

*Contemporary
Authors*

volume 102

Contemporary Authors

EDITORS' NOTE

Contemporary Authors, Volume 101, introduced two changes in the physical appearance of *Contemporary Authors* original volumes: a new cover design and a new numbering system.

Contemporary Authors, Volume 97-100, published in 1980, is the last volume with a four-unit volume number.

Contemporary Authors, Volume 101 and Volume 102, carry single volume numbers, as will all subsequent original volumes.

The only changes that have been made in *Contemporary Authors* are the cover design and the numbering plan. No change has been made in the amount or type of material included.

Contemporary Authors

**A Bio-Bibliographical Guide to
Current Writers in Fiction, General Nonfiction,
Poetry, Journalism, Drama, Motion Pictures,
Television, and Other Fields**

FRANCES C. LOCHER
Editor

volume 102

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Preface

EDITORS' NOTE

Contemporary Authors, Volume 101, introduced two changes in the physical appearance of *Contemporary Authors* original volumes: a new cover design and a new numbering system. *Contemporary Authors*, Volumes 97-100, published in 1980, is the last volume with a four-unit volume number. *Contemporary Authors*, Volume 101 and Volume 102, carry single volume numbers, as will all subsequent original volumes. The only changes that have been made in *Contemporary Authors* are the cover design and the numbering plan. No change has been made in the amount or type of material included.

The more than 1,300 entries in *Contemporary Authors*, Volume 102, bring to more than 64,000 the number of authors, either living or deceased since 1960, now represented in the *Contemporary Authors* series. *CA* includes nontechnical writers in all genres—fiction, nonfiction, poetry, drama, etc.—whose books are issued by commercial, risk publishers or by university presses. Authors of books published only by known vanity or author-subsidized firms are ordinarily not included. Since native language and nationality have no bearing on inclusion in *CA*, authors who write in languages other than English are included in *CA* if their works have been published in the United States or translated into English.

Although *CA* focuses primarily on authors of published books, the series also encompasses prominent persons in communications: newspaper and television reporters and correspondents, columnists, newspaper and magazine editors, photojournalists, syndicated cartoonists, screenwriters, television scriptwriters, and other media people.

No charge or obligation is attached to a *CA* listing. Authors are included in the series solely on the basis of the above criteria and their interest to *CA* users.

Compilation Methods

The editors make every effort to secure information directly from the authors through questionnaires and personal correspondence. If authors of special interest to *CA* users are deceased or fail to reply to requests for information, material is gathered from other reliable sources. Biographical dictionaries are checked (a task made easier through the use of Gale's *Biography and Genealogy Master Index* and other volumes in the "Gale Biographical Index Series"), as are bibliographical sources, such as *Cumulative Book Index* and *The National Union Catalog*. Published interviews, feature stories, and book reviews are examined, and often material is supplied by the authors' publishers. All sketches, whether prepared from questionnaires or through extensive research, are sent to the authors for review prior to publication.

Informative Sidelights

Numerous *CA* entries contain Sidelights—insights into the authors' lives and writings, personal philosophies, etc., often provided by the authors themselves, as well as material about the critical reception the authors' works have received. Among the authors in this volume who have worked closely with *CA*'s editors to provide lengthy, incisive Sidelights are Olga Franklin, a British writer, who describes her discovery of a previously unknown trip Leo Tolstoy made to London in 1891; Joan Lesley Hamilton, an American author of a book about St. Patrick, *The Lion and the Cross*, who comments on how she came to be a writer; and John

Hollowell, an American educator, who discusses the influence of journalism on what is perceived to be "news."

Equally incisive Sidelights are written by the *CA* editors when authors and media people of particular interest are unable to supply Sidelights material themselves. This volume, for example, includes lengthy Sidelights compiled by the editors on Romare Bearden, Charles Ralph Boxer, Claud Cockburn, Odysseus Elytis, John Hale, Paul Harvey, William Douglas Home, R.W.B. Lewis, Valery Panov, Neil Postman, Jean-Jacques Servan-Schreiber, Liv Ullmann, and Andrzej Wajda.

Exclusive Interviews

Generally, authors' remarks to *CA*'s editors are reserved for the Sidelights sections of sketches. While no limitations are placed on the length of such material, the editors believe that readers might want even more comment from some of *CA*'s authors.

Accordingly, *CA* is now providing such additional primary information in the form of exclusive author interviews. Prepared specifically for *CA*, the never-before-published conversations presented in the section of the sketch headed *CA INTERVIEW* give *CA* users the opportunity to learn the authors' thoughts, in depth, about their craft. Subjects chosen for the interviews are, the editors feel, authors who hold special interest for *CA*'s readers.

Authors and journalists in this volume whose sketches include interviews are Forrest J Ackerman, James G. Bellows, William Bowers, John Keyes Byrne, Mary Gordon, Tom T. Hall, Jane Kramer, Richard Maibaum, David Newman, Jill Robinson, Kathryn Morgan Ryan, and Gordon Sinclair.

Other Writers of Special Interest

In addition to the authors mentioned above under "Informative Sidelights" and "Exclusive Interviews," a number of other prominent authors and media people are sketched in this volume, such as Julian Beck and his wife, Judith Malina, Joel Brinkley, Tim Brooks, James Burke, Charles W. Colson, Richard L. Cramer, Rodney Dangerfield, Jerry Falwell, Norma Farber, Henry Jay Heimlich, Robert C. Stigwood, John Cameron Swayze, Yves Theriault, Egon von Furstenberg, and George Willig.

Since *CA* includes sketches on deceased authors, a great deal of effort on the part of *CA*'s editors also goes into the compilation of full-length entries on deceased authors of current interest to *CA* readers. This volume contains listings on, among others, J.R. Ackerley, Lincoln Barnett, Ilya Ehrenburg, George Gamow, Etienne Gilson, Robert Fleming Heizer, Julius W. Hobson, David Lawrence, John Lennon, Gabriel Marcel, Jean Monnet, Vera Panova, Adam Clayton Powell, Jr., Maurice Samuel, Burton Egbert Stevenson, John Whiting, and Ethel Davis Wilson.

Obituary Notices Make *CA* Timely and Comprehensive

To be as timely and comprehensive as possible, *CA* publishes obituary notices on deceased authors within the scope of the series. These notices provide date and place of birth and death, highlight the author's career and writings, and list other sources where additional biographical information and obituaries may be found. To distinguish them from full-length sketches, obituaries are identified with the heading *OBITUARY NOTICE*.

CA includes obituary notices both for authors who already have full-length sketches in earlier *CA* volumes, thus effectively completing the sketches, and for authors not yet included in the series. Thirty-five percent of the obituary notices contained in this volume are for authors with listings already in *CA*. Deceased authors of special interest presently represented only by obituary notices are scheduled for full-length sketch treatment in forthcoming *CA* volumes.

Cumulative Index Should Always Be Consulted

The most recent *CA* cumulative index is the user's guide to the volume in which an author's listing appears. The entire *CA* series consists of original volumes, containing entries on authors new to the series, and revision volumes, containing completely updated entries on authors with earlier sketches in the series. The cumulative index, which lists all original and revision volume entries, should always be consulted to locate the specific volume containing an author's original or most recently revised sketch.

For the convenience of *CA* users, the *CA* cumulative index also includes references to all entries in three related Gale series—*Contemporary Literary Criticism* (CLC), which is devoted entirely to current criticism of

major novelists, poets, playwrights, and other creative writers, *Something About the Author* (SATA), a series of heavily illustrated sketches on juvenile authors and illustrators, and *Authors in the News* (AITN), a compilation of news stories and feature articles from American newspapers and magazines covering writers and other members of the communications media.

As always, suggestions from users about any aspect of *CA* will be welcomed.

CONTEMPORARY AUTHORS

A

ABEL, Robert H(alsall) 1941-

PERSONAL: Born May 27, 1941, in Painesville, Ohio; son of Robert H. (a textile worker) and Lora Constance (a school bus driver; maiden name, Logan) Abel; married Joyce Keeler (a budget officer), October 31, 1964; children: Charles Robert. **Education:** College of Wooster, B.A. (cum laude), 1964; Kansas State College, M.A., 1967; University of Massachusetts, M.F.A., 1976. **Politics:** "Hopeless Utopiast." **Religion:** "Hopeless idealist." **Home address:** P.O. Box 96, Lake Pleasant, Mass. 01347. **Agent:** Elaine Markson Literary Agency, Inc., 44 Greenwich Ave., New York, N.Y. 10011.

CAREER: *Painesville Telegraph*, Painesville, Ohio, reporter, 1964-65; Kansas State University, Pittsburg, instructor in English, 1965-67; affiliated with Flint Community Junior College, Flint, Mich., 1967-68; Northern Illinois University, DeKalb, instructor in English, 1968-72; University of Massachusetts, Amherst, creative writing fellow, 1972-75, public affairs writer, 1975-78; writer. Fiction editor for Lynx House Press. Member of Lake Pleasant Volunteer Fire Department. Instructor at Waubensee Community Junior College, summer, 1973, and Amherst Senior Center, 1975-76. **Member:** Authors Guild. **Awards, honors:** National Endowment for the Arts fellowship, 1978.

WRITINGS: *Skin and Bones* (stories), Colorado State Review Press, 1979; *Freedom Dues; or, A Gentleman's Progress in the New World* (novel), Dial, 1980; *Curses!* (stories), Panache Press, 1980. Also author of "The Preacher's Wife," a radio play.

Work represented in anthologies, including *Great Lakes Anthology II*, edited by Peter Neuramont, Antioch Press, 1965.

Contributor of about twenty articles, stories, and reviews to literary magazines, including *Poor Richard's Almanac*, *Midwest Quarterly*, *Explicator*, *Epoch*, *Margins*, and *Kansas Quarterly*. Fiction editor of *Lynx*, 1972—.

WORK IN PROGRESS: Novels; stories; research on the history of the Vietnam War, human sexuality, contemporary teenagers, and China.

SIDELIGHTS: Abel commented to *CA*: "Fiction should be, at its best, about something that matters. My hope, my gamble is: that fiction can help create a contemporary mythology helpful to the survival of the species, that will make it possible to live in peace. I feel the planet is threatened,

that writing should attempt to define and respond to this emergency, not with hysteria, but with some vision of a workable, maybe even beautiful future. Who are we? Where are we going? What are our predicaments, and how do people of this age respond to them?

"I have written some science fiction and a somewhat historical novel, 'experimental' and traditional stories, fantasy and slice-of-life. Why not? Whatever works, works. Stylistics are important, but at the moment it is the subject we are slave to, our survival.

"I understand imperfectly, but have been most influenced by J. P. Sartre, Buckminster Fuller, Alan Watts, Paul Goodman, Gregory Bateson, Erich Fromm, among others. Contemporary writers who most excite (and irritate) me include J. C. Oates, Grace Paley, Philip Levine, Galway Kinnell, Chiua Achebe, V. S. Naipul, Gunter Grass, John Updike, William Styron, Norman Mailer, Joan Didion. Who would I most like to meet? Frederick Douglass, Ghandi, Emma Goldman, Margaret Mead, Thomas Jefferson, Carl Jung, and Hitler. And my father (now deceased). Of course."

BIOGRAPHICAL/CRITICAL SOURCES: *Colorado State Review*, autumn, 1980.

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ABRAHAMS, Gerald 1907-1980

PERSONAL: Born April 15, 1907, in Liverpool, England; died March 15, 1980, in Liverpool, England; son of Harry and Leah (Rabinowitz) Abrahams; married Elsie Krengel, 1971. **Education:** Wadham College, Oxford, M.A. (with first class honors), 1928. **Residence:** Liverpool, England.

CAREER: Called to the Bar, Gray's Inn, England, 1931; practiced law in Manchester and Liverpool, England; WEA lecturer, 1930-33; acting professor of law at University of Belfast, Belfast, Northern Ireland; 1934. **Wartime service:** Lecturer to Her Majesty's Forces, 1940-44. **Member:** Author's Club. **Awards, honors:** Numerous prizes in chess championships, including third prize at British Championship, 1936 and 1946, and second prize at British Championship, 1954.

WRITINGS: *The Law Affecting Police and Public*, Sweet & Maxwell, 1938; *The Law Relating to Hire Purchase: Being a Digest of the Present State of the Law, Including the Changes Effected by the 1938 Act*, Eyre & Spottiswoode, 1938; *Ugly Angel* (fiction), Eyre & Spottiswoode, 1940;

Retribution, W. H. Allen, 1941; *Day of Reckoning*, W. H. Allen, 1943; *The World Turns Left*, W. H. Allen, 1943; *Conscience Makes Heroes* (fiction), Eyre & Spottiswoode, 1945.

Lunatics and Lawyers (fiction), Benn, 1951; *The Chess Mind*, Pellegrini & Cudahy, 1952; *The Legal Mind: An Approach to the Dynamics of Advocacy*, H.F.L., 1954; *Chess*, Van Nostrand, c. 1955; *According to the Evidence: An Essay on Legal Proof*, Cassell, 1958; *The Law for Writers and Journalists*, H. Jenkins, 1958; *Technique in Chess*, G. Bell, 1961, Citadel, 1965; *The Jewish Mind*, Constable, 1961, Beacon Press, 1962; *Brains in Bridge*, Constable, 1962, Horizon Press, 1964; *Test Your Chess*, Constable, 1963, London House & Maxwell, 1964; *Police Questioning and the Judge's Rules*, Oyez Publishing, 1964; *The Handbook of Chess, for Beginners and Practiced Players*, Barker, 1965; *Let's Look at Israel*, Museum Press, 1966; *Trade Unions and the Law*, Cassell, 1968; *Morality and the Law*, Calder & Boyars, 1971; *Not Only Chess: A Selection of Chessays*, Allen & Unwin, 1974; *Brilliance in Chess*, Pitman, 1977.

Contributor to numerous periodicals, including *Jewish Chronicle*, *New Law Journal*, *Encyclopedia Judaica*, *Philosophy*, *National Review*, *Courier*, and *British Chess Magazine*.

SIDELIGHTS: In *The Jewish Mind* Gerald Abrahams explores the motivation and experience of Judaism and its impact on society. He delves into such topics as the problems and effects of anti-Semitism, traditional thinking and its relevance to the modern Jew, Jewish law as it has developed throughout history, and the influence of Judaism on Western thought. "The book is the product of vast subject knowledge, . . . and it should kindle many intellectual sparks for those interested and knowledgeable in the subject area," noted reviewer S. L. Simon. A writer for the *Times Literary Supplement* likewise praised *The Jewish Mind*, pointing out that Abrahams's "learning is sometimes esoteric, sometimes whimsical, he has thought deeply about his subject, and makes challenging and provoking reflections. . . . He has certainly made a fresh and serious contribution to the English literature about Jews."

In addition to his activities as a lawyer, lecturer, and scholar, Abrahams was an amateur chess-master. "He was an amateur in the best sense of the word," recalled the chess correspondent for the *London Times*. "He had a great passion and enthusiasm for the game." Although his most successful period was during the 1930's, he won numerous prizes in national competitions in the 1940's and 1950's. Of his several books on the game, *The Chess Mind* has proven his most popular. In it he probes the inner workings of the player's mind as he is involved in a game. A reviewer for the *San Francisco Chronicle* related that "if you have ever watched a chess player staring down at the board and wondered what is going on in his brain, this book will come as close to telling you as anything in modern chess literature." Theodore Berg of the *Chicago Sunday Tribune*, moreover, commended *The Chess Mind* as a "fresh approach, rich in philosophical and psychological overtones."

BIOGRAPHICAL/CRITICAL SOURCES: *Chicago Sunday Tribune*, October 5, 1952; *San Francisco Chronicle*, November 9, 1952; *Guardian*, March 16, 1962; *Times Literary Supplement*, March 30, 1962; *Library Journal*, August, 1962.

OBITUARIES: *London Times*, April 11, 1980; *AB Bookman's Weekly*, June 16, 1980.*

ABRAMS, Linsey 1951-

PERSONAL: Born January 4, 1951, in Boston, Mass.; daughter of Orville C. (a businessman) and Janis (an educational consultant and book distributor; maiden name, White) Abrams. **Education:** Sarah Lawrence College, B.A., 1973; City College of the City University of New York, M.A., 1978. **Residence:** New York, N.Y. **Agent:** Georges Borchart, Inc., 136 East 57th St., New York, N.Y. 10022.

CAREER: Queens College of the City University of New York, Flushing, N.Y., adjunct lecturer in English, 1978—. Guest faculty member in fiction writing at Sarah Lawrence College, 1980-81. **Awards, honors:** Grant from Creative Artist Public Service, 1980.

WRITINGS: *Charting by the Stars* (novel), Harmony, 1979.

WORK IN PROGRESS: A novel, completion expected in 1981.

SIDELIGHTS: Abrams told CA: "They say that an author's second novel is the most difficult one to write. Whether this is true or not, I don't know, but just in case it is I have been working on my own second novel like there is no tomorrow in hopes of getting the better of it before it gets the better of me. So far, I am winning. I have to this same end attempted to bamboozle myself by doing in this novel things that I didn't do in my first: different time relationships, different use of tenses, different person of narration, different plot movement. Perhaps the only aspect that has remained the same from one book to the next is *concerns*—I don't believe that a writer's concerns change; they merely enlarge, and in each new book you look for the structure that will more perfectly encompass them, if not even draw them out. When I finished my last book, I was sure that I had exhausted everything I could think of to say about the world. Happily, this wasn't true. The real eye-opener about a second book (and this is perhaps what it is, finally, that makes them potentially so difficult to write) is that you realize you can write about *anything*, that there are endless stories to tell and endless points of view to be made known. As in life, this is a matter of both consternation and joy."

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ABRAMSON, Harold Alexander 1889-1980

OBITUARY NOTICE: Born November 27, 1889, in New York, N.Y.; died of cancer, September, 1980, in Cold Spring Harbor, Long Island, N.Y. Psychiatrist, allergist, research scientist, and author. In addition to being a pioneer in the study of asthma and eczema, Abramson was one of the first Americans to research the effects of LSD, a hallucinogenic drug. He was also involved with the Central Intelligence Agency's experiments with the controversial drug. He was co-founder of the Asthma Care Association, Asthmatic Children's Foundation, and the Asthmatic Publications Society. In 1962 he founded the *Journal of Asthma Research* and remained its editor-in-chief until his death. His writings include *Dimensional Analysis for Students of Medicine*, *The Patient Speaks*, and *The Use of LSD in Psychotherapy and Alcoholism*. Obituaries and other sources: *Who's Who in America*, 40th edition, Marquis, 1978; *New York Times*, October 1, 1980.

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ACHILLES

See LAMB, Charles Bentall

ACKERLEY, J(oe) R(andolph) 1896-1967

PERSONAL: Born in 1896 in Herne Hill, Kent, England; died June 4, 1967; son of Alfred Roger Ackerley (a banana importer). **Education:** Received degree from Magdalene College, Oxford, 1921.

CAREER: Memoirist, dramatist, novelist, poet, and editor. Private secretary to ruler of state in India; British Broadcasting Corp. (BBC), London, England, assistant producer in talks department, 1928-35, editor of *Listener*, 1935-59. **Military service:** Royal Army, 1914-18.

WRITINGS: *The Prisoners of War* (three-act play), Chatto & Windus, 1925; *Hindoo Holiday: An Indian Journal*, Viking, 1932; *My Dog Tulip*, Secker & Warburg, 1956, Fleet Publishing, 1965; *We Think the World of You* (novel), Bodley Head, 1960; *My Father and Myself* (autobiography), Bodley Head, 1968, Coward, 1969; *E. M. Forster: A Portrait*, McKelvie, 1970; *Micheldever and Other Poems*, McKelvie, 1972; *The Ackerley Letters*, Harcourt, 1975 (published in England as *The Letters of J. R. Ackerley*, Duckworth, 1975).

SIDELIGHTS: J. R. Ackerley's position as editor of the *Listener* placed him at the center of British literary activity. And while he served quietly there for twenty-five years, he wrote candidly of his homosexual relationships with waiters, soldiers, and errand boys far from the literary world. Though his writing output is small, he produced "three or four books which will survive," said Stephen Spender, "if humanity survives."

Ackerley was known as a fair and eclectic editor, and his careful selection of the poems, short stories, and articles that appeared in the *Listener* helped him earn the reputation as "one of the most brilliant editors of his generation." Spender explained some of the reasons behind that reputation: "He cared immensely about what books were reviewed—and by whom—and what poems he published. He encouraged young writers." Ackerley himself was encouraged in his career by a close friend, E. M. Forster, and he acknowledged his debt to him in his short book, *E. M. Forster: A Portrait*.

While Ackerley's career was marked by his success as an editor, his private life was darkened by personal suffering. His enemy, reported Paul Bailey, was "class conscious, puritanical England." Its attitude towards homosexuality particularly troubled him, and even such friends as W. H. Auden and William Plomer, upon reading *My Father and Myself*, were offended by Ackerley's candid discussion of the subject. Ackerley related his need to be frank in a 1955 letter to Spender: "I think people ought to be upset, and if I had a paper I would upset them all the time; I think that life is so important and, in its workings, so upsetting that nobody should be spared."

Ackerley's family life, specifically his relationship with his father, was a source of much confusion to him. When Alfred Roger Ackerley's first wife died he took two mistresses and maintained each of them privately. He later married one of them, Ackerley's mother, in 1919—twenty-three years after Ackerley's birth. In the meantime the senior Ackerley had fathered a second secret family of three girls who knew their father only as "uncle." Ackerley undertook the painful task of discussing his family as well as his homosexuality in *My Father and Myself*. As he said upon presenting the book to one of his half sisters: "I don't expect you to like the book, I don't enjoy it myself, but it tries to speak the truth, which is seldom palatable."

Much of Ackerley's writing, whether comic or serious, deals

with subjects that many would find disturbing. His play *Prisoner of War*, considered one of the best plays inspired by World War I, contains an undercurrent of homosexuality. *My Dog Tulip* is a tribute to Ackerley's beloved German shepherd, who is said to have represented for him "uncontaminated physical beauty." In his comic novel, *We Think the World of You*, the protagonist gradually redirects his affections from a young thief, Johnny, to Johnny's dog. But throughout his work, Ackerley attracted many readers with his ability to laugh at himself. According to Bailey, "he possessed a talent for self-humiliation."

The many sides of Ackerley are perhaps best revealed in his letters. To Paul Theroux, *The Ackerley Letters* show that "he was a wonderful writer, a man of great gusto, and happily for us, most of his energy went into his letter writing." Even Ackerley's weaknesses are converted to strengths in his letters, as Theroux pointed out: "Though that rather too many of these letters are a repetition of his obsessive dependency on his dog, sometimes amounting to a soppy infatuation, . . . he was able to communicate the passion he felt for the dog and it moved him to write some of his most heart-wrenching prose." Spender, too, admired the collection: "These letters are beautifully done, at times exceedingly funny, and very self-revealing."

"Ackerley wrote little in his long life," reported Bailey. "The act of writing was painful to him and he only wrote when he absolutely had to. He lacked, it is fair to say, the gift of invention. What he did instead was to look clearly at the messy, everyday world around him. He described it honestly, 'without fear or favour.' He said some upsetting things about it, and left us in his debt."

BIOGRAPHICAL/CRITICAL SOURCES: J. R. Ackerley, *My Father and Myself*, Coward, 1969; *New Statesman*, January 31, 1975; *Times Literary Supplement*, January 31, 1975; *Spectator*, February 1, 1975, September 6, 1975; *Economist*, March 8, 1975; *New York Times Book Review*, May 25, 1975; *New Yorker*, June 23, 1975.*

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ACKERMAN, Forrest J(ames) 1916-

PERSONAL: Born November 24, 1916, in Los Angeles, Calif.; son of William Schilling (a statistician) and Carroll Cridland (Wyman) Ackerman; married Wendayne Wahrmann, June, 1949. **Education:** Attended University of California, Berkeley, 1934-35. **Politics:** Apolitical. **Religion:** Atheist. **Home:** 2495 Glendower Ave., Hollywood, Calif. 90027. **Agent and office:** Ackerman Science Fiction Agency, 2495 Glendower Ave., Hollywood, Calif. 90027.

CAREER: U.S. Civil Service, Los Angeles, Calif., senior typist, 1937; Associated Oil Co., Los Angeles, clerk, 1938; Academy of Motion Picture Arts and Sciences, Hollywood, Calif., chief varitypist, 1939-40; Fluor Drafting Corp., Los Angeles, chief varitypist, 1942; Ackerman Science Fiction Agency, Hollywood, owner and agent, 1947—. Collector and curator of Ackerman Science Fiction Archives, 1926—. Founder of Boys' Scientifiction Club, 1929; lecturer on science fiction and films at schools and universities; guest on commercial and public television programs, including "To Tell the Truth," "Down Memory Lane," "Merv Griffin Show," "PM," "Tomorrow Show," "Today Show," "Mike Douglas Show," and "Good Morning, America"; actor in motion pictures, including "The Time Travelers," 1964, "Queen of Blood," 1966, "Dracula vs. Frankenstein," 1971, "Schlock," 1973, "The Howling," 1981, and "Aftermath," 1981. **Military service:** U.S. Army, 1942-45; became staff sergeant; edited wartime newspaper.

MEMBER: Science Fiction Writers of America, National Fantasy Fan Federation (honorary lifetime member), Science Fiction League (honorary member No. 1), Los Angeles Science Fantasy Society (honorary charter member). **Awards, honors:** Hugo Award from World Science Fiction Convention, 1953, naming him "Number One Fan Personality"; has subsequently received German, Italian, and Japanese Hugo Awards; Ann Radcliffe Award from Count Dracula Society, 1963 and 1966, for gothic excellence; fan guest of honor at twenty-second World Science Fiction Convention, 1964; guest of honor at Lunacon, 1974, at first annual Famous Monsters of Filmland Convention, 1974, and at science-fiction conventions in England, Germany, Italy, Japan, and Spain; Science Fiction Hall of Fame Award, 1976; Academy of Science Fiction Films Award, 1977; Frank R. Paul Award from Kubla Khanate, 1980, for outstanding achievement in science fiction.

WRITINGS: (Editor with Cliff Lawton) *A Book of Weird Tales*, Veevers & Hensman Ltd. (London), 1958; *James Warren Presents the Best From Famous Monsters of Filmland*, Paperback Library, 1964; *James Warren Presents Famous Monsters of Filmland Strike Back!*, Paperback Library, 1965; *James Warren Presents Son of Famous Monsters of Filmland*, Paperback Library, 1965; *The Frankenscience Monster*, Ace, 1969; (with others) *Science Fiction Worlds of Forrest J Ackerman and Friends*, Powell Publications, 1969; (editor) Alfred Elton van Vogt, *Monsters*, Paperback Library, 1970; (editor) *Best Science Fiction for 1973*, Ace, 1973; *Amazing Forries*, Metropolis Press, 1976; *Souvenir Book of Mr. Science Fiction's Fantasy Museum*, Kodansha, 1978.

(With Philip J. Riley) *London After Midnight Revisited*, Metropolis Books, 1981; (with A. W. Strickland) *A Reference Guide to American Science Fiction Films*, four volumes, T.I.S. Publications, 1981; (with Strickland) *A Book of Great Science Fiction Films*, T.I.S. Publications, 1981; *The Treasure Trove of Imagi-Movies*, Donning, 1981; (contributor) Luigi Cozzi, editor, *Italian Anthology of Sci-Fi, 1930-35*, Editrice Libra, 1981; (editor with Cozzi) *The Great Science Fiction, 1936-40*, Editrice Libra, 1981; *Gosh! Wow!! Boy-oh-Boy!!! Science Fiction*, Bantam, 1982.

Author and narrator of motion picture "Science Fiction Films," University of Kansas, 1970. Creator and author of comic books "Vampirella" and "Jeanie of Questar." Contributor of more than two thousand articles and short stories to magazines, including *Wonder Stories*, *Thrilling Wonder Stories*, *Other Worlds*, *Weird Tales*, *Authentic Science Fiction* (England), *Vertex Science Fiction*, *Nebula Science Fiction* (Scotland), *Spaceway*, *New Worlds* (England), *Hapna!* (Sweden), *Famous Monsters of Filmland*, *Fantasy Book*, *Marvel Science Stories*, *Perry Rhodan*, *International Science Fiction*, *Los Cuentos Fantasticos* (Mexico), *Utopia* (Germany), *Fantastic Story*, *Super Science Stories*, *After Hours*, *Penthouse*, and *Science Fiction Digest*.

Editor-in-chief of *Famous Monsters of Filmland*, 1958—; managing editor of *Perry Rhodan* series, Ace, 1969-79; editor of *The Time Traveller*, beginning 1932, *Voice of the Imagination*, beginning 1939, *Ft. McArthur Bulletin-Alert* (Army newspaper), 1942-45, *Spacemen*, 1961-64, and *Monster World*, 1964-66.

SIDELIGHTS: Forrest J Ackerman has amassed the largest collection of science-fiction and fantasy artifacts on Earth. Housed in the "Ackermansion," his four-story home in Hollywood, is virtually every fantastic title ever printed, including two hundred editions of *Dracula* and as many *Franken-*

steins. Among row after row of bookcases and shelves that occupy the garages, basement, halls, cupboards, and rooms of the Ackermansion are the books, magazines, manuscripts, correspondence, photographs, paintings, posters, movie props, and assorted memorabilia that define a genre—more than 300,000 items valued at many millions of dollars. Professionally, Ackerman is a writer, editor, and literary agent. Within the science-fiction community, however, he is 4SJ, the "World's Greatest Science-Fiction Fan."

Since 1926 the collection and promotion of science fiction have been a way of life for Ackerman. Schoolmates who shared his interest in space flight and otherworldly beings were hard to find in the twenties and thirties, so he organized fan clubs, published newsletters, and developed a correspondence with science-fiction enthusiasts around the world. Magazines at that time were limited to a handful of Hugo Gernsback publications—*Amazing Stories*, *Science Wonder Stories*, *Science Wonder Quarterly*—but Hollywood provided other imaginative outlets. Ackerman attended as many as seven films a day, taking in everything from Fritz Lang's classic "Metropolis" to low-budget B movies about creatures from outer space. In a short time he added stills, posters, and sound discs to his library, deciding that the major goal of his life would be to "create and maintain the greatest collection of imaginative memorabilia on this or (hopefully) any other planet."

Hollywood's impact on the evolution of sci-fi is a prominent part of the collection. It is even part of Ackerman's personality; he adopted the swirling hairstyle of matinee idol Warren William and fashioned his handwriting from an inscribed photograph of actress Kay Francis. But to take the full measure of his film lore, a visitor to the Ackermansion moves to the lower level, the heart of the collection, where galleries of movie monsters, masks, props, posters, and stills are on exhibit. In one section is a full-scale replica of Ultima, the robotrix from "Metropolis"; in another are five of "The Seven Faces of Dr. Lao." Prehistoric monsters from "King Kong" are featured along with the head of Werner Herzog's "Nosferatu," a makeup kit used by Lon Chaney, Sr., and 125,000 stills from pictures like "Things to Come," "War of the Worlds," and "The Day the Earth Stood Still."

The hallmark of the collection, however, is its all-inclusiveness. Everything from the supernatural to fantasy to hard-core science fiction is there. For approximately fifty-five years Ackerman has been scanning publishers lists, searching out and purchasing every possible edition, whether he personally likes a book or not. "It's breathtaking," said one Los Angeles librarian. "Clearly the world's best. Nothing could touch it." Tom Nolan, a feature writer for *New West*, gave his impressions of the archives: "Planetary vistas glow from pastel dust jackets, the little-boy hero of van Vogt's *Slan* peers at a flying saucer in the nighttime sky, the tableau etched in a stylized 1950s woodcut. Here the past breathes. Even to a nonenthusiast, the sight is awesome. For a devotee, viewing The Collection must be akin to a glimpse of the Afterlife."

Before his fame as "sweeper of the galactic bestiary, indexer of the sum total of things," Ackerman was already a sci-fi celebrity with unique credentials. Beginning with the first issue of *Science Wonder Quarterly* in 1929, he has probably published more fan letters and articles than anyone else in fandom, many of them under pseudonyms like Dr. Acula, Weaver Wright, Claire Voyant, and scores of others. At the first World Science Fiction Convention in 1939, Ackerman was the only one to show up in a futuristic costume, but it set

a precedent for future conventions that fans of "Star Trek," "Star Wars," and Tolkien continue to observe. When the highest honor in science fiction, the Hugo Award, was created in 1953, Isaac Asimov presented the very first one to Ackerman, naming him sci-fi's "Number One Fan Personality."

Ackerman's most famous (or infamous) contribution to the science-fiction field came in 1954. The atomic age had by then transformed science fiction from a literary outpost to a popular cultural force, and it was felt that "scientifiction" was too cumbersome a term for current needs. Taking his cue from other hybrids of the day like "hi-fi" and "poly-sci," Ackerman coined the abbreviation "sci-fi," a universally recognized acronym that some authors and fans still wish had never been uttered. "'Sci-fi' is the sound of two crickets screwing," Harlan Ellison complains. Nevertheless, the word is in popular usage worldwide and has found its way into numerous dictionaries.

Ackerman's efforts to boost the popularity of science fiction have taken other forms as well. As a literary agent he represents such writers as A. E. van Vogt, H. L. Gold, Hugo Gernsback, L. Ron Hubbard, Ray Cummings, and Donald F. Glut. His *Famous Monsters of Filmland*, launched in 1958, remains one of the most popular monthlies on the market. He is the author of occasional short stories, a lifelong supporter of Esperanto ("the language of the future"), and a widely-sought guest speaker at schools and universities. But the abiding interest of his life, the occupation that overshadows all others, is the expansion and preservation of his collection.

Lest his life's work should ever be auctioned off in blocks or sealed up in a university vault, Ackerman decided that the archives should remain intact and available to the public. In 1979 he offered his entire collection to the city of Los Angeles with the understanding that it would someday be housed in its own separate facility. In the meantime Ackerman continues to stock his shelves with new acquisitions, despite the mounting, enormous expense. He remains, in Nolan's words, "sole occupant of this remote outpost in space, guardian of the knowledge, wearer of the ring, . . . self-elected 4SJ Aristotle of the asteroids, the cosmic curator, the chief and original and one and only compiler of . . . the Encyclopedia Fanatica."

CA INTERVIEW

CA interviewed Forrest J Ackerman by phone on March 13, 1980, at his home, the Ackermansion, in Los Angeles, Calif.

CA: *You became involved in the science-fiction scene when you were nine. What accounted for science fiction's enormous appeal at that age?*

ACKERMAN: As far as I can figure out fifty-four years later, it was right around that time that I had seen my first circus, and I was astonished at the life forms. I'd never encountered a giraffe before, or an elephant, or a python. Shortly thereafter, I saw the October, 1926, issue of *Amazing Stories*, and it had an imaginary life form on it—a gigantic crustacean creature up at the North Pole, about three times the size of a human being. I think I had so many visions of zebras and various exotic things in my mind, I didn't even know that that was an imaginary creature; I just wanted to read about it.

So I got the magazine, and when I got inside I was introduced to the imaginations of H. G. Wells and Edgar Allan Poe and Edgar Rice Burroughs and Jules Verne. Looking

back on it, I wonder if I understood every other word, because I had never encountered *planets* before or *comets* or *galaxies* or *atoms* or so many of the terms of science fiction, but I had an inquisitive mind and a pair of grandparents who sponsored me in all my interests. If I didn't understand a word, they would explain it to me, or I'd look it up in a dictionary. It set my imagination on fire, and the blaze has never been put out.

CA: *So you had a lot of encouragement from home?*

ACKERMAN: From my maternal grandparents. Not so much from my parents, although they never really actively opposed my interest. My dad was a solid businessman in the world of oil companies and always figured his son would follow in his footsteps. My mother was a little concerned by the time I was around twelve years old and had my own little den, where I was keeping my science-fiction collection. It couldn't have amounted to much then, because by 1929 there were still only six or seven science-fiction magazines, but I kept them all. So my mother took me aside and said, "Son, do you have any idea how many of these science-fiction magazines you have? I just counted them. You have twenty-seven. If you continue to accumulate at this rate, by the time you're a grown man you might have a *hundred*!" Well, Mother lived with me right here in my home until she passed away when she was nearly ninety-four, and she saw the collection grow to fill a seventeen-room, four-story home with three garages. I call them the Garage-Mahal, son of Taj. Whenever I see a garage sale, I buy another garage. Actually, I have two more garages around town that I'm renting now to hold part of the collection.

CA: *I've read that you were considered rather strange at school. Is that true?*

ACKERMAN: Yes, in all of high school. When I graduated, I think I was in something like eighth place out of 256 in scholastic standing, and I had only found three boys and one or two girls who in the least fashion shared my interest and my belief that one day we would go to other worlds and atomic power would free the world with energy. It was a kind of sad and lonely thing to be put upon and considered the resident crazy. Although I did early on, in 1931, get some recognition.

I was living in San Francisco, and the Sunday newspaper had one page devoted to children. The paper had a short-story contest and there were about two hundred entries. Mine was a very primitive little tale called "A Trip to Mars," but it had a kind of O. Henry ending to it. That won the prize. So I was invited down to the editorial offices and photographed, and my picture appeared in the paper proudly holding the first issue of *Amazing Stories*. That got me a little prestige in school and around the house. And also when my parents saw a letter by me in print in 1929—I had my first letter published in the first issue of *Science Wonder Quarterly*—they took pride in seeing their son's name in print. I got the message and thought, "Oho! If I have a letter in every one of those magazines I'll be sure to cadge a quarter off of Mom and Pop to buy it."

CA: *How have you managed to integrate your roles as writer, editor, publisher, and collector?*

ACKERMAN: I think in a way World War II contributed to an ability to juggle half a dozen literary balls in the air at one time. For three years, five months, and twenty-nine days of World War II, I was editing one of the wartime newspapers. There were two thousand military papers during World War

II, and the one I edited was the second most popular each year, the *Ft. McArthur Bulletin-Alert*. Rain or shine, every seven days that popular newspaper had to roll out of my fingers. I had to sit and do it right behind the sound system where, eighteen hours a day, draftees would be coming in, and they would be seeing on film the wonders of war—the rat-a-tat-tat of the machine guns, the grenades and diving airplanes—and hearing lovely lectures on venereal disease.

With all this going on I had to sit there and be creative, including the sad week I got the word that my brother had been killed. He didn't quite make it to twenty-one. He got up New Year's Day, 1945, and wasn't alive that night, courtesy of Hitler and his gang and the Battle of the Bulge in Belgium. But I guess I got disciplined there that the show must go on. So here in this world, where I'm representing 140 science-fiction authors and have written 165 issues of the magazine, *Famous Monsters of Filmland*, where at any moment of the night or day somebody can ring the doorbell or the phone (the phone's been ringing off the hook since my appearance this morning on the "Today Show"), I leave off one thing and may not get back to it till much later, but I just pick it up and carry on.

CA: When did your interest in movies begin?

ACKERMAN: Before I was six years old I began to remember movies that I saw. My grandparents would take me to as many as seven films in a single day. I once saw 356 in a single year. I was kind of a young critic, I suppose. I would grade them all.

Carl Laemmle, Sr., was the president of Universal Studios in the halcyon days when they were making the great movies of "Frankenstein," "Dracula," "The Invisible Man," and so on. I never met Laemmle, but I started a correspondence with him. As soon as I saw one of his pictures, I would write and tell him what I thought of it. I guess back in the early thirties he thought I was the all-American movie-going boy. Eventually, on his president's stationery, he wrote me a nice carte blanche saying, "Give this kid anything he wants." I was able to take it around to the branch office and get stills and posters and sound scores. It was so early then that sound was on huge discs instead of little squiggles on the side of film as it is nowadays. I got the entire sound scores from "Frankenstein" and "The Mummy" and "Murders in the Rue Morgue."

CA: You were a promoter of Esperanto?

ACKERMAN: Still am. Had I not been so involved in science fiction, Esperanto probably would have been my life. I missed out on becoming an Esperanto instructor by being just three months too young to go into night school and teach it. Then I got diverted into the oil company and later on into the Academy of Motion Picture Arts and Sciences and so on.

I guess Esperanto interests me next best to science fiction; I just don't have time enough for it. But it's always with me, and anywhere in the world I run into a fellow Esperantist, or if I get a letter or somebody sends me something to translate, there's no problem about it. I was an excellent student in French, but I was appalled after four years of it to get to France and find that I couldn't understand anything. In Esperanto, no problem.

A couple of years ago I was in Vienna among two thousand Esperantists, and no matter where in the world we came from, we had nothing in common except that we could talk to each other. Ten different nationalities could sit down at a table and have a conversation. There are about thirty million

people, the last figure I heard, who know Esperanto, but I've become rather disillusioned that it's taking so long for anything sensible to happen. It's a lot like the metric system in the U.S.A.; I guess most of the rest of the world has it, and I'm told it's simpler to get along with than what we have, but we don't seem to be getting very far.

Esperanto to my mind is like arithmetic. You wouldn't think of trying to teach trigonometry to anybody who didn't know that one and one was two, two and two were four, and so on. It seems to me the most sensible thing on earth that every kid who's going to learn another language should start with Esperanto. If they can't learn that, you can jolly well forget about any other language. On the other hand, it gives you a sense of satisfaction when you learn Esperanto, because you really can speak another language. You want me to give you a little sample of it? *Internacia lingvo estas kombinaĵo franca itala. Por eksempla: tre komprenas lingvon.* You can see how easily understood it is.

CA: Would you talk about the growth of fandom over the years?

ACKERMAN: In the beginning, when I picked up that 1926 magazine, there was no fandom. I think the science-fiction magazines started the notion of readers' letters, which are so popular today in many magazines. Most of us thought the magazines were put out just for us alone—that there was one copy. We didn't realize until we began to see names and addresses we recognized in New York, Chicago, and so on that there were other people out there.

The first time I ever heard from a fellow science-fiction fan was when I was in high school. I had a bit of a sore throat or something, so Mother kept me home that day, and along came a letter from a Linus Hogenmiller. He had seen several letters by me in print, and he sent me a handwritten letter about eight pages long pouring his heart out to me and enthusing about the things he liked. Being right there in bed and not in school, I wrote him a letter and sent Mother down to the corner mailbox with it. No sooner had I finished that letter than I had another one in my mind. I sent him three letters the first day, and we started quite a correspondence.

I'd been born in Hollywood and used to hang around the studios and get autographs from Marlene Dietrich and Gary Cooper and other greats of the early days. That idea carried over into the science-fiction field. I thought I'd like to have the autographs of Hugo Gernsback (the editor of *Amazing*), Frank R. Paul (the great artist), and various writers I admired; and I thought maybe they would send me a manuscript, as indeed they did. Then I thought, "Gee, I'd really love that cover; I wonder what happens to it after it's published?" So I would just write and ask for it, and generally they sent me the artwork.

I guess I had a kind of reportorial instinct early in life, because I found an autograph would lead to a correspondence, and naturally the authors would tell me what stories they were working on. I wanted to share this information, so I first started out with a typewriter and carbon paper and would make a little science-fiction news sheet a couple of pages long and mail it around as a chain letter. Then I discovered the wonders of hectography, where you get some nauseous gelatin and firm it up and put some horrid purple ink on it and run off about fifty illegible copies of something you'd typed. So around 1930 I created a little publication called the *Meteor*, in which I would reproduce the autograph of a science-fiction author and write little things. I knew about what movies were forthcoming and what writers were doing.

About that time I got the notion of forming a correspondence club. I called it the Boys' Scientifiction Club. I had nothing against girls, but they were as rare as dinosaurs' teeth in the early days of science fiction. It didn't even occur to me that there was any use in including the female gender in the title. A number of boys wrote and joined my little club. It was ten cents a month (postage was only two cents then, and we got mail delivery twice a day). When you joined my club, you sent in either one hardcover book—there were no paperbacks at that time—or three issues of a magazine, preferably in chronological sequence. Then I had a mailing library. You were entitled to borrow a book or a magazine for two weeks. But I was a one-man show, and before I knew it I was spending so much time after school wrapping up packages and tramping to the post office and corresponding—I had 117 correspondents by the time I was fifteen years old—that my parents had me cool it. But I had this little club, and other independent clubs started up.

Then the main thing that happened was that in 1932 I was part of the team that created the first of all legitimately recognized science-fiction fan magazines, called *The Time Traveller*. On the first page of the first issue I wrote the first article, giving a list of about thirty-four titles of all known fantasy films. I lumped them all together as science fiction at the time. Although under no circumstances today would I consider "Dracula" to be a science-fiction film, in the beginning we were so starved for anything fantastic that I guess we just lumped everything together as science fiction. *The Time Traveller* branched off after nine issues and became a printed publication called *Science Fiction Digest*.

There was a young man named Charles D. Hornig who, when he was seventeen, was publishing an excellent fanzine called the *Fantasy Fan*. Hugo Gernsback, who at that time (about 1934) was editing the professional magazine *Wonder Stories*, needed a managing editor. A copy of young Hornig's *Fantasy Fan* came into his hands, and he was so impressed by it that he sent for Hornig and was astounded to find a seventeen-year-old boy walking into his office. Nevertheless, he was so impressed by Hornig, in spite of his youth, that he offered him the associate editorship. Charles Hornig's immortal response was, "I'll have to go home and ask my mother and dad if they'll let me." Because Hornig was a big fan at heart, he carried all kinds of fannish notions right into the professional world. And Hugo Gernsback went along with them all. He let him put in a swap column so that fans could sell and trade and advertise freely.

Then Hornig sold Gernsback on the notion of creating what was called the Science Fiction League, which would have chapters all over the United States and in other parts of the world. Here in Los Angeles we were the fourth chapter to be formed, and I went to the first meeting. It's still going on every Thursday night. Over a hundred science-fiction fans come to the meetings of the Los Angeles Science Fantasy Society. I was at the very first meeting in 1934 or so, and there have been over fifteen hundred meetings since.

In the beginning the reason for the science-fiction clubs was for reinforcement, I would say; we weren't quite as crazy as the outside world figured us to be. And also to share information. We would discuss the magazines that had come out and the stories we had read. And particularly in the early days, when there was so little science fiction, we had to seek elsewhere. There were pulp magazines like *Blue Book*, *Excitement*, *Topnotch*, *Argosy*; and every once in a while we'd get lucky and there would be a new H. G. Wells or Sax Rohmer with his *Fu Manchu*, which was science fiction of a

sort, or we'd discover a magazine like *Doc Savage*. So we would get together to tell each other about these new things.

It was a tremendous thrill when some science-fiction author would come to the club and explain to us how he got his ideas and went about writing his stories. There was a man named Arthur J. Burks who was kind of a fiction factory—he turned out millions of words a year—and I remember when he came to our science-fiction club back in the late thirties. You could toss any word into the air or point to anything and he would instantly start spinning a science-fiction story around it. And a Dr. David H. Keller, who was one of the first men to bring sociology into science fiction. He was the superintendent of an insane asylum in Pennsylvania. He had a very strange childhood; he refused to speak English and created a language all his own, communicated only through his older sister. She died when she was about eight, and that left him incommunicado with humanity.

In the beginning it was all information and the thrill of meeting authors; and when the rare science-fiction film would come along, we would all clan together and go down en masse to see it. Then in 1939 the feeling came that the time had arrived for the first world science-fiction convention. The entire world was certainly welcome, but at that time there were only about 185 of us who could afford the money or the time. I lent Ray Bradbury fifty dollars to get on the Greyhound bus and make the pilgrimage. It was held in New York over the July Fourth weekend. I went, trembling all the way with every clickety-clack of the railroad track; I was such a shy, introverted boy that I was just terrified of the notion that I might be sitting in the audience, minding my own business, and, like on the "Ed Sullivan Show," somebody might notice me and ask me to stand. I got as far as Chicago and had to change trains, and boy did I ever struggle with myself to go on.

I was the only one who came in a futuristic outfit. Nobody else thought to do that, but it caught on, starting the next year. Not that everybody wore costumes all the time, but they did like the idea, and there were twenty-five or thirty who turned up for a masquerade. It became part and parcel of even the lowliest science-fiction convention. There's certainly a change there: in the beginning the costumes appeared only at masquerade time for a couple of hours. Now you walk into a hotel with a science-fiction convention going on and it's masquerade time all during the convention.

We grew from 185 at that first convention to 3,200 fans from thirty countries last August in Brighton, England. And by now it's like a kaleidoscope. In the beginning it was pretty much focused on science-fiction magazines and such few movies as there were. Now you have splinter groups: you have people who are just crazy about Dr. Who, and there are the Trekkies and the "Logan's Run" people and the "Star Wars" fans and the Tolkien people. There's so much for everybody now that it's kind of a three-ring circus; you're faced with constant decisions any hour of the day as to where you're going to spend your time. I wish I could be cloned and about a half a dozen of me go to every convention nowadays.

CA: Is there anything you haven't done that you'd like to try?

ACKERMAN: Absolutely, yes. I would like to take some of my favorites, such as the *Four-Sided Triangle* by William F. Temple or *Slan* by A. E. van Vogt, and turn them into screenplays and be involved with the creative end of it and watch the whole thing come true—to put a couple of classics on the screen and do it right. Or another thing would be to

take my great favorite of all time, the film "Metropolis," which in 1926, of course, had to be black and white and silent and small, and do that over again almost frame for frame, but on the giant screen with Sensurround and Dolby stereo and color and the magnificence of futuristic cities. I'd have a world-wide contest for architects to create their impressions of what the world is going to look like a hundred years from now.

Also, I feel like a sponge that's been around in the science-fiction field for fifty-four years now: I should be squeezed while I'm here to get all kinds of information out of me and into print. I've seen "Metropolis" more times than anybody else on earth, I believe, and have more stills from it. I have stills from the personal collection of the woman who wrote it, and from Fritz Lang, who directed it, and from all over the world. I'd like to do a gorgeous, fifty-buck coffee-table book showing and telling everything in the world about "Metropolis." And another project: all our lives we've heard Lon Chaney, Sr., referred to as the man of a thousand faces. I have a thousand faces of Lon Chaney. I have the stills, and I would like to share them with the world and put out a book where we see the thousand faces of Lon Chaney.

I feel like kind of a repository of knowledge and an archaeologist of early science fiction. Despite all the anthologies that have appeared, I still remember wonderful stories that have never been brought back into print—whether because the anthologists never read them, or they don't have the magazines, I don't know. I am in the process of doing a book for Bantam, the theme being to turn back the clock to the first ten years that I read science fiction—from 1926 to 1936—and pick out the stories that thrilled me at the time, the seminal science fiction that grabbed my attention and kept me going the first ten years. In conjunction with each story I will reminisce about whatever was going on at the time in the science-fiction world, and there'll be a general introduction to it all. But I feel that there are ever so many books in me that I would love to get into print before I'm gone—not only memoirs, but anthologies.

And the museum plans, now that the mayor of Los Angeles has discovered me, to create an actual futuristic-looking edifice to house my three-hundred-thousand-piece collection. I expect three to five years from now there'll be a ribbon-cutting ceremony, and I'll be curator of my own work as long as I want to carry on with it.

Actually, I'm getting a little enthusiastic now about living a lot longer than I originally figured on. Two routes to go. One, I have long since decided that if I ever get the bad news that I have about six months to live, if I have the funds for it (I think it costs about thirty-five thousand dollars at the present time), I will die out at the University of California where they have a cryogenic set-up and become a human popsicle a few moments after being declared dead. I'll be frozen and hope that in ten, twenty, fifty years—however long it would take to clear up whatever I died of—they would thaw me out and give me a shot of something or other, and there I'd be in the brave new world, if there's anything left of it. To me that would be like the great culminating experiment of my life, like time travel, if I closed my baby-blue eyes in 1998 and woke up in 2050 with no feeling of passage of time, and in an instant half a hundred years had gone by. But if that doesn't happen, I'm still encouraged. I read recently in *Omni* that they seem to feel now that anybody alive in the year 2000 has a very good chance of living another two or three hundred years. I'll be about eighty-four in 2000. If the world could put up with an eighty-four-year-old version of me for another

two or three hundred years, I could go on collecting and anthologizing.

BIOGRAPHICAL/CRITICAL SOURCES: Forrest J Ackerman, *Amazing Forries*, Metropolis Press, 1976; Ackerman, *Souvenir Book of Mr. Science Fiction's Fantasy Museum*, Kodansha, 1978; *Science Fiction and Fantasy Literature*, two volumes, Gale, 1979; *Los Angeles Times*, December 8, 1979; *New West*, January 28, 1980; *Polaris*, spring, 1980; *Glendale News-Press* (Glendale, Calif.), June 23, 1980.

—Sketch by B. Hal May

—Interview by Jean W. Ross

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ADAMS, Arthur Stanton 1896-1980

OBITUARY NOTICE: Born July 1, 1896, in Winchester, Mass.; died November 18, 1980, in Concord, N.H. Author and educator. Arthur Adams, who was president of the University of New Hampshire and provost of Cornell University, headed the American Council on Education from 1951 to 1961. While presiding over the Seminar in American Studies in Salzburg, Austria, Adams was chosen to conduct a study on joint graduate study programs under a grant from the Eugene and Agnes E. Meyer Foundation. He was co-author of *The Development of Physical Thought and Fundamentals of Thermodynamics*. Obituaries and other sources: *Time*, May 15, 1950; *Current Biography*, Wilson, 1951; *American Men and Women of Science: The Physical and Biological Sciences*, 12th edition, Bowker, 1973; *The International Who's Who*, Europa, 1978; *Who's Who in America*, 40th edition, Marquis, 1978.

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ADLER, Denise Rinker 1908-

PERSONAL: Born September 18, 1908, in New Rockford, N.D.; daughter of Robert F. and Lydia R. (Messerschmidt) Rinker; married Lloyd F. Adler (a college athletic coach and merchant), June, 1934; children: Bruce Charles. **Education:** Asbury College, B.A., 1932; received M.A. from University of Idaho. **Religion:** Presbyterian. **Home:** 17969 Normandy Ter. S.W., Seattle, Wash. 98166.

CAREER: Writer.

WRITINGS: *The Morning Star: God's Gift for Daily Living*, Word, Inc., 1974; *Philippians: The Confident, Contented Life in Christ*, Tyndale, 1980; *Five Women: Lessons in Forgiveness and Usefulness*, Tyndale, 1980; *Jonah: Lessons in Obedience and Repentance*, Tyndale, 1980; *Jesus: The Man Who Changes Lives*, Tyndale, 1981. Author of Bible study material.

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ADLER, Kathleen

See JONES, Kathleen Eve

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AGAR, Herbert (Sebastian) 1897-1980

OBITUARY NOTICE—See index for CA sketch: Born September 29, 1897, in New Rochelle, N.Y.; died November 24, 1980, in Sussex, England. Author, journalist, editor, and Pulitzer Prize-winner for *The People's Choice From Washington to Harding: A Study in Democracy*. He served in London, England, as correspondent for the *Louisville Courier-Journal* and the *Louisville Times*, as director of Rupert Hart-Davis (publisher) and Independent Television