

SCIENCE FICTION RESEARCH ASSOCIATION

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30TH WORLD SCIENCE FICTION CONVENTION

LA-Con, the 30th World Science Fiction Convention, attracted a record 2000 people to the International Hotel in Los Angeles over the Labor Day weekend. The total convention registration of 2521 included members from 14 countries. Guest of Honor Frederik Pohl delivered a keynote speech, "The Shape of Things to Come"; other futurologically-oriented features included a panel entitled "Patterns of the Future - Blueprints vs Green Prints", a discussion of the future of energy, and a presentation of the Delphi Method of Futurecasting. Other convention program highlights: "Professionalism in Science Fiction", a talk by Harlan Ellison; and "The Clarion Experience: Heaven or Hell", a panel moderated by Robin Scott Wilson. The Mythopoeic Society presented a discussion on "The Tolkien Phenomenon", and Glenn Sadler chaired an SFRA panel on "The Hazards and Hilarities of Teaching SF".

THE HUGO WINNERS

At the LA-Con banquet, the following Hugo awards were given for the best SF of 1971:

Novel	<i>To Your Scattered Bodies Go</i> , by Philip José Farmer
Novella	"The Queen of Air and Darkness", by Poul Anderson
Short Story	"Inconstant Moon", by Larry Niven
Dramatic Presentation	<i>A Clockwork Orange</i> (film)
Pro Magazine	<i>Fantasy and Science Fiction</i>
Pro Artist	Frank Kelly Freas
Amateur Magazine	<i>Locus</i> (edited by Charles and Dena Brown)
Fan Writer	Harry Warner, Jr
Fan Artist	Tim Kirk

PSEUDONYMS SOUGHT

Halkett & Laing: *Dictionary of Anonymous and Pseudonymous English Literature* (revision scheduled for publication in 1975).

If anyone who has any information about anonymous or pseudonymous science fiction or fantasy books, or authors who have had books published anonymously or pseudonymously, is willing to give any help whatsoever, he or she is warmly invited to contact

Mr Gerald Bishop
10 Marlborough Road
Exeter, EX2 4TJ
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who will be pleased to send details of how the information should be submitted.

Only complete publications will be listed, and not individual short stories within anthologies or magazines.

A directory of pseudonyms used by science fiction authors is being compiled by Brian Robinson and Paul Skelton in Manchester, to the same high standards as Halkett & Laing. This will cover not only the pseudonyms used by SF authors writing SF, but will also cover the pseudonyms used for writing outside the field. This Directory will also cover the pseudonyms used for writing short stories as well as books, and anyone who is willing to provide accurate information, preferably with sources as to their attribution, is also asked to contact Mr Bishop.

When writing, please tell Mr Bishop the work for which you can provide information, so that you can be sent the correct set of "Notes".

NOTES AND NOTICES

The Popular Culture Association has begun publication of *Popular Culture Methods*, a newsletter to provide teachers of all levels and all disciplines with practical and useful information that will, hopefully, improve instruction and promote learning. Contents will include short articles, course outlines, booklists, book reviews, announcements of related programs and events, "and about anything else that seems appropriate". Subscriptions are free; subscription requests, contributions, comments, and suggestions should be sent to: *Popular Culture Methods*, Sam L Grogg Jr (Editor), Center for the Study of Popular Culture, 101 University Hall, Bowling Green State University, Bowling Green OH 43403 USA.

Dennis Livingston is initiating a curriculum development consulting service in education for alternative world futures. Based on his own experiences during eight years of university teaching, he will share his ideas, contacts, bibliographies, and other information in lectures, seminars, or brainstorming sessions with teachers and students involved in or planning courses or programs in the subjects of world order and peace studies, science fiction, utopias, and science, technology, and society. He is also available for public lectures on these subjects. For further details, he may be contacted at 2640 Dartmoor Road, Cleveland Heights OH 44118 USA (#216.932.3334).

Fred Lerner has returned to Columbia University to begin work on a doctorate in library science.

PUBLICATIONS RECEIVED

Lin Carter, *Lovecraft: A Look Behind the Cthulhu Mythos*. (New York: Ballantine Books, 1972). 198p, 95c paper.

Conceivably, Lin Carter may yet redeem himself for his fiction. While this book has faults, they should for the most part only be noticeable to someone who knows more about Lovecraft than anyone would want to, and would not annoy even those unfortunates.

Within the field of Lovecraftian commentary, this certainly ranks at the top of the long works, and is not far from it overall. Certainly Carter's firm anchor of historical knowledge helps a great deal -- the last three HPL items I have seen have treated the poor man as a polymorphous-perverse satyr, as a Marxist, and as a writer of disguised nonfiction.

No one, I feel, would be seriously misled by anything in this book, save perhaps Carter's idea of the Mythos, and the number of individual formulations of that has always approximated the number of individuals formulating. This is easily the best work on the author ever likely to appear from a general publisher, save perhaps De Camp's projected biography from Doubleday.

No index, tho.

-- Mark Owings

Maurice Lévy, *Lovecraft ou du fantastique*. (Paris: Union Générale d'Éditions, 1972). x, 189p paper.

According to author Lévy himself, Lovecraft is not part of science fiction; however this position is debatable, which justifies the presence of this review here.

The fact that this critical work is published in paperback in France is a tribute to the importance of Lovecraft in the French-speaking world. It would have constituted the ideal book for Lovecraft addicts, had the author not systematically refused to state a clearcut opinion of Lovecraft and the value of his writings: his evident enthusiasm, for example in his analysis of the Great Ones' speech, or his views on Randolph Carter's mystical quest, is sooner or later tempered by sobering remarks, thus preventing the reader's own enthusiasm from taking flight, and leaving him stranded in less comfortable, tho perhaps wiser, moderation.

The book is almost complete, treating every aspect of Lovecraft except style (which is largely lost in translation); whether you wish to read about his landscapes, monsters, tunnels, or gods, you find it there, and no idea is stated without its share of convincing arguments and examples. The style, tho literate, is easy to read. The work takes its source in an academic thesis, which perhaps explains the proliferation of citations in some parts of the book; but they are not really annoying.

While Lévy spares us none of Lovecraft's shortcomings (the first chapter, on his biography, being particularly merciless), thru his subtle study he adds a new dimension of complexity to the already paradoxical Lovecraft, and his refraining from any conclusions is perhaps after all in accordance with reality itself, which is often more complicated than elegant.

A selective four-page bibliography of both French and English books completes the study; a few misprints and taking Robert Bloch for a cineast are the only technical imperfections I noticed.

-- Esther Rochon
Université de Montréal

Peter Underwood, *Horror Man: The Life of Boris Karloff*, with an Appendix of the Films in Which He Appeared. (London: Leslie Prewin, 1972). 226p, £2.85

Admirers of the art of the late Boris Karloff should find Mr Underwood's biography of him, which is based partly on interviews with friends and relatives of the actor, very rewarding. Those who seek in its pages a kind of sensational reality to parallel the world of Karloff's films will be sadly disappointed: if, that is, there are any such who are unaware of his extreme courtesy and gentleness in the Medieval sense of the word. To call anyone "humble" is dangerously to invoke the fawning specter of Uriah Heep, but Mr Underwood presents his hero as that rarest of beings: a gifted and famous actor who is genuinely unaffected and aware of his own imperfections as an artist, and of the role that luck in the form of blind chance plays in the career of any actor.

Horror Man is, however, marred by two defects. The first is perhaps inevitable in a biography of a man whose work was his life: there is much mere repetition of the plots of Karloff's movies which duplicates similar synopses in such books as Carlos Clarens's *An Illustrated History of the Horror Film*. The second is less excusable: there are numerous typographical or orthographical errors which, tho small in themselves, tend (as such errors always do) to cast some doubt on the authenticity of the whole work.

Nevertheless, *Horror Man* may be recommended to admirers of Karloff and to aficionados of the horror movie in its many permutations thru several decades.

-- Veronica M S Kennedy
St John's University

CATCHING UP

We have fallen behind our monthly schedule, partially because of editorial and technical difficulties, and partially because of limited summertime news input. We hope to adhere more faithfully to monthly publication as the new academic year begins. The present combined number will at least bring us in closer compatibility to the calendar. We apologise for the delay.

-- The Editors