

Contemporary Authors

New Revision Series
volume 59

Contemporary Authors®

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

DANIEL JONES
JOHN D. JORGENSEN
Editors

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volume 59



GALE

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Preface

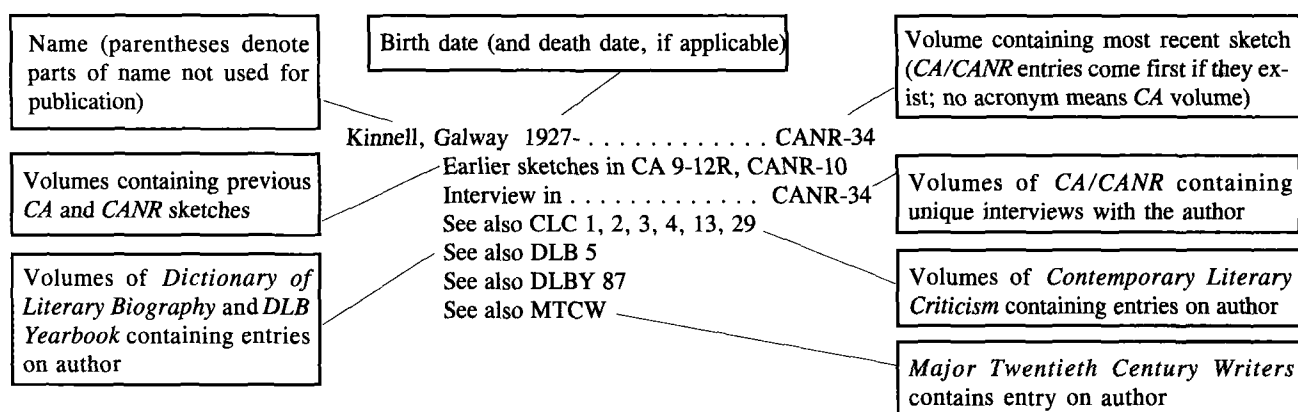
The *Contemporary Authors New Revision Series* (CANR) provides updated information on authors listed in earlier volumes of *Contemporary Authors* (CA). Although entries for individual authors from any volume of CA may be included in a volume of the *New Revision Series*, CANR updates only those sketches requiring significant change. However, in response to requests from librarians and library patrons for the most current information possible on high-profile writers of greater public and critical interest, CANR revises entries for these authors whenever new and noteworthy information becomes available.

Authors are included on the basis of specific criteria that indicate the need for a revision. These criteria include a combination of bibliographical additions, changes in addresses or career, major awards, and personal information such as name changes or death dates. All listings in this volume have been revised or augmented in various ways and contain up-to-the-minute publication information in the Writings section, most often verified by the author and/or by consulting a variety of online resources. Many sketches have been extensively rewritten, often including informative new Side-lights. As always, a CANR listing entails no charge or obligation.

The key to locating an author's most recent entry is the CA cumulative index, which is published separately and distributed with even-numbered original volumes and odd-numbered revision volumes. It provides access to all entries in CA and CANR. Always consult the latest index to find an author's most recent entry.

For the convenience of users, the CA cumulative index also includes references to all entries in these Gale literary series: *Authors and Artists for Young Adults*, *Authors in the News*, *Bestsellers*, *Black Literature Criticism*, *Black Writers*, *Children's Literature Review*, *Concise Dictionary of American Literary Biography*, *Concise Dictionary of British Literary Biography*, *Contemporary Authors Autobiography Series*, *Contemporary Authors Bibliographical Series*, *Contemporary Literary Criticism*, *Dictionary of Literary Biography*, *Dictionary of Literary Biography Documentary Series*, *Dictionary of Literary Biography Yearbook*, *DIScovering Authors*, *DIScovering Authors: British*, *DIScovering Authors: Canadian*, *DIScovering Authors: Modules* (including modules for Dramatists, Most-Studied Authors, Multicultural Authors, Novelists, Poets, and Popular/Genre Authors), *Drama Criticism*, *Hispanic Literature Criticism*, *Hispanic Writers*, *Junior DIScovering Authors*, *Major Authors and Illustrators for Children and Young Adults*, *Major 20th-Century Writers*, *Native North American Literature*, *Poetry Criticism*, *Short Story Criticism*, *Something about the Author*, *Something about the Author Autobiography Series*, *Twentieth-Century Literary Criticism*, *World Literature Criticism*, *World Literature Criticism Supplement*, and *Yesterday's Authors of Books for Children*.

A Sample Index Entry:



For the most recent CA information on Kinnell, users should refer to Volume 34 of the *New Revision Series*, as designated by "CANR-34"; if that volume is unavailable, refer to CANR-10. If CANR-10 is also unavailable, refer to CA 9-12R, published in 1974, for Kinnell's first revision entry.

How Are Entries Compiled?

The editors make every effort to secure new information directly from the authors. Copies of all sketches in selected *CA* and *CANR* volumes previously published are routinely sent to listees at their last-known addresses, and returns from these authors are then assessed. For deceased writers, or those who fail to reply to requests for data, we consult other reliable biographical sources, such as those indexed in Gale's *Biography and Genealogy Master Index*, and bibliographical sources, such as *Magazine Index*, *Newspaper Abstracts*, *LC MARC*, and a variety of online databases. Further details come from published interviews, feature stories, book reviews, online literary magazines and journals, author web sites, and often the authors' publishers supply material.

** Indicates that a listing has been compiled from secondary sources but has not been personally verified for this edition by the author under review.*

What Kinds of Information Does an Entry Provide?

Sketches in *CANR* contain the following biographical and bibliographical information:

- **Entry heading:** the most complete form of author's name, plus any pseudonyms or name variations used for writing
- **Personal information:** author's date and place of birth, family data, ethnicity, educational background, political and religious affiliations, and hobbies and leisure interests
- **Addresses:** author's home, office, or agent's addresses, plus e-mail and fax numbers, as available
- **Career summary:** name of employer, position, and dates held for each career post; resume of other vocational achievements; military service
- **Membership information:** professional, civic, and other association memberships and any official posts held
- **Awards and honors:** military and civic citations, major prizes and nominations, fellowships, grants, and honorary degrees
- **Writings:** a comprehensive, chronological list of titles, publishers, dates of original publication and revised editions, and production information for plays, television scripts, and screenplays
- **Adaptations:** a list of films, plays, and other media which have been adapted from the author's work
- **Work in progress:** current or planned projects, with dates of completion and/or publication, and expected publisher, when known
- **Sidelights:** a biographical portrait of the author's development; information about the critical reception of the author's works; revealing comments, often by the author, on personal interests, aspirations, motivations, and thoughts on writing
- **Biographical and critical sources:** a list of books and periodicals in which additional information on an author's life and/or writings appears

Related Titles in the CA Series

Contemporary Authors Autobiography Series complements *CA* original and revised volumes with specially commissioned autobiographical essays by important current authors, illustrated with personal photographs they provide. Common topics include their motivations for writing, the people and experiences that shaped their careers, the rewards they derive from their work, and their impressions of the current literary scene.

Contemporary Authors Bibliographical Series surveys writings by and about important American authors since World War II. Each volume concentrates on a specific genre and features approximately ten writers; entries list works written by and about the author and contain a bibliographical essay discussing the merits and deficiencies of major critical and scholarly studies in detail.

Available in Electronic Formats

CD-ROM. Full-text bio-bibliographic entries from the entire *CA* series, covering approximately 101,000 writers, are available on CD-ROM through lease and purchase plans. The disc combines entries from the *CA*, *CANR*, and *Contemporary Authors Permanent Series (CAP)* print series to provide the most recent author listing. It can be searched by name, title, subject/genre, nationality/ethnicity, personal data, and as well as advanced searching using boolean logic. The disc is updated every six months. For more information, call 1-800-877-GALE.

Online. The *Contemporary Authors* database is made available online to libraries and their patrons through online public access catalog (OPAC) vendors. Currently, *CA* is offered through Ameritech Library Services' Vista Online (formerly Dynix), and is expected to become available through CARL Systems and The Library Corporation. More OPAC vendor offerings will soon follow.

GaleNet. *CA* is available on a subscription basis through GaleNet, a new online information resource that features an easy-to-use end-user interface, the powerful search capabilities of the BRS/Search retrieval software, and ease of access through the World Wide Web. For more information, call 1-800-877-GALE.

Magnetic Tape. *CA* is available for licensing on magnetic tape in a fielded format. Either the complete database or a custom selection of entries may be ordered. The database is available for internal data processing and nonpublishing purposes only. For more information, call 1-800-877-GALE.

Suggestions Are Welcome

The editors welcome comments and suggestions from users on any aspects of the *CA* series. If readers would like to recommend authors for inclusion in future volumes of the series, they are cordially invited to write: The Editors, *Contemporary Authors New Revision Series*, 835 Penobscot Bldg., 645 Griswold St., Detroit, MI 48226-4094; call toll-free at 1-800-347-GALE; or fax at 1-313-961-6599.

CA Numbering System and Volume Update Chart

Occasionally questions arise about the *CA* numbering system and which volumes, if any, can be discarded. Despite numbers like “29-32R,” “97-100” and “157,” the entire *CA* print series consists of only 144 physical volumes with the publication of *CA* Volume 158. The following charts note changes in the numbering system and cover design, and indicate which volumes are essential for the most complete, up-to-date coverage.

CA First Revision

- 1-4R through 41-44R (11 books)

Cover: Brown with black and gold trim.

There will be no further First Revision volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

CA Original Volumes

- 45-48 through 97-100 (14 books)

Cover: Brown with black and gold trim.

- 101 through 158 (58 books)

Cover: Blue and black with orange bands.

The same as previous *CA* original volumes but with a new, simplified numbering system and new cover design.

CA Permanent Series

- *CAP*-1 and *CAP*-2 (2 books)

Cover: Brown with red and gold trim.

There will be no further *Permanent Series* volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

CA New Revision Series

- *CANR*-1 through *CANR*-59 (59 books)

Cover: Blue and black with green bands.

Includes only sketches requiring significant changes; **sketches are taken from any previously published *CA*, *CAP*, or *CANR* volume.**

If You Have:

You May Discard:

<i>CA</i> First Revision Volumes 1-4R through 41-44R and <i>CA Permanent Series</i> Volumes 1 and 2	<i>CA</i> Original Volumes 1, 2, 3, 4 Volumes 5-6 through 41-44
<i>CA</i> Original Volumes 45-48 through 97-100 and 101 through 158	NONE: These volumes will not be superseded by corresponding revised volumes. Individual entries from these and all other volumes appearing in the left column of this chart may be revised and included in the various volumes of the <i>New Revision Series</i> .
<i>CA New Revision Series</i> Volumes <i>CANR</i> -1 through <i>CANR</i> -59	NONE: The <i>New Revision Series</i> does not replace any single volume of <i>CA</i> . Instead, volumes of <i>CANR</i> include entries from many previous <i>CA</i> series volumes. All <i>New Revision Series</i> volumes must be retained for full coverage.

A Sampling of Authors and Media People Featured in This Volume

Margaret Atwood

A critically acclaimed poet, short story writer, and novelist, Atwood has been described as a Canadian nationalist, a feminist, and a gothic writer, but transcends these categories by incorporating universal concerns into her work. Her novels include *Surfacing*, *Cat's Eye*, and *The Robber Bride*.

Alan Ayckbourn

Ayckbourn has developed an international reputation as Great Britain's most successful living playwright. A prolific writer, Ayckbourn has won numerous awards for his plays, which are typically domestic comedies that focus on the dull rituals of English middle-class life.

Todhunter Ballard

A prolific writer of mysteries and Western novels, Ballard's many hard-boiled detective stories contributed greatly to the development of the typical Hollywood murder mystery.

David Cornwell

Better known as John le Carre, Cornwell is famous for his collection of espionage fiction that presents a world of deceit, corruption, and moral decay. Typically set within the context of the Cold War, le Carre's novels are compelling thrillers that examine themes of betrayal, loyalty and love.

John Creasey

The author of nearly six hundred books, Creasey was the most prolific writer of crime fiction in English. Two of Creasey's most popular characters were Inspector Roger West, a detective in Scotland Yard, and Richard Rollison—known as the Toff—a nickname for a wealthy gentleman who helped police solve crimes.

Gerald Durrell

A naturalist and zoologist, Durrell wrote many humorous and poignant books telling of his adventures with animals. A protector of wildlife, Durrell's books are noted for their honest, straightforward, and compassionate tone.

Ian Fleming

Ian Fleming is renowned for his collection of espionage tales featuring the flamboyant British secret agent James Bond. Bond has become a cultural icon as a result of the many film adaptations of Fleming's novels, which feature Bond in tales filled with action, adventure, sex and violence.

Garrison Keillor

Winner of a Grammy Award for best non-musical recording in 1987, Keillor is the author of witty and wistful stories presented in his *Lake Wobegon Days*, originally presented on his radio program entitled *A Prairie Home Companion*. Compared to such American humorists as Ring Lardner and Mark Twain, Keillor's wit appeals to audiences across the nation.

Jamaica Kincaid

Employing a highly poetic literary style, Kincaid presents tales about life on the Caribbean island of Antigua. Her novels are noted for their highly detailed descriptions of the ordinary, their vivid characterizations, and lyrical, hypnotic style. Titles include *Annie John*, *Lucy*, and *The Autobiography of My Mother*.

Nelson Mandela

Perhaps the world's most famous political prisoner, Mandela was elected President of South Africa in 1994. Following his release from prison in 1990, Mandela embarked on a successful world tour in which he spoke in eight major cities. His writings include *No Easy Walk to Freedom*, *The Struggle Is My Life*, and collections of his speeches made both during and after his incarceration.

Katherine Paterson

A two-time Newbery Medal winner, Paterson writes tales that examine familial relationships, adolescent crises, and spiritual triumph. Noted for her skillful, compassionate, and humorous narrative, Paterson combines a light touch with serious themes. Her compelling works achieve power through understatement and a pithy style.

Bill Pronzini

Winner of the Private Eye Writers of America award for best novel in 1981 with his book *Hoodwink*, Pronzini has established himself as a successful mystery writer. With his "Nameless Detective" series, Pronzini has developed a reputation as a writer of taut, engrossing thrillers.

Janet Quin-Harkin

Quin-Harkin is the author of over one hundred books, most of which appear as part of a series, such as her "Sweet Dreams" collection. Geared towards young readers, Quin-Harkin's books are infused with fast-paced plots and humor. Her works include *Peter Penny's Dance*, *Wanted: Date for Saturday Night*, and *The Boyfriend Wars*.

David Rabe

Rabe received the New York Drama Critics Circle Award for best American play in 1972 with *Streamers*. Noted for his lyrical language and dark humor, Rabe writes plays that examine issues of race, drug addiction, and war. Several of his plays have included characters who return home from the Vietnam War, and much of his work focuses on alienation, desperation, and death.

Thomas Eugene Robbins

Tom Robbins gained a large audience for his work with the paperback editions of his two novels, *Another Roadside Attraction* and *Even Cowgirls Get the Blues*. Known for his California style, Robbins' works emphasize a quest for freedom, a break from confining traditions, and the pursuit of a higher state of being.

Julian Symons

A biographer, historian, and poet, Symons was best known as a novelist and critic of the crime and detective novel genres. Regarded as a master of both the crime novel and the detective story, Symons often commented on the decaying state of society in his novels. His works included *The Color of Murder*, *The Progress of a Crime*, and *Bloody Murder*.

Emma Tennant

Tennant is an English novelist, critic and editor. Her wide-ranging body of fiction offers a satirical but penetrating vision of modern England. Critics have praised Tennant's style, lauding her sense of the absurd, and measured graceful prose. Her works include *The Magic Drum*, *Pemberley; or, "Pride and Prejudice" Continued*, and *Eleanor and Marianne*.

Colin Thubron

Winner of the Booker Prize in 1991 for the novel *Turning Back the Sun*, Thubron is the author of several travel books that have been acclaimed for their descriptive passages, sense of history, and personal observations. Critics laud Thubron's ability to create distinct characters and his skill in combining the personal with a sense of adventure. His works also include *A Cruel Madness*, and *Behind the Wall: A Journey through China*.

Judith Viorst

Described by one critic as "among the finest living authors for children," Viorst is also known for her wryly humorous poetry and her irreverent autobiographical works. She received an Emmy Award for poetic monologues in 1970 and a Christopher Award in 1988 for *The Good-bye Book*.

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Indexing note: All *Contemporary Authors New Revision Series* entries are indexed in the *Contemporary Authors* cumulative index, which is published separately and distributed with even-numbered *Contemporary Authors* original volumes and odd-numbered *Contemporary Authors New Revision Series* volumes.

As always, the most recent *Contemporary Authors* cumulative index continues to be the user's guide to the location of an individual author's listing.

A

* Indicates that a listing has been compiled from secondary sources believed to be reliable but has not been personally verified for this edition by the author sketched.

ABERCROMBIE, Nicholas 1944-

PERSONAL: Born April 13, 1944, in Birmingham, England; son of Michael (a university professor) and Jane (a university professor; maiden name, Johnson) Abercrombie; married Brenda Patterson (a publisher), January 2, 1969; children: Robert Benjamin, Joseph Edward. **Education:** Queen's College, Oxford, B.A., 1966; London School of Economics and Political Science, London, M.Sc., 1968; University of Lancaster, Ph.D., 1980. **Politics:** Socialist. **Religion:** None.

ADDRESSES: *Home*—1A Derwent Rd., Lancaster LA1 3ES, England. *Office*—Department of Sociology, University of Lancaster, Bailrigg, Lancaster, England. *Email*—n.abercrombie@lancaster.ac.uk.

CAREER: University College, London, research officer in town planning, 1968-70; University of Lancaster, Bailrigg, England, lecturer, 1970-83, senior lecturer, 1983-88, reader, 1988-90, professor of sociology, 1990—, pro vice chancellor, 1995—. Chair of Framework Press; active in local political organizations and Campaign for Nuclear Disarmament.

MEMBER: British Sociological Association.

AWARDS, HONORS: Morris Ginsberg fellow at London School of Economics and Political Science, London, 1983.

WRITINGS:

Class, Structure, and Knowledge, Basil Blackwell, 1980.

(With Stephen Hill and Bryan S. Turner) *The Dominant Ideology Thesis*, Allen & Unwin, 1980.

(With John Urry) *Capital, Labour, and the Middle Classes*, Allen & Unwin, 1983.

(With Hill and Turner) *The Penguin Dictionary of Sociology*, Penguin, 1984, third edition, 1994.

(With Hill and Turner) *Sovereign Individuals of Capitalism*, Allen & Unwin, 1986.

(With Alan Warde, Keith Soothill, John Urry, and Sylvia Walby) *Contemporary British Society*, Polity Press, 1988, second edition, 1994.

(Editor with Hill and Turner) *Dominant Ideologies*, Unwin Hyman, 1990.

(Editor with Russell Keat) *Enterprise Culture*, Routledge, 1991.

(Editor with Warde) *Social Change in Contemporary Britain*, Polity Press, 1992.

(Editor with Keat and Nigel Whiteley) *The Authority of the Individual*, Routledge, 1994.

(Editor with Warde) *Family, Household, and Life-Course*, Framework Press, 1994.

(Editor with Warde) *Stratification and Inequality*, Framework Press, 1994.

Television and Society, Polity Press, 1996.

(With Brian Longhurst) *The Diffused Audience*, Sage, in press.

WORK IN PROGRESS: "Further editions of *The Penguin Dictionary of Sociology* and *Contemporary British Society*; a book on Britain in the year 2000; a study of money."

SIDELIGHTS: Nicholas Abercrombie once told *CA*: "I am an academic interested in the sociological analysis of culture. My primary interest lies in the impact of cultural values on a society. *The Dominant Ideology Thesis*, for instance, is an examination of

the idea that there are dominant beliefs in a society which become widely shared and help to perpetuate the particular social order. My co-authors and I showed, to the contrary, that in historical societies, and contemporary ones, there is either no dominant culture or, if there is, it makes remarkable little impact on subordinate groups, mainly because the machinery for transmitting it is relatively inefficient.

"In other work, past or projected, I examine the relationship of individualistic values to economic life, the impact of television on audiences, particularly in the way that viewers talk about television and the manner in which a consumer culture affects the book publishing industry.

"I also try to write introductory books on sociology, books that are accessible to the general reader. This accessibility is very important to sociology, as is a method of teaching that is student centered not teacher centered. The latter consideration has dictated my involvement with a firm that publishes teaching materials for use in schools in the United Kingdom."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Times Literary Supplement, September 11, 1981.

* * *

ADCOCK, Thomas 1947-

PERSONAL: Born January 5, 1947, in Detroit, MI; son of Thomas Ross (an accountant) and Ava Doretta (a homemaker; maiden name, Bradshaw) Adcock; married Mary Templeton, June 18, 1966 (divorced, July, 1972); married Kim Sykes (an actress), August 13, 1984; children: Elizabeth Anne, Jessica Leah. **Education:** Attended Michigan State University, 1965-67. **Politics:** Socialist. **Religion:** None.

ADDRESSES: *Home*—484 West 43 St., No. 5N, New York, NY 10036. *Agent*—Gloria Loomis, Watkins/Loomis Agency, 133rd East 35th St., New York, NY 10016.

CAREER: *Oakland Press*, Pontiac, MI, reporter, 1968-69; *Detroit Free Press*, Detroit, MI, reporter, 1969-71; *St. Paul Pioneer Press*, St. Paul, MN, re-

porter, 1971-74; *Sun Newspapers*, Minneapolis, MN, editor, 1974-78; freelance writer, 1978—. Active with Students for a Democratic Society and Student Non-Violent Coordinating Committee, 1965-66, and Student Mobilizing Committee to End the War in Vietnam, 1966-70.

MEMBER: International Association of Crime Writers, National Writers Union, PEN American Center, Mystery Writers of America, Czech Writers Union.

AWARDS, HONORS: Edgar Scroll, Mystery Writers of America, 1987, for the story "Christmas Cop"; Readers Award, *Ellery Queen's Mystery*, 1987, for the story "Thrown-Away Child"; Edgar Award for best original paperback, Mystery Writers of America, 1991, for *Dark Maze*.

WRITINGS:

Precinct Nineteen, Doubleday (New York City), 1984.

Sea of Green, Warner Books (New York City), 1988.

Dark Maze, Pocket Books (New York City), 1991.

Drown All the Dogs, Pocket Books, 1994.

Devil's Heaven, Pocket Books, 1995.

Thrown-Away Child, Pocket Books, 1996.

Grief Street, Pocket Books, 1997.

Contributor of stories to periodicals, including *Alfred Hitchcock's Mystery* and *Ellery Queen's Mystery* magazines. Contributing editor, *Minneapolis-St. Paul* and *Twin Cities*.

WORK IN PROGRESS: A novel tentatively titled *Paraguay*, a tale of three true, unsolved mysteries linked by a fictional character who guides the reader through a country that Adcock says has been called "the last place on earth for the worst people in the world."

ADAPTATIONS: *Thrown-Away Child* is being developed as a film by Arena Pictures.

SIDELIGHTS: Crime and its many different forms is a central theme for mystery novelist Thomas Adcock. Adcock's novels feature Neil Hockaday, a New York City detective with a drinking problem. In *Drown All the Dogs*, Hockaday confronts the mysterious death of his Irish-born father, who died in London during World War II. When his dying uncle asks to see him, Hockaday visits Dublin and lands in

the middle of the conflict between England and the Irish Republican Army. As he investigates his own past, he also contemplates the history of a country torn by centuries of civil strife. The novel draws together the cities of London, Dublin and New York in what Charles Champlin of the *Los Angeles Times Book Review* calls a "fine and tangled yarn."

Adcock's ear for language comes across in his dialogue and characterizations. Champlin notes that Adcock's "dialogue lets you hear by turns the soft brogue of Eire or the nasal snarl of pure Manhattan." Marilyn Stasio of the *New York Times Book Review* notes that while the book is "lively and literate," it is also an "improbable adventure." Stasio adds that Adcock's dialogue can sometimes go overboard but that it "is sure to please readers who feel cheated if they don't get a lot of windy conversation."

In *Devil's Heaven*, Hockaday is forced to take a break from the New York Police Department because of his drinking problem. His hiatus is interrupted when his wife's boss is found butchered. Meanwhile, a serial killer who targets homosexuals terrorizes the city's gay population. Unable to resist his sleuthing impulses, Hockaday acts as an unofficial aide to a fellow detective. A review in *Publishers Weekly* observes that the mystery is "well-plotted but Adcock's prose . . . is less effectively lyrical than over-the-top." Like *Drown All the Dogs*, *Devil's Heaven* is violent and contains graphic details that "might be too specific for some sensibilities," writes *Chicago Tribune* reviewer Dick Adler, who also notes that Adcock's attention to detail also provides "unsparing and acute . . . descriptions of lunches at the Four Seasons, client meetings and searches for love in tawdry and dangerous gay bars."

In *Thrown-Away Child*, Hockaday takes another holiday from his police job to visit his wife's parents in New Orleans. The murder of an ex-con puts an end to his leisurely visit, especially since the main suspect is Ruby's cousin, Perry DuClat. The murder is followed by a killing spree by a brutal sociopath. A *Publishers Weekly* reviewer comments that Adcock's depiction of New Orleans is "voodoo and murder [mixed] with hot spices," altogether "lavish and very effectively applied." But a *Washington Post Book World* reviewer observes that Adcock's New Orleans setting was a gamble, given that the city has been described "with more nuance" by other mystery writers. Yet the story has its moments, the reviewer writes, especially the "squirming semi-comic passages" concerning Hockaday and his African-Ameri-

can in-laws. Wes Lukowsky comments in *Booklist* that *Thrown-Away Child* is a mystery that tackles serious issues. The story, Lukowsky says, "is about growing up black and poor, and white and poor, and never quite being able to shake the stigma."

In *Grief Street* Detective Hockaday is up to his elbows in his own neighborhood of Hell's Kitchen doing battle with rogue cops and a murderer who thinks of himself as the devil. A reviewer for *Kirkus Reviews* describes the novel as a detective story filled "to the bursting point with Catholic guilt, self-laceration, and spiritual crisis, with a magnificent starring role for Hell's Kitchen.

Adcock once told *CA*: "Where does a burned-out journalist turn but to novels, to the writing of truth, as opposed to fact? For readers who care to know, the story of America at this time is contained in fiction—largely, I find, in crime fiction, as our society is rather top-heavy with the criminal element (the presidency, the corporations, the Central Intelligence Agency and National Security Council, for example). Serious journalism is on the wane as the media become more and more the agents of the military-industrial complex. In my work, I try to accomplish two important things: first, to provide my readers a good, solid entertainment, and second, to illuminate the essential sameness of criminals in pinstripes and politician suits and fine educations—and those with no education and no hope who become our nation's growing army of street criminals. My literary mentors are Lincoln Steffens, Upton Sinclair, William Saroyan, A. J. Liebling, and Norman Mailer."

Beyond writing novels, Adcock is heavily involved in several film and television projects. He divides his time between New York and Los Angeles but considers New York his true home.

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

- Booklist*, March 15, 1996, p. 1242.
- Chicago Tribune*, January 1, 1995, p. 4.
- Chicago Tribune Books*, January 1, 1995, p. 7.
- Kirkus Reviews*, July 15, 1997.
- Library Journal*, January, 1994, p. 157.
- Los Angeles Times Book Review*, May 8, 1994, p. 11.
- New York Times Book Review*, February 6, 1994, p. 31.

Publishers Weekly, December 5, 1994, p. 68; February 19, 1996, p. 207.

Washington Post Book World, April 21, 1996, p. 7.

* * *

AGAR, Brian

See BALLARD, (Willis) Todhunter

* * *

ALLEN, Roland

See AYCKBOURN, Alan

* * *

AMOR, Anne Clark 1933-

(Anne Clark)

PERSONAL: Born February 4, 1933, in London, England; daughter of John (an engineer) and Violetta (Bird) Ryan; married Norman Victor Clark (a telephone engineer), July 14, 1956 (divorced January, 1981); married Abdallah Amor (a gymnasium proprietor), February 23, 1982; children: (first marriage) Peter Norman, Miranda Anne. *Ethnicity:* "English." *Education:* Birkbeck College, London, B.A. (with honors), 1968.

ADDRESSES: *Home*—16 Parkfields Ave., London NW9 7PE, England. *Agent*—A.M. Heath, 79 St. Martin's Ln., London WC2N 4AA, England.

CAREER: Greater London Council, London, administrative officer for Department of Housing, 1951-81; writer, 1975—.

MEMBER: Lewis Carroll Society (chairperson), Lewis Carroll Society of North America, Lewis Carroll Society of Japan, Royal Society of the Arts (fellow), Oscar Wilde Society, Pre-Raphaelite Society, William Morris Society, Beatrix Potter Society.

WRITINGS:

UNDER NAME ANNE CLARK

Beasts and Bawdy (a study of medieval animal lore), Taplinger, 1975.

Lewis Carroll: A Biography, Shocken, 1979.

The Real Alice: Lewis Carroll's Dream Child (biography), Stein & Day, 1981.

UNDER NAME ANNE CLARK AMOR

Mrs. Oscar Wilde: A Woman of Some Importance (biography), Sidgwick & Jackson, 1983.

William Holman Hunt: The True Pre-Raphaelite (biography), Constable & Co., 1989.

(Editor and author of introduction) *The Letters of Archdeacon Charles Dodgson to His Son Skeffington*, Lewis Carroll Society, 1989.

Lewis Carroll: Child of the North, White Stone Publishing, 1995.

Wonderland Come True to Alice in Lyndhurst, White Stone Publishing, 1995.

OTHER

Contributor of book reviews to periodicals, including *Literary Review* and *Books and Bookmen*. Editor of *Jabberwocky* (journal of the Lewis Carroll Society), 1969-75.

WORK IN PROGRESS: A Victorian biography; a novel; work for the "The Genius of Lewis Carroll" and "The Carroll Companion."

SIDELIGHTS: Anne Clark's 1979 biography, *Lewis Carroll*, traces the life of the Reverend Charles Lutwidge Dodgson, best known under the Carroll pseudonym as the author of *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. In the *Times Literary Supplement* Humphrey Carpenter observes that of the "endless stream" of biographies of Lewis Carroll, "Miss Clark's book is not only the most readily available at the moment, but also one of the best." Carpenter further notes that the work offers fresh information unknown to earlier biographers and that it is "particularly enlightening on the relationship between Dodgson/Carroll and Alice Liddell" (the little girl for whom *Wonderland* was written). While Clark's biography makes no judgment concerning the nature of their relationship, Carpenter believes that some of Clark's findings "would seem to support those who believe that [thirty-year-old Carroll] was really 'in love' with [ten-year-old] Alice . . . and perhaps even hoped to marry her one day."

Washington Post Book World reviewer Elizabeth Sewell considers two other areas of the book noteworthy. She mentions the discussion of Carroll's photography and the "expanded account given here

of his connections with that other great Victorian photographer, Julia Cameron, of their personalities and work." In addition, Sewell commends Clark's attention to Carroll's religious views, particularly "his unwillingness to proceed from the diaconate to the priesthood, backing this up with careful and detailed work on his clerical father and the relations between father and son; also Carroll's strict segregation of religion and laughter."

Clark's *The Real Alice* follows Alice Liddell from her childhood meeting with Carroll through her marriage and the births of her three sons to her death in 1934 at the age of eighty-two. In a *Washington Post Book World* review, Reid Beddow comments that *The Real Alice* "paints a charming portrait of Victorian family life." Carpenter, in the *Times Literary Supplement*, lauds Clark's tracing of "a family tree that would surely have delighted Dodgson, showing as it does that Alice Liddell was almost a royal 'Queen Alice'" because of her distant relationship with the present royal family.

Mrs. Oscar Wilde: A Woman of Some Importance, the author's third biography, written as Anne Clark Amor, details the life of Constance Wilde, wife of the Irish poet, playwright, and humorist. According to *Times Literary Supplement* critic John Stokes, the very reticent Constance Wilde "eludes even a novelist's imagination." Amor's biography, Stokes notes, "endeavors to release another woman from the imprisoning male view." In a London *Times* review Bevis Hillier observes, "The more one reads, the more one's admiration for [Constance] grows." Hillier further states that Amor's portrayal of Constance explodes "convincingly the canard that she was stupid" and conveys "her beauty, charm and tenderness, her wonderful loyalty and courage in a situation which few women in history have to face" (the disgrace ensuing from the discovery of her husband's homosexuality and his resulting subsequent imprisonment). Hillier's review also credits Amor for maintaining the focus on "Constance Wilde's life, not Oscar's: He is only allowed on scene when his life impinges on hers." William French in the Toronto *Globe & Mail* sums up Amor's achievement with this book: "In this poignant biography . . . Amor restores Constance Wilde to her rightful place with an enthusiasm and reverence that stops just short of elevating her to sainthood. The respect seems deserved."

Anne Clark Amor once described for *CA* her fourth biography: "*William Holman Hunt: The True Pre-Raphaelite* traces Hunt's childhood and early struggle

against parental opposition to become an artist, his founding of the Pre-Raphaelite Brotherhood with Millais and Rossetti, the hostility of the Royal Academy, and his success in the face of adverse criticism. The second part of the book concentrates on his adventures in Syria, the death of his wife after a year of marriage, and his struggle to bring up his infant son. His second marriage, to his deceased wife's sister, was illegal in England until the law was changed in 1907."

About her writing background, Amor once told *CA*: "Although I knew from the age of eight that I had a vocation for writing, I was hustled into the first steady job that presented itself, and found myself trapped by economic necessity. When my compulsion to write re-asserted itself, I turned, not to the detective fiction that had been the focus of my childish imagining, but to a serious study of mediaeval animal lore. I strayed accidentally into the field of biography at the suggestion of my publisher and found it greatly to my liking. Now, after four successful biographies, I find myself turning in the direction of the novel."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Globe & Mail (Toronto), May 12, 1984.

Times (London), July 14, 1983.

Times Literary Supplement, November 13, 1981; June 24, 1983.

Washington Post Book World, December 23, 1979; October 10, 1982.

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ANSTRUTHER, Ian 1922-

PERSONAL: Born May 11, 1922, in England; son of Douglas (in business) and Enid (a painter; maiden name, Campbell) Anstruther; married Susan Paten (an architect), November, 1963; children: Sebastian, Toby, Rachel, Harriet, Eleanor. **Education:** Attended New College, Oxford. **Politics:** None. **Religion:** None.

ADDRESSES: Home—Barlavington, Petworth, Sussex, England; fax: 01798 869401.

CAREER: Worked for British Diplomatic Service, London, 1944-49; farmer and writer, 1949—. *Military service:* British Army, Signals Corps, 1939-44; served in European theater; became captain.

MEMBER: Society of Antiquaries of London (fellow).

WRITINGS:

"I Presume": A Study of H. M. Stanley, Bles, 1956, published in the U.S. as *"Dr. Livingstone, I Presume"*, Dutton, 1957.

The Knight and the Umbrella (Book Society selection), Bles, 1963.

The Scandal of the Andover Workhouse, Bles, 1973.
Oscar Browning: A Biography, John Murray, 1983.
Coventry Patmore's Angel, Haggerston Press, 1992.
 (With Patricia Aske) *The Angel in the House* (colated edition), Haggerston Press, 1997.

SIDELIGHTS: Ian Anstruther once told *CA*: "In 1950 I inherited enough money to be able to retire from the Diplomatic Service. I bought a farm, which I run; at the same time, and every day, I work on my current book. My background is a literary one, the most successful member of the family since the war being the late Jan Struther (Mrs. Miniver). So it was natural for me to take to literature when I had the opportunity, and it was natural for me to live in the country, having been brought up in Scotland, in Argyll, and being of a rather solitary nature."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Times Literary Supplement, November 25, 1983.

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ARCHER, Nuala 1955-

PERSONAL: Given name is pronounced *New-la*; born June 21, 1955, in Rochester, NY; daughter of Charles Leslie Stewart (a physician) and Naomi June Therese (a physician; maiden name, Barry) Archer. *Education:* Wheaton College, Wheaton, IL, B.A., 1976; Trinity College, Dublin, Diploma in Anglo-Irish Literature, 1977; University of Wisconsin—Milwaukee, M.A., 1978, Ph.D., 1983.

CAREER: Dun Laoghaire College of Art and Design, Dublin, Ireland, lecturer in English, 1981-83; Oklahoma State University, Stillwater, visiting poet in residence, 1984-85, assistant professor of English, 1985—. Lecturer at College of Marketing and Design, Dublin, 1981-83. Photographer, with solo and group exhibitions in Ireland; gives workshops and poetry readings.

MEMBER: Modern Language Association of America, Poetry Society of America, Poetry Ireland Society, South Central Modern Language Association.

AWARDS, HONORS: First place award from Midwestern Regional Poetry Competition, 1978; first place awards from Ireland's Listowel Poetry Contest and Patrick Kavanagh National Poetry Competition, both 1980, both for *Whale on the Line*; Brendan Behan Memorial fellowship, 1983; grants from State Arts Council of Oklahoma, 1986.

WRITINGS:

Whale on the Line (poems), Gallery Press (Dublin, Ireland), 1981.

The Hour of Pan/ama, Salmon Publishing (Galway, Ireland), 1992.

From a Mobile Home, Salmon Publishing, 1995.

Work represented in anthologies, including *Anthology of Magazine Verse and Yearbook of American Poetry*, Monitor Book, 1981; *Nijinsky/Nijinska*, Kopernik Press, 1984; and *Unlacing: An Irish-American Women's Anthology*. Contributor of articles, stories, photographs, and more than fifty poems to magazines, including *Confrontation*, *Adrift*, *Cream City Review*, *Rubicon*, *American Poetry Review*, *Times Literary Supplement*, *Phoenix*, *Nimrod*, and *Pequod*. Editor in chief of *Midland Review*, 1984—; poetry co-editor of *Cimarron Review*, 1986—.

SIDELIGHTS: Nuala Archer enjoyed a multinational upbringing as an Irish-American who was raised in Panama, educated in Ireland and North America, and now lives in the United States. Her poetry captures some of the alienation and feeling of "otherness" such a background has created. She is, as Patricia Monaghan writes in *Booklist*, "an outsider everywhere . . . never fully at home." In *The Hour of Pan/ama*, Archer addresses her own childhood in the country of Panama; her life in Ireland and her present-day career as an academic in Oklahoma figure into other poems.

Archer's poetry expresses her sense of being the outsider not only in subject matter but through the kind of self-invented words and expressions she employs in her work. "She invents usages, slices words into constituent syllables, and deploys punctuation marks like firecrackers," Monaghan writes. M. P. White in *Choice* characterizes Archer's poetic language as "a quickly changing, seemingly random explosion of images, languages, and unusual or invented words." This language is meant, Archer explains in *The Hour of Pan/ama*, to prompt within the reader "a breakthrough in listening." White notes that Archer takes risks not only with her language, but "with the content, particularly in the poems about lesbian relationships." The *Publishers Weekly* critic thinks Archer's linguistic experimentations, although "making excellent use of alliteration and wordplay," fail in the poem "SheelaNaGigging ArOund," where they "distract from what's otherwise an excellent hymn to female sexuality."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

- Booklist*, February 1, 1996, p. 913.
Choice, March, 1993, p. 1142.
Publishers Weekly, January 22, 1996, p. 70.

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ARDIES, Tom 1931-

PERSONAL: Born August 5, 1931, in Seattle, WA; son of John (in sales) and Irene (Nutt) McIntyre; married Sharon Bernard, April 27, 1963; children: Robyn, Sarita. **Education:** Attended Daniel McIntyre Collegiate Institute, Winnipeg, Canada. **Avocational interests:** Travel.

CAREER: *Vancouver Sun*, Vancouver, British Columbia, reporter, columnist, and editorial writer, 1950-64; *Honolulu Star Bulletin*, Honolulu, Hawaii, telegraph editor, 1964-65; special assistant to governor of Guam, 1965-67; writer. **Military service:** U.S. Air Force; received Commendation ribbon.

WRITINGS:

Kosygin Is Coming, Doubleday (New York City), 1974, published in England as *Russian Roulette*, Panther (London), 1975.

In a Lady's Service, Doubleday, 1976.
Palm Springs, Doubleday, 1978.

"CHARLIE SPARROW" SERIES

Their Man in the White House, Doubleday, 1971.
This Suitcase Is Going to Explode, Doubleday, 1972.
Pandemic, Doubleday, 1973.

OTHER

Also author, with Stanley Mann, of a screenplay, *Russian Roulette*, based on his novel *Kosygin Is Coming*.

ADAPTATIONS: *Kosygin Is Coming* was filmed in 1975 as *Russian Roulette*.

SIDELIGHTS: Tom Ardies's first three novels all fit the classic spy-story formula. *Their Man in the White House*, *This Suitcase Is Going to Explode*, and *Pandemic* follow the exploits of Charlie Sparrow, a tough, smart-aleck spy who is irresistible to women. The novels all feature lots of action and a dramatic, suspenseful climax. According to Carol Simpson Stern in the *St. James Guide to Crime & Mystery Writers*, Sparrow is "always the victor, be it pitting his will against his superiors, the CIA, and the fanatical enemy to save the nation from World War III, as in one book, or preventing the outbreak of a flu-virus pandemic, as in another. Sparrow descends from the chivalric and outlaw traditions, a kind of modern knight errant. . . . Capable of ball-breaking when he needs valuable information fast, a stud with women, he is, nonetheless, the democratic hero, an individualist, crude, but governed by a moral code that demands that fanatics who use cloning, lobotomies, or nuclear reactions for evil ends be defeated." Reviewing *This Suitcase Is Going to Explode*, Newgate Callendar stated in the *New York Times Book Review* that although the story is highly improbable, "if it's escape reading you want, *Suitcase* will hold you spellbound."

Stern ranks *Kosygin Is Coming* and *In a Lady's Service*, as Ardies's best works. *Kosygin* is a spy story that uses the Warren Commission report on the assassination of John F. Kennedy as its background. *In a Lady's Service* is a spoof of the spy genre. Stern observed that the author's "journalistic tidbits yield a Dip Threat, Mission-Impossible-like directives, and a ludicrous parody of his own plots." She concludes that in both these novels, "the plots are tighter, com-