

*Contemporary
Authors*

volume 115

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 115

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Authors and Media People Featured in This Volume

Donald L. Barlett—American investigative journalist associated with the *Philadelphia Inquirer* since 1970; author of several award-winning news series with fellow reporter James B. Steele (see also Steele's sketch in this volume); in addition to earning the prestigious George Polk Memorial Award in both 1971 and 1973, the pair received a Pulitzer Prize in 1975 for national reporting; they also collaborated on the critically acclaimed book *Empire: The Life, Legend, and Madness of Howard Hughes*. (Sketch includes interview.)

Chuck Berry—American singer, musician, and composer; considered among the most influential figures in the development of rock and roll music; his first recording, "Maybelline," became an instant hit; other songs written and recorded by Berry include "Roll Over Beethoven," the rock anthem "Johnny B. Goode," and "My Ding-A-Ling," an extremely popular, risqué tune.

Mary Chamberlain—British lecturer and historian; author of women's studies that focus on the role of ordinary women in human history, such as *Fenwomen* and *Old Wives' Tales*.

Sylvia Chase—Award-winning American broadcast journalist; best known for her work on the popular ABC-TV news magazine show "20/20"; widely esteemed in her field, Chase has won two Emmys and two Headliner Awards for reporting; before joining ABC, she was employed by CBS-TV, first as a correspondent for "The CBS Evening News With Walter Cronkite" and then as anchor of the network's morning news journal, "Magazine." (Sketch includes interview.)

Marion Chesney—British novelist; author of more than thirty romance novels, many of which are English Regency works; Chesney writes under her own name and under the pseudonyms Helen Crampton, Ann Fairfax, and Jennie Tremaine. (Sketch includes interview.)

Ian Dalrymple—British screenwriter, producer, and motion picture director; best known as the co-author of "Pygmalion," the Academy Award-winning screen adaptation of George Bernard Shaw's play, and of the film version of A. J. Cronin's novel *The Citadel*.

William H. Deverell—Canadian attorney-turned-novelist whose first book was published when the author was more than forty years old; the book, a psychological thriller titled *Needles*, won the \$50,000 McClelland & Stewart/Seal First Novel Award in 1979; Deverell is also the author of *Mecca* and *High Crimes*.

Hedley Donovan—American journalist and publishing executive; associated with Time Inc. from 1945 to 1981, Donovan succeeded Henry R. Luce as editor in chief of all Time publications in 1964; under Donovan's direction the firm expanded its list of periodicals with the popular *Money* and *People* magazines; a colleague once described Donovan as "a boss of awesome intelligence, competence, and character." (Sketch includes interview.)

Ellen Douglas—Pseudonym of Josephine Haxton, an award-winning American novelist whose critically acclaimed works depict the southern experience in a fictional Mississippi county; her novels include *Apostles of Light*, which was nominated for a National Book Award, *The Rock Cried Out*, and *A Lifetime Burning*.

Sergei Dovlatov—Soviet emigre writer; a journalist in good standing in the U.S.S.R. until he began writing fiction for unauthorized publications as well as smuggling his works to the West; as a result Dovlatov was arrested and forced to emigrate; he now lives in the United States and has published short stories and such novels as *The Zone* and *The Compromise*.

Linda Ellerbee—American broadcast journalist; Ellerbee gained prominence during the 1982-83 television season as co-anchor of "NBC News Overnight," a program noted for its intelligent treatment of current events; she is currently serving as co-anchor of the weekly television news magazine "Summer Sunday U.S.A." (Sketch includes interview.)

Serge Klarsfeld—Anti-Nazi activist and writer; outraged when former Nazi Kurt Georg Kiesinger was elected chancellor of West Germany in 1967, Klarsfeld and his wife, Beate, decided to devote themselves to bringing other members of the Third Reich to justice; Klarsfeld has become a leading authority on the Holocaust and is known for his meticulous research; the evidence he unearths is considered vital in locating people like Klaus Barbie, the infamous "Butcher of Lyons," who was arrested in 1983; Klarsfeld's writings include *The Holocaust and the Neo-Nazi Mythomania*.

Ted Kotcheff—Canadian director, screenwriter, and producer of motion pictures; in 1974 he directed "The Apprenticeship of Duddy Kravitz," which *Newsweek* predicted would "become the first big movie to come out of Canada in living memory"; Kotcheff also directed the films "Fun With Dick and Jane," "North Dallas Forty," and "First Blood."

Mary Kuczuk—American writer; under the joint pseudonym Fern Michaels, Kuczuk and collaborator Roberta Anderson have written more than twenty best-selling romance novels, such as *Captive Passions*, *Valentina*, and *Cinders to Satin*. (Sketch includes interview.)

Robert C. Maynard—American journalist; in 1967 Maynard became the first full-time black national correspondent at the *Washington Post*; since 1979, he has been editor, publisher, and president of the Oakland, California, *Oakland Tribune*. (Sketch includes interview.)

Samuel Menashe—American minimalist poet acclaimed for his compact, precise poems; Stephen Spender has called the language of Menashe's verse "intense and clear as diamonds"; among his volumes of poetry are *To Open*, *Fringe on Fire*, and *No Jerusalem But This*. (Sketch includes interview.)

Jonathan Miller—British physician, actor, and producer and director of stage, opera, radio, and television productions; his first theatrical work, the immensely successful satirical review “Beyond the Fringe,” was written in collaboration with Dudley Moore, Peter Cook, and Alan Bennett and received a special Tony Award in 1963; Miller left the medical profession for the performing arts but drew upon his background as a physician to create the thirteen-part television series “The Body in Question,” which aired in England on the BBC and later in the United States on public television.

Richard Perry—American college professor and writer; in addition to short stories and articles, Perry is the author of two novels, *Changes* and the well-received *Montgomery's Children*; the *New York Times Book Review* deemed him “an extremely talented writer whose work bears watching.”

Andre Previn—World-renowned German-born American symphony orchestra conductor, composer, film scorer, and pianist; dubbed MGM’s “boy wonder” when he became the film company’s composer and conductor at age eighteen, Previn subsequently received four Academy Awards and more than a dozen other Oscar nominations for his film scores; during the 1960’s he turned to conducting classical music and eventually headed the London Symphony Orchestra and later the Pittsburgh Symphony Orchestra.

Peter Quennell—British biographer, historian, editor, and critic; esteemed as “one of England’s radiant literary lights for more than half a century,” he is known especially as an expert

on Byron and Pope; Quennell is also the founder and longtime co-editor of *History Today*, a journal recognized for its “good scholarship and readability”; his books include *Byron in Italy*, *Alexander Pope: The Education of a Genius*, and *The Marble Foot*, an autobiography.

Diane K. Sawyer—American broadcast journalist; White House press secretary Ron Ziegler’s assistant from 1970 to 1974, Sawyer assisted President Richard Nixon in the writing of his memoirs after he resigned from office; as a CBS-News journalist since 1978, Sawyer has been described as “the fastest-rising star in television news and its most intriguing personality”; Sawyer co-anchored the “CBS Morning News” from 1981 to 1984; she joined the “60 Minutes” investigative team in 1984. (Sketch includes interview.)

James B. Steele—Award-winning American investigative journalist; since 1970 he has worked for the *Philadelphia Inquirer* with fellow reporter Donald L. Barlett (see also Barlett’s sketch in this volume); the team has received many awards for their stories, notably the Pulitzer Prize and the George Polk Memorial Award; Steele is also the author of *Oil: The Created Crisis* and *Forevermore: Nuclear Waste in America*. (Sketch includes interview.)

James Stevenson—American humorist and children’s author; Stevenson began his writing career as a satirist of suburbia and later expanded his subject matter to encompass social criticism, nostalgia, and children’s problems; among his award-winning books are *Monty*, *Howard*, and *Could Be Worse!*

Preface

The over 1,000 entries in *Contemporary Authors (CA)*, Volume 115, bring to more than 82,000 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, *CA* now contains information on important authors who lived and wrote between 1900 and 1959. Numerous authors from this period, most of whom will receive longer treatment later, are presently represented in *CA* with short, succinct entries that summarize their lives and literary contributions. 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 writers 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 biographers for review prior to publication. Sketches on recently deceased authors are sent to family members, agents, etc., if possible, for a similar review.

Format

CA is designed to present, clearly and concisely, biographical and bibliographical information in three kinds of entries: sketches, brief entries, and obituary notices. In recent volumes the editors have introduced a number of improvements in the format of these listings. Sketches in Volume 114, for instance, contain individual paragraphs with rubrics identifying address, membership, and awards and honors information, permitting *CA* users to locate more easily the specific facts they need.

As part of *CA*'s continuing efforts to make the information in entries as accessible as possible, Volume 115 introduces a new format for title listings. In sketch sections headed "Writings," the title of each book, play, and other published or unpublished work appears on a separate line, clearly distinguishing one title from another. Now *CA* readers can quickly scan an author's bibliography to find the titles they need. This same convenient bibliographical presentation is featured in the "Biographical/Critical Sources" sections of sketches and brief entries and in the "Obituaries and Other Sources" sections of obituary notices where individual book and periodical titles are also listed on separate lines.

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 concise, condensed 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 serve as 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 listed in Volume 115 worked closely with *CA*'s editors to develop lengthy, incisive sidelights, such as the comments provided by Edgar E. MacDonald, a professor of English since 1957. The informed, educated reader, he argues, bears a responsibility towards the work he reads, a duty to think about and analyze the text objectively. "As a teacher," he says, "I have little interest in the subjective effusions of students, interpretations of a 'message' largely imagined. Leaving that area of appreciation to educationists and religious psychologists, I try instead to instill in a student a respect for an objective appraisal of a work, one based on a preliminary consideration of forms. If one is going to be made to feel, he ought to understand the techniques and processes by which he is made to feel. . . . Our subjective enjoyment is augmented by the cerebral pleasure of understanding how a poem or novel works. Every work of art is a commentary on life. For the unanalytical reader, the message is filtered through his neuroses; for the analytical, through his intellectual rationale."

CA's editors also compile sidelights when authors and media people of particular interest do not supply sidelights material, or when demand for information about the critical reception their books have received is especially high. Senior writer Les Stone's sidelights for Serge Klarsfeld, for example, describe the efforts of the famed anti-Nazi activist and his wife, Beate, to bring to trial accused war criminals such as former S.S. officer Herbert Hagan, ex-Gestapo agent Ernest Heinrichsohn, and Walter Rauff, inventor of the mobile gas vans that experts say were used by the Nazis to kill more than 250,000 prisoners. The Klarsfelds' investigations led to the arrest in 1983 of Klaus Barbie, "the infamous 'Butcher of Lyons,' who reportedly participated in countless tortures and authorized thousands of murders and deportations" during World War II.

One of *CA*'s assistant editors and writers, Lori R. Clemens, provides sidelights for internationally known composer-conductor Andre Previn, who once said, "I like the fact that music is so unpredictably quixotic—that it reflects the philosophy of everything that goes on in the whole world." In the opinion of Pittsburgh Symphony Orchestra manager Seymour Rosen: "There are other conductors who play and compose, but they don't do many things as brilliantly as Andre does. He's a true Renaissance man."

And senior assistant editor Nancy H. Evans notes the transformation of Donald L. Barlett from "traditional scandal-hunting" newsman to Pulitzer Prize-winning journalist in sidelights for the *Philadelphia Inquirer* reporter. Ms. Evans also offers sidelights for Barlett's partner, James B. Steele, a reporter for the *Kansas City Times* before he joined Barlett on the staff of the *Inquirer*. According to *Nation*'s Robert Sherrill, the two newsmen constitute "the finest team of investigative reporters west of *The Times of London*."

We hope 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 whose sketches are contained in this volume are noted in the list on pages 7-8 headed "Authors and Media People Featured in This Volume."

Exclusive Interviews

CA provides exclusive, primary information on certain writers 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.

Writers and journalists in this volume whose sketches include interviews are Donald L. Barlett, Sylvia Chase, Marion Chesney, Hedley Donovan, Linda Ellerbee, Mary Kuczkir, Robert C. Maynard, Samuel Menashe, Diane K. Sawyer, and James B. Steele.

Obituary Notices Make *CA* Timely and Comprehensive

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

CA includes obituary notices for writers who already have full-length entries in earlier *CA* volumes—28 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 writers of special interest currently represented only by obituary notices will be scheduled for full-length sketch treatment in forthcoming *CA* volumes.

Numerous *CA* users have commented favorably on the value of *CA*’s obituary notices. To continue to meet the need for concise obituary information on authors and media people, *CA*’s editors intend to maintain the emphasis on comprehensive obituary coverage.

Contemporary Authors New Revision Series

A major change in the preparation of *CA* revision volumes began with the first volume of *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, entries 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 enables us to provide *CA* users with updated information about active writers on a more timely basis and avoids printing entries 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.

Contemporary Authors Autobiography Series

Designed to complement the information in *CA* original and revision volumes, the new *Contemporary Authors Autobiography Series* provides autobiographical essays written by important current authors. Each volume contains from twenty to thirty specially commissioned autobiographies and is illustrated with numerous personal photographs supplied by the authors. The range of contemporary writers who will be describing their lives and interests in the new *Autobiography Series* is indicated by the variety of authors who contributed to Volumes 1 and 2—writers such as Dannie Abse, Vance Bourjaily, Erskine Caldwell, John Ciardi, Doris Grumbach, Elizabeth Forsythe Hailey, Marge Piercy, Frederik Pohl, Alan Sillitoe, and Diane Wakoski. Though the information presented in the autobiographies is as varied and unique as the authors, common topics of discussion 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.

Autobiographies included in the *Contemporary Authors Autobiography Series* can be located through both the *CA* cumulative index and the *Contemporary Authors Autobiography Series* cumulative index, which lists not only personal names but also titles of works, geographical names, subjects, and schools of writing.

***CA* Numbering System**

Occasionally questions arise about the *CA* numbering system. Despite numbers like “97-100” and “115,” the entire *CA* series consists of only 59 physical volumes with the publication of *CA* Volume 115. The information below notes changes in the numbering system, as well as in cover design, to help *CA* users better understand the organization of the entire *CA* series.

***CA* First Revisions**

- 1-4R through 41-44R (11 books)
Cover: Brown with black and gold trim.
There will be no further *First Revisions* 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 115 (15 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 New Revision Series

- *CANR*-1 through *CANR*-15 (15 books)
Cover: Blue and black with green bands.
Includes only sketches requiring extensive change; **sketches are taken from any previously published *CA* volume.**

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 above.

CA Autobiography Series

- *CAA*-1 and *CAA*-2 (2 books)
Cover: Blue and black with pink and purple bands.
Presents specially commissioned autobiographies by leading contemporary writers to complement the information in *CA* original and revision volumes.

Retaining CA Volumes

As new volumes in the series are published, users often ask which *CA* volumes, if any, can be discarded. The Volume Update Chart on page 13 is designed to assist users in keeping their collections as complete as possible. All volumes in the left column of the chart should be retained to have the most complete, up-to-date coverage possible; volumes in the right column can be discarded if the appropriate replacements are held.

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 these related Gale literary series: *Something About the Author*, *Dictionary of Literary Biography*, *Contemporary Literary Criticism*, *Twentieth-Century Literary Criticism*, and *Authors in the News*.

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

Volume Update Chart

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) ↓ ↓ 115 (1985)	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.*

AASHEIM, Ashley 1942- (A. Ashley)

PERSONAL: Born March 8, 1942, in Middlesex, England; son of Leonard Mikal (an officer in the Norwegian navy) and Stella (a millinery shop manager; maiden name, Zeiderman) Aash-eim. **Education:** Ruskin College, Oxford, Diploma, 1968; Sussex University, B.A. (honors), 1970; London School of Economics and Political Science, London, M.Sc., 1972.

ADDRESSES: *Home*—5 St. James Dr., London SW17 7RN, England. *Agent*—Al Zuckerman, Writers House, Inc., 21 West 26th St., New York, N.Y. 10010; and Jon Zackon, Bromley, Kent BR1 2HV, England.

CAREER: Worked as merchant seaman, salesman, factory worker, clerk, messenger, and shop assistant, 1957-66; Pitman College, London, England, teacher of English and commerce, 1973-84; writer.

WRITINGS:

NOVELS

The Artemis Sanction, Dell, 1981.

Vulcan Rising, Dell, 1982.

The Apostate, Frederick Muller, 1983.

A Stillness at Sea, Banbury Press, 1983.

OTHER

(Under pseudonym A. Ashley) *Handbook of Commercial Correspondence*, Oxford University Press, 1984.

Author of unproduced plays and television scripts, including "The Agents." Under pseudonym A. Ashley, author of textbooks.

WORK IN PROGRESS: *Children of the Hosts*, a fantasy novel; a thriller set in Stalin's Soviet Union; a commercial textbook.

SIDELIGHTS: Ashley Aasheim told CA: "I am half Norwegian, on my father's side, and half Austrian, on my mother's. Half Lutheran, father, and half Jewish, mother. I barely knew my father, a naval officer who returned to Bergen, Norway, when I was five, though I tracked him down some fifteen years later. I don't think I really knew my mother, who died when I was fifteen. But she was hard-working, practical, and tough and intellectually liberated long before the phrase 'women's

liberation' was coined. But then, weren't most working women of that era?

"It was my grandmother who had the most influence on me. As pragmatic as my mother, but with what seemed to me then, and even now, a voluminous knowledge of history and politics and a slap that had the force of fifty years of grim, hard work behind it. Did we love one another? I really don't know. They were austere post-war years for everyone around us. Monochrome years of rationing and doing without.

"Education, too, was 'rationed.' I was taught by ex-services teachers who probably knew their subjects but little of how to teach them. So even without qualifications I was pleased to get out of school at fifteen, but not pleased with the next nine years. They were years of drifting through a series of blue/white collar jobs as salesman, factory worker, laborer, merchant seaman, clerk, messenger, shop assistant—I once counted more than forty, but lost track after that. No aims, just meandering to the next factory or office—not colorful. 'Colorful' is getting experience. 'Not colorful' is getting by.

"But at twenty-four I was told about scholarships offered to people like me at Ruskin College, Oxford. They consisted of writing a five-thousand-word dissertation on given subjects. I chose 'delinquency,' something I knew about, and I got accepted. Six academic years and three qualifications later I got an M.Sc. from the London School of Economics and began teaching English and commerce. I was no longer meandering, but stagnant.

"The cliché, 'Writing is more from desperation than inspiration,' must have applied to me, as after five years of teaching I began to write television scripts, which were turned down, and plays, which were rejected. But fortunately one novel attempt got me an agent. He liked the writing, but not the novel. However, he had an idea for another and from that I wrote *The Artemis Sanction*, a spy thriller I followed with *Vulcan Rising* in the same genre. But I wanted to write a novel based on the knights of Malta and I began work on *The Apostate*, the story of a sixteenth-century knight of St. John who, excommunicated, becomes a mercenary, then fifteen war years later returns to Spain and embarks on a journey down to Seville to see his ex-wife before facing what he knows will be his last battle against the Turks in besieged Malta. It's the story of a man's changing character from young idealist to cynical here-

tic, then pathological killer, until he finally finds a redemption that comes from a God within himself.

"Soon after *The Apostate* I wrote *Stillness at Sea*—the story of the *Lusitania*, the ship sunk by Germans in 1915. Although there is a 'thriller' element in it, it is essentially a story about ideas and values locked in a ship making an almost certainly doomed voyage. The extraordinary and ordinary boarded her in New York despite German threats to sink her. I don't think I used a character in it that I hadn't known at one time in my life, including myself. And while researching the material, I was shocked to find the merchant marine I was in had hardly changed in conditions in the forty odd years since the *Lusitania*.

"I have just finished *Children of the Hosti*, a fantasy that blends New York gang life, the barbarism of ten thousand years ago, and the epitome of achievement a million years hence, all finding their existence on a plane known as parallax six. There are elements of fantasy in it, but no magic. Elements of science fiction, but no technology. It's a blend of ideas that lets me develop real characters and problems in an unreal world. Again there is the clash of ideas and values that I imagine is the generating force of all character writing. After all, they are what a person is. I like the book, as fantasy makes anything possible, but here it is restricted to the bounds of man's minds rather than the *hardware* he creates. And that gives the characters that 'third dimension' that makes them real.

"My motivation in writing was that of most authors—make money, be successful. And like 'most' I have done neither. But there is the huge compensation of creating existences you know as well as you know yourself. Where you are participant and observer, creator and visitor, but never intruder. It is that balance that gives me the most sense of achievement, when a character surprises me by a word or action—that's when I know s/he's real."

BIOGRAPHICAL/CRITICAL SOURCES

PERIODICALS

Times Literary Supplement, May 20, 1983.

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ABAYAKOON, Cyrus D. F. 1912-

BRIEF ENTRY: Born in 1912 in Ceylon (now Sri Lanka). Astrologer and author. Abayakoon, who learned astrology from Buddhist priests, specializes in palmistry and healing through sound vibrations, or mantra yoga. He accurately predicted the assassinations of Mohandas Gandhi and John F. Kennedy and, more recently, foretold the Watergate scandal. Abayakoon is the author of *Astro-Palmistry: Signs and Seals of the Hand* (ASI Publishers, 1975).

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ABDULLAH, Achmed 1881-1945

BRIEF ENTRY: Born in 1881 in Yalta, Crimea, Russia (now U.S.S.R.); naturalized British citizen; died of a heart attack, May 12, 1945, in New York, N.Y. Russian-born British novelist and playwright known almost exclusively under his pen name, Achmed Abdullah. Because of his parents' divorce and his subsequent adoption by his maternal grandfather, an Afghan Moslem, Abdullah was reared in Afghanistan and brought up in the Moslem faith. Although it is believed that he was

christened Alexander Nicholayevitch Romanoff, he became known as Syied Shaykh Achmed Abdullah Nadir Kahn el-Idrissvieh el-Durani, or Prince Nadir Khan Durani. Abdullah later used only his Moslem given names as his nom de plume. One source cites his actual name as Nadir Khan-Romanoffski, combining his Christian and Moslem names.

Among Achmed Abdullah's best known writings are the plays "Toto" (1920) and "The Grand Duke" (1921); the screenplays "The Thief of Bagdad" (1924) and "The Lives of a Bengal Lancer" (1935); the novel *The Honourable Gentleman and Others* (1919); and an autobiography, *The Cat Had Nine Lives: Adventures and Reminiscences* (1933). Abdullah also contributed stories of romance, intrigue, and adventure to popular magazines both in the United States and abroad. In addition to his work as a writer, Abdullah served for seventeen years in the British and British-Indian armies, advancing from captain to colonel. For one year he served as a colonel in the Turkish Army as well. His distinctions include a doctorate from the College of El-Azar in Cairo and membership in the French Academy.

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

Catholic Authors: Contemporary Biographical Sketches, Gale, 1981.

Current Biography, Wilson, 1945.

Twentieth-Century Authors: A Biographical Dictionary of Modern Literature, H. W. Wilson, 1942.

PERIODICALS

New York Times, May 13, 1945.

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ABERCROMBIE, M(innie) L(ouie) J(ohnson) 1909(?) - 1984

(M. L. Johnson Abercrombie, M. L. Johnson)

OBITUARY NOTICE: Born c. 1909 in Birmingham, England; died November 25, 1984. Biologist, educator, and author. Abercrombie began her career as a teacher at the University of Birmingham. She then joined the anatomy department of the University of London's University College, where she was involved in selecting and training medical students. As a result of her classroom experiences, she developed influential teaching methods that employed concepts of group-analytic psychotherapy and focused on the instruction of students in small groups. Abercrombie, who also conducted research on cerebral palsy and radiology, was a founding member and president of the Group-Analytic Society in London and with her husband Michael Abercrombie, edited the "New Biology" series. She also co-edited, under the name M. L. Johnson, the *Penguin Dictionary of Biology*. As M. L. Johnson Abercrombie she wrote *The Anatomy of Judgement: An Investigation Into the Processes of Perception and Reasoning* and, under the name M. L. J. Abercrombie, published *Aims and Techniques of Group Teaching and Talking to Learn: Improving Teaching and Learning in Small Groups*.

OBITUARIES AND OTHER SOURCES:

PERIODICALS

Times (London), December 11, 1984.