The SFRA NEWSLETTER is published monthly by the Science Fiction Research Association, Inc, a nonprofit scholarly organisation. It is sent to all voting, supporting, student, and institutional members. Editor: Fred Lerner, 7 Amsterdam Avenue, Teaneck NJ 07666 USA. Associate Editor: Janet Kagan, 1292 River Road, Edgewater NJ 07020.

PROJECT ON LIBRARY RESOURCES

The SFRA Committee on Library Resources has recently been organised to locate and report in depth on research collections of science fiction and fantasy in the United States and Canada. The project will begin with the compilation of a verified listing of all known collections. A preliminary listing of collections is appended, drawn from various sources. The listing includes several institutions which "may" have SF collections, and which need to be verified as to whether or not a collection actually exists.

The second step in the Library Resources project will be the development of collection descriptions in brief paragraph form, detailing collection strengths and weaknesses. The projected final step will be a detailed holdings list of basic research materials, particularly magazine and manuscript collections, with detailed descriptions of the associated monographic collections. The final step may also include a guide to libraries holding basic reference tools related to SF.

I'd like to hear from any members who would be interested in serving on the Committee, or who would be willing to aid by visiting and providing data on collections near them, who can verify that collections exist at the institutions listed in the attached list, or who can add to the collections list.

-- Hal Hall, Chairman

KNOWN OR SUSPECTED SF COLLECTIONS:

Arizona
California
Georgia
Illinois

University of Arizona, Tucson
California State College, Fullerton
Institute of Specialized Literature, Inc, Los Angeles
San Francisco Public Library
Stanford University, Stanford
University of California, Los Angeles
University of California, Riverside
University of California, Santa Cruz
University of Georgia, Athens
Northern Illinois University, DeKalb
Southern Illinois University, Carbondale
University of Illinois, Urbana (H G Wells)
Kansas
University of Kansas, Lawrence
Louisiana
Tulane University, New Orleans
Massachusetts
Boston University, Boston
Harvard University, Cambridge
MIT Science Fiction Society, Cambridge
Michigan
Cranbrook, Bloomfield Hills
University of Michigan, Ann Arbor
Mississippi
University of Southern Mississippi, Hattiesburg
Nevada
University of Nevada, Reno
New Mexico
Eastern New Mexico University, Portales
New York
Syracuse University, Syracuse
Ohio
Bowling Green University, Bowling Green
Ohio State University, Columbus
Rhode Island
Brown University, Providence (H P Lovecraft)
Tennessee
University of Tennessee, Knoxville
Texas
Sam Houston State University, Huntsville (H G Wells)
Texas A&M University, College Station
University of Texas, Austin (E R Burroughs)
Utah
Brigham Young University, Provo
Virginia
Virginia Commonwealth University, Richmond (J B Cabell)
Wisconsin
University of Wisconsin, Milwaukee
Wisconsin State University, La Crosse
Wyoming
University of Wyoming, Laramie
Canada
Queen's University, Kingston, Ontario
Toronto Public Library (Spaced Out Library), Toronto
University of British Columbia, Vancouver
University of New Brunswick, Belknap College
England
Imperial College of Science and Technology, London
Northeast London Polytechnic

Correspondence on this project should be addressed to:
Hal Hall, 3608 Meadow Oaks Lane, Bryan TX 77801.

NEBULA AWARDS

The following stories have won the Nebula Awards for 1971:

Best Novel:       A Time of Changes, by Robert Silverberg
Best Novella:     "The Missing Man", by Katherine McLean
Best Novelette:   "The Queen of Air and Darkness", by Poul Anderson
Best Short Story: "Good News from the Vatican", by Robert Silverberg.
R. A. Lafferty:

... Reviewers often assume that SF writers don't know what they are writing about when they leave their field of speculation. Asimov, de Camp, Silverberg, and others have been criticised for lack of knowledge when it was a fact that their knowledge far surpassed that of their critics. And I do know the history of this particular period, and Barry Baldwin seems grotesquely ignorant of anything Roman later than the third century.

Now as for you, Fred, that you don't know a novel when you see one stuns me. A novel (forget any other definition) is a mule, a hybrid. It doesn't need a sign on it "This is a mule" or "This is a novel". I realise that mules have almost disappeared from the present scene: so also have good novels. A novel will have good mare-horse lineage in one half of it, the history, the world as existing, the social scene, or whatever. But it also has for father that most mythological and improbable of animals, the jack-ass. This may be a wild ass, it may be one corralled long enough to have SF branded on its left rump, it may be the celestial jack-ass itself. But the issue will be a hybrid, a mule. And that is what a novel is.

I ask you, Fred, does The Fall of Rome sound or look like straight horse? Listen to the noise it makes. Is that horse noise? Look at the crine and ears on the thing. Do they belong to a straight horse? It is a novel, an historical novel, but the history of it is sound (where the authorities do not leave gaps, and they leave many), and the extrapolation to fill the gaps is reasonable sound also.

-- 1334 S Quincy Av, Tulsa OK 74120 (13 Mar 1972)

Dennis Livingston:

I have been employed the past few months as the village social scientist at Scripps Institution of Oceanography, where a group of us is working on a study of marine pollution. As a side diversion, I've been asking the various scientists I meet if they now read, or ever read, science fiction. As fits the stereotype (whether cause or effect) of the bright youngster whose interest in science is enhanced/stimulated by reading science fiction, most of the scientists I talked to did read SF in their youth -- but most have not touched it since then. In effect, insofar as they read it for the fun of science speculation, my hypothesis is that as they got involved in the real world of science, they lose interest in the fiction, tho I wouldn't say this should necessarily follow -- it's just the result of a random sample. Most, again, responded positively when I asked if they would be interested in picking up the literature now, especially when I pointed out the maturity and complexity of current stories. So now, what should I tell such people to read? What kind of SF do you give a senior scientist whose images of SF were formed in the 30's and 40's and who says he wants something not too "far out", something he can believe? I've had good luck with George Stewart's Earth Abides. What else?

I'd like to see you teachers of SF out there, at high school or college level, send in little accounts of good or bad experiences in your courses. What were things you tried that really worked, or really failed? What particular stories stimulated intense student discussion? Share your experiences!

Teachers of SF interested in SF as a tool for experiential exercises might wish to obtain a syllabus (if still available) from Aaron Hillman, Box 30592, Santa Barbara CA 93105. He has developed an SF course for high school level (easily transposable)
as part of the project on confluent education (cognitive plus experiential) under-
way at UCSB.

-- Center for Marine Affairs, Scripps Institute of Oceano-
ography, Box 109, La Jolla CA 92037 (15 Apr 1972)

Thomas D Clareason:

On the way out to California (where I'll be till I return to Wooster on 1 July) I
visited some libraries. Eastern New Mexico University (Portales NM) has one of
the fine collections available to researchers. Made up primarily of the papers
and private collections of such individuals as Jack Williamson and Edmond Hamilton,
it has a breadth of holdings from the 1920's on. Of particular interest, perhaps,
are such peripheral magazines as Blue Book, All Story, and Argosy. Plans are not
definite, but there has been talk of micorfiling. Persons interested in using
the collection should write to Mrs Mary Jo Walker, The Library, ENMU, Portales NM
88130.

A similar collection, primarily of magazines and paperback editions of all SF pub-
lished, makes the Texas A&M holdings valuable to researchers. A&M has a broad
assortment of fan publications as well. They estimate that they have at least
80% of all SF magazines published. Persons interested in using the collection
should write to Mr Hal Hall, The Library, Texas A&M University, College Station
TX 77843.

-- 25 Richmond Road, San Anselmo CA 94960 (6 Apr 1972)

NOTES AND NOTICES

SFRA member Katherine McLean received a Nebula for her novella "The Missing Man"
at the SFWA Nebula Award dinner in New York April 29. ## Prof I F Clarke of
Strathclyde University is thinking of leading an International Conference on Uto-

Volumes 11 and 12 of Extrapolation, and Vol 13 No 1, are temporarily out-of-print;
they will be republished late this summer either by Prof Clareason or by Johnson
Reprint. Recent SFRA members will receive the May 1972 issue (v13n2) when it is
published, and the December 1971 number (v13n1) when it is reprinted. ## The
first ten volumes of Extrapolation are available in reprint from Johnson Reprint
Corporation (111 Fifth Avenue, New York NY 10003) for $20 paperbound, $24 cloth-
bound.

A new Canadian publishing group announced plans to produce an annual collection
of Canadian science fiction, reflecting Canadian cultures. Polaris Canadian Science
Fiction Press was founded by three university students: Robin Frederic Rowland
and Tiina Kikkajoon of York University, and Doug Canivet of the University of
Guelph. Mr Rowland will serve as editor, the others as associate editors. The
editors maintain that the idea of "international" science fiction is basically a
myth. They intend Polaris I, their proposed anthology, to serve as a vehicle for
a distinctly Canadian science fiction, and as a cultural alternative to American
SF. Their address is Box 386, Station K, Toronto, Ontario, Canada.

Theodore Sturgeon will be writing the article on science fiction for the Encyclo-
pedia Americana. He does an irregular column on SF for The New York Times Book
Review.
NOMINATION FOR A SPECIAL AWARD

Few SF films reach the lofty status of international renown and critical controversy. Stanley Kubrick has made it with _2001_ and has done it again. Tho the shock value of _A Clockwork Orange_ lies in violence, sex, and its view of human nature, it is indeed an SF film by virtue of the key place in its structure of a fictitious scientific novelty, "Ludovico's Technique". So it behooves us to scrutinise it -- if need be, to defend ourselves -- tho others have ably reviewed it. I'll have to limit myself to one aspect: the changes from book to film.

In re-forming Alex, the only fully realised character, Kubrick made one real change: he endowed him with a pet snake. Trivial? Not quite: it is the only instance of Alex showing affection for a living being. In the book he showed none. His interaction with his victims, however, is fundamentally changed. Let us briefly run thru:

1. The crystallographer, the most sympatico of the victims, is skipped.
2. The "cat lady", in the book old and not further described, has become a strange rather masculine type, surrounded by suitable works of "art".
3. The probation officer indulges in gross homosexual gestures which he didn't dream of in the book.
4. The admission to prison, brief and matter-of-fact in the book, is drawn out, dwelling lovingly on the rectal exam (of the rest of the medical routine, little is shown).
5. In the book, Alex' parents treat him coldly when they think he has escaped from prison. Kubrick takes this excuse away: they have already read the paper with the news of his "cure".
6. Joe, the boarder, falls back on the sofa the moment Alex seems to threaten him -- i.e., he is shown as a blustering coward.
7. Far from the intent of the book, Kubrick motivates the crucial playing of Beethoven that drives Alex to attempt suicide with the thirst for revenge on the part of Mr Alexander (whom he conveniently lets go mad)...

Need I go on?

A better winner than loser, Mr Kubrick has defended his work temperamentally. He has done nothing, he claims, but candidly embody his view of human nature:

> Man isn't a noble savage, he's an ignoble savage... He is irrational, brutal, weak, silly, unable to be objective about anything where his own interests are involved -- that about sums it up. (New York Times, 30 Jan 1972)

He must realise, of course, that this does not "sum it up", and so in repeating his statement (_NYT_, 27 Feb 1972) he left out the telling last clause. What's more, is the catalog relevant? Alex isn't silly (one wishes he were), not strictly speaking irrational, and can hardly be called weak.

In an article meaningfully entitled "Clockwork Marmalade" (_The Listener_, 17 Feb 1972), Burgess views the film as "a radical remaking of my own novel, not as a mere interpretation..." It is painfully clear what the remaking amounts to: Kubrick stacked the cards. He whitened the boy (even literally, in the color of his "working" outfit) and blackened everybody else. Small wonder that one of those tourist handouts of weekly events (I picked mine up in a hotel in Detroit) describes Alex as "a likeable thug, degraded by rehabilitation". Kubrick himself points (_Saturday Review_, 25 Dec 1971) to the "fact" -- as tho the "fact" were not of his own making -- that "all the other characters are lesser people, and in some way worse people". He terms Alex "certainly one of the most surprising and
and enjoyable inventions of fiction". Having never been raped or murdered myself, I am perhaps lacking in empathy; but I wonder, while Alex' unnumbered victims undoubtedly found him surprising, did they also think he was likeable and enjoyable?

There is a scene in the book where Alex rapes two young girls (they "couldn't have been more than ten") by plying them with Scotch ("they were both very drunken and could hardly feel very much"). Kubrick got the inspiration to show this in high speed: "I had the idea one night while listening to Eine kleine Nachtmusik. The vision of an orgy suggested itself..." (ibid). (That low rumble you heard in the film -- that was Mozart turning in his unmarked grave.) As seasoned a film critic as Hollis Alpert says (in the same issue of SF): "Oddly, what is done to Alex by the state is a good deal more horrific than what Alex does to others..." It is not merely odd; it is inexcusable.

There is one comfort: according to the best available psychological knowledge no such person as Alex exists in the real world. Or you may say, if you wish, that the Lord, being Almighty, could create an Alex but that out of His infinite mercy He has refrained from doing so, leaving the job to Burgess and Kubrick. A Clockwork Orange is an allegory. Alex is the incarnation of a principle -- the principle of pure, unalloyed evil. Burgess has presented it. Kubrick has done more: he has firmly taken the side of evil, against all the aspirations of mankind.

His film, nominated for a number of Academy Awards, got none: regrettably, for it was a brilliant achievement. In my opinion that makes it worse. Great talent has been placed in the service of the worst possible cause. A Clockwork Orange should have been given a special citation for having done more than any other film of the year to demean man, to abet the breakdown of civilisation.

I do not enjoy saying this, for I have admired Kubrick's earlier films Dr Strange-love and 2001. But it is the truth as I see it, and I think that to clear the name of SF it needs to be said.

-- Robert Plank

WORK IN PROGRESS

Robert Barthell is working on an examination of the works of Nathan Schachner, and would like to know of any published critical or bibliographical studies. He would also like to obtain copies of any of Schachner's separately published works. (Northwest Community College, Powell WY 82435).

Jim Young is writing a junior-year honors thesis on the changes that took place in SF during the early Campbell years, 1937-43. (1948 Ulysses St NE, Minneapolis MN 55418).

Thomas D Clareson will serve Greenwood Press as general editor of a project to microfilm all SF magazines. (25 Richmond Road, San Anselmo CA 94960).

Hal Hall, who is chairman of SFRA's new Committee on Library Resources (see page one), is also working on a listing of masters theses and doctoral dissertations on science fiction. He would like to be notified of such publications, and needs to know in each case whether it is a masters thesis or doctoral dissertation, the college or university involved, and the date the degree was issued. (3608 Meadow Oaks Lane, Bryan TX 77801).
SFRA CALENDAR

MAY 26, 1972


JUNE 9, 1972


PulpCon #1, Colony Motor Hotel, Clayton MO. Registration: $4 in advance, $6 at the door. Info: PulpCon #1, Box 15853, St Louis MO 63114. (Thru June 11)

JUNE 23, 1972

MidWestCon, Quality Court Hotel, Cincinnati. Annual fan convention; no program, but there will be an informal SFRA get-together. Registration: $2. Info: Lou Tabakow, 3953 St Johns Terrace, Cincinnati OH 43236. (Thru June 25)

JUNE 30, 1972

WesterCon XXV, Edgewater Hyatt House, Long Beach CA. Annual major fan convention. Guests of honor: Lloyd Biggle Jr, Len Moffatt. Registration: $4 thru June 1, $5 at the door. Info: Ed Cox, 14524 Fillmore, Arleta CA 91331. (Thru July 4)

MythCon III, Edgewater Hyatt House, Long Beach CA. Annual convention of Mythopoeic Society, held this year in conjunction with WesterCon. Guest of Honor: Poul Anderson. Info: Lois Newman, Box 24150, Los Angeles CA 90024. (Thru July 4)

JULY 12, 1972

EuroCon I, Trieste, Italy. First European Science Fiction Convention. Guests of Honor include Stanislaw Lem and John Brunner. Convention is being held in conjunction with annual International SF Film Festival. Membership is $7 attending, $4 supporting, from Anthony R Lewis, 33 Unity Avenue, Belmont MA 02178. (Thru June 16)

JULY 21, 1972

German National SF Convention, Marburg, Germany. Info: Gerd Hallenberger, D-3550 Marburg (Lahn), Alter Kirchhainer Weg 52, Germany. (Thru July 23)

AUGUST 11, 1972

SynCon 72, Squire Motor Inn, Bondi Junction, Sydney, Australia. Membership is A$4 (US $5) attending, A$2 (US $2.50) supporting, until August 1; A$5 afterwards. Info: Gary Mason, SynCon, Box 4593, Sydney, NSW 2001, Australia. US checks acceptable. (Thru August 13)
SEPTEMBER 1, 1972

LACon, International Hotel, Los Angeles. The 30th World Science Fiction Convention. Guests of Honor: Frederik Pohl, Buck and Juanita Coulson. There will be an SFRA program, coordinated by Glenn Sadler; details will be announced in the May SFRA NEWSLETTER. Registration: $8 attending, $6 supporting. Info: LACon, Box 1, Santa Monica CA 90406. (Thru Sep 4)

SEPTEMBER 4, 1972


OCTOBER 6, 1972

SeCon V, Drake University, Des Moines IA. The Fifth Secondary Universe Conference. The annual general meeting and election of officers of the Science Fiction Research Association will be held at this conference. For further information, see the May SFRA NEWSLETTER. (Thru October 9)

NOVEMBER 17, 1972

PhilCon, Philadelphia PA. No further information at present.

AUGUST 31, 1973

TorCon II, Royal York Hotel, Toronto. The 31st World Science Fiction Convention.

FORTHCOMING PUBLICATIONS


From Utopia to Nightmare, by Chad Walsh (reprint). Greenwood Press, Summer 1972.