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Contemporary Authors

volume 107

Contemporary Authors

Contemporary Authors

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

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volume 107

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Authors and Media People Featured in This Volume

Jack Henry Abbott—American prison inmate whose letters to Norman Mailer about prison life were published as *In the Belly of the Beast*; little more than a month after his parole in 1981, Abbott was accused of murdering a waiter; found guilty of manslaughter, he was sentenced to serve at least fifteen years in prison.

Jane Alpert—Radical American political activist in the 1960's and 1970's; her participation in antiwar bombing led to eventual imprisonment; author of a book about her activism during those years, *Growing Up Underground*.

Peter M. Axthelm—Award-winning American journalist; sportswriter currently associated with *Newsweek* and *Inside Sports*; also author of several books, notably *The Kid*, his book on the world of horse racing and its teenage prodigy, Steve Cauthen, as well as *The City Game: Basketball in New York From the World Champion Knicks to the World of the Playgrounds*. (Sketch includes interview.)

Peter Davis—Award-winning American documentarist; screenwriter and director of documentaries, many for CBS-News, including "Hunger in America," "The Selling of the Pentagon," and the controversial "Hearts and Minds."

David King Dunaway—American educator; currently professor of folklore and American studies at University of New Mexico; author of the much-reviewed, unauthorized biography of folk musician Pete Seeger, *How Can I Keep From Singing*.

Philip L. Fradkin—Pulitzer Prize-winning American journalist; author of articles and books on environmental issues, including *A River No More: The Colorado River and the West*.

William Friedkin—American screenwriter and motion picture director; best known as director of "The French Connection" and "The Exorcist"; also wrote and directed "Cruising," a highly controversial film about the homosexual subculture.

Robert Giroux—American trade publishing executive; chairman of the board of directors of Farrar, Straus & Giroux; recently author of two books, *The Education of an Editor* and *The Book Known as Q: A Consideration of Shakespeare's Sonnets*.

Richard Gordon—Pseudonym of Gordon Ostlere, British surgeon-turned-novelist; wrote a number of comic novels and serious works of fiction under the Gordon pseudonym, including *Doctor in the House*, *Doctor at Sea*, *The Facts of Life*, and *Jack the Ripper*.

Harold Gray—American cartoonist who died in 1968; creator of well-known syndicated "Little Orphan Annie" cartoon strip.

Bob Greene—Award-winning American journalist; nationally syndicated columnist, television news correspondent, and author of *Billion Dollar Baby*, *Running: A Nixon-McGovern Campaign Journal*, and other books. (Sketch includes interview.)

Henry Anatole Grunwald—American journalist and editor;

editor in chief of Time, Inc.; also editor of *Salinger: A Critical and Personal Portrait*.

Tom Hayden—American political activist; founder of New Left organizations Students for a Democratic Society, Campaign for Economic Democracy, and Students for Economic Democracy; author of books and articles, including *The Other Side*, *Trial*, and *The American Future: New Visions Beyond Old Frontiers*.

Beth Henley—American actress and playwright; received the Pulitzer Prize, New York Drama Critics Circle Award, and other prizes and nominations for her play "Crimes of the Heart."

Donald C. Johanson—American paleoanthropologist; discovered fossil remains of a 3.5 million-year-old biped he named Lucy, which challenged previously accepted theories of man's origins; author of works in his field, including a book he co-authored about that discovery and its significance, *Lucy: The Beginnings of Humankind*, which won the American Book Award.

William Jovanovich—American publisher; currently chairman of Harcourt Brace Jovanovich; author of a book of essays about the book publishing industry, *Now Barabbas*, and a novel, *Madmen Must*.

M.E. Kerr—Pseudonym of American free-lance writer Marijane Meaker; well known for her award-winning young adult novels under the Kerr pseudonym, including *Gentlehands*, *Dinky Honker Shoots Smack!*, and *If I Love You, Am I Trapped Forever?* (Sketch includes interview.)

Michael Vincent Korda—American writer and editor; editor in chief of Simon & Schuster and author of several books, including *Male Chauvinism!*, *Power!*, *Success!*, and a biographical work about his father and uncles, *Charmed Lives: A Family Romance*.

R.D. Laing—British psychotherapist well known for his controversial views regarding schizophrenia and its treatment; author of *The Divided Self*, *The Politics of Experience*, and other books.

Timothy Leary—American psychologist, well known for his advocacy of the use of hallucinogens in pursuit of psychological growth and development; author of *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead* and other controversial volumes. (Sketch includes interview.)

Bette Bao Lord—Chinese-born American author of *Spring Moon: A Novel of China* and *Eighth Moon*, a nonfiction book about her sister; *Spring Moon* was on the *New York Times Book Review* best-seller list for thirty weeks and was nominated for the American Book Award. (Sketch includes interview.)

Paul Manning—American journalist; award-winning war correspondent during World War II; best known for his book *Martin Bormann: Nazi in Exile*, presenting evidence that

Hitler's vice-fuehrer is alive and directs an organization controlling several hundred multinational corporations.

Bob Marley—Internationally known Jamaican singer, guitarist, composer, and lyricist who died in 1981 at the age of thirty-six; exponent of reggae music and the Rastafarian faith; composer and lyricist of more than one hundred songs.

Elizabeth Mavor—British writer; author of novels, including *The Redoubt* and *A Green Equinox*, and historical biographies, notably *The Ladies of Llangollen: A Study in Romantic Friendship*.

Willie Nelson—American country-music star and songwriter; popular albums include *Shotgun Willie*, *Red Headed Stranger*, *Wanted: The Outlaws*, and many others.

Michael Palin—British comedy writer, best known as a member of Britain's Monty Python comedy troupe; co-author of books, television scripts, and screenplays, including "Do Not Adjust Your Set," "Monty Python's Flying Circus," and the commercially successful parody of the life of Christ, "Monty Python's Life of Brian."

Warren Phillips—American journalist; long associated with the *Wall Street Journal*; now editorial director and chairman of the board of Dow Jones & Co.; also author of the book *China: Behind the Mask*, with Robert Keatley. (Sketch includes interview.)

Robert Pierpoint—Award-winning American journalist; long-time White House correspondent for CBS-News; author of memoirs *At the White House: Assignment to Six Presidents*. (Sketch includes interview.)

George Porter—British scientist; winner of Nobel Prize for chemistry in 1967; author of technical discourses as well as volumes intended to popularize science, including *Molecules to Man* and *Time Machines*.

Judith Rascoe—Promising young American writer; her short stories were collected in the book *Yours, and Mine*; also author of screenplays "Who'll Stop the Rain?" and "Portrait of the Artist as a Young Man."

Robert Redford—American actor-turned-director; well known for his performances in such films as "Butch Cassidy and the Sundance Kid," "The Sting," and "All the President's Men"; won Academy Award for direction of "Ordinary People"; author of *The Outlaw Trail*.

Keith Richards—British rock 'n' roll star and group guitarist with Rolling Stones; musician and songwriter, with Mick Jagger, of scores of songs, notably "(I Can't Get No) Satisfaction," "Ruby Tuesday," "Honky Tonk Women," and "Angie."

Buffy Sainte-Marie—Native American folksinger and songwriter; her more than three hundred compositions include many describing the plight of the Native American, notably "My Country 'Tis of Thy People You're Dying" and "Now That the Buffalo's Gone."

Shel Silverstein—American cartoonist, composer, lyricist, folk-singer, and writer; best known for his collections of poems and cartoons published as children's books, but also immensely popular with adults; his books include *The Giving Tree*, *Where the Sidewalk Ends*, *A Light in the Attic*, and *The Missing Piece*.

Ellesee Southerland—American college professor and writer; author of well-received first novel *Let the Lion Eat Straw*. (Sketch includes interview.)

Lesley R. Stahl—American journalist; CBS-News Washington correspondent. (Sketch includes interview.)

Igor Fedorovich Stravinsky—Well-known Russian-born American composer; prolific composer of ballets, orchestral and vocal compositions, and other musical forms; best known for his compositions for the stage, notably "The Firebird," "Petrouchka," and "The Rite of Spring"; also author of several autobiographical books.

J.F. terHorst—American journalist; served briefly as White House press secretary to President Gerald R. Ford; resigned when former President Richard M. Nixon received a presidential pardon for his role in the Watergate conspiracy; author of biography, *Gerald Ford and the Future of the Presidency*, and other books. (Sketch includes interview.)

Peter Townshend—British musician and songwriter; lead guitarist for the Who; well known for his inventive and intelligent songwriting; composer and lyricist of rock operas *Tommy* and *Quadrophenia* as well as songs recorded on solo albums and with the Who.

Kit Williams—British artist; author and illustrator of *Masquerade*, published in 1979, the book that contained a riddle which, if solved, would lead the reader to a necklace adorned with a rabbit fashioned out of rare gems and gold; the jewel, valued between ten and twenty thousand dollars, was finally discovered in March, 1982.

Preface

The over 1,400 entries in *Contemporary Authors*, Volume 107, bring to more than 71,000 the number of authors 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.

Starting with Volume 104, the editors of *CA* began to broaden the series' scope to encompass authors deceased since 1900 whose works are still of interest to today's readers. (Previously, *CA* covered only living writers and authors deceased 1960 or later.) Since the great poets, novelists, short story writers, and playwrights of the early twentieth century are popular writers for study in today's high school and college curriculums, and since their writings continue to be analyzed by today's literary critics, these writers are in many ways as contemporary as the authors *CA* has featured up to this point.

Therefore, future volumes of *CA* will contain full-length sketches on important authors who lived and wrote between 1900 and 1959. To begin providing information on authors from this period, most of whom will receive longer treatment later, we are including in *CA* volumes brief, one-paragraph entries on such authors. These brief entries are further explained in the section of the preface below headed "Brief Entries."

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. Sketches on recently deceased authors are sent to family members, agents, etc., if possible, for a similar review.

Brief Entries

CA users have indicated that having some information, however brief, on authors not yet in the series would be preferable to waiting until full-length sketches can be prepared as outlined above under "Compilation Methods." Since Volume 104, therefore, *CA* has included one-paragraph entries on both early twentieth-century and current writers who presently do not have sketches in *CA*. These short listings, identified by the heading *BRIEF ENTRY*, highlight the author's career and writings and often provide a few sources where additional information can be found.

Brief entries are not intended to replace sketches. Instead, they are designed to increase *CA*'s comprehensiveness and thus better serve *CA* users by providing pertinent information about a large number of authors, many of whom will be the subjects of full sketches in forthcoming volumes.

Informative Sidelights

Numerous *CA* sketches contain Sidelights, which provide personal dimensions to the listings, supply information about the critical reception the authors' works have received, or both. Some authors in Volume

107 worked closely with *CA*'s editors to develop lengthy, incisive Sidelights. For example, first-time novelist Dave Goldman plainly asserts that "man's heritage is terrorism. I believe that savagery and brutality of the most unspeakable nature have been as nourishing and vital to our existence as love and kindness." This conviction provides the foundation for his work—"It is . . . the backbone of everything I write"—and influences his assessment of the value and importance of literature: "I don't think literature (or any art form) enhances human behavior. It's a pleasant diversion at best. . . . Men and women have been reading and writing books for thousands of years, and in that time we have gone from the bow and arrow to nuclear warheads."

An author who appreciates the lighter side of life, Richard Kelly is a professor of English who has made a study of the well-turned comic phrase. His books include appraisals of Lewis Carroll, the great cartoonists of *Punch*, and George du Maurier. "As an antidote to all that mirth," he confesses, "I am now studying Graham Greene and rarely laugh anymore." Working with people to produce "well-turned" phrases, comic or otherwise, is a concern of Sara Pitzer of the University of South Carolina Press who closes her remarks to *CA* with this succinct complaint: "I am impatient with students (and others) who say, 'I know what I mean, I just can't put it into words.' Nonsense! When you can put it into words, you know what you mean." And novelist Maximilian Hornung feels writing produces its own reward. Following his discussion of the central themes in his work, he remarks on the writer's motivation: "I write because the process gives back more than it takes. To fashion something intelligible from the voice within is a silent miracle, an act I witness as a spectator would witness some wondrous oddity of nature. The effort and patience are always rewarded. If done correctly, it transforms."

CA's editors compile equally incisive Sidelights when authors and media people of particular interest to *CA* readers do not supply Sidelights material, or when demand for information about the critical reception their works have received is especially high. For instance, senior assistant editor Les Stone condenses the career of convicted murderer Jack Abbott, who for a season was embraced by many of America's leading writers and critics as "a new writer of the largest stature." British psychiatrist R.D. Laing, variously described as "a superstar, some kind of elusive folk hero" and "a heretical founding member of the antipsychiatry movement," is portrayed by assistant editor Michael L. LaBlanc as one who has questioned "some of Western culture's basic assumptions about sanity, madness, and the experience of existence." In her Sidelights about the "prophet of LSD," Timothy Leary, associate editor Diane L. Dupuis considers the complex image of this "guru of 'psychedelic utopians'" who is for some "a charlatan prescribing dangerous practices," for others "a leader of true vision."

These sketches, as well as others with Sidelights compiled by *CA*'s editors, provide informative and enjoyable reading.

Writers of Special Interest

CA's editors make every effort to include a substantial number of entries in each volume on active authors and media people of special interest to *CA*'s readers. Since *CA* also includes sketches on noteworthy deceased writers, a significant amount of work on the part of *CA*'s editors goes into the compilation of full-length entries on important deceased authors. Some of the prominent writers, both living and deceased, whose sketches are contained in this volume are noted in the list headed "Authors and Media People Featured in This Volume" immediately preceding the preface.

Exclusive Interviews

CA provides exclusive, primary information on certain authors in the form of 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 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 Peter M. Axthelm, Bob Greene, M.E. Kerr, Timothy Leary, Bette Bao Lord, Warren Phillips, Robert Pierpoint, Ellease Southerland, Lesley R. Stahl, and J.F. terHorst.

Obituary Notices Make *CA* Timely and Comprehensive

To be as timely and comprehensive as possible, *CA* publishes brief, one-paragraph 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 for authors who already have full-length entries in earlier *CA* volumes—25 percent of the obituary notices in this volume are for such authors—as well as for authors who do not yet have sketches in the series. Deceased authors of special interest presently represented only by obituary notices are scheduled for full-length sketch treatment in forthcoming *CA* volumes.

Contemporary Authors New Revision Series

A major change in the preparation of *CA* revision volumes began with the first volume of the newly titled *Contemporary Authors New Revision Series*. No longer are all of the sketches in a given *CA* volume updated and published together as a revision volume. Instead, sketches from a number of volumes are assessed, and only those sketches requiring *significant change* are revised and published in a *New Revision Series* volume. This change enables us to provide *CA* users with updated information about active writers on a more timely basis and avoids printing sketches in which there has been little or no change. As always, the most recent *CA* cumulative index continues to be the user's guide to the location of an individual author's revised listing.

Retaining *CA* Volumes

As new volumes in the series are published, users often ask which *CA* volumes, if any, can be discarded. Since the *New Revision Series* does not supersede any specific volumes of *CA*, all of the following must be retained in order to have information on all authors in the series:

- all revised volumes
- the two *Contemporary Authors Permanent Series* volumes
- *CA* Volumes 45-48 and subsequent original volumes

The chart following the preface is designed to assist users in keeping their collections as complete as possible.

Cumulative Index Should Always Be Consulted

The key to locating an individual author's listing is the *CA* cumulative index bound into the back of alternate original volumes (and available separately as an offprint). Since the *CA* cumulative index provides access to *all* entries in the *CA* series, the latest cumulative index should always be consulted to find 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 the works of today's novelists, poets, playwrights, short story writers, filmmakers, scriptwriters, and other creative writers, *Something About the Author* (SATA), a series of heavily illustrated sketches on authors and illustrators of books for young people, 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.

IF YOU HAVE:	YOU MAY DISCARD:
1-4 First Revision (1967)	1 (1962) 2 (1963) 3 (1963) 4 (1963)
5-8 First Revision (1969)	5-6 (1963) 7-8 (1963)
Both 9-12 First Revision (1974) AND <i>Contemporary Authors Permanent Series</i> , Volume 1 (1975)	9-10 (1964) 11-12 (1965)
Both 13-16 First Revision (1975) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	13-14 (1965) 15-16 (1966)
Both 17-20 First Revision (1976) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	17-18 (1967) 19-20 (1968)
Both 21-24 First Revision (1977) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	21-22 (1969) 23-24 (1970)
Both 25-28 First Revision (1977) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	25-28 (1971)
Both 29-32 First Revision (1978) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	29-32 (1972)
Both 33-36 First Revision (1978) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	33-36 (1973)
37-40 First Revision (1979)	37-40 (1973)
41-44 First Revision (1979)	41-44 (1974)
45-48 (1974) 49-52 (1975) 53-56 (1975) 57-60 (1976) ↓ ↓ 107 (1983)	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 will be revised and included in the <i>New Revision Series</i> .
Volumes in the <i>Contemporary Authors New Revision Series</i>	NONE: The <i>New Revision Series</i> does not replace any single volume of <i>CA</i> . All volumes appearing in the left column of this chart must be retained to have information on all authors in the series.

Contemporary Authors

**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.*

ABBOTT, Jack Henry
See **ABBOTT, Rufus Henry**

* * *

ABBOTT, Rufus Henry 1944-
(Jack Henry Abbott)

PERSONAL: Born January 21, 1944, in Oscoda, Mich. *Education:* Self-educated in prison. *Agent:* Russell Galen, Scott Meredith Literary Agency, Inc., 845 Third Ave., New York, N.Y. 10022.

CAREER: Prisoner in state and federal penitentiaries, c. 1962-81, and 1982—; writer. Worked as secretary to Norman Mailer, 1981.

WRITINGS—Under name Jack Henry Abbott: *In the Belly of the Beast: Letters From Prison* (correspondence), introduction by Norman Mailer, Random House, 1981. Contributor to *New York Review of Books*.

SIDELIGHTS: In the summer of 1981, ex-convict Jack Abbott entered the literary world full of promise. His book, *In the Belly of the Beast*, received many favorable notices for its provocative depiction of prison life, and Norman Mailer speculated that “we may . . . have a new writer of the largest stature among us.” Subsequently Abbott became a celebrity; he was interviewed by *Rolling Stone*, profiled in *People*, and welcomed on television’s “Good Morning, America.” He also met with editors from prestigious publications, including the *New York Review of Books*, as well as with writers such as Jean Malaquais and Jerzy Kosinski. For Kosinski, Abbott’s freedom testified to “the purgatory power of art.” Before the year ended, however, that freedom was in doubt. A waiter at the Bini-Bon restaurant in New York City was murdered on the morning of July 18, and Abbott was suspected. The events would shatter Kosinski’s hope that the literary profession “redeems a man from violence.”

Abbott’s literary career began in the late 1970’s while he was serving a lengthy prison term for murdering a fellow inmate. Upon learning that Mailer was writing about Gary Gilmore—a convict who received overwhelming media coverage and the admiration of many fellow prisoners for his insistence on receiving the death penalty—Abbott sent the author a letter explaining that the intricacies and atrocities of prison life had eluded previous writers. “He wanted to warn me,” Mailer related, “that very few people knew much about violence in

prisons. . . . If I were interested, he felt he could clarify some aspects of Gilmore’s life as a convict.”

Mailer answered Abbott’s letter, and a correspondence commenced. Abbott wrote of his own experiences: of being held in various institutions for all but nine years since age twelve, of nerve-racking solitary confinement, of brutality from guards and fellow convicts, and of injustice. “I would estimate that I have served a good fourteen or fifteen years in solitary,” he told Mailer. “The only serious crime I have ever committed in free society was bank robbery during the time I was a fugitive.”

The letters impressed Mailer. “I felt all the awe one knows before a phenomenon,” he exclaimed. “Abbott had his own voice. I had heard no other like it.” He hailed Abbott as “an intellectual, a radical, a potential leader.” Mailer was also awed by Abbott’s self-education. He wrote: “We have the phenomenon of a juvenile delinquent brought up in reform schools who stabs another prisoner to death, takes drugs when he can, reads books in Maximum Security for five years until he can hardly stand, and then, like Marx, tries to perceive the world with his mind and come back with a comprehensive vision of society.” He called Abbott the “noble equivalent” of Chauncey Gardner, the television-oriented hero of Kosinski’s novel *Being There*.

Mailer was less certain of Abbott’s politics. “Of course, Abbott is . . . a Communist,” he acknowledged. “What kind, I’m not clear. He seems to hold to Mao, and to Stalin both, but vaguely.” He attributed Abbott’s beliefs to years of imprisonment and a disillusionment with the United States, noting that “if I had spent my young life in jail, and discovered the officers of my own land were enemies, I would find it very hard not to believe that the officers of another land might be illumined by a higher philosophy.”

While Mailer was finishing *The Executioner’s Song*, his book on Gilmore, he forwarded Abbott’s letters to Robert Silvers, co-editor of *New York Review of Books*. “It was obvious that Abbott had talents of a very high order,” Silvers confirmed. He featured a selection of letters in his publication, whereupon Random House offered to publish further excerpts as a book. Erroll McDonald, an editor, then organized the correspondence according to topics such as drugs, punishment, and religion. Finally, Abbott’s letters were published in the spring of 1981 as *In the Belly of the Beast*.

Some reviewers were quick to praise the book as a masterpiece in its genre. J. D. Reed, writing in *Time*, declared that the letters "belong with the best prison literature." Terence Des Pres, in a review for *New York Times Book Review*, was similarly enthused. "'In the Belly of the Beast' is awesome, brilliant, perversely ingenuous," he wrote, adding that "its impact is indelible, and as an articulation of penal nightmare it is completely compelling." Des Pres contended that Abbott's "voice is like no other, his language is sharp-edged and hurling with rage," and he lauded Mailer "for getting these letters into publishable form."

But the *New York Times's* Anatole Broyard was less enthralled with Abbott's work. Responding to Mailer's enthusiastic introduction, Broyard wrote, "Mr. Mailer is feeling romantic, which means that he doesn't mind what he says." Broyard conceded that Abbott was both talented and eloquent, but observed, "Imprisonment seems to have given Mr. Abbott a passion for unqualified generalizations." *New Republic's* Jack Beatty was also skeptical about the book's merits. "Half of it consists of Marxist jabber about the iniquity of the courts," Beatty charged. "Its only interest is as a symptom of the way rage can disorder even a well-stocked mind." He also expressed dissatisfaction with the way "Mr. Abbott has been taken up by literary lights."

Beatty's discontent was directed towards the efforts of prominent literary figures, notably Mailer and McDonald, to secure an early parole for Abbott. Rallying to aid the prisoner, Mailer assured officials that Abbott's writing skills were sufficient to guarantee him an income, though he also offered to temporarily employ Abbott as a secretary to organize files. "I've got enough work there to keep a person busy for a year," Mailer contended.

The campaign was a success, and in June Abbott was released to a halfway house. His initial response to freedom was one of reservation. According to *Publishers Weekly*, Abbott "asked that his whereabouts remain unspecified." *People* reported that McDonald was helping the ex-convict "with the minutiae of life outside—how to order from a menu, how to walk through a subway turnstile, how to shop for clothes." Abbott restricted much of his socializing to meetings with other writers, including Kosinski. "Looking at him," Kosinski later told *Time*, "I had the feeling there could be uncontrollable anger one moment and a very easy embrace the next." Mailer, however, seemed pleased with Abbott's progress. "I really think Jack is doing well," he said. "Certainly by the measure of someone like Gary Gilmore he is immensely relaxed." Mailer also revealed that Abbott's interests were expanding. "There are a lot of things Jack could be doing," he suggested. "For instance, Jack has a strong interest in physics. Maybe that's one area he'll explore."

Abbott's freedom, though, was short-lived. In the early morning of July 18, 1981, he entered the Bini-Bon restaurant with two female companions. Upon asking the waiter, Richard Adan, if he could use the bathroom, Abbott was invited outside. The two men stepped into the alley. Moments later, Adan fell to the ground with blood bursting from his ears and chest. A witness later reported that Abbott "sadistically taunted" the dying waiter before hurrying from the scene. Abbott then dined with Jean Malaquais and arrived at the halfway house for an attendance check before fleeing the city.

The media immediately focused on both the manhunt and the reactions of Mailer and other individuals responsible for Abbott's freedom. "Tragic," was Mailer's sole public response to the incident. As Chet Flippo noted in *New York*: "Abbott's other backers have been quicker to point out that they had praised only Abbott's literary talents and not endorsed him as

a person. Meanwhile, some of them are living in fear, dreading a midnight knock on the door by a desperate fugitive holding a knife." Flippo also revealed that McDonald had moved from his apartment soon after Adan's stabbing. Kosinski, however, implicated himself in the murder. "I feel guilty in a way," he confessed. "We pretended he had always been a writer. It was a fraud. It was like the 1960's, when we embraced the Black Panthers . . . without understanding their experience." But Abbott had forecast his own maladjustment towards the end of his book. "I cannot imagine how I can be happy in American society," he wrote, adding that "the odds are by now overwhelming that I may not be as other men."

Once Abbott was suspected of Adan's murder, appraisals of *In the Belly of the Beast* became less laudatory. The *Los Angeles Times's* Doyle McManus noted, "The book was no longer described as brilliant literature but as a kind of painful curiosity." A reviewer in *New Republic* declared that Abbott "resembles so much as a precocious child regurgitating . . . the tired old clichés he has learned will charm his elders." Broyard's criticism was equally dismal. "I thought the book was mostly junk," he asserted. "But nobody seems to want to admit they were wrong. I think the whole thing is a scandal." *Rolling Stone* refused to enter the controversy, and cancelled publication of their interview with Abbott.

Two months after Adan's murder, Abbott was captured by authorities in Morgan City, Louisiana. According to the *New York Times*, Abbott had been "moving frequently among flophouses and transient labor camps" in southern Louisiana. Fred Lee, a federal marshal in New Orleans, revealed that Abbott had worked briefly in that city's French Quarter as a hot dog vendor. "He would get one job, earn a little money and move to another bunkhouse," Lee related. He noted that Abbott's capture was partially due to information received from previous employers. One oil inspector, Gerald Lopez, remembered Abbott as "a nice guy," but added, "He started talking about jail and prison and it was frightening."

At his trial, Abbott disclosed the details of his encounter with Adan. "He said, 'Do you want to go outside?,'" Abbott recalled. "That's all he meant—do I want to use the restroom." Once outside, Adan apparently walked toward the street from the alley to watch for pedestrians while Abbott urinated. Abbott, however, suspected Adan of preparing to attack. When the waiter returned from the street, Abbott stabbed him in the chest. He called Adan's death "one of the most tragic misunderstandings I can imagine" and wept during his testimony.

Abbott was found guilty of manslaughter by reason of "extreme emotional disturbance" and was sentenced to a minimum of fifteen years imprisonment. Mailer called the term a "killing." He complained, "At the point he gets out he'll be as old as I am now [fifty nine]."

Much of Abbott's behavior was attributed to his many years of harsh treatment in prison. He wrote to Mailer of how prison can affect temperament, and of how the frustration of trying to control actions in such a hostile environment can have drastic implications. "You can become so consumed with impotent hatred, so enraged at someone or something in prison, you must masturbate to the violence taking place in your mind," he related, "because if you cannot contain it somehow . . . you will leave this world berserk." Abbott imagined his death in the end of his book. "The realization that by all odds I too will be just one of those unnoticed 'fits and starts' that dies terribly in a splash of blood and inhuman violence . . . is not very heartening," he concluded. "Nevertheless, the line of my life leads inexorably in that direction."

BIOGRAPHICAL/CRITICAL SOURCES: Jack Henry Abbott, *In the Belly of the Beast: Letters From Prison*, Random House, 1981; *New York Review of Books*, June 11, 1981; *Publishers Weekly*, June 12, 1981; *New York Times*, June 20, 1981, September 24, 1981; *Time*, June 20, 1981, July 29, 1981, August 3, 1981; *Washington Post Book World*, July 12, 1981; *New Republic*, July 18, 1981, August 1, 1981, August 8, 1981; *New York Times Book Review*, July 19, 1981; *People*, July 20, 1981; *Newsweek*, August 3, 1981; *New York*, August 10, 1981; *National Review*, August 21, 1981; *Washington Post*, January 16, 1982, January 22, 1982, April 16, 1982; *Los Angeles Times*, January 21, 1982; *Times Literary Supplement*, January 22, 1982.*

—Sketch by Les Stone

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ABELSON, Philip Hauge 1913-

BRIEF ENTRY: Born April 27, 1913, in Tacoma, Wash. American physical chemist and editor. Abelson joined the Carnegie Institution of Washington in 1939, directed its Geophysics Laboratory from 1953 to 1971, and became president of the institution in 1971. He worked on the identification of uranium fission products, which contributed to the development of the atomic bomb, and was a pioneer in the development of designs for the nuclear-powered submarine. He has also worked in biochemistry, physiology, and chemical engineering. His professional awards include a distinguished civilian service award from the U.S. Navy in 1945 and a scientific achievement award from the American Medical Association in 1974. Abelson has been the editor of *Science* since 1962. His scientific writings include *Food: Politics, Economics, Nutrition, and Research* (Academic Press, 1976), *Electronics: The Continuing Revolution* (American Association for the Advancement of Science, 1977), *Energy Two: Use, Conservation, and Supply* (American Association for the Advancement of Science, 1978), and *Health Care: Regulation, Economics, Ethics, Practice* (American Association for the Advancement of Science, 1978). **Address:** 4244 50th St. N.W., Washington, D.C. 20016; and *Science*, American Association for the Advancement of Science, 1515 Massachusetts Ave. N.W., Washington, D.C. 20005. **Biographical/critical sources:** *Current Biography*, Wilson, 1965; *New York Review of Books*, February 19, 1976; *Who's Who in America*, 40th edition, Marquis, 1978.

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ADAIR, Dennis 1945-

PERSONAL: Born March 29, 1945, in Toronto, Ontario, Canada; son of Thomas Howard (a professional engineer) and Doris Grey (a politician; in business; maiden name, Henley) Adair. **Education:** Sir Wilfrid Laurier University (now Wilfrid Laurier University), B.A., 1967; attended Dalhousie Law School, 1967-68; University of Toronto, B.A. (with honors), 1969, B.Ed., 1971. **Politics:** New Democrat. **Religion:** United Church of Canada. **Home and office:** Freelance Writing Associates, 1911 Victoria Park Ave., No. 608, Scarboro, Ontario, Canada M1R 1T7. **Agent:** Authors' Marketing Services Ltd., 217 Degross St., Toronto, Ontario, Canada.

CAREER: Crossroads International, Toronto, Ontario, public education officer, 1970-71; United Nations Association, Toronto, education director, 1971-74; Freelance Writing Associates, Toronto, partner, 1974—.

WRITINGS: (With Janet Rosenstock) *Riel* (novelization of screenplay), Paper Jacks, 1979; (with Rosenstock) *The Fire*,

the Sword, and the Devil (novel), Personal Library, 1981; (with Rosenstock) *The Story of Canada* (fiction), Avon, Volume I: *Kanata*, 1981, Volume II: *Bitter Shield*, 1982, Volume III: *Thundergate*, 1982, Volume IV: *Wildfires*, 1983. Executive editor and vice-president of *Golden Muse*.

WORK IN PROGRESS: With Rosenstock, Volume V in "The Story of Canada" series, publication by Avon expected in 1983; editing nonfiction books.

SIDELIGHTS: Adair commented: "In the search for work and security I took up writing, and have since learned to appreciate Joseph Krutch's comment on security: 'Security depends not so much upon how much you have, as upon how much you can do without.'"

"My interest in history came from reading Alexander Dumas, Walter Scott, and Charles Dickens. It was further kindled by such experiences as standing in the center of Stonehenge and trying to imagine Druid rituals and, while visiting Scotland's Culloden moor, hearing in my mind the highlanders' bagpipes and blood-curdling cries as they battled the Duke of Cumberland on April 16, 1746. Such experiences become a resource to draw on when writing historical novels.

"The question I am most often asked is, 'How does one write with another person?' (Janet Rosenstock is my writing partner). Briefly I reply, 'Very carefully, with much give and take.'"

AVOCATIONAL INTERESTS: The outdoors, cross-country skiing, canoeing, photography, aikido.

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ADAIR, Jack See PAVEY, Don

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ADAMS, Arthur Gray (Jr.) 1935-

PERSONAL: Born September 23, 1935, in Englewood, N.J.; son of Arthur Gray (a manufacturer's representative) and Jo Dorothy (Joyce) Adams; married Daryl Dubar Hart, December 25, 1956; children: Christopher Joseph, Cynthia Dorothy. **Education:** Brown University, A.B., 1957; graduate study at New York University. **Politics:** Independent. **Religion:** Roman Catholic. **Home:** 116 Deerfield Ter., Mahwah, N.J. 07430.

CAREER: Arthur G. Adams Agency (sales and marketing organization), New York, N.Y., founder and owner, 1959—. President and member of board of directors of Lehigh, Erie & Wallkill Transportation Co., Hudson River Navigation Co., and New Jersey Steamboat Co., 1980—; founder, president, and member of board of directors of Hudson River Maritime Center, 1980—. Fellow of Carl Carmer Center for Catskill Mountain and Hudson River Studies, State University of New York College at New Paltz, 1978—. Member of program committee of Hudson Basin Project, Mohonk Consultations on the Earth's Ecosystem, 1980—; lecturer.

MEMBER: Steamship Historical Society of America, Steamer Alexander Hamilton Society (vice-president and member of board of directors, 1979—), New Jersey Association of Railroad Passengers (co-founder, 1980; member of board of directors), Brown University Club of Northeast New Jersey. **Awards, honors:** Award of merit from State University of New York at New Paltz, 1981.

WRITINGS: (With Leon R. Greenman and Harriet Greenman) *Guide to the Catskills With Trail Guide and Maps*, Walking News Press, 1975; *Guide to the Catskills and the Region Around*,

Sun Books, 1977; (editor) *The Hudson River in Literature*, State University of New York Press, 1980; *The Hudson: A Guidebook to the River*, State University of New York Press, 1980; *History of the Hudson River Valley*, Lind Graphics, 1982; *Iconography of the Hudson River Region*, Lind Graphics, in press. Associate editor of *Hudson River Archive*.

SIDELIGHTS: Adams told CA: "I perceive myself primarily as a historian, geographer, and interpreter of the Catskill-Hudson Region, rather than as a writer. A lifetime of study and travel has given me great insight and understanding of the region and has brought familiarity with much rare documentary material and arcane information. Because the region is at a critical crossroads in its social, environmental, and economic development, the professional decision makers and the general public both require a better and deeper understanding of it in order to make enlightened decisions for the future. Much can be learned from the past.

"It has been my purpose in writing a series of six books to present a full-length portrait of the Catskill-Hudson Region from the perspectives of an economic geographer, a historian, and a transportation professional. This is, of necessity, an interdisciplinary approach. Often academic writers are trapped within the confines of their own special interests and disciplines and career publication requirements. They do not see the forest for the trees. On the other hand, journalists, in an understandable attempt to capture popular superficial interest, often gloss over or ignore very important, but sometimes tedious, details, that can be of interest to such readers as professional transportation planners. An example is the interior vertical clearance of the Holland Tunnel, which my editors wished to cut from the Hudson River guidebook. Subsequently, this item proved of tremendous importance to Department of Transportation planners because of the limitation on the size of trailer trucks which can use the tunnel—a matter of considerable economic significance to New York City.

"I attempt to write in the manner of such past writers as Benson Lossing, N.P. Willis, William Cullen Bryant, and Ernest Ingersoll, whose historical and geographical guidebooks straddled the uneasy line between academic and popular journalism. This, coupled with the large size and complexity of my books, has presented a dilemma to both commercial and academic publishers. On the one hand, while I do not stay within traditional academic formats, I present the academic publisher with the potential of a wider market. On the other hand, commercial publishers sometimes fear that the books are too detailed and 'academic' for the popular market. Interestingly, they have all sold well, and are doing an important job of disseminating vital information not previously available to the general public or planners. In this sense I perceive my writings as a public service rather than a personal creative outlet. It is my sincere hope that these books will help people to better know, understand, and love this beautiful and historic region."

AVOCATIONAL INTERESTS: Playing piano (chamber music), opera, international travel by ship and rail, reading (history, poetry, and "classic" literature), regional planning, national transportation policy, environmental concerns, architecture, landscaping, interior decoration and design.

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ADAMS, Charlotte 1899-

BRIEF ENTRY: Born December 8, 1899, in Ridgewood, N.J. American writer, editor, and broadcaster. Charlotte Adams began her journalistic career as a newspaper food editor, later working as the food and household editor of *Look*, the food

editor of *Collier's*, and the housekeeping editor of *Charm*. Her radio programs included "Weekday," broadcast by NBC-Radio from 1955 to 1956. Among her books are *The Family Cookbook: Italian* (Holt, 1971), *The Four Seasons Cookbook* (Holt, 1971), *The Family Cookbook: Dessert* (Holt, 1972), *The Singles' First Menu Cookbook* (Dodd, 1975), and *The Teenager's Menu Cookbook*, revised edition (Dodd, 1978). *Biographical/critical sources:* *Who's Who of American Women*, 3rd edition, Marquis, 1964; *New York Times Book Review*, November 9, 1969, December 12, 1971; *Saturday Review*, May 9, 1970; *Christian Science Monitor*, December 21, 1972.

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ADAMS, John M(ilton) 1905-1981

PERSONAL: Born June 7, 1905, in Minneapolis, Minn.; died June, 1981; son of Paul (in business) and Olive (Marshall) Adams; married Carolyn Gaston, March 24, 1934; children: John, Herbert, William. *Education:* Princeton University, B.S., 1929; Columbia University, M.D., 1933; University of Minnesota, Ph.D., 1943. *Office:* School of Medicine, University of California, Los Angeles, Calif. 90024.

CAREER: Yale University, New Haven Hospital, New Haven, Conn., intern in pediatrics, 1933-34; University of Minnesota Hospital, Minneapolis, intern in surgery, 1934-35, resident in pediatrics, 1935-37; private practice of medicine in Minneapolis, 1937-43; University of Minnesota, assistant professor, 1939-44, associate professor of medicine, 1944-50; University of California, Los Angeles, professor of pediatrics, 1950-72, professor emeritus, 1972-81, chairman of department, 1950-64.

MEMBER: World Federation of Neurology, American Board of Pediatrics (member of board of directors, 1960-66), American Pediatric Society, American Academy of Pediatrics (life member), American Association for the Advancement of Science, American Society for Clinical Investigation, Society for Pediatric Research (vice-president, 1951), American Society for Experimental Pathology, American Thoracic Society, Infectious Disease Society of America, Western Society for Pediatric Research (president, 1958-59), Western Society for Clinical Research, Western Physicians Association, Sigma Xi, Alpha Omega Alpha. *Awards, honors:* Commonwealth Fund award, 1964; grants from U.S. Public Health Service and National Institutes of Health.

WRITINGS: *Newer Virus Diseases*, Macmillan, 1960; *Viruses and Colds*, American Elsevier, 1967; *Multiple Sclerosis—Scars of Childhood: New Horizons and Hope*, C.C. Thomas, 1977. Contributor to *Pathobiology Annual*.

[Date of death provided by School of Medicine, University of California, Los Angeles.]

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ADAMS, Perseus 1933-

PERSONAL: Birth-given name, Peter Robert Charles Adams; name legally changed; born March 11, 1933, in Cape Town, South Africa; son of Charles Frederick and Enid Emily (Osborne) Adams. *Education:* University of Cape Town, B.A., 1952, secondary teacher's certificate (with distinction), 1962. *Politics:* "Anti-Apartheid and anti-the military/industrial complex of the United States (anti-capitalist anywhere). Especially anti-fascist, but I have learned to be suspicious of all governments. I am in favor of spiritual anarchy." *Home:* 7 New End, Hampstead, London N.W.3, England.