determined that its publisher was one that specialized in sex books and published little else. To make this determination required a broad examination of any given publisher's output, coupled with a detailed knowledge of the history and development of the modern paperback book, and an awareness of their distribution patterns.

The modern pornographic paperback industry has its roots among the lending library publishers of the 1930s, such as Macaulay, Godwin, and Phoenix Press. These publishers specialized in genre fiction, mostly mysteries, westerns, and romances; but are most notorious now for a new genre they developed that came to be called "love novels." These were basically romances, but unlike the usual squeaky-clean variety, they featured "fast" women who got into trouble by being naughty: smoking, drinking and being alone with men in rooms full of asterisks. They were probably imitations of the popular fiction of the 1920s that reflected the high spirits of the times; as with most genres that are reduced to formula, they copied the form but not the substance of those earlier novels.

In the late 1940s several shoestring publishers sprang up who specialized in reprinting these love novels in paperback, principally in the digest-size format. This genre had been overlooked by the mass-market publishers in the early years of the "paperback revolution." The digests were often retitled to sound even racier than they were and usually featured covers that were sexier than ordinary mass-market paperbacks. These books were not pornographic by any conceivable standards, but the packaging makes it clear that the publishers were pandering, in the sense that they promised a sexier book than they were actually publishing. These digests quickly created a ghetto for themselves that made them a special target of vice squads, since they were usually sold only at the seediest newsstands.

The digest-size paperbacks never achieved the popularity or sales of the mass-market paperbacks, and by the mid-1950s most of them had faded from the stands. The last of the digest-size love novels were discontinued in 1957, when the American News Company ceased its distributing operations. Only one of these publishers was farsighted enough to anticipate this collapse. In 1954 Universal Publishing & Distributing Corp. folded all of their digest imprints and started a mass-market size imprint devoted to love novels, Beacon Books. Until 1959, Beacon Books was the only sexually-oriented mass-market size paperback line on the racks.

Universal has another distinction: they were the first of these publishers to dabble in the field

of science fiction, which was just then emerging from 25 years of development in the pulp magazines and beginning to make a mark on the book publishing world. Among their imprints was a series of "giants," often double volumes, up to an inch thick. They reprinted a number of old adventure novels, some of them fantasy, by writers like H. Rider Haggard and Talbot Mundy. This orientation ceased when the digest lines were folded, except for one holdover by Mundy that appeared as an early Beacon Book. They re-entered the SF market in 1959 in a very different way. Robert Guinn, the publisher of *Galaxy Science Fiction* magazine, had been publishing a series of digest-size science fiction books called Galaxy Novels. He made arrangements with Universal to continue the series in the Beacon Books line, thus creating the first true "science fiction pornography." The books were identified as "Galaxy Prize Selections" but were numbered into the regular Beacon Books line.

The dissolution of American News threw America's publishing industry into chaos as publishers big and small fought for slots in a greatly diminished distribution system. The flood of pornographic publishers that emerged at the end of the decade was one side-effect of this chaos. Midwood Books, Nightstand Books, Kozy Books, Chariot Books, Novel Books, Epic Books--they came in endless waves and crowded each other off the racks. Most of them died a quick death; even the prolific ones, with a couple of exceptions, didn't last past 1965. Midwood Books and Nightstand Books (the first imprint of Greenleaf Classics) were the only companies started in this period to have any longevity.

In the mid-sixties, just as this first wave was peaking, two important publishers came on the scene, both of which lasted twenty years or more. The first was American Art Enterprises, Inc., whose primary imprint was Brandon House. Begun in 1964, they were the first paperback porn publisher to reprint large amounts of "erotica," both classical and modern, amongst the reams of original material. Their books were often pretentious, with plain covers and scholarly introductions. At the opposite end of the spectrum was Bee-line Books, which started in 1965. Their early books all had titles that were parodies of mainstream best-sellers, which hinted to the reader that he need not take these books too seriously. This sense of parody and lightness of tone is common in this line; their SF titles are usually humorous and filled with in-jokes.

The late 1960s saw the rise of what has been called the "counter-culture." The combination of anti-war activism and psychedelic drug use resulted in the creation of a political and artistic sub-culture. Counter-culture literature was to some extent an evolution from the avant-garde beat literature of the 1950s, but with the nation's obscenity laws on the downswing, its authors plunged to the limits of bad taste, often with no other purpose than to be as offensive as possible, spitting in the eye of the "establishment." Olympia Press, which had published much underground literature in Paris, moved to the U.S. Unfortunately all their best titles had already been issued by other American publishers over the years, so their American operation was based almost entirely on new books, many of which clearly emerged from the counter-culture. American Art Enterprises started a pretentious line of books called Essex House. This too became a haven for counter-culture literature. What the publishers didn't realize was that the events that allowed these books to be sold openly also conspired to limit their distribution.

The U.S. Supreme Court's ruling on *Fanny Hill* in 1966, which knocked down most of the nation's obscenity laws, had far-reaching effects on both mainstream publishing and the niche publishing that pornography occupied. It also provides a graphic demonstration of the "law of unintended consequences."

With the freedom to distribute and sell outright pornography, the "adult" bookstore came into full flower. As a result the erotic paperback was consigned not only to a literary but to a physical ghetto. This outpouring of sexually explicit and vulgar counter-culture books was not distributed

to the artsy-fartsy poetry shops (or college bookstores) as expected but instead went straight to the adult bookstores where they died on the racks. The audience that these books were aimed at was primarily left-wing college-age radicals. The college-age kids at that time did not frequent "over 21" bookstores; why should they when they could buy Ted Mark's "Man from O.R.G.Y." books over the counter? The regular clientele of adult bookstores are usually right-wing conservatives (truck drivers, salesmen, servicemen) who know that pornography is bad and are getting their kicks by doing something forbidden; they are rarely the audience for surrealistic drug-oriented literature. For Essex House and Olympia Press this was a costly lesson, indeed; for Olympia Press, a fatal one.

The 1970's saw a marked increase in the use of profanity and explicit sex in general-circulation books and movies. The pornography industry was hard-pressed to stay "ahead." Pornography by its very nature must offer that which cannot be found openly. It was no longer sufficient to tantalize the purchaser with promises of hot sex; if explicit sex is available in current bestsellers then the porn houses cannot deliver less; they must deliver more.

More, in the 1970s, became excess. Characterization and plot fell by the wayside with the demand for more sex: more frequent sex, more explicit descriptions, more exotic practices. Gay literature swamped the adult bookstores in the early 1970s but even this was left behind with the rise of "Gay Liberation" and with it the specialized bookstores that sold serious "Homophile" literature. The porn publishers turned to incest, child molestation, even bestiality as themes for entire lines of books. Bondage and torture novels became prevalent in the late 1970s, many illustrated with grotesque drawings.

The pornographic paperback industry was finally dealt its death blow by the video revolution of the 1980s. The few surviving paperback publishers issued only reprints of books bought several years before, endlessly retitled to deceive the buyer. For many years it was not feasible for porn publishers to reissue 3- to 5-year old books because they were no longer explicit enough for the current market. However, it is not possible to exceed the levels reached in the late 1970s; thus what small market remained for these books could be easily met by keeping a few hundred titles in print.

Since the collapse of the main paperback porn houses, erotic literature, and especially SF erotica, has found new outlets, mostly through Small Press publishers like Circlet Press, many of whose initial offerings had first circulated on the Internet. Most of these publications are not mass-market in size and their distribution systems are completely outside the mainstream. I have not attempted to include any of these books in the present bibliography. Since the 1990's there has been a resurgence of interest in "classic" erotica, including many of the more ambitious imprints from the late 1960's. I have noted a few reprints from a company using the imprints *Masquerade* and *Rhinoceros*, which specialized in reprinting Olympia Press and Essex House books, but I have not given them full citations. While surfing the 'net to do more research for this repost I became aware that many of the older titles in this bibliography may be currently available as ebooks or Print-on-Demand. I have not noted any of these since they may be even more ephemeral than their paperback originals..

THE AUTHORS - Who Writes This Stuff?

The answer to this varies depending on what time period you are discussing. The lending library publishers had a pool of authors to draw from, such as Peggy Gaddis and Jack Woodford, whose works were reprinted heavily by the digest publishers of the 1940s. As the digest publishers' standards changed, a pool of new authors was developed, but few of them moved into the hard-core porn of the 1960s.

With the decline of the all-fiction magazines through the 1950s (another result of the dissolution of American News) full-time writers were hard pressed to find enough markets to survive. To many the burgeoning soft-core porn field was an opportunity to keep their heads above water. An experienced writer could knock off a porn novel in a few days and be guaranteed an acceptance. Ex-pulp writers like Robert Leslie Bellem and Frank Belknap Long are obvious examples. Many newer writers found that writing for the porn markets was an easy way to move up from short stories to novels. George H. Smith and Richard Rein Smith both went this route.

Sadly, the continued dwindling of fiction markets through the 1960s made porn the easiest way to break into print at all. John Kimbro, Jory Sherman, Linda DuBreuil, not to mention Don Pendleton, all began their literary careers in the porn markets, before moving on to mystery, adventure, gothic and other mass-market genres.

One additional group of writers turns up when one focuses on science fiction pornography. Occasional isolated books are the work of SF fans, sometimes as the precursor to a professional writing career, sometimes just for fun.

Approximately 40% of the books covered in this index are attributed. Some are under bylines that are known to be the authors' real names. Those which were published under pseudonyms have been revealed through several sources:

Copyrights. The Library of Congress, through 1978, regularly issued massive volumes that reproduced basic data from all the copyright registrations filed with them. Many porn publishers sent these forms in and several, like American Art Enterprises, Inc., were conscientious about identifying pseudonymous authors. Others, like Greenleaf Classics, copyrighted all their books as "work for hire" and revealed none of the authors.

Contemporary Authors. This long-running series of bio-bibliographies has been issued by Gale Research since 1962. Many of the entries reveal pseudonyms not disclosed in any other source. Some authors avoid listing their pseudonymous porn; others have dutifully listed every published book, no matter how awful. Some authors are coy about revealing their less than respectable books, revealing pseudonyms but not the works published thereunder, requiring addition confirmation that they were actually used on porn. Care must be exercised in extracting such information from these volumes.

Other pseudonyms have been exposed by isolated references in other books. Several have abbreviated citations, see the attached bibliography for the complete citations. Some authors who were forthcoming about their erotic publications in the 1970's have become less so as the political climate has moved to the right. I have become more sensitive to this issue in recent years so I have withheld a few pseudonym identifications that came to me through more obscure sources. On the other hand, a torrent of new information has appeared in the publication of recent reference books like *Sin-a-Rama* and in the on-line fanzines of Earl Kemp.

“Science Fiction” — Definitions and Scope

Attempting to define "science fiction" is at least as shaky a proposition as defining pornography--perhaps more so, since one does not even have the luxury of falling back on legal opinion. Obsessive SF fans usually find that the scope of their reading and collecting gradually expands until it includes fantasy and supernatural literature. Like many omnivorous collectors, I have found myself wrestling with this problem over the years and have evolved an extremely extended definition of "SF." With every book herein examined I have tried to determine whether

there were any elements of "unreality," that is, things which, to the best of my knowledge, are not possible, either because they are beyond the scope of our present technology or because they involve phenomena which have yet to be unimpeachably demonstrated to exist. Clearly, this method will result in a different set of inclusions depending on each person's knowledge or beliefs. If a person believes in ghosts, they might not consider a ghost story "unreal"; indeed, even the author may consider the story "realistic."

This bibliography, then, relies on personal and perhaps idiosyncratic definitions. That others may disagree is evident by the large "exclusions" list.

In addition, any genre generates its own limits of what is "real" or "unreal." A mystery novel need not be classed as "unreal" just because the author misdescribes the effects of a poison, or because the solution of the crime involves a set of actions so complicated as to be impractical in real life. Likewise, the many absurdities (anatomical and psychological) that are commonplace in sex fiction do not by their presence automatically create a fantasy novel. Pornography does create its own murky waters, however, by having plot devices and motifs that do not occur in other genres of literature. Aphrodisiacs occur in uncounted novels; I have included works with this theme only if the aphrodisiac is an artificially created one and/or its effects are so exaggerated that they lose all touch with reality; i.e. the drug is slipped unknowingly to someone who becomes instantaneously aroused and has sex with anything that moves for days afterward. The laboratory approach to sex research initiated by Masters and Johnson resulted in a flood of porn novels on the subject, many of which involved "sex machines." In such cases I have had to draw the line based on my understanding of what is beyond the "state of the art."

One of the popular motifs in many porn novels has been the witch cult. Always useful as a background for descriptions of orgies, flagellation, and random torture, they need not contain actual fantasy elements to be effective. As in the mass-market Gothics however, the pornographic use of this motif was modified considerably in the wake of several occult best-sellers like *Rosemary's Baby* and *The Exorcist*, and many of the later novels feature genuine fantasy elements. The latter book also represented a big breakthrough in the use of profanity in mainstream novels.

This bibliography is broken into four main sections, arranged by author, title, artist and publisher. There are two additional files, for Marginal and Excluded titles, which are also arranged by author, plus a Not Seen list of the titles I am still looking for.

AUTHOR Index

This section lists books in alphabetical order by author, then by title. If a book appeared under more than one title (or byline) all editions are cited in detail under the earliest edition. There are entries under the other titles and bylines, but they are only cross-references back to the full entry.

The information given in each book citation is:

- imprint (all in caps)
- book number
- (publisher)
- place of publication (n.p., if none given)
- date (n.d., if undated)
- a parenthetical annotation describing the book type (novel, collection or anthology; original, reprint or reissue)

- page count
- cover artist, if known

Below this is the first line of text, if a novel, in quotation marks.

There may follow annotations describing the book's prior or subsequent publishing history. Identification of series novels may also appear here. In almost all cases a scan of the cover for each edition is displayed to the right of the entry.

MARGINAL Listing

It is inevitable with a work of this size that, no matter how finely one splits hairs, there will be books that refuse to fall cleanly on one side of the line or the other. For this reason, this bibliography contains a separately alphabetized author index called "Marginal," whose purpose is to segregate those books whose SF elements are minimal, ambiguous, or subject to debate. It is also where I dumped a few two-story books that were only 1/2 SF. I should point out that I did not deliberately go looking for books to include in this section; the majority of these titles had been compiled as SF after a cursory look and later downgraded after a more detailed examination. This list follows the same format as the main Author Index, including cover scans. All the books in this section are fully cross-referenced in the Publisher and Title Indexes.

ARTIST Index

An artist index was not included in the original posting of this index, primarily because there were so few covers that could be attributed. Thanks to the many identifications in places like *e*I* and *Sin-a-Rama*, it is now worthwhile to make some such effort. I am also freed from the necessity of particularizing photo covers and purely typographical covers since the inclusion of cover scans makes those obvious.

PUBLISHER Index

This section contains an entry for each book imprint, with all the indexed titles listed numerically. There are headnotes for each imprint giving publishers and addresses and recounting what little I know about each. Related imprints are cross-referenced; for some of the more prolific publishers, like Greenleaf Classics, there is also an entry for the Publisher where all its imprints are identified and cross-referenced. There are not a lot of hard facts on the owners of the smaller publishers; many are believed to have been run by local organized crime figures, sometimes through "fronts." This section is probably the least up-to-date, but a lot of new information that has surfaced recently is still only "rumored" so I have resisted repeating it.

This section lists all the books that appear in the main Author Index and the Marginal list, but only a few from the Exclusions. Some publishers are described that only appear in the Exclusions list and are so noted, without a book list.

EXCLUSIONS

Many previous bibliographies have attempted to list SF porn, either separately or as part of a larger, all-inclusive SF bibliography. I have examined every book that I could find that was listed in such works and discovered among them many pornographic books that I do not consider SF at all. In order to avoid being constantly deluged with people pointing out the books I "missed," I have included these titles in a separate section. This list is alphabetized by author and follows the same format as the main Author Index. Only a few titles in the Exclusions

section have cover scans; the reasons for each should be self-evident. These titles are not, with a couple of exceptions, cross-referenced in the Publisher Index, but they do appear in the Title Index, noted as exclusions.

With the presence of three sections alphabetized by author many names appear in more than one section. In order to save the user flipping back and forth I have affixed bracketed abbreviations to any author's name that appears in more than one section, indicating where else the byline appears. An [M] denotes an appearance in the Marginal section and an [X] refers to the Exclusions list. An [A] in either of those two sections refers back to the main Author index.

TITLE Index

This section lists all the titles that appear in any section of the Index and cross-references them to their bylines, without any other detail. The title and byline are separated by a symbol, in most cases a "+" to indicate that it appears in the main Author Index. An "*" as a separator indicates a Marginal title and an "x" indicates an Excluded title.

Apologia

This bibliography has suffered greatly from having been repeatedly set aside and picked up again over the years, resulting in some amount of inconsistency in the compilation methods. As a result of this periodic neglect it languished for far too many years unpublished. Early on I introduced several improvised formats, which I find less satisfactory now but which would be difficult to dislodge at this late date.

At some point in the compilation process I added annotations to the entries in the "marginal" and "excluded" sections, explaining why they had been partially or completely rejected. This left me with a "tail wagging the dog" problem, since the main section of the bibliography had no equivalent annotations. I then decided to re-examine the books in the main Author Index and give short descriptions of their SF elements. This proved more difficult than anticipated, causing even more delays, and the results were mostly poor. I stripped off most of these plot-related annotations when I initially posted this on-line version. After pondering the situation for several more years, I concluded that any such information was better than none so I have brushed them up and added them back and generated additional descriptions where the books were still available to me. Many are still un-annotated and are likely to remain so.

I should note that those readers expecting literary criticism will find these comments disappointing. I have my likes and dislikes among the books that I read but I am not adept at explaining why I think they are good or bad. Nor am I a connoisseur of Erotica, making any attempt at such analysis even more pointless. I have settled for describing the SF elements, giving some idea of the basic plots and mentioning the main character names. Sadly, many of the later titles have very little plot to describe. At some level, these annotations may provide a user additional information with which to recognize any rewritten reprints as yet undocumented.

I should also note that this bibliography's intended audience comprises readers and collectors of science fiction and that as such many of the seemingly random comments and observations were written to describe the careers of authors, publishers, or editors with respect to the SF field, both professional and fannish.

It may seem obvious, but I should probably mention that this list contains only books that were published and/or distributed in the United States. I have never had access to porn published in the U.K, Canada, Australia, or any other English-speaking country. Comments in the

historical portion of this introduction likewise refer only to publishing practices in the U.S.

NOT SEEN List

This section lists all the pornographic books listed somewhere as being SF that I have not been able to examine. At one time I had whittled this list down to about 20 titles, an amount I figured I could live with. Unfortunately, shortly afterward Robert Reginald released the supplemental volume of his SF bibliography and the list swelled up to 60+ books again, none of which I had a hope of finding. If anyone can provide information on any of these titles or, if possible, arrange for me to examine them personally, I would be most appreciative. The large quantity of unexamined titles is one of the principal reasons that the bibliography has not been published as a book. This on-line posting is still very much a preliminary version.

Scans

For this reposting I have “dressed up” the two main Author Indexes by adding in scans of the books’ covers. About half of these scans were downloaded from the Internet, mostly from the Bookscans website, where many of them were originally contributed by Bob Gaines and myself; others were cribbed off random sites and dealers’ ads on the World Wide Web. I scanned another 175 out of my own collection; the rest were contributed by other helpful collectors, among them Bruce Black, Jerry Boyajian, Don D’Ammassa, Paul Dobish, Chris Eckhoff and Rahn Hollander, to whom I am much beholden for their generosity. I was not sanguine about how many scans I would actually be able to gather; when the dust had settled, I was only missing one scan.

Acknowledgements

An earlier version of this bibliography appeared in the fanzine *Science Fiction Collector* in 1977. The information in it was drawn from many sources besides my own collection and contained a number of errors; it was also seriously over-inclusive. I computerized and recompiled the entire index from scratch for this incarnation. With a very few exceptions, I have personally seen and examined every book described in this bibliography. In every instance where a book’s publishing history includes retitled editions I have held them side by side and compared them, a privilege few other collectors have enjoyed. The fact that I was able to accomplish this is due to the generosity of the collectors who allowed me to examine their books:

D. Christine Benders
Victor Berch
Jean Berman
Jerry Boyajian
Don D’Ammassa
Paul Dobish
Chris Eckhoff
Bob Gaines
MIT Science Fiction Society

Special thanks go to Bill Contento, for reformatting my data files for the original posting, and for his constant encouragement over the years. Denny Lien and Mark Owings also provided miscellaneous information over the years but their books were not directly examined. Harvey Bisson, proprietor of the wonderful, but now defunct, Harvey’s Bookland in Lowell, Mass., generously allowed me into his basement to examine his overstock, where I found many titles I would probably not have seen otherwise. Thanks are also due to my wife, Kathy Godfrey, for

proofreading the text portions of this Index and in the process discovering one retitile I had missed.

Although I have relied on secondary sources for pseudonyms and other miscellaneous information, the data on the books themselves was compiled by me and any errors therein are entirely my own.

Additions and corrections are welcome. At this point, unless some major collector is lurking in the New England area that I am unaware of, I have probably seen personally all the books that I am likely to. I am resigned to the fact that for this list to continue growing I must be willing to accept data from other collectors; but I will do so stringently, in order to maintain consistency with the boundaries already set. As the first step in that direction, collector Rahn Kollander has contributed information for several books added to this posting. Interested parties please query for my exact requirements. My email address is kennethr_johnson@yahoo.com. Regular mail will reach me at P.O. Box 451, Medford, MA 02155.

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Alien Critic/SF Review

*e*I* (webzine)

Illustration Magazine

Paperback Parade

Paperback Forum

Science Fiction Collector