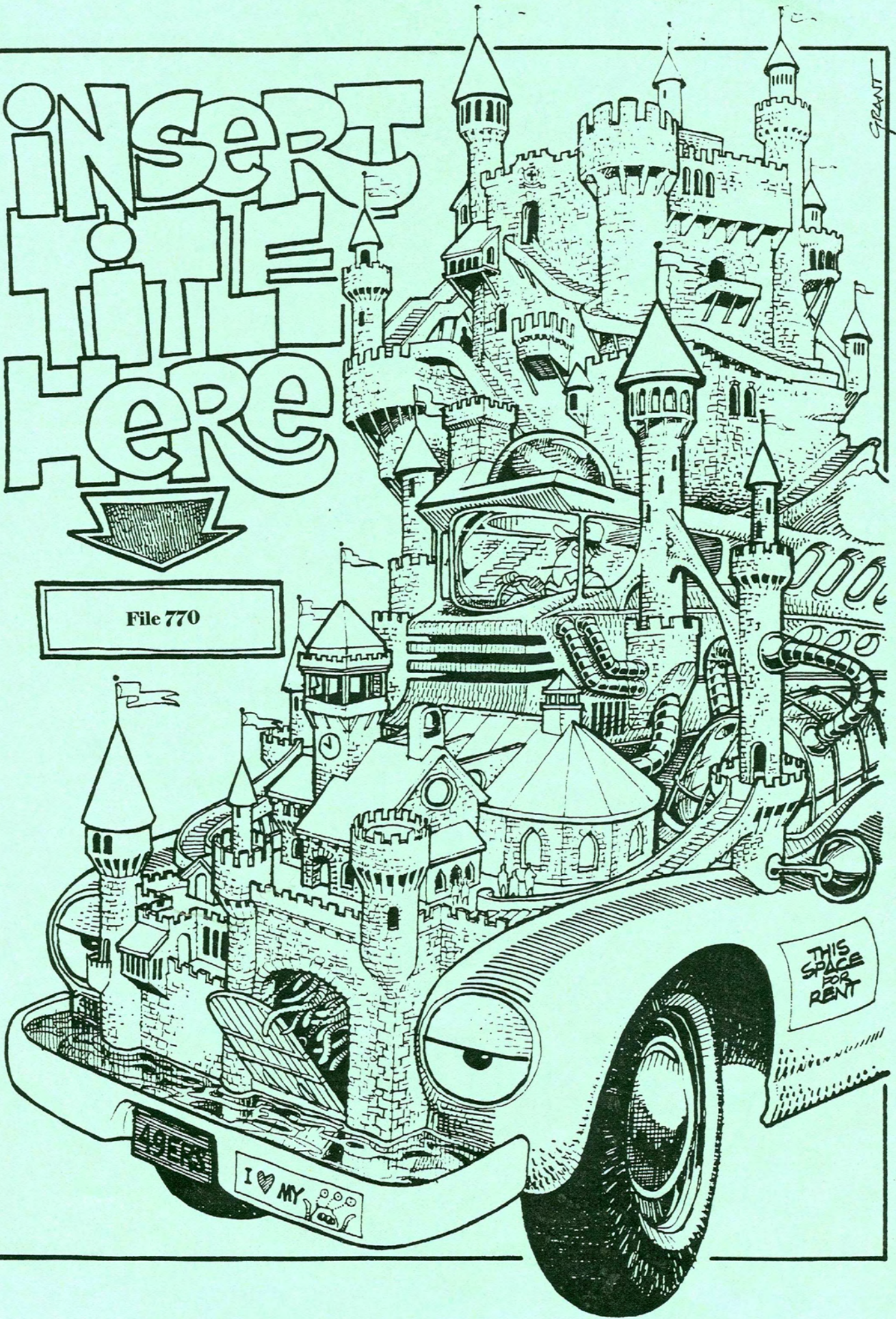


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File 770

GRANT



# FILE 770 142

**File 770:142** is edited by Mike Glycer at 705 Valley View Ave., Monrovia CA 91016. *File 770* is available for news, artwork, arranged trades, or by subscription: \$8 for 5 issues, \$15 for 10 issues, air mail rate is \$2.50.

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**Julia Morgan-Scott:** 28

**Keith Stokes** (photos): 4, 10, 17, 24, 33, 34

**Sheryl Birkhead:** 35

**Grant Canfield:** Cover, 37

**Grant Canfield:** 13, 22, Bacover

**Rick Foss:** (photos) 2

**Diana Glycer:** (photos) 8,9,40,41

**Jim Bearcloud:** 16

## Mike Glycer's Editorial Notes

*"I used to get frustrated that [File 770] appeared so irregularly, but now that it is one of the few fanzines that has survived earlier eras I have to assume that it is all part of a Master Plan."— John Foyster*

**Revisionist History:** Once upon a time, there was an editor who published a newzine for twenty-four straight years. Then he had a

baby, programmed a Westercon, and got a promotion. Suddenly he was halfway through his twenty-fifth year of publishing and hadn't put out an issue in over twelve months.

That would be me.

Several friends noticed the long silence. They asked with utmost delicacy if they had missed an issue or their subscription had expired. I felt like the press agent of a critically ill celebrity each time I gravely assured them another issue was in the works. Indeed, the next issue always seemed "just about finished" because I worked on it a couple of hours every week. But do the math: it takes a hundred hours of work to produce an issue of *File 770*. That means I'll finish the next issue...right about now.

And since I'd hate to start over from scratch, I beg your pardon for all the antique "news" this time. Tom Galloway encouraged me to call it "revisionist history" and let it go at that.

The three things I devoted so much time to since last issue all get their due here. Sierra's progress is reported in loving detail on pages 8-9. Westercon comes alive from the pages of John Hertz' notebook. And the promotion?

I've worked for IRS Appeals since 1987, and last October successfully applied to join its Technical Guidance unit. Right out of the box I was assigned to advise the creators of the "Offshore Voluntary Compliance Initiative." The program is aimed at bringing back into the system those who have stashed unreported income in a tax haven country and are using part of it to pay charges incurred on a Visa or Mastercard issued by the foreign bank.

I do much more work-related writing than before, and I enjoy that, although it's an added challenge to have my vocation and my recreation powered by the same creative battery.

**Fifty Candle Blowout:** *File 770* passed its 25<sup>th</sup> anniversary in January, then came my 50<sup>th</sup> birthday in February: there have been a lot of birthday candles blazing in Monrovia. In our family we spread the celebration out for a full seven days, and Diana treated me to the greatest Birthday Week in history.

For the family party on Sunday, February 16 (my actual birthday) everyone dressed in Fifties theme costumes. Sierra wore a poodle skirt her aunt had made. Diana had great deco-

rations. She bordered the top of the living room walls with construction-paper 45-rpm records. Each had a label of a rock-'n-roll hit, plus a few special dedications like "O Daddy, O Daddy" by Sierra and the Graces. I enjoyed them so much we left them up for weeks.

A couple days later, on Tuesday, Diana engineered a surprise party at work and brought Sierra, who everybody loved getting to see in person. I enjoyed that a lot, and there was more to come.

For Thursday night's LASFS meeting, Diana conspired with my friends Rick Foss and Ed Green to deliver the surprises: a huge chocolate cake and an order of pizzas. Everyone pounced on the food like starving wolves the moment they finished singing "Happy Birthday."

When I blew out the lone candle Ed commented, "I see you didn't get your wish" — Jerry Pournelle was still in the middle of rendering the mournful variation of Happy Birthday sung to the tune of "Volga Boatman." Truthfully, I enjoyed Jerry's enthusiasm. A good thing, because five minutes later Larry Niven arrived and proved that great minds think alike. Hearing the reason for the party, Larry decided he should serenade me with the "Volga Boatman" birthday song as well. I enjoyed it again.

Diana later told me she had a hard time getting Ed to tell her what kind of pizza the club members would like. He kept answering, well, what kind of pizza does Mike like? I explained to Diana that Ed hadn't really been evading her question, just being polite, because he knows that LASFS members' favorite kind of pizza is -- free!

**Copyright Makes Might:** My apologies to Colleen Crosby. She should have been credited in *File 770:141* for her photograph of Chaz Boston Baden (first photo at the top of page 11, on the left.)

And thanks to Chaz Boston Baden, the hard-working proprietor of the site where I found the photo, Hazel's Picture Gallery ([www.boston-baden.com](http://www.boston-baden.com)). Chaz writes, "It may interest you to know that I now have about 9000 digital photos in Hazel's Picture Gallery. He's doing everything he can to identify the faces in his pictures, and make it possible for people to search by name in the index."



**Left:** My expression the moment Ed sprang the surprise; **Middle:** Party conspirators Ed Green and Rick Foss; **Right:** Birthday soloist Larry Niven. Photos courtesy of Rick



# MIKE GLYER'S FILE 770

## News of Fandom

### Fandom's World Class Lifter

Fandom's future Olympian, Benn Overkamp, keeps climbing the ladder of athletic success. In March 2001, his performance the Jr. National Championships in Los Angeles secured his place on the United States' Jr. World team. He followed that success by placing fourth at the National USA Weightlifting Championships in April 2002.

Now age 20, Benn is competing for the first time as an adult lifter by Olympic standards. At the 2003 National USA Weightlifting Championships, held in Chattanooga this May, he competed against 20 men (including three former Olympians) and astounded everyone by taking a silver medal (second place), lifting 324.8 lbs. in the snatch and 396.5 lbs. in the clean and jerk.

Benn had been struggling this past year with a back injury and feared he would lose his spot as a resident at the Olympic training center. After this performance, his spot for next year is secured. Although he did not score the qualifying totals for the Men's World team, he may be sent in place of an injured team member. Videos of Benn lifting are online at: <http://benn.vectorx.org/>

Benn also has a personal website at: <http://home.earthlink.net/~joverkamp/>

Time to start thinking about the 2004 Olympics, August 13-29, 2004! Some of Benn's supporters have talked about arranging group rates for travel to Athens 2004 Olympics. If you are interested in receiving further news of Benn's progress and *maybe* joining a group going to Athens for the 2004 Olympics, please e-mail his mother, Jenny Overkamp, at [sosqej@hotmail.com](mailto:sosqej@hotmail.com).  
[[Source: *Chronicles of the Dawn Patrol*]]

### Wall of Fame

Fantasy artist Rowena frequently won awards at sf convention art shows in the

1980s. She also painted cover art for paperback novels. Her years of popularity, however, have not prepared her to handle the discovery that her legions of fans include Iraq's former dictator, Saddam Hussein.

Televised reports about Saddam's palaces and residences revealed two of Rowena's paintings hanging on the wall in a secluded Baghdad townhouse where Saddam brought his girlfriends.

Rowena told a reporter for the New York *Daily News*, "I would give anything to get them back. I am so upset that they are there." She sold the two paintings years ago -- one went for \$20,000 to a Japanese collector -- and hadn't heard about them since.

The reporter supposed Rowena was upset to discover her works in the hands of an infamous figure. Or did she take it badly that her paintings remained untouched while looters were emptying the city of four thousand years of great art?



**Benn Overkamp** warms up at the Kirkwood, MO school gym.

### Scare Wares

The *Fears For Ears* CD featuring the vocal talents of Lloyd Penney appeared in time for Hallowe'en 2002. The spoken-word anthology contains five horror stories, written by some of Canada's best-known horror writers. The five stories on disk are: "Manifestations" by David Nickle, "Underground," by Tanya Huff, "The Witches' Tree" by Shirley Meier, "The Vampires Next Door" by Peter Sellers, and "The Rug" by Edo van Belkom. The recordings are broadcast-quality audio, reminiscent of popular old radio dramas, and created with the most modern technology, music and sound effects. The makers boast that their work involved, "Three hundred hours of recording and editing, more than 20 actors, scores of sound effects and lots of fabulous, creepy music make for one chilling disk, guaranteed to send that shiver up your spine."

To order your own copy of *Fears For Ears*, check out the website [www.fearsforears.com](http://www.fearsforears.com). The CD is US\$17.95, plus \$1.95 administrative fee, payable by PayPal.

### GUFF

GUFF is the Going Under Fan Fund or the Get Up-and-over Fan Fund, depending on which direction it's running. So GUFF will be "going under" its next time around, sending the winner to either Australia or New Zealand (or both) in 2004. Interestingly, GUFF is a fund that imposes no requirement on the winner to attend a particular convention in either of those countries. Vying for the right to attend no particular convention in the Antipodes are Doug Bell and Pat McMurray.

Voting is open to anyone who was active in fandom prior to Easter 2001, and who contributes at least £5 or A\$10 to the fund. You can vote (and donate) either on paper or online.

To vote on paper, download the PDF from the GUFF website, print and read it, fill it in, and post it with your cheque or money order to one of the administrators (addresses below).

<http://www.ericlindsay.com/guff/ballot03.pdf>

To vote online, go to <http://www.ericlindsay.com/guff/ballot03.htm>

The voting deadline is midnight on Monday, 10 November 2003 (GMT).

### Frequently Asked FFANZ Questions

When last heard from Paul Ewins wanted candidates for the Fan Fun of Australia and New Zealand (FFANZ). To make being a fan fund candidate more comprehensible to the masses, Paul published some useful information in a question-and-answer format. For

example, what could be more helpful than to know:

#### “Can I nominate a stuffed toy?”

“Well, yes, but I would suggest that the stuffed toy should run in conjunction with someone capable of taking on the administrator functions. Otherwise the stuffed toy will be placed in a padded bag and mailed to New Zealand.”

### Sirois Lands in Bucks

Al Sirois encourages everyone to go online and buy his fiction at Fictionwise, <http://www.fictionwise.com/>. While he waits for readers to make him a rich man, Al will be moving his family to Doylestown, PA where they'll definitely be in the bucks – Bucks County, anyway.

His new short stories at Fictionwise include a tale of revenge, “Stress Management for Time Travelers.” Then there is a Bradburyesque story about a young girl's quest for recognition in her male-dominated life, “Fausta Carbajal Goes to Mars.” Another is a comedy called “This Chicken Out-fit.”

Al's novels are available in paperback or as downloads of various types. There is a list of links on his website, <http://www.alsirois.com/writing/pubs.htm>. The paperbacks are readily available from Barnes and Noble, or Powells in some cases. One of the novels, *Boss Tweed's Dinosaurs*, is an historical Young Adult novel. He'd like it to get more word-of-mouth.

Fictionwise also distributes his nonfiction about the emerging science of quantum consciousness.

Al turned 53 in March. In his off-hours he is webmaster for Far Sector, <http://www.farsector.com/>, a web-based e-zine of science fiction, dark fantasy and horror. It's a free site.

### Fiction With Feline Tendencies

It may not have as many lives as a cat, but David Levine's James White Award-winning story, “Nucleon,” has already enjoyed two reincarnations since appearing in *Interzone*. The story was collected in *The Year's Best Fantasy #2*, edited by David G. Hartwell and Kathryn Cramer. And it will be back again next year in Mike Resnick's *New Faces of Science Fiction*.

Not that there's any dearth of new fiction by David hitting the shelves. *Beyond The Last Star*, the final SFF.Net anthology, contained his story “Written on the Wind.” *L. Ron Hubbard Presents Writers of the Future, Volume XVIII*, included his story “Rewind.” And *Apprentice Fantastic*, edited by Martin H. Greenberg and Russell Davis, is coming out with his story “Zauberschrift.”

In the future, look for David to return to hard SF in “Legacy,” which will appear in



**Todd Dashoff**, MilPhil chair, re-charges his batteries at 2002 Midwestcon. Photo by Keith Stokes.

*Imagination Fully Dilated, Volume 4*, edited by Patrick Swenson. According to David, “This is a book of ‘literated pictures’ or, to put it another way, an illustrated anthology of stories inspired by the paintings of Alan M. Clark. It will be out in both paper and e-book editions, most likely in 2003.”

He may also have a story in the second *Phobos* anthology, as a result of his winning the Phobos Fiction Writing Contest. “Ukaliq and the Great Hunt” was one of 12 winners for 2002. David won \$500 and the story will be considered for publication. The first *Phobos* anthology received a very favorable review in *Locus*. More information about the contest can be found at:

<http://www.phobosweb.com/contest/>

Keep up-to-date by reading his “David's SF Writing” web page, which runs background information, reviews, and excerpts for some of his stories. Go to <http://www.bentopress.com>, click on the David's SF Writing link, then click on the story title.

### Check It Out!

University of Calgary Library officials announced in August 2002 that they received a gift of 30,000-40,000 science fiction books and magazines from the family of William Robert (Bob) Gibson, a local collector who died in 2001 at the age of 92. His son, Andrew, a U of C alumnus, arranged for the donation.

Librarians know from the collector's indexes that the boxes they're unpacking include material spanning Jules Verne to cyberpunk in the 21st. Some of the items are worth hundreds of dollars, and some of the magazine sets are worth thousands.

“This really is a priceless gift - an embarrassment of riches,” says Blane Hogue, the library's Director of Development. “Our next challenge is to find the necessary funding to clean, preserve, catalogue and house the Gibson Collection.” Librarians estimate it will take roughly \$20 per item to complete those tasks; the library hopes to raise about \$500,000 - from public and private sources - to maintain the collection.

Ultimately, the Gibson Collection will be made available to students, scholars and members of the public through the Special Collections Reading Room at the U of C's MacKimmie Library. Depending on funding, it could be ready for use in about a year. None of the materials will circulate, however, since the library believes they are far too fragile.

### Chuck It Out!

Ironically, in the province next door, the University of Winnipeg library was about to break up another of Canada's largest collections of science fiction books. The trove of 30,000 books and periodicals was willed to the university in the late 1990's by local collector Robert Stimpson. The American book dealer L.W. Curry purchased it in October for \$140,000.

The university had been storing the collection in a basement storage room at the Greyhound bus terminal because it didn't have space in its climate-controlled book room. A librarian explained that it would have cost \$400,000 to catalog and house the collection, which it could not afford, and storage in the non-climate-controlled facility left the collection in deteriorating condition.

### Music of the Spheres

“Overture to ‘X World’” by Steven Rothstein opened a concert given May 4 at UCLA's Shoënbërg Hall. This was the premiere of his “overture to an unwritten science fiction opera,” dedicated to his father, long-time LASFSian Allan Rothstein.

The concert was part of the doctoral requirement for the conductor, who hired a professional orchestra and invested over \$20,000 into the event. The same orchestra performed the premiere of Steve Rothstein's setting of the 27th Psalm at UCLA last June.

### Welcome To Earth!

Proud grandfather Dave Kyle sent word to the Internet that his daughter, Kerry Kyle Pearce, gave birth to her first child early on the morning of August 1, 2002 in Westchester County, NY. The baby, **Kyle Inman Pearce**, weighed 8 lbs 8 oz. “All is happiness,” Dave concluded, with uncharacteristic brevity.

Baby **Elizabeth Constance Cramer**

**Hartwell** arrived October 21, 2002 weighing 6 lbs 8 oz at birth. David Hartwell e-mailed to announce that mother, Katherine Cramer, and baby are fine.

### Paper Training

Ohio fans Mary and Doug Piero Carey were surprised to open their local paper this summer and discover an article revealing that a deceased member of the N3F was the source of a paranormal legend.

On August 12, 2002 the Akron (Ohio) *Beacon Journal* ran a story headlined "Clock runs out on long-told story of time traveler, European man ends up in Akron while getting to bottom of strange mystery." Spaniard Chris Aubeck was seeking the original account of a story well-known to believers in the paranormal -- that Rudolph Fentz had vanished in 1876 and reappeared in June, 1950 in Times Square. Fentz was killed by traffic, but his dress, appearance, and evidence from his pockets dated him to 1876.

Aubeck traced the publishing history of the story to France, Italy, Norway, Sweden, California, and finally to Akron, where the late Ralph M. Holland had been living in 1953 when he published a paranormal pamphlet titled "A Voice from the Gallery."

The paper says Holland served as president of National Fantasy Fan Federation, pubbed a zine called *The Science-Fiction Review*, published a book "featuring a fantasy character called 'Ghu,'" and as Rolf Telano, was the author of the book, *A Spacewoman Speaks*. He also studied claims of the paranormal. He seems to have kept his fanish life separated from these studies.

The August 19 *Beacon Journal* ran a follow-up, "Time-travel tale gets new ending." Rev. George Murphy of Tallmadge, OH read the earlier story. An sf fan of 40 years, he correctly identified the time-travel story as "I'm Scared," by Jack Finney, a 1951 short story anthologized in Heinlein's *Tomorrow, The Stars*.

There must be many fans who knew George Holland well. The paper asks anyone with more insight into Holland or in possession of the 'Voice' publication to e-mail Aubeck at caubeck@yahoo.com

### Medical Updates

Well-known film critic (author of *Keep Watching The Skies!*) and long-time LASFS member **Bill Warren** had successful heart-valve replacement surgery on July 31, 2002. Doctors replaced his aortic and mitral valves, and also did a bypass using a vein from his leg.

### James White Award

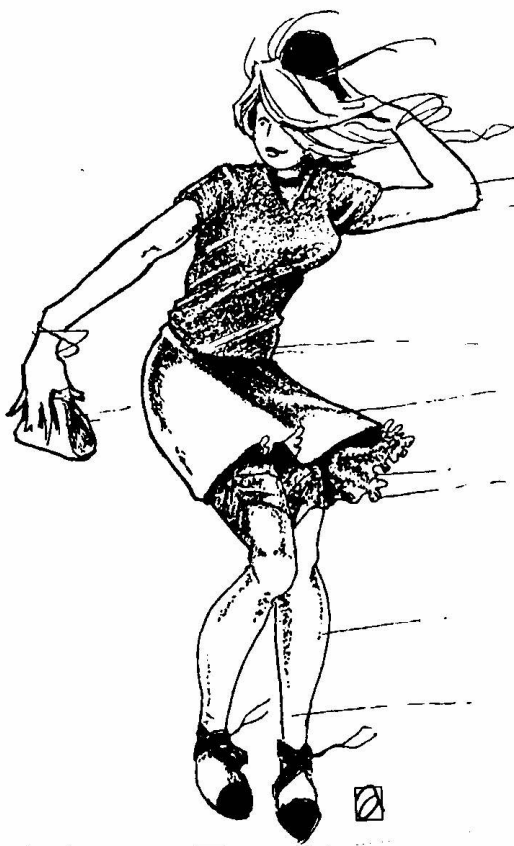
The 2002 James White Award, established to honor one of Ireland's best-loved science

fiction writers, was presented November 3 to Julian West for his short story "Vita Brevis, Ars Longa." West receives a cash prize and a trophy and his winning story will be published in *Interzone*.

West's story was chosen from a field of over 100 entries from all over the world. The final judging was conducted by a panel drawn from the science fiction field in the USA and Europe: Michael Carroll, David Pringle, Orson Scott Card, Christopher Fowler and Graham Joyce.

Originally from Southampton in the UK, West now lives in Dublin, Ireland with his wife and three children, where he works as a computer programmer. He says "Vita Brevis Ars Longa" was inspired by a visit to the Irish Museum of Modern Art in the Royal Hospital Kilmainham and in particular by a series of works by Janine Antoni. "I saw a series of busts in chocolate and soap and the artist had cast her nipples in gold. This led me ask 'how far can you go with this?'"

Commenting on the winning story, judging panel member Orson Scott Card said, "While the premise is outlandish, all the surrounding characters, attitudes, and - above all - reviews, are dead on. This omnidirectional satire leaves no victims standing in the international arts scene. Yet the satire is al-



ways deft, the writing smooth and clear, so that even if you don't "buy" the premise, you're still swept along to the inevitable -- but satisfying -- end."

### Seiun Award Nominees

Here are the Seiun Award nominees in the translated works categories, courtesy of Hirohide Hirai of the Japan in 2007 Worldcon bid. Works are eligible in the year of translation into Japanese. The winners will be announced at T-con2003, the 42<sup>nd</sup> Japanese National Science Fiction Convention in July.

**Translated Novels:** *Illegal Alien*, Robert J. Sawyer; *Cryptonomicon*, Neal Stephenson; *Gloriana*, Michael Moorcock; *Davy*, Edgar Pangborn; *Freeware*, Rudy Rucker; *The Telling*, Ursula K. Le Guin; *Passage*, Connie Willis; *A Deepness in the Sky*, Vernor Vinge; *The Reefs of the Earth*, R.A. Lafferty; *Thraxas*, Martin Scott.

**Translated Short Stories:** "A Spy in Europa," Alastair Reynolds; "A Map of the Mines of Barnath," Sean Williams; "Pilot," Stephen Baxter; "Funny Fingers," R.A. Lafferty; "Luminous," Greg Egan; "Different Kinds of Darkness," David Langford; "Seventy-Two Letters," Ted Chiang; "What Continues...and What Fails," David Brin; "Partial Eclipse," Graham Joyce.

### 2002 Prix Aurora Results

**Best Long-Form Work in English:** *In the Company of Others*, Julie E. Czerneda (DAW, June/2001)

**Best Long-Form Work in French:** *Les Transfigurés du Centaure*, Jean-Louis Trudel (*Médiaspaul*, 2001)

**Best Short-Form Work in English:** "Left Foot on a Blind Man", Julie E. Czerneda (*Silicon Dreams*, DAW)

**Best Short-Form Work in French:** "Souvenirs de lumière," Daniel Sernine (*Solaris* 138)

**Best Work in English (Other):** "Underwater Nightmare", Isaac Szpindel (Rescue Heroes Cycle II -- Episode 17a, air-date Aug/2001) [TV screenplay]

**Best Work in French (Other):** *Solaris*, Joël Champetier, réd. (Les Compagnons à temps perdu)

**Artistic Achievement:** James Beveridge (*On Spec* Spring/01, *On Spec* Summer/01)

**Fan Achievement (Fanzine):** *Voyageur*, Karen Bennett & Sharon Lowachee, eds. (USS Hudson Bay /IDIC) ([www.idic.ca](http://www.idic.ca)) [clubzine]

**Fan Achievement (Organizational):** Peter Johnson (USS Hudson Bay / IDIC)

**Fan Achievement (Other):** Alex von Thorn, fan writing/écriture fanique

## *Why 4E's Collection Didn't Go To the LA Public Library*

*by Craig Miller*

Forry donated his collection to the City of Los Angeles under certain conditions. The City formed a committee to analyze the costs involved and to figure out what to do with it and where to put it. The city was definitely interested.

The committee included people from the L.A. Public Library, from a couple of the city's museums, museum consultants, a couple close friends of Forry's, and me. We spent over a year working on this. There were quite a few meetings, several inspections of possible buildings, and a lot of research.

Forry had made a number of demands regarding how the collection should be displayed. If you know Forry, you can guess at a lot of them. Lots of images of Forry (including a huge one on the outside of the building). Forry's pre-recorded voice conducting tours of the collection. Etc. He also wanted half the museum to include his collection of pulps, each one displayed cover out. (Sounds sort of cool except when you think about the sheer quantity of them. It would take a huge amount of space and, while many pulp covers are gorgeous, even if they all were, it would soon become overwhelming.)

Perhaps surprisingly, those demands didn't end the project.

The biggest problem boiled down to money. First, the collection is completely uncataloged. The LAPL folks went through it and estimated that it would take three catalog librarians working full-time over two years just to make a listing of what was there (this includes the books, pulps, posters, art, props, etc.).

Second, lots of the collection was in poor condition. Forry had never done anything to preserve his stuff, other than to keep it indoors. The sheer quantity required everything to be stored in sort of a hodgepodge fashion, lots of it in boxes. And not proper storage boxes in many cases. Lots of supermarket boxes and things hurriedly thrown together.

Third, there was an issue of original vs. copy. Particularly in the area of "original" art and movie props. Forry owned a lot of reproductions. Someone who knew what he was doing would have to go through it and figure out which were the real Frank R. Paul pulp cover paintings and which were reprints. (By this I don't mean prints; he'd have someone paint a replica). The same with movie props and masks (although I think most of those were made by fans and given to Forry as gifts).

Fourth, there were the on-going costs. Leasing or buying a building. Re-fitting it to display the collection. Storage space (typically the major part of any museum's physical plant). Conservation/restoration workspace. Offices. A theater for lectures and showing films (good for building a membership and for ticket sale income). Salaries. Etc.

The bottom line seemed to be that we couldn't figure out how to maintain the bottom line. All the fund raising we could reasonably estimate and all of the memberships and ticket sales that were reasonable to project just wouldn't take care of the costs. The interest in the museum, it was felt, would be relatively limited.

Remember, this was the early '80s. Science fiction films didn't make up 8 or 9 of the top 10 grossing films of all time. There weren't a dozen or more SF shows on television every season. As hot as Star Wars was, it didn't seem like 5 out of 10 visitors to Los Angeles (or even 1 out of 10) would be making a bee-line for a science fiction museum.

After about two years of work, the City thanked the committee for our efforts and turned down Forry's offer of his collection. Forry would have liked for there to have been a museum but he wasn't too unhappy. About six months earlier, a group in Germany had offered to purchase a big chunk of the collection for cash. Once the City declined the offer, he was free to sell them some of the pieces they wanted. And did.

There was still the vast majority of the collection left, but I understand many of the choicer items (some books, mostly original movie material, I believe) were sold at that time.

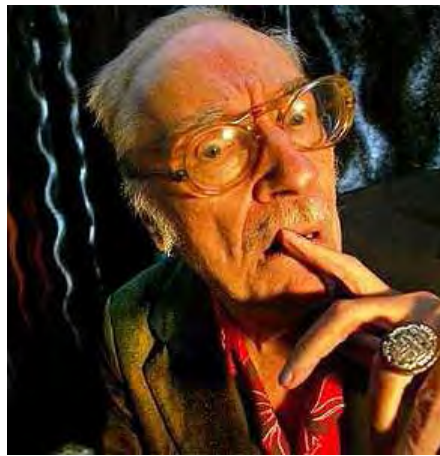
## *Forry Has Left the Building — Not the Planet*

Fans cheered and gave Forrest J Ackerman a standing ovation as he came forward during the 2002 Loscon masquerade halftime to accept an award for lifetime service to the science fiction field. This past Thanksgiving weekend was the first time many of them had seen the 86-year-old icon since he suffered an array of life-threatening medical problems. Forry was assisted to the podium, took the award plaque in one hand and waved greetings with the other.

Forry's medical crisis began in April when the chair he was sitting in collapsed and he struck his head. A blood clot formed in his brain as a result of the blow. He was admitted to Kaiser Permanente Hospital in Los Angeles where surgeons operated and removed the clot. However, he had a very difficult recuperation, including a bout of pneumonia. As Forry told the Loscon audience, "I almost died twice this year!"

Despite the difficulties of a long stay in Kaiser and weeks of physical therapy at another facility, Forry grew well enough to move home. However, the effects of illness and age

had made it too hard to manage all the stairs in the Ackermansion, the 18-room Los Feliz Hills residence stuffed with his collection of sf and movie memorabilia. Forry also needed to



**Man Of The Times:** This LA Times photo shows how Forry mesmerized local reporters into writing endless articles mourning the sale of his collection. *Robert Gauthier's* snapshot appeared in the paper on January 6.

deal with the costs of his care. So he moved into a three-bedroom rental house with a few treasured possessions, such as the replica of the female robot from his favorite film, "Metropolis," a Cylon, his trophies, awards, and his piano (with child-sized teeth marks where he bit it in frustration over having to practice.) The Ackermansion was sold and the rest of his collection was dispersed in a series of sales that received wide media coverage.

Bjo Trimble describes Forry's new place as a little 1911 Craftsman-style bungalow only three blocks from House of Pies, one of his very favorite restaurants. She wrote online that he has had the bedroom walls painted bright red, with metallic gold trim on all the doors and windows. Charlie Jackson II visited and saw lodged beneath the living room's big bay window was a shiny, new coffin. Charlie says he declined to ask for a look inside.

While answering reporters' questions about the sale of his collection, Forry took the opportunity to hang another black eye on legal adversary Ray Ferry. The Los Angeles Times said Ackerman blamed the sale of his collection on mounting attorneys fees. Though Ackerman won his suit, Ferry has paid none of the \$500,000 judgment awarded two years ago

for breach of contract and trademark infringement. Instead, Ferry transferred his assets to associates and filed bankruptcy. However, U.S. Bankruptcy Court has already ruled many of these transfers are fraudulent. Still pending is the transfer of the *Famous Monsters* trademark to Ferry's attorneys. Ackerman told the *Times* he has incurred "several hundred thousand dollars" of litigation expenses.

### *Livin' High Off the Hoggly*

Dick Lupoff appeared at the West Coast Paperback Show and Sale on March 30 at the Mission Hills Inn in LA's San Fernando Valley. He predicted beforehand that the Show would be only one of many highlights on the trip: "While the official show takes place all day Sunday, paperback collectors and enthusiasts start to assemble several days in advance and participate in a series of book-scouting expeditions, open houses, and visits to Doctor Hoggly-Woggly's Tyler Texas Home Style Bar-B-Cue."

### *Short Waves*

**Will Shetterly** has launched a weblog at <http://shetterly.blogspot.com/> and issued an invitation to the world, "Stop by anytime!"

**Laura Brodian Freas** recently told readers of *Chronicles of the Dawn Patrol*, "Just for the record, anyone making/buying vintage WWII planes can have a real honest-to-goodness WWII bomber nose artist make the design for their planes' nose art. He just won't get up on a ladder and paint it himself... Ask for **Kelly Freas**." Kelly did P-38's, too.

**Orson Scott Card** celebrated Ender Wiggins' 25th birthday July 5-6, 2002 at Endercon in Orem UT with a few hundred friends. Card wrote "The Polish Boy" for Endercon, which he read aloud as the opening act to Janis Ian's concert. *[Source: David-Glenn Anderson]*

**Nate and Louie Bucklin (nee Spooner)** married on May 30, 2002. *[Source: Einblatt, July 2002]*

**Robbie Bourget** announced in April 2002 that she was made a Probation Services Officer Case Manager According to amanuensis Christian McGuire, "Besides more money and the new challenge (keep Robbie from being bored), it puts her above annoying people who failed to make the grade for the same job she's just been hired for. She asked that I spread this far & wide and for very good reasons I chose to send it to YOU and about a thousand other people."

**Linda Bushyager's** sf novel *Pacifica*, cowritten with John Betancourt, is now available for download as an E-book for PC, Palm, Franklin E-book, etc. from Fictionwise.com. See:

### *Mr. Shake Hands Man Chairs Successful Loscon*

Fandom's working actor, Tadao Tomomatsu, formerly seen on the USA Network during "Banzai Friday Movie," graduated into a new role this Thanksgiving Weekend: Loscon 2002 Chairman.

Tadao appeared recurrently on "Banzai" as the seemingly innocuous Japanese tourist "Mr. Shake Hands Man", who would go to movie premiers and get famous people to shake his hand for as long as possible. The game was to guess how long celebrities would put up with him.

Tadao wore a tuxedo rather than a sports coat to preside over Loscon masquerade half-time events. If it was a temptation to go into "shake hands" mode with the various award presenters, such as your editor, Tadao heroically restrained himself.

Or else he was conserving his energy for later when he joined Christian McGuire and Shawn Crosby onstage in a Chippendales-inspired boogie-fest to help kill time until the judges returned.



**Above:** Tadao Tomomatsu in character. **Below:** Shaking hands with Anjelica Huston.



<http://www.fictionwise.com/servlet/mw?t=book&bi=1746&id=17329>

### *Prometheus Unbound*

*Harry Potter's* winning the Best Novel Hugo in 2001 sent a shockwave through fandom that set off a controversial discussion of the purpose of the Hugos. One of the most insightful turns of phrase among the thousands of words of criticism was "the Hugos do not reflect a single ideology." The word ideology, as used by that writer, indicated literary value systems elevate some works above others. The *Potter* discussion shows there are several constituencies of Hugo voters with different ideas of what values the award honors. On the other hand, if the writer had meant *political* ideologies everyone already knows that Hugos have been given to books reflecting political viewpoints as far apart as Heinlein's *Starship Troopers* and LeGuin's *The Dispossessed*.

What if a science fiction fan group with a political ideology created a literary award? Wouldn't people expect the nominees to consistently reflect the group's distinctive literary and political principles? Not if they're familiar with the Libertarian Futurist Society's Hall of Fame. An issue of the Society's newsletter listed five Hall of Fame Nominees. One of the five seems quite incompatible with the views of libertarian sf fans. It's like the "which-one-doesn't-match-the-others" section of an IQ test.

The four that fit are: *A Clockwork Orange* by Anthony Burgess, about the government's

revolting medical solution to violent social predators. *It Can't Happen Here* is Sinclair Lewis's warning that we are not immune to losing our liberty at our own hands. "The Prisoner" television series dramatizes how Number Six thwarts an international conspiracy's attempts to make him say why he didn't wait and retire at 55 like any other good civil servant. "Requiem" by Robert Heinlein is the bittersweet celebration of how sf's most heroic entrepreneur, Delos Harriman ("The Man Who Sold The Moon"), defies government regulation and finally reaches the moon himself.

Then there's a fifth nominee. *The Lord of the Rings* by J.R.R. Tolkien

Would anyone have expected libertarians to hold a special place in their hearts for a series of novels glorifying the restoration of monarchy? That is the political goal of these hundreds of pages, to make Aragorn the king and revive an ancient system of feudal relationships. (Could we be any prouder to see Pippin and Merry come home to the Shire in the livery of Gondor?)

Of course, the inconsistency turns out to make LFS more appealing to fans, not less. It shows they appreciate an individual's right to ignore ideological and genre lines that interfere with giving awards to whatever he or she really likes. This Prometheus is also unbound!



**Glamorous Sierra:**, October 2002, a photo taken by a professional at the mall.

get to the good stuff, baby... I've noticed how the pursuit of cheese has inspired Sierra's most ingenious communication breakthroughs.

We've been working to teach Sierra a sign language vocabulary since the beginning, inspired by the DVD a child development researcher has issued showing infants can pick up a sign vocabulary surprisingly early. Babies are obviously less frustrated when they have a way to tell their parents what they need (and not have to cry until the parent guesses right). Sign is a tool that helps them learn to get along with people around them.

Soon after Sierra's first birthday she began to make consistent sense of sign language. She first began to use signs for "milk," "book," "more," "finished," "please" and "help." One day when Diana came home from work, Sierra rushed to greet her saying "Cheese!" and frantically making the "Help!" sign -- Sierra's first full sentence. This past Memorial Day Weekend Diana's friend Alene visited from Oklahoma. She knows sign, and Sierra quickly recognized that she did. Over the weekend, Sierra repeatedly got Alene's attention by rubbing her hands together.

However, Alene didn't understand what she wanted. To wash her hands? Sierra said (aloud) the word "Kitchen." Oh, did she want to wash her hands in the kitchen? Well, "D'oh!" to all of us. The next time Sierra saw a piece of cheese she made the handrubbing

## FREQUENTLY ASKED QUESTIONS: SIERRA GRACE GLYER

Is she walking? Is she talking? Is she sleeping through the night? The list of Frequently Asked Questions about Sierra Grace needs updating: the answers to these have been "yes" for quite awhile.

My beautiful daughter Sierra was last is-



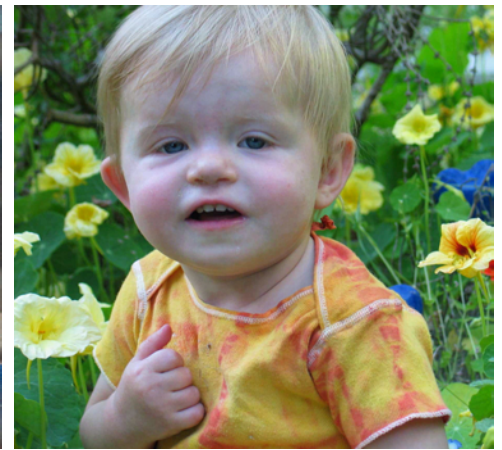
**Diana holds Sierra** (in her poodle skirt), both dressed up for Mike's Fifties-theme birthday party.

sue's cover girl, leading a flight of dragons over the lush green hills of Alan White's imaginary coastline. She grows more interesting and lovely every day. When I wrote about her a year ago, my girl was three months old, still trying to turn herself over. In January, eleven months old, she was grabbing for handholds like a rock-climber, pulling herself up on the coffee table, my pants, the bars of her crib, the sliding glass door to the patio, filing cabinet handles. Sierra used to fall like a tree -- very alarming -- until Diana taught her to land on her tush, padded by nature and Pampers. Sierra's mastery of the graceful fall meant we finally could stop hovering about her like stage ninjas. By February, from a standing start she could hurtle three or four steps into Diana's waiting arms. Now in May, she's trundling around the house at full-speed.

Sierra enjoys her independence. When it comes to food, her passion is for anything she can pick off her high chair tray and feed to herself, like peas (her favorite), bits of bread or tortillas, chunks of banana, pieces of chicken and shreds of cheese. In fact, Sierra thinks cheese is so wonderful she won't touch any other food if it's in sight. We're trying to limit her to a one-slice-per-day habit. And that's only having tasted those plastic-wrapped Kraft singles. Wait 'til you



**Got cheese?** Yes? Then Sierra wants to talk to you!



gesture – which is pretty close to the actual cheese sign, something we should have realized!

We also hadn't known Sierra could say "kitchen." I guess she knows a batch of words and will say one whenever she thinks it might lead to some cheese. When no cheese is involved, her pattern is to say a new word now and then but not repeat it for weeks, as if she was satisfied with the prototype and feels no need to put it immediately into production. Words she now uses routinely include "outside," "mama," "daddy," "again," "all done" to get out of her high chair.

Since Sierra learned to walk, her speech development has gone in an interesting new direction. She sometimes paces up and down the living room delivering an effusive proclamation with energetic hand gestures – not one syllable of which I understand.

Sierra enjoys hearing stories and watching kids videos. I love it when she delves into a pile of books, hands me the one she wants read, then climbs into my lap to listen and turn the pages.

I've also enjoyed how being Sierra's parents has energized our family relationships and connected us to other people in unexpectedly intimate ways. She's much more than a new common interest (although it helps that we now know lots of "Raffi" lyrics.) People see us with Sierra and seem to say to themselves, "Now Diana and Mike can understand what we're talking about." I've discovered that few things in life are as fascinating as to be around her, make eye contact and smile, amuse her, teach her, see her make discoveries of her own, and to enjoy her sweet disposition.



Thanks and kisses to Diana, who took just about all of these photos of Sierra.

**Key:** (1) Sierra nibbles an artificial daisy, Jan. 2003; (2) Hands of the builder, May 2003; (3) Among the nasturtiums in mommy's flowerbed, March 2003; (4) Winter prowler, February 2003; (5) Sierra in the pumpkin patch, October 2002 (6) Daddy and Sierra, June 2002; (7) Hard hat baby, May 2003; (8) Posing with the judge who finalized the adoption on March 27; (9) The bailiff, the baby and the bear.

