The Star Pit Short Guide

The Star Pit by Samuel R. Delany

The following sections of this BookRags Literature Study Guide is offprint from Gale's For Students Series: Presenting Analysis, Context, and Criticism on Commonly Studied Works: Introduction, Author Biography, Plot Summary, Characters, Themes, Style, Historical Context, Critical Overview, Criticism and Critical Essays, Media Adaptations, Topics for Further Study, Compare & Contrast, What Do I Read Next?, For Further Study, and Sources.

The following sections, if they exist, are offprint from Beacham's Encyclopedia of Popular Fiction: "Social Concerns", "Thematic Overview", "Techniques", "Literary Precedents", "Key Questions", "Related Titles", "Adaptations", "Related Web Sites".

The following sections, if they exist, are offprint from Beacham's Guide to Literature for Young Adults: "About the Author", "Overview", "Setting", "Literary Qualities", "Social Sensitivity", "Topics for Discussion", "Ideas for Reports and Papers".

BOOKRAGS

Contents

Overview

Vyme has become an alcoholic and a seemingly unreliable parent through deep-seated anxiety, yet this apparent untrustworthiness contrasts with his profound love and concern for children. This loving compassion is shown when he points out to his procreation group that leaving a twoyear-old boy alone at home all day is dangerous for the child. They do not— perhaps refuse to—understand, hardly surprising since, while he was earning a living at work, the adults in the group left with all the children save one to have a day of fun. This lack of responsible caring for children angers Vyme and motivates much of his behavior throughout the novel. In a society that abuses children when convenient and ignores their welfare most of the time, Vyme loves and tries to protect them.

About the Author

Samuel Delany writes stories that challenge adults and younger readers to think deeply about both the complex ideas presented in his writings and about how these ideas may apply to their own real-life experiences. In The Star Pit, he creates a complex star-faring society in which children are usually raised with multiple fathers and mothers in "procreation groups"; in spite of the potential for ample nurturing that such groups would seem to offer, children and young adults tend to be neglected and are frequently abused. He works out the unusual social structure, as well as addressing concerns particularly important to young readers, and it makes for absorbing reading.

Samuel R. Delany was born in Harlem, New York—then a Mecca for African-American writers, artists, and 4878 The Star Pit musicians— on April 1, 1942. Although life in Harlem acquainted him with poverty, his father owned a successful funeral parlor, and the family lived as part of the upper middle-class. Delaney attended the Bronx High School of Science, whose graduates typically went to college, but he only went to college for one semester. He published his first science fiction novel at the age of twenty in 1962, although The Jewels of Aptor was bowdlerized and not printed in its entirety until 1968. The problem Ace Books had with the novel was not so much objectionable content as thematic and linguistic complexity, both common traits of Delany's fiction. By the mid-1960s he was already celebrated as one of science fiction's most promising writers. The Star Pit, with its depiction of wounded, fallible human beings wrestling with difficult social problems that they do not fully understand, is representative of the kind of fiction he would continue to write. He is now probably best known for his best-selling novel Dhalgren (1975; revised 1977).

Although always a very intellectual author, it was with Dhalgren that Delany won wide recognition in college circles. He has taught at several American colleges since 1975, and he became a professor of comparative literature at the University of Massachusetts in 1988. He received the 1970 Science Fiction Achievement Award (better known as the "Hugo") for his short story "Time Considered as a Helix of Semi-Precious Stones," and he garnered a 1989 Hugo for his nonfiction book The Motion of Light in Water.

He has also won four Nebula Awards from the Science Fiction Writers of America: in 1966, for the novel Babel17 (it tied with Flowers for Algernon by Daniel Keyes); in 1967, for the novel The Einstein Intersection; in 1967, for the short story "Aye, and Gomorrah . . ."; and in 1969 for the novelette "Time Considered as a Helix of SemiPrecious Stones." These awards mostly came while Delany was in his twenties, and the rarity of such awards since may be attributable to the increasingly complex linguistics of his style and the belief among those who vote on such awards that Delany has drifted out of science fiction into other genres.

Setting

"Some psychic shock causes insanity in any human—or for that matter, any intelligent species or perceptual ma chine or computer—that goes more than twenty thousand light-years from the galactic rim . . ." This sets forth one of the important premises that profoundly shape the society Delany depicts. In the cosmos of The Star Pit the Einsteinian postulate that mass and gravity define the underlying physical properties of the universe is extended to define all reality as well.

The universe is a jumble of physical laws defined by the gravity of stars and galaxies, and human beings are no less subject to these elemental forces.

About twenty thousand light years from the Milky Way the force of gravity shifts and so do the laws of physics; the effect on most human beings of this shift is complete insanity. The effects at twenty-five thousand light years away are even more dire— most human beings die. The only people who can survive are psychopaths with hormone imbalances who are called goldens. Their insanity gives them the mental flexibility to adjust to the universe's shifting realities, and their hormone imbalances enable them to live where other human beings die.

The goldens travel in spaceships to multitudes of galaxies that other human beings can only dream of. This freedom incites great envy in the unfortunate many left behind, an envy exacerbated by the antisocial behavior of the goldens who are often both cruelly heartless and very stupid.

Vyme was born and raised on Earth, now a backwater planet on a galactic rim far from the populous inner galaxy. "When I say primitive, I mean primitive," says Vyme when describing Earth, a place where racism still thrives and procreation groups are uncommon (monogamous parental relationships are viewed as uncivilized). Vyme left his home planet for "wives, husbands, kids, and civilization." The novel opens with his procreation group, a gathering of men and women who cooperatively raise children as part of a large family; thus, characters throughout the novel routinely mention their wives and husbands and speak of loving relationships with members of both genders.

The procreation groups are supposed to give children much attention and care, but throughout the novel children are treated little better than trash.

Vyme, as a spaceship mechanic, finds work during times of war, although wars are "real quick now."

After leaving his procreation group, Vyme thinks about returning, "But there was another war, and suddenly there wasn't anything to return to."

Vyme learns that his children were all killed. His skills eventually land him in the star pit, an artificial world where spaceships are serviced: Goldens leave their ships, and Vyme overhauls or repairs them like an automobile mechanic might, only on a grander scale

with much more advanced tools. The star pit seems bleak, even menacing, since the crazy goldens spend their time killing one another and annoying the nongolden population. There are bars for sailors who travel within the safe limits of the galaxy, landing areas, repair warehouses, and apartments for the permanent residents. The place is old enough to have slums, where live outcasts, the forgotten, and those too poor to buy tickets to leave. Among these places live abandoned children and teenagers, just the societal outcasts whom it is Vyme's obsession to help.

Social Sensitivity

The aspect of The Star Pit that is most likely to alarm readers (though perhaps not too many given the context) is the use of the word nigger in a passage near the end of the novel. It certainly seems out of place, almost irrelevant to the narrative, but it is used to illustrate one of the reasons Earth is a primitive place; it also is possible that Delany followed the lead of many other African-American writers of the post-World War II era in using racist language in a realistic manner to illustrate social status. In the case of The Star Pit, the word is meant to indicate, in part, how Vyme feels about a golden seeming to say that nongolden's have "trapped" him.

It is not an effective passage, but the instance of such an objectionable word is unique in the novel and detracts not at all from Delany's themes. Even so, some parents do not want their children reading anything with this offensive word in it, and teachers should be aware if this is a problem among their students.

Much more important, although much harder to think about, is De lany's depiction of children in distress. The narrative features a sickly fifteen-year-old girl who was forced to become a drug addict when she was eight years old by adults who mercilessly exploit her talents; an abandoned thirteen-year-old, multilingual boy who cannot read because of abuse at the hands of adults; and a fourteenyear-old golden who has had repellant procedures performed on him to make his psychosis persist, before having his memories erased. These are representative children in the novel whom Vyme befriends and tries to help; the problem of neglected, abused, and abandoned children is pervasive in the society Delany depicts. These are disturbing matters which greatly add to the power of The Star Pit. They also are significant themes by a writer who has said that growing up well-to-do in an African-American ghetto sensitized him to the cultural contrasts of American society. One need only read newspapers or volunteer at a soup kitchen to realize that many cities, like the star pit, have homeless, abused, drug addicted, and cruelly exploited children. Delany implies, through the barbaric ordeals of Alegra and Ratlit, that many of these desperate children are also doomed because of the combination of not having loving parents and of being too immature to learn how to save themselves.

Literary Qualities

The Star Pit has many fine descriptive passages that make scenes and characters come alive, as when Vyme enters a darkened warehouse: "I was held from plummeting into nothing only by my own footsteps, as black swerved around me." Such short descriptions make even small events vivid. Longer descriptions are also startlingly dramatic: First: I was standing at the railing of the East River—runs past this New York I was telling you about—at midnight, looking at the illuminated dragon of the Manhattan Bridge that spanned the water, then at the industrial fires flickering in bright, smoky Brooklyn, and then at the template of mercury street lamps behind me bleaching out the playground and most of Houston Street; then, at the reflections in the water, here like crinkled foil, there like glistening rubber . . .

Delany creates a charged and resonant sense of location—of being in a palpable place at a particular time seeing specific things—in many scenes throughout the novel by using lively metaphoric language such as "illuminated dragon." Much of the emotional impact of The Star Pit depends on Delany's making his scenes live through intense descriptions.

Themes and Characters

The Star Pit is about freedom and cages, growing up, and child abuse as a social phenomenon. The narrator is Vyme, an alcoholic who struggles to stay sober amid a society fraught with cruelty. Delany begins the novel with Vyme's observations of the children and an ecologarium where his procreation group lives. These two topics are very important to the themes of the novel; the welfare of children is an unending concern for Vyme, and the ecologarium symbolizes the cages he feels trapped inside of.

"I didn't make a sound. But I put my head down and barreled against the plastic wall." His assault breaks open the ecologarium, allows the animals inside to escape, startles the children under care, and alarms his wives and husbands, who do not realize that Vyme's actions represent a convulsive effort to seize some measure of freedom for himself and the children. He tries to explain, but "everything I wanted to say was too big and stayed wedged in my throat." Vyme has scarcely come to terms with his feelings.

This suffocating sense of being trapped, nearly universal among the novel's characters, is fueled by the fact that the goldens can wander anywhere in the universe and normal humans face certain death if they go too far from the Milk Way. This feeling of being caged is, in turn, made more bitter by envy of the untrammelled; combined they create a social phenomenon of brooding resentment of the goldens. This antagonism is wellexpressed by a derelict who says they are "mothered by women and fathered by me, still live by their own laws and walk in their own ways." But as Vyme puts it, "Ratlit, you can't fight reality."

Vyme has himself tried to wrestle with reality to the verge of his limitations, even remaining on the star pit though it is itself a kind of cage. But Ratlit is only thirteen years old and precocious; he searches for ways to break free of society's restrictions, even steeling a golden's identifying belt and wearing it as if he were a golden: "Ratlit had lengths of gut that astounded me about once a day." Vyme remarks that "I remember, when I first got to the Star-pit, those long-dying thoughts I'd had about leaving," but other characters will have none of his fatalism. Ratlit yearns to escape to a place where he may have more control over his life than he has at the star pit.

Alegra, a drug-addicted fifteen-yearold, yearns to escape her chemical bondage, and Sandy, Vyme's employee at his garage, yearns to find a loving home away from the misery of the star pit. Each tries to escape: Ratlit through sharing Alegra's hallucinations, then through suicide; Alegra through attempting to become a golden; Sandy through suicide, then through buying a ticket on a spaceship bound for the galaxy's core.

Sandy asserts, "Sure you gotta accept limitations, but the right ones."

Vyme spends much of the novel learning cruel lessons about which limitations can be surmounted and which cannot be overborne. Especially vexing are the limitations Vyme himself places on his range of choices in his avoidance of relationships and love.

Another lesson to be learned is that limitations vary according to personal perception. The ability to travel to the billions of stars in the Milky Way would seem ample freedom, but peo ple instead envy goldens for being able to journey into other galaxies.

The desirability of what you are not permitted or incapable of doing is immense; even someone with a precocious intellect like young Ratlit does not know better. He remarks of a golden: "the landscapes he's starved in, the hells where he's had to lie down and go to sleep he was that tired, or the heavens he's soared through, screaming!" He seems unaware that the star pit would be to the golden one of those landscapes or hells.

Freedom is a poignant issue for Alegra, a girl with the psychic ability to project her thoughts into other people's minds, a power coveted and exploited by others since she was a child.

Through her gift, she was used to reshape the thoughts of some goldens who had become unfit for spacefaring duties because of disorienting problems in another galaxy and had been returned for psychiatric help. Alegra, when a child, was pressed into psychiatrist service to help the goldens return to their previous psychoses. She was given an addictive hallucinogen to make her work harder—too little as punishment if she did not work well, and far too much as a reward for good work; she became hopelessly addicted by the age of eight. When a golden takes advantage of her (the sex is implied when she says the golden did something to her, and she later turns out to be pregnant), she is sure that he discovered that she was a late-blooming golden: "'I'm a golden too!' Alegra cried." She notes that the golden "says if you have all the universe to roam around in, you can find anything you look for." She now has high hopes for finding a cure for her addiction given sufficient space to look: "But you need it all—not just a cramped little cluster of a few billion stars off in a corner by itself."

Alegra is an important friend for Ratlit because she can help him escape his miserable existence into fantasy worlds by filling his mind with her projected hallucinations. He is equally vital to her existence, supplying Alegra with the drug she needs to live since she was dumped on the star pit when she became useless to those who had exploited her. Her imminent departure as a "golden" seems to panic Ratlit and lead him into action so extreme that Alegra tells Vyme that "Ratlit's insane!" Ratlit has stolen a golden belt and left with the golden who had supposedly discovered Alegra was one of them. Goldens can be very stupid, and this one apparently accepted the idea that it was Ratlit, not Alegra who was the new golden. She mournfully says, "I knew he'd try to do something. I just didn't think he'd succeed." Ratlit's brutal flight seems incongruous with his previous actions and character, but it is more consistent than it seems. When he leaves, Alegra is left without a source for her lifesustaining drug; she dies a miserable and pathetic death. Then Vyme learns of Alegra's pregnancy and realizes that Ratlit must have known about it before he fled. The pregnancy was absolutely certain to kill Alegra, so Ratlit talked his way onto a golden's intergalactic starship to commit suicide by exposure to deep space rather then remain trapped in an unbearable life without Alegra on the star pit.

Death was certain for Alegra whether Ratlit stayed and lived or left and died.

Death seems like the only escape from caged lives. Vyme eventually says what he was unable to say years earlier when he destroyed the ecologarium, "I want to get out," but in his anguish over the deaths of children that he could not prevent, he finally begins to understand what his limitations mean. He also finds that the goldens feel trapped despite their ability to travel the universe with impunity. They know of a species of animal that can travel among different dimensions into different universes— these are the sloths in the ecologarium of the procreation group—but the goldens cannot go where the sloths go.

This causes the goldens also to find the universe too limiting, as they yearn to travel to places where they cannot go. Their trap, like Vyme's, is self-made; they are caged primarily because they think they are. Eventually, Vyme grows enough to learn that "there are certain directions in which you cannot go. Choose one in which you can move as far as you want."

"But inside your head you have to grow, kid-boy. For us human-type people that's what's important. And that kind of growing never stops. At least it shouldn't. You can grow, kidboy, or you can die." This Vyme tells to his son Antoni, and the wisdom of its lesson he tries to pass on to all children he meets. It is also a lesson that helps him survive the many terrible shocks of his life, from the killing of his children in the procreation group to the deaths of Ratlit and Alegra. The theme is expressed by one of his wives, "'Oh, for pity's sake Vyme,' she cried, not loudly at all. 'Won't you ever grow up?'" Growing up is what Vyme tries to do, and the novel recounts his maturation. After learning that his family was dead, he says that "you either grow or you die. I didn't die." This theme of growing up is tied to the theme of freedom and cages, and as Sandy puts it: "Until I admit to myself what I can't do, it's pretty hard to work on what I can . . . . That's growing up."

The abuse or neglect of children is an issue throughout The Star Pit. Vyme is particularly concerned at the novel's beginning for Antoni, whom he finds left alone while he was at work when the rest of the family had an outing. This situation justifiably upsets Vyme, but the other parents do not take his anger seriously. They are unable to see that their lack of compassionate responsibility is a torment to him. He can only leave the procreation group. The later death of his children haunts Vyme, and he seems to see little Antoni in every homeless child he finds.

Though Ratlit is only thirteen, abuse has probably damaged his brain: "he couldn't read or write, but his travels had gained him fair fluency in three languages." He has dictated a novel, been a criminal, and traveled about the galaxy. These are not natural accomplishments for even a brilliant youngster, and they bespeak the life of abandonment and neglect that has been forced upon him. He is unwanted, lives a life on the edge of disaster, and tries to avoid giving way entirely to his anger, misery, and vulnerability. He is one of the children Vyme helps, and because he talks like an adult, he makes a good companion for the lonely Vyme. Being allowed to grow into their fullest potential should be the most protected fundamental right of children, but Ratlit is denied his opportunity to grow unwarped; society has truncated and thwarted his natural development.

"You can grow, kid-boy, or you can die," and Ratlit dies.

Fifteen-year-old Alegra is another child who is denied her opportunity to grow unblighted. She was forced at the age of eight into an addiction to powerful drugs by those who wanted to ruthlessly control her special mental gifts. Visiting Alegra is a strange, often wonderful experience: Mosquitoes darted at us through wet fronds. The insects reeled among the leaves, upsetting droplets that fell like glass as, barely visible beyond the palms, the barge drifted on the bright, sweltering river.

"That's right," I said, backpaddling frantically to avoid a hippopotamus that threatened to upset my kayak.

She has the psychic ability to project her hallucinations into other people's minds, enabling them to mentally visit the most remote planets. Vyme is not greatly attracted to these fantasies because an ugly reality underlies them. He knows that Alegra is a "Fifteen-year-old ex-psychiatrist drug" addict who, like many people in awful circumstances, fantasizes in order to escape what can't otherwise be borne.

We hear her desperation when she nears death: "Please can't you get my medicine? I've got to have my medicine, please, please . . . please." This talented girl has been reduced by chemical addiction to a pathetic pleading for the drug that has ruined her life but is the only thing that can keep her alive: Alegra lay on the mattress, pink eyes wide, white hair frizzled around her balding skull. She was incredibly scrawny, her uncut nails black as Sandy's nubs without the excuse of hours in a graphite-lubricated gauntlet. The translucency of her pigmentless skin under how-many-days of dirt made my flesh crawl. He face drew in around her lips like the flesh about a scar.

Vyme, as much as he cares for young people, is nonetheless helpless to save Alegra.

Even though Ratlit and Alegra come to awful ends, Vyme still tries to help other children. One is An (short for Androcles), whose name reminds Vyme of his son Antoni. An is young, abandoned, and a golden, which means that he is also psychotic. He tries to reassure Vyme: "For the past few years, though, they've been planting the psychosis artificially, pretty far down in the preconscious, so it doesn't affect our ordinary behavior as much as it does the older ones." An is another victim of abuse by people who exploit his ability to journey beyond the twenty thousand light year barrier. The procedure helps make the psychosis permanent, and it seems awful: "I'm sure glad they can erase the conscious memory from the kids' minds when they have to do that sort of stuff." This statement by Sandy begs the issue of how much suffering the child endures. Even though An is strange—"his nervousness was a cat's, not a human's"—Vyme agrees to help him the way he helps other children.

Besides, "There was something about this wise-alecky kid who was golden, younger than Alegra, older than Ratlit, I liked."

"Slightly less than one human in thirty-four thousand is a golden."

Goldens are people with a psychosis and metabolism that enable them to travel where other human beings cannot go. They are deliberately kept insane so that they can travel throughout the universe, visit other civilizations, and find technology and knowledge that can be used by humans. The goldens are in some ways a law unto themselves because their talents are highly valued; "There are no familial inheritance laws among golden—only rights of plunder," Vyme notes when a goldens murders another whose ship Vyme is repairing. Such killings are normal for goldens, who can be extremely stupid and extremely vicious.

Topics for Discussion

1. Why does Vyme break the ecologarium at the start of the novel?

Did it make sense then? If not, when did you begin to understand the full implications of his act?

2. The sloths take on a symbolic role at the end of the novel. What do they represent?

3. Why is earth considered primitive in The Star Pit?

4. What is a star pit? What purpose does it serve? What kinds of people are most commonly found there?

5. What makes a golden special? 6. Why does Androcles feel trapped?

7. Why does Vyme want to help children?

8. What is a procreation group?

How does one function?

9. Why do people want to have goldens? What can goldens provide that ordinary people cannot?

10. Why does Vyme not want to leave the star pit?

Ideas for Reports and Papers

1. Are there parallels between how children are treated in The Star Pit and how children are treated in real life?

What seems to be Delany's purpose in depicting such characters in his novel?

2. What would a procreation group be like? Would members have different duties? Are there any parallels to procreation groups in the United States?

3. How do drugs affect children and young adults? Are some children, like Alegra, born with addictions?

4. Do real-life adults ever deliberately make children drug addicts? For what purposes? What are their lives like? How long do they live?

5. Is Vyme a realistic depiction of an alcoholic man? Do alcoholics have problems similar to Vyme's?

For Further Reference

Barbour, Douglas. "Samuel R. Delany." In Science Fiction Writers: Critical Studies of the Major Authors from the Early Nineteenth Century to the Present Day. E. F. Bleiler, ed. New York: Charles Scribner's Sons, 1982, pp. 329-336. Summarizes Delany's career.

Delany, Samuel R. Silent Interviews.

Hanover, NH: Weslayan University Press, 1994. Charles Platt (see below) complains that Delany's responses are very difficult to follow during interviews; this problem may have inspired this book of written (as opposed to spoken) interviews.

Ebert, Teresa L. "The Convergence of Postmodern Innovative Fiction and Science Fiction: An Encounter with Samuel R. Delany's Technotopia."

Poetics Today 1, 4 (Summer 1980): 91104. Places Delany's work in the context of postmodernist fiction.

Gregory, Sinda, and Larry McCaffery.

"Samuel Delany: The Semiology of Silence." Science-Fiction Studies 14, 2 (1987): 134-164. Excerpts from a conversation with Delany.

McEvoy, Seth. Samuel Delany. New York: Ungar, 1984. A critical introduction to Delany's writings; suitable for high school and college students.

Nicholls, Peter. "Delany, Samuel R(ay)." In The Encyclopedia of Science Fiction. Ed. John Clute, Peter Nicholls, Brian Stableford, and John Grant. New York: St. Martin's, 1995, pp. 315-318. Summarizes Delany's career with brief assessments of the literary merits of his major works.

Platt, Charles, ed. "Samuel R. Delany."

In his Dream Makers: The Uncommon People Who Write Science Fiction. New York: Berkley Books, 1980, pp. 6975. An interview in which Delany's manner of speech is examined.

Sallis, James, ed. Ash of Stars: In the Writing of Samuel R. Delany. Jackson, MS: University Press of Mississippi, 1996. Much of Delany's fiction is very densely written; these essays help sort out his interests and themes.

Slusser, George Edgar. The Delany Intersection: Samuel R. Delany Considered as a Writer of Semi-Precious Words. San Bernadino: Borgo Press, 1977. A critical study of Delany's early work.

Weedman, Jane Branham. Samuel R. Delany. West Linn, OR: Starmont House, 1979. A short introduction to Delany's major works.

Related Titles

Themes in The Star Pit such as unusual gender relationships and the social struggles of youth are principal concerns in most of Delany's fiction.

Dhalgren examines a society where the interests and concerns of a youth culture are of paramount importance, dominating the larger social organism.

Triton presents a society in which sexual identities are fluid and gender relationships are organized in new and different ways. In Stars in My Pocket Like Grains of Sand, a complex culture is created in order to explore ethical questions, somewhat as Delany does in The Star Pit.

Copyright Information

Beacham's Encyclopedia of Popular Fiction

Editor
Kirk H. Beetz, Ph.D.

Cover Design
Amanda Mott

Cover Art is "Pierrot," 1947, by William Baziotes Oil on Canvas, 42 1/8 x 36 Donated by the Alisa Mellon Bruce Fund, ©, 1996 Reproduced with Permission from the Board of Trustees, National Gallery of Art, Washington, D.C.

Library of Congress Cataloging-in-Publication Data Beacham's Encyclopedia of Popular Fiction

Includes bibliographical references and index

Summary: A multi-volume compilation of analytical essays on and study activities for the works of authors of popular fiction. Includes biography data, publishing history, and resources for the author of each analyzed work.

ISBN 0-933833-41-5 (Volumes 1-3, Biography Series)
ISBN 0-933833-42-3 (Volumes 1-8, Analyses Series)
ISBN 0-933833-38-5 (Entire set, 11 volumes)

1. Popular literature□Bio-bibliography. 2. Fiction□19th century□Bio-bibliography. 3. Fiction□20th century□Bio-bibliography. I. Beetz, Kirk H., 1952-

Z6514.P7B43 1996[PN56.P55]809.3□dc20 96-20771 CIP

Printed in the United States of America First Printing, November 1996