

*Contemporary
Authors*

volume 117

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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Authors and Media People Featured in This Volume

Emile de Antonio—American producer, director, and author of documentary films; known for his innovative approach to his craft, de Antonio eschewed voice-over narration in creating his first film, “Point of Order!,” which was assembled from original kinescope footage of the Army-McCarthy hearings of 1954 and introduced the compilation documentary as a new motion picture genre; among his subsequent films are “Millhouse,” “Painters Painting,” and “Underground.” (Sketch includes interview.)

Martha Foley—American editor who died in 1977; founder and editor, with husband, Whit Burnett, of *Story*, a magazine esteemed for publishing quality fiction; edited the annual *Best American Short Stories* for Houghton-Mifflin for thirty-four years; author of a memoir, *The Story of Story Magazine*.

Carolyn Forché—American poet, journalist, and human rights activist; recipient of the Yale Series of Younger Poets Award in 1975 for *Gathering the Tribes*; drew upon her experiences as a journalist and human rights activist in El Salvador from 1978 to 1980 for her best-seller, *The Country Between Us*, which was named Lamont Selection of the Academy of American Poets in 1981. (Sketch includes interview.)

William Greider—Award-winning American journalist; best known for his controversial article “The Education of David Stockman,” which documents the futile efforts of the former U.S. budget director to reduce the federal deficit during the early months of the Reagan administration; the article was later published in *The Education of David Stockman and Other Americans*. (Sketch includes interview.)

Martha Grimes—American mystery novelist who won the Nero Wolfe Award in 1983 for *The Anodyne Necklace*; favorably compared to works by such masters of the classic British detective story as Agatha Christie, Dorothy L. Sayers, Margery Allingham, and Ngaio Marsh, Grimes’s novels include *The Old Fox Deceiv’d*, *Help the Poor Struggler*, and *The Deer Leap*.

Jiri Grusa—Czech dissident, editor, and author currently living in West Germany; considered one of Czechoslovakia’s most gifted writers, Grusa is best known for his acclaimed novel, *The Questionnaire*, which precipitated his arrest and eventual exile from his homeland.

Brion Gysin—American painter, inventor, recording artist, and writer; best known as the inventor of “cut-ups,” a literary technique involving rearrangement of words clipped from newspapers and other printed materials; he and longtime associate beat novelist William S. Burroughs employed the cut-up procedure for several of their collaborations, including *The Exterminator* and *The Third Mind*; also author of *The Faultline*, a novel. (Sketch includes interview.)

Anne Hampson—Best-selling British author of nearly 135 romance novels; named one of the world’s best-loved writers in the genre by *Romantic Times* magazine; *The Hawk and the*

Dove and *Starts of Spring* are examples of her popular fiction. (Sketch includes interview.)

Garrison Keillor—American host and principal writer of the immensely popular weekly public radio show “A Prairie Home Companion”; calling himself “America’s tallest radio humorist,” Keillor has been broadcasting his show live since 1974 from the fictional town of Lake Wobegon, Minnesota; his best-selling book, *Lake Wobegon Days*, is based upon the two-hour radio program, which is heard by an estimated two million listeners.

Ruhollah Khomeini—Iranian leader of the Shi’ite Muslim revolutionaries who toppled the government of the shah of Iran and stormed the American Embassy in Tehran, taking hostages who were held for more than a year; named *Time* magazine’s “Man of the Year” in 1979 as the person who had “done the most to change the news, for better or for worse”; among his recent publications are *Imam Khomeini*, *the Pope*, and *Christianity*, *The Revolutionary Line of Action*, and *Imam Khomeini and November 4th*.

Philip Lamantia—American poet and writer; noted as a pioneer of surrealist verse in the United States, Lamantia was once described as “a living link between French surrealism and the American counterculture”; his works, which reveal a philosophical approach with an emphasis on eroticism, harmony, symbolism, and magic, include *Selected Poems: 1943-1966*, *Touch of the Marvelous*, and *Becoming Visible*.

Gordon Lish—American editor and author; winner of awards for distinguished editing from the American Society of Magazine Editors and from the Columbia University Graduate School of Journalism; author of two novels, the critically acclaimed *Dear Mr. Capote* and *Peru*, and a collection of short stories, *What I Know So Far*. (Sketch includes interview.)

Timothy Mo—Hong Kong-born writer; his well-received novels, focusing on the cultural clash between East and West, have been praised for their comic aspects as well as their sensitive portrayals of the immigrant experience; he wrote *Sour Sweet*, which was nominated for the Booker McConnell Prize in 1982, and *The Monkey King*.

Barrington Moore, Jr.—American political scientist, educator, social philosopher, and author; described variously as a philosopher of the New Left and as a radical conservative; his writings include such widely praised works as *Social Origins of Dictatorship and Democracy*, *Reflections on the Causes of Human Misery and Upon Certain Proposals to Eliminate Them*, and *Injustice: The Social Bases of Obedience and Revolt*.

Lawrence F. O'Donnell, Jr.—American author of the best-seller *Deadly Force: The True Story About How a Badge Can Become a License to Kill*, a nonfiction account of the 1975 killing of hospital worker James Bowden and of the long-delayed resolution of the wrongful death suit filed against the

two Boston police officers who shot him; the 1983 book is credited with generating renewed interest in the case and with leading to payment of the award decreed by the courts several years earlier.

Peter O'Donnell—British writer; best known as the creator and author of the syndicated cartoon strip “Modesty Blaise,” which has been widely syndicated for more than two decades; O'Donnell has also written several well-received novels based on the Blaise character, notably *The Impossible Virgin*, *Dead Man's Handle*, and *Mr. Sun*. (Sketch includes interview.)

Erwin Panofsky—German-born American teacher of art history who died in 1968; considered one of this century's most distinguished art historians, he was affiliated with Princeton University's Institute of Advanced Study for more than thirty years; his books, such as *Tomb Sculpture*, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*, and *Early Netherlandish Painting: Its Origins and Character*, have been widely praised for their wit and scholarship.

Gene Perret—American comedy writer; winner of three Emmys and a Writers Guild award for his scripts for the “Carol Burnett Show,” he has also written for other popular television programs and for comics Phyllis Diller and Bob Hope; wrote the instructional books *How to Write and Sell Your Sense of Humor* and *How to Hold Your Audiences With Humor*. (Sketch includes interview.)

James Randi—Internationally known professional magician; self-described “scourge of the psychics,” Randi debunks so-called supernatural events both onstage and in his books, which include *The Truth About Uri Geller*, *Houdini: His Life and Art*, and *Flim-Flam! The Truth About Unicorns, Parapsychology, and Other Delusions*.

Lawrence Joseph Shehan—American Roman Catholic cardinal who died in 1984; gained prominence as a leader within

the liberal wing of the Catholic hierarchy in the United States; his book of memoirs, *A Blessing of Years: The Memoirs of Lawrence Cardinal Shehan*, describes his years as an outspoken advocate of religious ecumenism and racial justice.

Elizabeth Tallent—American fiction writer; contributor of short stories to major periodicals, including *Esquire*, *Harper's* and *New Yorker*, and winner of an O. Henry Award and a Pushcart Prize; Tallent's volume of short fiction, *In Constant Flight*, has been praised for its meticulous description and moments of poignance; similarly well-received was her novel, *Museum Pieces*.

Roger Wilkins—American attorney and journalist; former assistant attorney general with the U.S. Department of Justice and Ford Foundation domestic program director; has also served on the editorial staffs of the *Washington Post* and the *New York Times* and has been with *Nation* since 1979; his autobiography, *A Man's Life*, was acclaimed by critics.

Helen Wolff—German-born publisher known as “the grande dame of international letters”; during her six-decade career, Wolff has earned a reputation for publishing the best in European fiction; currently publisher and editor of the imprint she and her husband established in 1961 at Harcourt Brace Jovanovich; the insignia “A Helen and Kurt Wolff Book” is known internationally as a hallmark of uncompromising quality. (Sketch includes interview.)

Tobias Wolff—Critically acclaimed American writer; judged a master storyteller, Wolff is author of two award-winning volumes of short fiction, *In the Garden of the North American Martyrs* and *Back in the World*; several of his short stories have earned O. Henry awards; his novella, *The Barracks Thief*, won the P.E.N./Faulkner Award as the best work of fiction of 1984. (Sketch includes interview.)

Preface

The over 1,000 entries in *Contemporary Authors (CA)*, Volume 117, bring to nearly 85,000 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 biographees 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 listings: sketches, brief entries, and obituary notices. In recent volumes the editors have introduced a number of format changes so that a reader needing specific information can quickly focus on the pertinent portion of an entry. Beginning with Volume 114, for instance, sketches contain individual paragraphs with rubrics identifying address, membership, and awards and honors information, helping *CA* users to locate readily the facts they need.

As part of the editors' continuing efforts to make the information in entries as accessible as possible, *CA* now employs 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.

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 presented in Volume 117 worked closely with *CA*'s editors to develop lengthy, incisive sidelights, such as the comments provided by free-lance writer William A. DeGregorio, the author of *The Complete Book of U.S. Presidents*. "It is the personal side of the presidents' lives that has interested me most," writes DeGregorio, whose fascination with American chief executives began at age eight. "*The Complete Book of U.S. Presidents*," he says, "earned critical praise for going beyond the standard texts on the chief executives to include extensive personal information heretofore retrievable only from individual multi-volume biographies and other, more recondite sources. . . . It is this attention to human interest, as well as my commitment to accuracy and objectivity, that prompted numerous reviewers to recommend the volume for school, public, and academic libraries."

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. Assistant editor and writer Nancy Pear, for instance, provides sidelights for distinguished art historian Erwin Panofsky. Praised by critics for his "beautifully" written books as well as for his "brilliant" scholarship, Panofsky became "the dominant figure behind the growth of art historical study in [the United States]," reports Ms. Pear.

In sidelights for Jiri Grusa, senior assistant editor Nancy Evans describes the arrest and subsequent exile of the Czech writer following publication of his dissident novel *The Questionnaire*. Condemned by Czech authorities for its "grave calumnies against socialism," *The Questionnaire* was hailed by Western critics such as Charles Fenyevi, who noted that the book "blends masterfully the soaringly magical with the gritty commonplace."

Senior assistant editor Louise Mooney chronicles the odyssean career of Philip Lamantia in her sidelights for the prominent surrealist poet whose writing activities were frequently interrupted by periods of travel, depression, and the use of hallucinogenic drugs. French critic and editor Yves Le Pellec appraised Lamantia as "a living link between French surrealism and the American counterculture at its beginnings."

And another senior assistant editor, Susan Stefani, discusses the homespun humor of Garrison Keillor in her sidelights for the popular host of radio's "A Prairie Home Companion." His material, according to humorist Roy Blount, Jr., is "calmly, acrobatically droll, yet makes no bones about its fondness for decency and its distaste for bullies." Keillor's best-selling book, *Lake Wobegon Days*, is based upon the fictional characters and events featured on "A Prairie Home Companion."

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, both living and deceased, 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 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 Emile de Antonio, Carolyn Forché, William Greider, Brion Gysin, Anne Hampson, Gordon Lish, Peter O'Donnell, Gene Perret, Helen Wolff, and Tobias Wolff.

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—37 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*.

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 describing their lives and interests in the *Autobiography Series* encompasses authors 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 "117," the entire *CA* series consists of only 64 physical volumes with the publication of *CA* Volume 117. The following information notes changes in the numbering system, as well as in cover design, to help 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 117 (17 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*-17 (17 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 through *CAA*-3 (3 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: *Authors in the News*, *Children's Literature Review*, *Contemporary Literary Criticism*, *Dictionary of Literary Biography*, *Something About the Author*, and *Twentieth-Century Literary Criticism*.

Suggestions Are Welcome

The editors welcome comments and suggestions from users on any aspects of the *CA* series. If readers would like to suggest authors whose *CA* entries should appear in future volumes of the series, they are cordially invited to write the editors.

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) ↓ ↓ 117 (1986)	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 CA. 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, L(enwood) B(allard) 1908-1985

OBITUARY NOTICE: Born in 1908; died September 28, 1985, in Los Angeles, Calif. Cinematographer and author. Abbott became known as "one of the most skilled special effects cameramen in the industry," reported the *Los Angeles Times*. His creative know-how garnered four Oscars and as many Emmys during the cinematographer's career. Beginning his long-term affiliation with Twentieth Century-Fox—then Fox Film Corporation—in 1926, Abbott filmed sequences for the studio's classic "What Price Glory." The cameraman's subsequent work, tallying some three hundred motion pictures and hundreds more television pieces, included his Academy Award-winning cinematography for the films "Doctor Dolittle," "Tora! Tora! Tora!," "The Poseidon Adventure," and "Logan's Run." Among Abbott's television awards are Emmy presentations for his filming of the TV shows "The Time Tunnel," "City Beneath the Sea," and "Voyage to the Bottom of the Sea," which received two of the awards. After retiring from his post at Twentieth Century-Fox in 1970, Abbott worked as a consultant and director of special effects for several other movie studios over the next fifteen years. His anecdotal memoir about his profession, *Special Effects: Wire, Tape, and Rubber Band Style*, was published in 1984.

OBITUARIES AND OTHER SOURCES:

PERIODICALS

Los Angeles Times, October 4, 1985.

* * *

ABERCROMBIE, Stanley 1935-

PERSONAL: Born February 18, 1935, in Cedartown, Ga.; son of Stanley and Frances (Howard) Abercrombie. **Education:** Georgia Institute of Technology, B.S., 1957; Massachusetts Institute of Technology, B.Arch., 1961; Columbia University, M.Arch., 1967.

ADDRESSES: *Home*—175 Riverside Dr., New York, N.Y. 10024. *Office*—1735 New York Ave. N.W., Washington, D.C. 20006.

CAREER: Marcel Breuer & Associates (architects), New York City, design draftsman, 1962-65; John Carl Warnecke & Associates, New York City, architectural designer, 1967-72;

Stanley Abercrombie (architectural firm), New York City and Washington, D.C., principal, 1979—. Member of faculty at Harvard University and New Jersey School of Architecture. **Military service:** U.S. Navy, 1957-59.

MEMBER: American Institute of Architects, National Trust for Historic Preservation, Society of Architectural Historians, Architectural League of New York.

AWARDS, HONORS: Residential design citation from American Institute of Architects, 1973; Neal Award from Business Publishers Association, 1974, for *Architecture Plus* issue on recycling; Loeb fellow at Harvard University, 1974-75; fellow at American Academy in Rome, 1982-83.

WRITINGS:

Ferrocement, Séhocken, 1976.

Gwathmey Siegel, Whitney Library, 1981.

Architecture as Art, Van Nostrand, 1984.

Contributor to architecture and design journals and popular magazines, including *House and Garden*, *Horizon*, and *Artforum*, and newspapers. Senior editor of *Architecture Plus*, 1973-74, and *Architecture*, 1979-83; editor of *Interiors*, 1976-79, and *Interior Design*, 1983—; contributing editor of *Urban Design International*, 1979—.

* * *

ACKER, Kathy 1948- (The Black Tarantula)

BRIEF ENTRY: American educator and author. Called by *Esquire* magazine "the most well known and best of the punk writers," Acker won a Pushcart Prize for her story "New York City in 1979." Although Acker has been writing prolifically since the mid-1970's, her first works were published by small, independent presses and consequently did not reach as wide an audience as two later works, the autobiographical *Great Expectations* (1982) and *Blood and Guts in High School* (1984), which were distributed nationally by Grove Press. Acker's earlier titles included *The Childlike Life of the Black Tarantula* (TVRT, 1975), published pseudonymously; *The Adult Life of Toulouse Lautrec* (TVRT, 1978); *Kathy Goes to Haiti* (Rumour Publications, 1978); and *I Dreamt I Was a Nymphomaniac: Imagining* (Traveler's Digest, 1980).

An experimental writer in the avant-garde literary tradition of William Burroughs and Jean Genet, Acker juxtaposes violence and pornography with childhood memories and narrative fragments in a loose framework of shifting voice, point of view, and character portrayal that is said to defy traditional analysis. Acker, who was educated in the classics at Brandeis and the University of California at San Diego, gives readings and lectures at the San Francisco Art Institute and has written a screenplay, "Variety" (1985). *Addresses*: San Francisco Art Institute, 800 Chestnut, San Francisco, Calif. 94133.

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Esquire, September, 1984.

New York Times Book Review, March 4, 1984, December 23, 1984.

Times Literary Supplement, February 10, 1984.

Voice Literary Supplement, February, 1982.

* * *

ADY, Ronald W(illiam) 1934-

PERSONAL: Born October 19, 1934, in Chicago, Ill.; son of Maxwell Butters (a sales executive) and Myrtle Louise (Litzen) Ady. **Education**: Northwestern University, B.A. (with honors), 1956; University of Illinois at Urbana-Champaign, M.A., 1958; University of Wisconsin—Madison, Ph.D., 1964; post-doctoral study at University of Chicago, 1966.

ADDRESSES: *Home*—Centro Jardin Apts., Torremolinos, Malaga, Spain. *Office*—Associated Consultants, 114 Liberty St., Suite 204, New York, N.Y. 10006.

CAREER: Chicago State College (now University), Chicago, Ill., assistant professor of psychology and business, 1964-67; Management Institut Hohenstein, Dillsberg-Neuhof, West Germany, director, 1967—. President of Associated Consultants, 1977—. Member of faculty of Boston University's program in Heidelberg, West Germany, 1984-85.

MEMBER: American Psychological Association, Phi Beta Kappa, French American Club, Espana-Americano Association.

WRITINGS:

Making Money in Inflation, Recession, and Disinflation, Prentice-Hall, 1976.

The Investment Evaluator: How to Size Up Your Investments at a Glance, Prentice-Hall, 1984.

Die 100 Gesetze: Managers müssen führen wieder (title means "One Hundred Laws: Managers Must Lead Again"), Verlag Herbig, 1986.

High Yields and High Safety, Prentice-Hall, in press.

Author of "Your Money," a monthly investment column in *Lookout*. Contributor to magazines, including *Town and Country*, and to scholarly journals.

SIDELIGHTS: Ronald W. Ady told *CA*: "My interest in psychology and business helped enormously in the development of my investment books. Academic responsibilities also play a part in the generation of new ideas. I travel a good deal of the time in Europe, and this affords me an opportunity to explore new concepts in management and investment.

"My books cover the widest spectrum of investment from single savings accounts to complex trading strategies on op-

tions—both in Europe and the U.S. markets. There is a natural affinity between management strategy and investment strategy. The internationalization of markets, business, and socio-political developments will one day soon make this a truly unified world."

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AHERNE, Brian (de Lacy) 1902-

BRIEF ENTRY: Born May 2, 1902, in King's Norton, Worcestershire, England. British actor and author. Aherne made his debut on the London stage at the age of eleven and built an acting career that spanned more than fifty years. His first U.S. performance was opposite actress Katharine Cornell in the 1931 Broadway production of "The Barretts of Wimpole Street." The pair subsequently co-starred in such productions as "Romeo and Juliet" and "Saint Joan." They last appeared on stage together in 1960 in "Dear Liar," with Aherne portraying George Bernard Shaw. Aherne also had roles in numerous films, including "What Every Woman Knows," "Beloved Enemy," and, as recently as 1967, "Rosie." A founding member of the British Actors' Equity Association, the actor was nominated for an Academy Award for his performance in the 1938 film "Juarez." Aherne wrote an autobiography, *A Proper Job* (Houghton, 1969), and a biography of his friend actor George Sanders, entitled *A Dreadful Man* (Simon & Schuster, 1979).

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

Current Biography, H. W. Wilson, 1960.

Grabianan, Bernard, *Then-Came Each Actor*, McKay, 1975.

PERIODICALS

New York Times Book Review, September 16, 1979, February 8, 1981.

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AHITUV, Niv 1943-

PERSONAL: Born August 16, 1943, in Tel Aviv, Israel; son of Isaak (a farmer) and Naomi (a teacher) Ahituv; married Nurith Shkedy (a lawyer), May 27, 1967; children: Nadav, Noa, Netta. **Education**: Hebrew University of Jerusalem, B.Sc., 1967; Tel Aviv University, M.B.A., 1971, M.Sc. (cum laude), 1976, Ph.D., 1979. **Religion**: Jewish.

ADDRESSES: *Home*—33 Drezner St., Tel Aviv 69497, Israel. *Office*—Faculty of Management, Tel Aviv University, Tel Aviv 69978, Israel.

CAREER: Instructor in programming for International Business Machines Ltd., in Tel Aviv, Israel, 1965-68; Bank of Israel, Jerusalem, founder and manager of Systems Analysis and Programming Division, 1969-75; Israeli Center of Management Studies, Tel Aviv, lecturer in management, 1976-78; University of Calgary, Calgary, Alberta, associate professor of management, 1978-80; University of British Columbia, Vancouver, visiting professor of commerce and business administration, 1980-81; Tel Aviv University, Tel Aviv, senior lecturer in management, 1981—, academic director of Faculty of Management Computer Center, 1982-85. External lecturer at Israeli Institute of Productivity, 1967-78, Technion, 1968-78, 1983, and Tel Aviv University, 1972-78; visiting member of faculty at New York University, summer, 1984; visiting