

*Contemporary
Authors*

volume 109

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 109

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Authors and Media People Featured in This Volume

Martin Agronsky—American broadcast journalist; moderator of weekly NBC-TV program “Agronsky and Company”; well known for his political commentary and interviewing skills; recipient of numerous awards, including Peabody Award and Emmy Award. (Sketch includes interview.)

Nathan Asch—Polish-born American expatriate novelist who died in 1964; his novels, which are stylistically reminiscent of those of Ernest Hemingway, include *The Office*, *Love in Chartres*, and *The Valley*.

John Chancellor—Well-known American broadcast journalist; has served with NBC-TV for over thirty years as foreign correspondent, host of “Today” show, White House correspondent, and, from 1970 to 1982, anchor of “NBC Nightly News.” (Sketch includes interview.)

Barbara P. Conklin—American romance writer; author of teenage romance novels, including the best-selling *P.S. I Love You*, and numerous stories published in *True Confessions* and *Modern Romances*.

Brian De Palma—American screenwriter, producer, and motion picture director; a controversial filmmaker, he has been criticized as a “derivative manipulator” and praised as an “artist”; his best-known films include “Greetings,” “Carrie,” “The Fury,” and “Dressed to Kill.”

Milos Forman—Czechoslovakian screenwriter and director of motion pictures, notably “Cerny Petr” (“Black Peter”), “One Flew Over the Cuckoo’s Nest,” “Hair,” and “Ragtime”; has won many film awards, including an Academy Award in 1975 for best director.

Clark Gesner—American writer, composer, and lyricist; contributing writer and composer for “Sesame Street” and “Electric Company” television programs; composer and lyricist of popular musical “You’re a Good Man, Charlie Brown.”

Juergen Habermas—German philosopher; one of Germany’s best-known social theorists; author of several works translated into English, including *Theory and Practice*, *Knowledge and Human Interests*, and *Toward a Rational Society*.

Lorraine Hansberry—American playwright who died in 1965; best known for award-winning play “A Raisin in the Sun,” the first drama by a black woman to be produced on Broadway; awarded a New York Drama Critics Circle Award, this play was later adapted as a motion picture and produced as the popular Broadway musical “Raisin.”

Moss Hart—American playwright, librettist, and director of stage productions who died in 1961; junior member of one of the most famous playwrighting teams in the history of American theatre; with George S. Kaufman wrote many successful plays, notably “Once in a Lifetime,” “You Can’t Take It With You,” and “I’d Rather Be Right.”

William Hood—American intelligence official; associated with the Central Intelligence Agency for thirty years; author of well-received nonfiction book *Mole*, about a Russian spy’s association with the CIA.

Bettina Huerlimann—German-born Swiss publisher and editor; with husband, Martin Huerlimann, directed Atlantis Verlag until 1967; author of many books, including the award-winning *William Tell and His Son*.

Lawrence Kasdan—American screenwriter and director of motion pictures; screenplays include “The Empire Strikes Back,” “Raiders of the Lost Ark,” and “Return of the Jedi.” (Sketch includes interview.)

Jack Kemp—American politician; former professional football player, now congressman from New York; Kemp’s economic theories were adopted into the Republican platform in the 1980 presidential race; Kemp is the author of two books.

Tracy Kidder—American journalist; awarded the Pulitzer Prize and the American Book Award in 1982 for *The Soul of a New Machine*, a national best-seller that recounts the development of a super minicomputer. (Sketch includes interview.)

Gary Kinder—American writer; author of critically acclaimed *Victim: The Other Side of Murder*, a book that relates the incidents of a multiple murder in Utah in 1974 and has been favorably compared to Truman Capote’s *In Cold Blood*.

Oskar Kokoschka—Austrian artist and writer who died in 1980; considered to be one of the most enduring and versatile artists of twentieth-century Vienna; also playwright of such controversial dramas as “Murderer, Hope of Women” and “The Burning Bush.”

Christopher Lehmann-Haupt—Well-known American book critic, currently senior daily book reviewer for the *New York Times*. (Sketch includes interview.)

Catherine Mackin—American broadcast journalist who died in 1982; Mackin made history in 1972 as the first woman floor reporter at a national political convention.

Abby Mann—American writer and director of motion pictures; author of Academy Award-winning motion picture “Judgment at Nuremberg” and other controversial works for the screen, notably “A Child Is Waiting,” “Ship of Fools,” and the television docudrama “King.” (Sketch includes interview.)

Veljko Micunovic—Yugoslavian diplomat and government official who died in 1982; his memoirs, *Moscow Diary*, concern his experiences while serving as Yugoslavian ambassador to the Soviet Union from 1956 to 1958.

Roger Moore—British actor in motion pictures and television; well known for his role as adventurer Simon Templar in the television series “The Saint” and, more recently, as secret agent

James Bond in movies, including "Live and Let Die," "The Spy Who Loved Me," "For Your Eyes Only," and "Octopussy"; author of *Roger Moore's James Bond Diary*.

Leonard O. Mosley—British biographer; formerly a journalist, critic, and novelist, Mosley is best known for his biographies, including *Lindbergh: A Biography*, *Hirohito: Emperor of Japan*, *Marshall: Hero of Our Times*, and *Zanuck: The Rise and Fall of Hollywood's Last Tycoon*. (Sketch includes interview.)

Charles Osgood—American radio and television correspondent; host of "Newsbreak" and "The Osgood File" for CBS-Radio; author of two books, *Nothing Could Be Finer Than a Crisis That Is Minor in the Morning* and *There's Nothing That I Wouldn't Do If You Would Be My POSSLQ*. (Sketch includes interview.)

Frank Pakenham—British aristocrat, statesman, and crusader for a variety of moral causes; as the Seventh Earl of Longford, head of a household dubbed the "literary Longfords," a well-known family of writers that includes himself, his wife, Elizabeth, his son, Thomas, and his daughters, Judith Kazantis, Rachel Billington, and Antonia Fraser; author of books about social reform as well as biographies, notably the critically acclaimed *Pope John Paul II* and *Eamon de Valera*.

Thomas Pakenham—British historical writer; son of Frank Pakenham and member of family of authors known as the "literary Longfords"; author of highly praised works *The Year of Liberty* and *The Boer War*. (Sketch includes interview.)

Sam Peckinpah—American screenwriter and director of motion pictures and television productions; known for his "graphically violent, yet curiously romantic films," his screen credits include "The Wild Bunch," "Straw Dogs," "Junior Bonner," and "Bring Me the Head of Alfredo Garcia."

Karl Rahner—German Jesuit priest and preeminent Roman Catholic theologian, considered by some to be "the most brilliant Catholic theologian since Thomas Aquinas"; a prolific writer, his works include the twenty-volume *Theological Investigations*.

Ruth Rendell—Award-winning British novelist; author of well-received mysteries featuring Chief Inspector Wexford, notably *A Demon in My View*, *Lake of Darkness*, and *Master of the Moor*.

Willard H. Scott, Jr.—American broadcaster; humorous weather reporter on NBC-TV's "Today" show; author of his autobiography, *The Joy of Living*.

Leonard Shatzkin—American publishing executive; long considered an innovator in the field, Shatzkin has made many important contributions related to book production; author of *In Cold Type: Overcoming the Book Crisis*.

Colin Welland—British actor and writer for stage, television, and screen; best known for his award-winning screenplay, "Chariots of Fire." (Sketch includes interview.)

Preface

The over 1,500 entries in *Contemporary Authors*, Volume 109, bring to more than 74,000 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 brief, one-paragraph entries. 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 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 109 worked closely with *CA*'s editors to develop lengthy, incisive Sidelights. Among these authors is award-winning journalist J.J. Maloney, an ex-convict who served twelve years in the Missouri State Penitentiary for armed robbery and murder. He writes: "I have had a unique opportunity—to go directly from prison to the newsroom of a legendary newspaper [the *Kansas City Star*]. Because of those unusual circumstances, my view of journalism will not be the normal one, in some ways. In many ways, however, I was able to overcome the initial liability of being an ex-convict and to subsequently function on my merits as a newspaper reporter. The editors of the *Kansas City Star* nominated me almost every year for the Pulitzer Prize, and by the time I left in 1978, I was considered one of the top reporters at the paper. . . . Now I'm trying a different route—journalism by way of book and magazine."

"I think of myself as a man of letters," remarks Frank Allen, an educator, author, and free-lance editor who has taught English at several eastern Pennsylvania colleges. As a teacher, he observes "that most American education does not entail the pursuit of truth or development of the mind but preparation for a vocation and inculcation of usable skills, that consumership has replaced citizenship in literature as well as society." Nevertheless, in his "somewhat old-fashioned role" as a man of letters, Allen would "like to make the past relevant to contemporary writing and to be worthy of it. Equally, I'd like to make writers today aware that there is a dynamic, accessible body of literature in the past. If the two, past and present, do not maintain a dialogue, I don't see how a nation's letters can help being peripheral and impermanent."

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. Assistant editor Nancy Pear, for instance, relays the general critical perception that playwright Lorraine Hansberry, author of "A Raisin in the Sun," was not "a particularly political or 'black' writer, but rather . . . one who dealt more with human universals." In what critics have called "a true-life adventure" and "compelling entertainment," Tracy Kidder's award-winning best-seller, *The Soul of a New Machine*, uniquely advanced the popular discussion and understanding of computer technology. Kidder's Sidelights, prepared by assistant editor Mary E. Teller, survey the wide critical acclaim accorded this book and provide a crisp introduction to *CA*'s interview with the author. In her Sidelights for theologian Karl Rahner, senior assistant editor Charity Anne Dorgan begins with Martin E. Marty's succinct observation that "Compared to Karl Rahner, most other contemporary Christian theologians are scrub oak"; she goes on to explain why Rahner may be "the most influential teacher of the modern Catholic church." And Oskar Kokoschka's Sidelights, composed by senior assistant editor Les Stone, depict Kokoschka as "one of Europe's most talented, if eccentric, artists."

These sketches, as well as others 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 Martin Agronsky, John Chancellor, Lawrence Kasdan, Tracy Kidder, Christopher Lehmann-Haupt, Abby Mann, Leonard O. Mosley, Charles Osgood, Thomas Pakenham, and Colin Welland.

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—23 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, 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.

CA Numbering System

Occasionally questions arise about the *CA* numbering system. Despite numbers like "97-100" and "109," however, the entire *CA* series consists of only 46 physical volumes with the publication of *CA* Volume 109 in December, 1983. 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 109 (9 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*-10 (10 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.

Retaining CA Volumes

As new volumes in the series are published, users often ask which *CA* volumes, if any, can be discarded. The chart following the preface 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 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) ↓ ↓ 109 (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.

ABEEL, Erica (Hennefeld) 1937-

BRIEF ENTRY: Born in 1937 in New York. American educator, journalist, and author. An associate professor of French and English at John Jay College of Criminal Justice of the City University of New York, Abeel formerly taught for five years at Barnard College. She is the author of "Hers," a column that appears in the *New York Times*, and a contributor of articles to a number of magazines, including *New York* and *Ladies' Home Journal*. In addition, Abeel has written two books: *Only When I Laugh* (Morrow, 1978) and *I'll Call You Tomorrow, and Other Lies Between Men and Women* (Morrow, 1981). In the *New York Times Book Review*, critic Jill Robinson called *Only When I Laugh* "funny and incisive," and she noted that it is "unpretentious, written with a glowing, earnest simplicity." **Address:** Department of French, John Jay College of Criminal Justice of the City University of New York, 445 West 56th St., New York, N.Y. 10019. **Biographical/critical sources:** *New York Times Book Review*, June 11, 1978.

* * *

ABRAMOV, Fyodor Aleksandrovich 1920-1983

OBITUARY NOTICE: Born February 29, 1920, in Verkola, Russia (now U.S.S.R.); died in 1983. Educator and author. Abramov is best known as the author of several novels, including *Brothers and Sisters* and *Round and About*, which were approved reading in the Soviet Union despite their often critical depictions of rural life. He taught at Leningrad University. **Obituaries and other sources:** *New York Times*, May 17, 1983; *Chicago Tribune*, May 18, 1983; *London Times*, May 20, 1983.

* * *

ABRAMSKY, Chimen 1916-

BRIEF ENTRY: Born September 12, 1916, in Minsk, Russia (now U.S.S.R.). British historian, educator, and author. Recipient of the Humanitarian Trust Award and senior fellow of St. Antony's College, Oxford, Abramsky has taught Hebrew and Jewish studies at the University of London since 1969. His writings include *Karl Marx and the British Labour Movement: Years of the First International* (St. Martin's, 1965), *Marx and the General Council of the IWMA* (1968), *Lenin and*

the Jews (1973), and *Essays in Honour of E. H. Carr* (Macmillan, 1975). **Address:** 5 Hillway St., London N.6, England; and Department of Hebrew and Jewish Studies, University College, University of London, Gower St., London WC1E 6BT, England. **Biographical/critical sources:** *Times Literary Supplement*, May 13, 1965; *Economist*, August 7, 1965; *Who's Who in World Jewry: A Biographical Dictionary of Outstanding Jews*, Pitman, 1972.

* * *

ACKART, Robert 1921-

PERSONAL: Born August 29, 1921, in Wilmington, Del.; son of Everett Gunner (an engineer) and Agnes (Jenks) Ackart. **Education:** Wesleyan University, Middletown, Conn., B.A. (summa cum laude), 1943; Harvard University, M.A., 1945; Yale University, M.F.A., 1952. **Politics:** Independent. **Residence:** Katonah, N.Y. 10536. **Agent:** McIntosh & Otis, Inc., 475 Fifth Ave., New York, N.Y. 10017.

CAREER: Tufts University, Medford, Mass., instructor in English literature, 1945-47; Swarthmore College, Swarthmore, Pa., instructor in English literature, 1947-49; Salzburg Festival, Salzburg, Austria, operatic stage director, 1952-55; Royal Opera, London, England, stage director, 1955-56; Chicago Lyric Opera, Chicago, Ill., stage director, 1956-58; Santa Fe Opera, Santa Fe, N.M., stage director, 1957; Honolulu Opera Festival, Honolulu, Hawaii, stage director, 1963-64; writer, 1965—. President of Katonah Village Improvement Society, 1969-72; member of board of trustees of Katonah Village Library, 1970-72.

WRITINGS: *Cooking in a Casserole*, Grosset, 1967; *The One-Hundred Menu Chicken Cookbook*, Grosset, 1971; *Fruits in Cooking*, Macmillan, 1973; *The One-Dish Cookbook*, Grosset, 1975; *A Celebration of Vegetables*, Atheneum, 1977; *The Cheese Cookbook*, Grosset, 1978; *Souffles, Mousses, Jellies, and Creams*, Atheneum, 1980; *A Celebration of Soups*, Doubleday, 1982; *The Frugal Fish*, Little, Brown, 1983.

WORK IN PROGRESS: *Spirited Cooking*, on using wines and spirits in cooking, publication by Atheneum expected in 1984.

AVOCATIONAL INTERESTS: Serious music, gardening, travel.

ACOMB, Frances (Dorothy) 1907-

BRIEF ENTRY: Born October 15, 1907, in Donora, Pa. American historian, educator, and author. Frances Acomb's teaching career began in 1929. She taught history at Duke University from 1945 to 1975 when she was named professor emerita. Her writings include *Anglophobia in France, 1763-1789: An Essay in the History of Constitutionalism and Nationalism* (Duke University Press, 1950), *Statistical Control in the Army Air Forces* (History Division, U.S. Air Force, 1952), and *Mallet Du Pan, 1749-1800: A Career in Political Journalism* (Duke University Press, 1973). Address: P.O. Box 6777, College Station, Durham, N.C. 27708. *Biographical/critical sources:* *American Historical Review*, October, 1950, October, 1974.

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**ADAMIC, Alojzj 1899(?) -1951
(Louis Adamic)**

BRIEF ENTRY: Born March 23, 1899 (some sources say 1898) in Blato, Slovenia, Austria-Hungary (now Yugoslavia); came to the United States, 1913, naturalized citizen, 1918; died of alleged self-inflicted gunshot wound (although murder was suspected), September 4, 1951. American translator and author. Adamic's first major literary works were translations of South Slavic writings into English. The translator began his own writing career around 1925, contributing essays and stories, under the pseudonym Louis Adamic, to various Haldeman-Julius publications and to the *American Mercury*. The writer's subjective commentaries on American social phenomena became forerunners of the 1950's "New Journalism." In 1932 and 1933 Adamic visited his native Slovenia, producing the best-selling *The Native's Return: An American Immigrant Visits Yugoslavia and Discovers His Old Country* (1934) upon his return to the United States. The work established him as America's expert on Yugoslavia; it also prompted the author to explore, in subsequent writings, the problems of immigrants and their children. The author produced his first novel, *Grandsons: A Story of American Lives*, in 1935. Nearly a dozen books followed, including *From Many Lands* (1940), which earned the John Anisfield Award for its significant contribution to the study of race relations. Address: R.F.D. 1, Milford, N.J. *Biographical/critical sources:* *Current Biography*, Wilson, 1940, October, 1951; *The Oxford Companion to American Literature*, 4th edition, Oxford University Press, 1965; *Who Was Who in America*, Volume III: 1951-1960, Marquis, 1966; *Dictionary of Literary Biography*, Volume 9: *American Novelists, 1910-1945*, Gale, 1981.

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**ADAMIC, Louis
See ADAMIC, Alojzj**

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ADAMS, Val 1917(?) -1983

OBITUARY NOTICE: Born c. 1917; died February 12, 1983, in Ridgewood, N.J., following surgery for lung cancer. Journalist. Adams ended twenty years of service with the *New York Times* in 1969, whereupon he became assistant radio and television news editor for the *New York Daily News*. Obituaries and other sources: *New York Times*, February 14, 1983.

ADDANKI, Sam 1932-

PERSONAL: Born March 7, 1932, in Lakkavaram, India; came to the United States in 1960, naturalized citizen, 1971; son of Veeraraghavaiah (a merchant) and Surbaraju Addanki; married Sathyayathi Rachuri, May 4, 1954; children: Rathna Rachuri, Usha/Kamisette, Sheila. *Education:* University of Madras, B.Sc., 1957; Ohio State University, M.Sc. and Ph.D., 1964; D.A.B.C.C., 1970. *Politics:* Democrat. *Religion:* Hindu. *Home:* 1739 Blue Ash Pl., Columbus, Ohio 43229. *Office:* Department of Pediatrics, Ohio State University, P.O. Box 29250, Columbus, Ohio 43229.

CAREER: Ohio State University, Columbus, assistant professor, 1966-70, associate professor of pediatrics, 1970—. President of Nu-Diet Enterprises, Inc., 1978—; general partner of Nu-Care Diabetes and Health Center; public speaker; guest on television programs. *Member:* American Society of Biological Chemists, American Association for Cancer Research, American Diabetes Association, American Federation of Clinical Research, American Institute of Chemists (fellow), American Board of Clinical Chemistry, National Speakers Association, Biochemical Society (England).

WRITINGS: *Diabetes Breakthrough*, Pinnacle Books, 1982; *Renewed Health for Diabetics*, Nu-Diet Enterprises, 1982.

WORK IN PROGRESS: *Diet, Obesity, Sexuality: Diet for the Eighties*, publication expected in 1984; *Sex and Diet*, publication expected in 1984.

SIDELIGHTS: Sam Addanki told CA: "During the past fifteen years I was obese and diabetic. I was abrasive and short with my family. My father died of diabetes. My wife was diagnosed diabetic. My marriage was breaking up because I was impotent for six years. At times I could not find any good reason to continue living. Then one day in 1972 my wife shouted: 'I can't take it any more, Sam! I am leaving!' I was crushed. We were separated for three months. That was the reason I undertook this research. I want to prevent this from happening to others.

"I took a journey that led me to this moment. Now I am proud to stand before others and say that I feel very strong. I have energy, and I have fun. Impotency is only a bad memory of the past. I know the answer. I would like to share with others what I have discovered. I want to be an evangelist."

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AGNELLI, Susanna 1922-

PERSONAL: Born April 24, 1922, in Turin, Italy; daughter of Edoardo (an industrial manager) and Virginia Bourbon del Monte Agnelli; divorced; children: Ilaria, Samaritana, Cristiano, Delfina, Lupo, Priscilla. *Education:* Received general certificate of education from Classical High School. *Politics:* Republican. *Religion:* Roman Catholic. *Residence:* Santa Liberata, Grosseto, Italy. *Office:* Camera dei Deputati, Rome, Italy 00150.

CAREER: Volunteer nurse with Italian Red Cross, c. 1939-45; chairman of the board of Edoardo e Virginia Agnelli School for professional nurses, 1945-75; mayor of Monte Argentario, Italy, 1974—; Republican member of Italian Parliament, 1976-79. Elected member of European Parliament, 1979. *Member:* Soroptimist Club of Grosseto (Italy). *Awards, honors:* Scanno and Bancarella literary prizes, both 1975, both for *Vestivamo all marinara*.

WRITINGS: *Vestivamo all marinara*, Mondadori, 1975, translation by Agnelli published as *We Always Wore Sailor Suits*,

Viking, 1975; *Gente alla deriva* (title means "People Drifting"), Rizzoli, 1980; *Ricordati gualeguaychu* (title means "Remember Gualeguaychu"), Mondadori, 1982. Contributor of articles to magazines and newspapers.

SIDELIGHTS: Granddaughter of the founder of the FIAT automobile company, Susanna Agnelli became active in city politics to soothe her dissatisfaction with local government. In 1974 the people of Monte Argentario elected Agnelli mayor, at which time she found her stature as an influential, wealthy citizen both an enhancement and a hindrance to her career. "On the plus side," she told Alvin Shuster in a *New York Times* interview, "people think I am in a position where I might be able to get more things done. On the minus side, they look at you as a privileged person who is not going to understand their problems." With this in mind, Agnelli opens her office for two hours every day so that members of her constituency can bring their concerns to her. Typical problems, she said, include sewerage, water, and housing.

The politician is credited for her work in encouraging Italian women to take a more active role in public life. "People in Italy sort of think that I am going to be the real thing that is going to make women try harder to go into politics," she explained.

Though Agnelli's book does not chronicle her political career, it does provide a view of a childhood spent in the opulent atmosphere of Mussolini's Italy. *We Always Wore Sailor Suits* was written to illustrate Agnelli's life as a privileged citizen, not to reveal the scandal and gossip of fascist Italy. Covering her life until her marriage, the memoir includes a portrait of Agnelli's paternal grandfather, who attempted to gain custody of his grandchildren after their father died, and a loving tribute to her mother, who shared a special relationship with the famous writer Malaparte.

Well received by critics, *We Always Wore Sailor Suits* contains "vivid memories of a life worth retelling," commented a *Washington Post Book World* reviewer. According to Joan Dash in the *New York Times Book Review*, it is "an exquisite concoction," with flavor and texture. "Never is this book a glorification of being rich and powerful," observed N. G. Reed in the *Christian Science Monitor*, "nor an apology for mistakes which . . . [Agnelli] may have made. It is a vivid recording of war-ravaged Italy, seen by a young girl whose normal zest for life—punctuated with naughty humor and teenage romance—was interrupted by a universally unforeseeable, and impartially cruel, world event." Alistair Forbes, writing in the *Times Literary Supplement*, called Agnelli "a natural writer" who "handles her material with superb skill and selectivity."

Agnelli told CA: "I am interested in any question related to suffering human beings—wherever they are and whoever they are."

BIOGRAPHICAL/CRITICAL SOURCES: *New York Times*, August 27, 1975, October 10, 1975; *New York Times Book Review*, October 12, 1975, December 7, 1975; *Christian Science Monitor*, October 22, 1975; *Times Literary Supplement*, December 19, 1975, April 23, 1976; *Best Sellers*, January, 1976; *New Statesman*, February 27, 1976; *Observer*, February 29, 1976; *Guardian Weekly*, March 28, 1976; *Washington Post Book World*, November 28, 1976.

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AGRONSKY, Martin (Zama) 1915-

PERSONAL: Born January 12, 1915, in Philadelphia, Pa.; son

of Isador Nathan and Marcia (Dvorin) Agronsky; married Helen Smathers, September 1, 1943 (died February, 1969); children: Marcia, Jonathan, David, Julie. *Education:* Rutgers University, B.S., 1936, M.A., 1949. *Home:* 2605 Tilden Pl. N.W., Washington, D.C. 20008. *Office:* Broadcast House, Washington, D.C. 20005; and 3620 27th St., South Arlington, Va. 22206.

CAREER: Journalist and host of programs such as "Agronsky and Company," PBS. *Palestine Post*, Jerusalem, Palestine (now Israel), reporter, 1936-37; free-lance journalist, 1937-40; National Broadcasting Co., New York City, correspondent in Europe, 1940-43; war correspondent in Mediterranean and Pacific theaters, 1940-43; American Broadcasting Corp., correspondent in Washington, D.C., 1943-64; National Broadcasting Co., television and radio correspondent in Washington, D.C., for "Today Show"; Columbia Broadcasting System, New York City, correspondent in Washington, D.C., 1964, correspondent and bureau chief in Paris, France, 1964-69; television commentator in Washington, D.C., for *Washington Post-Newsweek* stations, 1969—. *Member:* Conglomeration of Radio-Television Correspondents Association (president, 1953), Omicron Delta Kappa. *Awards, honors:* Heywood Broun Award for radio reporting from American Newspaper Guild, 1948; Peabody Award for distinguished reporting, 1952; Alfred Dupont Award for distinguished reporting for television, 1962; National Headliners Award for television reporting, 1962; award from Venice Film Festival, 1963, for "Polaris Submarine—Journal of an Undersea Voyage"; Emmy Award from Academy of Television Arts and Sciences, 1966, for "CBS Special."

WRITINGS: (With others) *Let Us Begin: The First 100 Days of the Kennedy Administration*, Simon & Schuster, 1961. Contributor to periodicals.

SIDELIGHTS: Agronsky has enjoyed a lengthy career as one of television's most prominent political commentators. Visible on all of the major networks, he is renowned for his keen insight into political activities. Agronsky has also received praise for his skill as an interviewer. "He bores in with questions that often make guests squirm," wrote one reporter, "and his slow-paced manner of reporting is deceiving." The *Cleveland Plain Dealer* also noted that "Agronsky would have made a classic trial lawyer . . . if he had not chosen electronic journalism."

CA INTERVIEW

CA interviewed Martin Agronsky by telephone on June 9 and June 15, 1982, at his home in Washington, D.C.

CA: A great many of the articles you write concern international affairs. What is it about international affairs that appeals to you?

AGRONSKY: The state of the world interests me. I began writing just before World War II began, when there was an enormous interest in what would happen internationally. One of the first major pieces I had published, about racism in Italy, was for *Foreign Affairs Quarterly*. Those were the areas of my interest. There was nothing mysterious or complicated about it.

CA: Which of your numerous broadcasts do you think most memorable?

AGRONSKY: The one that I liked to do most was a series for NBC called "Look Here," with weekly interviews with national and international figures in their native habitat, including Leonard Bernstein in his apartment in New York City, Sam Sneed down at Boca Raton, Budd Schulberg on a boat in Florida, that kind of thing. It was a lot of fun doing that, and interesting. When you interview people in their own atmosphere, they're more relaxed and you get a more interesting show.

But the assignment that interested me and affected me more than any other was the Eichmann trial in 1961 in Jerusalem. We all knew what had happened, but to have it spelled out in that detail revealed an incredible capacity for man's inhumanity to man. It got to me. Then there was another dimension coming at it from being a Jew. You had to sit there and say to yourself each day, "There but for the grace of God." My good fortune was that my family came to the United States from Russia in 1905. Well, suppose they hadn't? That was an additional dimension that involved me subjectively.

CA: You received an Emmy Award for your interview with U.S. Supreme Court Justice Hugo Black in 1966. Were you satisfied with that show?

AGRONSKY: Very much so. It was reported as the first television interview with a justice from the Supreme Court, but that isn't so. I had done two interviews with Justice William O. Douglas before that. I did one on a barge on the Chesapeake and Ohio canal. That's where Douglas, a conservationist and an outdoorsman, wanted to be. That was his native habitat. He was, in the end, one of those who preserved that tow path and the canal itself.

CA: You also received an award at the Venice Film Festival in 1963 for your documentary on the *Polaris* submarine.

AGRONSKY: Yes, I spent a month underwater doing that. It was a little confining but it was amazing how quickly we all adjusted to it. It was really quite extraordinary. The crew dealt well with the diurnal cycle. When the sun rose, the lighting went to white. When the sun set, the lighting went to red. So you had a sensation of a change in time and a change in externals. Psychologically, it worked very effectively.

CA: While we're talking about awards you've won, we should mention the 1952 Peabody Award for your coverage of Senator Joseph McCarthy. Do you think there's a possibility that another McCarthy will arise in this country?

AGRONSKY: It's always possible.

CA: Are there any signs now that another McCarthy may be coming along?

AGRONSKY: No. McCarthy didn't just happen along, he exploited a situation. He found that accusing people of being pro-Communist got him a lot of publicity. Some other politician without principle, like McCarthy, might try to do that again, but I don't know if he'd succeed.

CA: Regarding your career, one of your most interesting actions was your switch from commercial to public television and back again. Which of the two do you prefer?

AGRONSKY: I think commercial television is superior to public television. This is as a result of my experiences with public

broadcasting. I don't mean to give you the impression that I don't think public television is a good idea. That isn't my point at all. My point is that public television isn't as effective as I had hoped it would be, and that, actually, with public television more than with commercial television, the important thing is money.

For example, take Channel Thirteen in New York. It's run by an extremely effective money raiser. And the station that can raise the money to underwrite programming is more influential in the network than the stations that can't, because the other stations can't afford to put the shows on.

When I did public broadcasting—for example, when I did a show called "Evening Edition," which preceded the MacNeil-Lehrer Report—we were always so broke, I had to raise money for the show outside the network, through unions and that sort of thing. I didn't particularly like having to be involved in the fund raising.

CA: What did the lack of funds prevent you from doing with the show?

AGRONSKY: If you wanted to do remotes, you couldn't afford them. If you wanted to take the show abroad, it was extremely difficult; you didn't have the money to do it. If you wanted to move the show around the country, just the mere cost of transportation made it prohibitive. The reason the MacNeil-Lehrer Report, which succeeded ours, worked well and still functions is that the guy who ran Channel Thirteen was so successful in getting them the underwriting which enabled them to do an effective job. Technically, and in terms of travel, they were able to do more. Here I was working with a producer, a secretary, and two researchers who also functioned as secretaries and assistant producers. That's all we had, and we were turning out a half-hour show every night and trying to get the people on the show who were the focal point of the news. It's very difficult when you don't have the staff. Now, of course, a big station, like those in New York, Boston, Los Angeles, or San Francisco, where they're able to raise that kind of money, is able to provide the funding to do a more elaborate and professional job than the stations that can't afford it, and the Washington station—where we produced the show—was just never very good at raising money. It depends on who runs the stations.

CA: Do you think public television has a future, considering the fact that federal budget reductions will probably force it to go commercial?

AGRONSKY: Well look here, put it this way: Public television is supposed to be noncommercial and without sponsorship. Right? But that isn't true. When an underwriter provides the money for certain programming, even though he doesn't say, "Use my gasoline" or whatever on the show, the fact that this program carries the logo, "This program underwritten by Mobil" or Exxon or whoever, amounts to institutional advertising. I think the underwriters seek credit for underwriting the program. And then you'll find that the underwriters do a lot of institutional advertising in newspapers, boasting of their underwriting of various programs. They may insist that this has no commercial applications, but I think it does. So in that sense, public television is already commercial.

CA: You've worked in Washington, D.C., for a long time. What's your opinion of the charge that Washington reporters