

*Contemporary  
Authors*

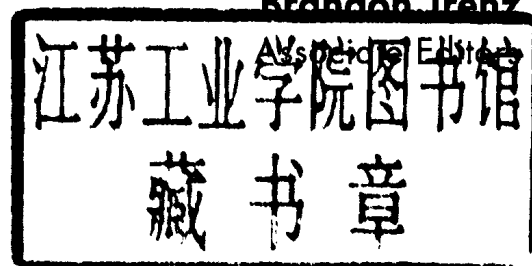
*volume 145*

# Contemporary Authors®

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

KATHLEEN J. EDGAR  
Editor

David M. Galens  
Scot Peacock  
Brandon Trenz



volume 145



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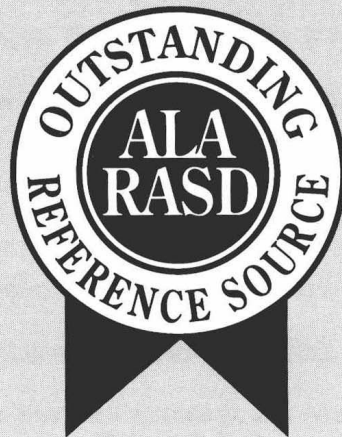
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**"Outstanding  
Reference Source"** by  
the American Library  
Association Reference  
and Adult Services  
Division after its 1962  
inception.

In 1985 it was listed by  
the same organization  
as one of the  
twenty-five most  
distinguished reference  
titles published in the  
past twenty-five years.



# Preface

*Contemporary Authors* (CA) provides information on approximately 100,000 writers in a wide range of media, including:

- Current writers of fiction, nonfiction, poetry, and drama whose works have been issued by commercial publishers, risk publishers, or university presses (authors whose books have been published only by known vanity or author-subsidized firms are ordinarily not included)
- Prominent print and broadcast journalists, editors, photojournalists, syndicated cartoonists, screenwriters, television scriptwriters, and other media people
- Authors who write in languages other than English, provided their works have been published in the United States or translated into English
- Literary greats of the early twentieth century whose works are popular in today's high school and college curriculums and continue to elicit critical attention

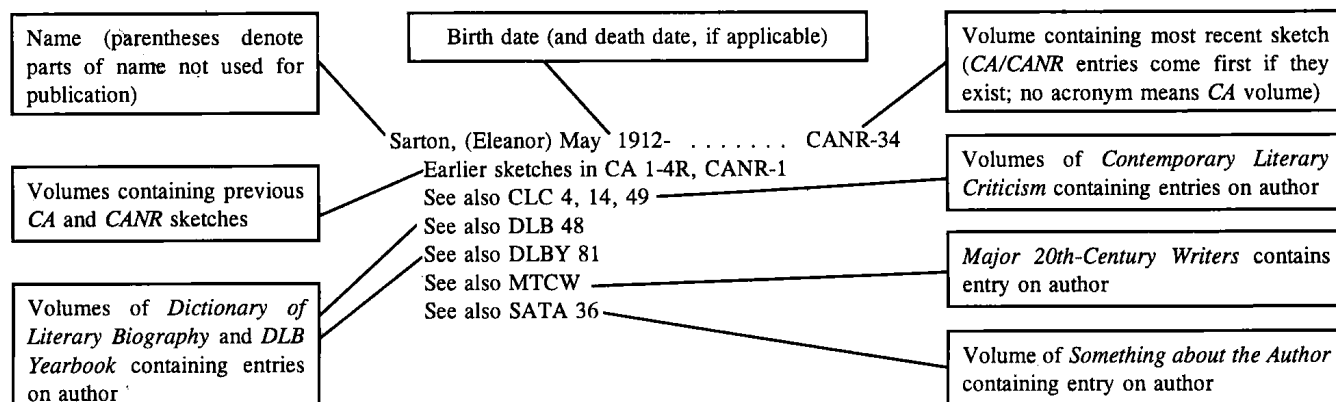
A CA listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to CA users. Sources of potential listees include trade periodicals, publisher's catalogs, librarians, and other users.

## How to Get the Most out of CA: Use the Index

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

For the convenience of users, the CA cumulative index also includes references to all entries in these Gale literary series: *Authors and Artists for Young Adults*, *Authors in the News*, *Bestsellers*, *Black Literature Criticism*, *Black Writers*, *Children's Literature Review*, *Concise Dictionary of American Literary Biography*, *Concise Dictionary of British Literary Biography*, *Contemporary Authors Autobiography Series*, *Contemporary Authors Bibliographical Series*, *Contemporary Literary Criticism*, *Dictionary of Literary Biography*, *Dictionary of Literary Biography Documentary Series*, *Dictionary of Literary Biography Yearbook*, *DIScovering Authors*, *Drama Criticism*, *Hispanic Literature Criticism*, *Hispanic Writers*, *Junior DIScovering Authors*, *Major Authors and Illustrators for Children and Young Adults*, *Major 20th-Century Writers*, *Poetry Criticism*, *Short Story Criticism*, *Something about the Author*, *Something about the Author Autobiography Series*, *Twentieth-Century Literary Criticism*, *World Literature Criticism*, and *Yesterday's Authors of Books for Children*.

## A Sample Index Entry:



## How Are Entries Compiled?

The editors make every effort to secure new information directly from the authors; listees' responses to our questionnaires and query letters provide most of the information featured in *CA*. For deceased writers, or those who fail to reply to requests for data, we consult other reliable biographical sources, such as those indexed in Gale's *Biography and Genealogy Master Index*, and bibliographical sources, including *National Union Catalog*, *LCMARC*, and *British National Bibliography*. Further details come from published interviews, feature stories, and book reviews, and often the authors' publishers supply material.

*An asterisk (\*) at the end of a sketch indicates that the listing has been compiled from secondary sources believed to be reliable but has not been personally verified for this edition by the author sketched.*

## What Kinds of Information Does an Entry Provide?

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

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

**Obituary Notices** in *CA* provide date and place of birth as well as death information about authors whose full-length sketches appeared in the series before their deaths. These entries also summarize the authors' careers and writings and list other sources of biographical and death information.

### **Related Titles in the *CA* Series**

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

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

### **Available in Electronic Formats**

**CD-ROM.** Full-text bio-bibliographic entries from the entire *CA* series, covering approximately 100,000 writers, are available on CD-ROM through lease and purchase plans. The disc combines entries from the *CA*, *CANR*, and *Contemporary Authors Permanent Series (CAP)* print series to provide the most recent author listing. It can be searched by name, title, subject/genre, personal data, and by using boolean logic. The disc will be updated every six months. For more information, call 1-800-877-GALE.

**Online.** The *Contemporary Authors* database will be made available online to libraries and their patrons through various online public access catalog (OPAC) vendors. Currently, *CA* is offered through Dynix, Innovative Interfaces, Inc., and The Library Corporation. More OPAC vendor offerings will follow soon.

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

### **Suggestions Are Welcome**

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

# CA Numbering System and Volume Update Chart

Occasionally questions arise about the *CA* numbering system and which volumes, if any, can be discarded. Despite numbers like “29-32R,” “97-100” and “145,” the entire *CA* print series consists of only 117 physical volumes with the publication of *CA* Volume 145. The following charts note changes in the numbering system and cover design, and indicate which volumes are essential for the most complete, up-to-date coverage.

## CA First Revision

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

*Cover:* Brown with black and gold trim.

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

## CA Original Volumes

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

*Cover:* Brown with black and gold trim.

- 101 through 145 (45 books)

*Cover:* Blue and black with orange bands.

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

## CA Permanent Series

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

*Cover:* Brown with red and gold trim.

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

## CA New Revision Series

- *CANR*-1 through *CANR*-45 (45 books)

*Cover:* Blue and black with green bands.

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

## If You Have:

## You May Discard:

CA First Revision Volumes 1-4R through 41-44R and <i>CA Permanent Series</i> Volumes 1 and 2	CA Original Volumes 1, 2, 3, 4 Volumes 5-6 through 41-44
CA Original Volumes 45-48 through 97-100 and 101 through 145	<b>NONE:</b> These volumes will not be superseded by corresponding revised volumes. Individual entries from these and all other volumes appearing in the left column of this chart may be revised and included in the various volumes of the <i>New Revision Series</i> .
CA New Revision Series Volumes <i>CANR</i> -1 through <i>CANR</i> -45	<b>NONE:</b> The <i>New Revision Series</i> does not replace any single volume of <i>CA</i> . Instead, volumes of <i>CANR</i> include entries from many previous <i>CA</i> series volumes. All <i>New Revision Series</i> volumes must be retained for full coverage.



## A Sampling of Authors and Media People Featured in This Volume

### **Dermot Bolger**

An acclaimed Irish novelist, poet, and playwright whose works often explore the lives of average people in and around Dublin, Bolger is also the editor of numerous collections showcasing Irish writers.

### **John Buchan**

A war correspondent and politician, Buchan was a prolific author of novels, short stories, biographies, and nonfiction. His novel *The Thirty-Nine Steps* helped establish the modern mystery genre.

### **David Douglas Duncan**

Duncan's photojournalism ranges thematically from essays on war to intimate documentaries on famed Spanish artist Pablo Picasso.

### **Le Ly Hayslip**

Surviving personal tragedies during and after the Vietnam War, Hayslip recounts her harrowing life in *When Heaven and Earth Changed Places: A Vietnamese Woman's Journey from War to Peace*.

### **Brian Keenan**

In *An Evil Cradling: The Five-Year Ordeal of a Hostage*, Keenan tells of the agonies endured as a prisoner of Islamic terrorists in the Middle East.

### **Peter Kramer**

Kramer's 1993 book, *Listening to Prozac: A Psychiatrist Explores Mood-Altering Drugs and the Meaning of the Self*, draws attention to the controversy surrounding the much-prescribed drug.

### **Ross Lockridge, Jr.**

In pursuit of the "great American novel," Lockridge produced the critically acclaimed *Raintree County*. Despite both critical and popular success, Lockridge committed suicide just two months after his novel's publication.

### **Doug Marlette**

Winner of a 1988 Pulitzer Prize, Marlette has contributed editorial cartoons to several prominent newspapers while also penning the syndicated comic strip "Kudzu."

### **Clarence Page**

A columnist at the *Chicago Tribune* and a frequent guest on television and radio news shows, Page is the recipient of two Pulitzer prizes, the second of which was awarded in 1989 for his commentaries on social and political issues.

### **E. Annie Proulx**

Proulx's 1993 novel, *The Shipping News*, is set on the rugged coast of Newfoundland, Canada. It won a Pulitzer Prize as well as a National Book Award.

### **Katie Roiphe**

A wave of controversy followed the publication of Roiphe's book, *The Morning After: Sex, Fear and Feminism on Campus*, in which she defends her views on female sexuality.

### **Ann Rule**

Rule developed a reputation as a criminal behavior expert through books such as *The Stranger beside Me*, an account of serial killer Ted Bundy.

### **Marcio Souza**

A prolific Brazilian writer of both fiction and nonfiction, Souza has authored several novels which have been translated into English and were well-received by critics.

### **William Strauss**

Strauss comments on the social character of America in such books as *Thirteenth Generation: Abort, Retry, Ignore, Fail?*, while as director and co-lyricist of the Capitol Steps theatrical group he uses satire to highlight American foibles.

### **Patrick Suskind**

A German writer known primarily for the macabre novel *Perfume*, Suskind is also the author of the play *The Double Bass* and such shorter works as *The Story of Mr. Sommer*, a novella.

### **Helen Suzman**

Suzman, nominated three times for the Nobel Peace Prize, fought against the tyranny of apartheid in her native South Africa. This struggle is described in her memoir, *In No Uncertain Terms*.

### **Luci Tapahonso**

Of Navajo ancestry, Tapahonso incorporates elements of the American Southwest into her award-winning poetry. Her first volume, *One More Shiprock Night*, speaks of a childhood in rural New Mexico.

### **Weegee**

Weegee, a New York City news photographer whose career spanned five decades, is remembered for his sensational and often tragic photos of urban life. These images were first collected in the book *Naked City*, published in 1945.

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

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

# 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.

## ABRAHAM, Lionel (Isaac) 1928-

**PERSONAL:** Born April 11, 1928, in Johannesburg, South Africa; son of Bendet Asher (in business) and Anna (a homemaker; maiden name, Lieberman) Abrahams; married Jane (Fox) Kannemeyer, June 4, 1986. **Politics:** "Minimal, anything for individual liberty and protection of time-proven humane values." **Religion:** Agnostic. **Education:** Attended University of the Witwatersrand, 1949 and 1954-55; studied independently under Herman Charles Bosman.

**ADDRESSES:** Home—P.O. Box 260, Rivonia 2128, South Africa.

**CAREER:** Market Building Material Supply, general clerk, 1950-53; writer and presenter of literary workshops, 1953—. *The Purple Renoster* (magazine), publisher, 1957-72; Renoster Books, co-founder, 1970, operator, 1970-74; Bateleur Press, co-founder, 1974; *The Bloody Horse* (magazine), publisher, 1979-81; *Sesame* (magazine), publisher, 1981-92.

**MEMBER:** International PEN (member of executive committee of Johannesburg branch, 1977-81), English Academy of Southern Africa (honorary life member), Artists and Writers Guild of South Africa (member of executive committee, 1974-77).

**AWARDS, HONORS:** Pringle Prize, 1977, for the poem "How I Take It," and 1987, for the poem "Thoughts on Johannesburg's Centenary"; Olive Shreiner Award, 1985, for *Journal of a New Man*; D.Litt. from University of the Witwatersrand and University of Natal, both 1986; Gold Medal from English Academy of Southern Africa, 1992.

## WRITINGS:

(Editor with Nadine Gordimer) *South African Writing Today*, Penguin, 1966.

(With others) *Thresholds of Tolerance* (poems; part of "Bateleur Poets" series), Bateleur Press, 1975.

*The Celibacy of Felix Greenspan* (novel), Bateleur Press, 1975, Academy Chicago, 1993.

*Journal of a New Man* (poems), Ad. Donker, 1984.

*The Writer in Sand* (poems), Ad. Donker, 1988.

*Lionel Abrahams: A Reader* (essays, stories, and poems), Ad. Donker, 1988.

(Editor) *Ruth Miller: Poems, Prose, Plays*, Carrefour Press, 1991.

Also editor of seven volumes of Herman Charles Bosman's work, 1957-92.

Work represented in anthologies. Columnist for *South African Literary Review* and *New Contrast*, 1991-94. Contributor of articles, stories, poems, and reviews to literature journals and magazines. Editor, *Purple Renoster*, 1957-72, and *Sesame*, 1981-92; co-editor, *Quarry*, 1974-78; member of editorial board, *Bloody Horse*, 1980-81.

**WORK IN PROGRESS:** *The White Life of Felix Greenspan* (tentative title), a novel.

**SIDELIGHTS:** Lionel Abrahams told CA: "My desire to write was born when I learned to read. A sense of what was implicated in the pursuit came to me through the influence of H. C. Bosman. He showed me the richness of the world's literary heritage and the need humbly to set my individual root in the soil of local and familiar experience—a field where so much waited to be done."

"This literary 'patriotism' shaped my efforts in criticism, editing, and publishing, and allowed me the satisfaction of making some substantial contributions. It also influenced my reactions on public issues. On race: talent was to be nurtured, judged, and honored wherever it occurred, without respect to the traditional color bar. On censorship: the political vandals were destructively intruding on what we were trying to safeguard and build up, and were to be denounced, resisted and, where possible, defied.

"These 'anti-establishment' positions might have been my closest approach to any kind of politics, but three developments pushed me into more conservative reactions. The protest fiction and poetry generated by apartheid came to enjoy a huge dominance in publishing and criticism, and I objected to the unfair sidelining of much fine writing on other themes. After several black poets had achieved fame in the early 1970s, it became the fashion among critics, anthologists, and publishers to transform authors' blackness into a factor of literary interest, almost a *sine qua non*. I objected to this as reverse racialism and a gross distortion of values.

"Even more frustratingly, when finally the South African academic establishment came round to recognising that South African literature existed and was worthy of its attention, its new, politicised generation had fallen prey to the radical revolution in criticism. Hence, by and large, the local texts are discoursed upon with a view to, say, popular forms, democratising strategies and relevance, while discriminations based on communicated meaning and aesthetic achievement go by the board—an influence that percolates down to the reviewers in the media. So, to mention one form of resulting damage, the more gifted among the new writers are deprived of recognition, appreciation, and creative criticism. In consequence, I have found myself in a series of quarrels with leftist critics and editors on issues like literary standards, relativism, elitism, and Eurocentricity.

"All these, however, are indeed sidelights, though they have occupied most of my time. I find my main satisfaction in the writing of poetry and especially fiction. I work with a minimum of theory. My poems, unpredictable as to form, are responses to and reflections on experience. My stories are essentially records, my attempts to convey, with some sort of aesthetic justice, the richness, the poignancy, the mystery, or the immanent pattern of meaning I sense in what my experience, or life, or the muse, seems to have given—still to be giving—me."

#### ADAM, Paul 1951-

**PERSONAL:** Born August 11, 1951; son of Andrew Thomas (an engineer) and Phyllis Ada (Cockle) Adam. **Education:** Emmanuel College, Cambridge, B.A., 1972, M.A., 1976, Ph.D., 1976. **Avocational interests:** Sailing.

**ADDRESSES:** *Home*—3 Benvenue St., Kingsford, New South Wales 2033, Australia. *Office*—School of Biological Science, University of New South Wales, Sydney 2052, Australia.

**CAREER:** Cambridge University, Cambridge, England, research fellow at Emmanuel College, 1975-78; University of New South Wales, Sydney, Australia, lecturer, 1978-83, senior lecturer, 1983-90, associate professor of biology, 1991—. Australian National Parks and Wildlife Service Advisory Council, member for New South Wales, 1987-94.

**MEMBER:** Ecological Society of Australia (secretary, 1983-84 and 1994—).

#### WRITINGS:

*Coastal Wetlands of New South Wales*, Australian Department of Environment and Planning, 1985.

*New South Wales Rainforests*, Australian National Parks and Wildlife Service, 1987.

*Saltmarsh Ecology*, Cambridge University Press, 1990.

*Australian Rainforests*, Oxford University Press, 1992.

**WORK IN PROGRESS:** Research on salt marsh ecology and on the pollination ecology of rainforests.

\* \* \*

#### ADELSON, Alan 1943-

**PERSONAL:** Born in 1943; married Kathryn Taverna (a filmmaker and sculptor).

**ADDRESSES:** *Office*—The Jewish Heritage Project, 150 Franklin St., No. 1W, New York, NY 10013. *Agent*—Ellen Levine Literary Agency, 15 East 26th St., Suite 1801, New York, NY 10010.

**CAREER:** Journalist and author. Feature writer for the *Wall Street Journal*; executive director of the Jewish Heritage Project, New York City; writer.

**AWARDS, HONORS:** Annual Award of the Federation of International Film Critics and best first film

award from Leipzig International Film Festival, both 1989, for the film version of *Lodz Ghetto*.

#### WRITINGS:

*SDS*, Scribner, 1972.

(Editor with Robert Lapides) *Lodz Ghetto: Inside a Community under Siege*, annotations and bibliographical notes by Marek Web, Viking, 1989.

(And codirector with wife, Kathryn Taverna, and producer) *Lodz Ghetto* (documentary film screenplay), Jewish Heritage Society, 1989.

**SIDELIGHTS:** Alan Adelson is the executive director of the Jewish Heritage Project, a group dedicated to the publication of previously unavailable Jewish literature. Adelson himself is the author of works on events in modern history that have been hailed as important studies. His writings document the little-known stories of people whose lives impacted history, from the founders of America's youth movement to a microcosmic examination of the Holocaust. The latter work takes the form of a book and a film—each bearing the title *Lodz Ghetto*—that chronicle the sequestering of a Jewish community in the squalor of a ghetto in Lodz, Poland, during Nazi Germany's occupation of that country.

Adelson's first book, *SDS*, is a profile of Students for a Democratic Society (or SDS), a revolutionary group that led college campus protests during the 1960s and early 1970s. Rallying against events in the Vietnam War such as the mining of North Vietnamese harbors and protesting the actions of military/collegiate organizations such as the Reserve Officers Training Corps (ROTC), chemical companies profiting from the war, and various political factions, the SDS was a thriving movement. Its demise resulted from an internal rift which split the organization into two groups, a nonviolent sector and one that used violence to drive home its message.

In a review of *SDS*, a *New Republic* critic wrote that Adelson's portrait of the SDS "is sympathetic, focusing on individuals rather than on the organization as an entity, and doing a thorough job of describing the SDS from the inside." A *Choice* reviewer found Adelson's book "valuable to anyone" curious about how the student protests of the 1960s and 1970s functioned and the underlying "motivations of many radicals."

Adelson's book *Lodz Ghetto*, and his screenplay of the same title, document the suffering of the Jews in Lodz, Poland, during the Holocaust. Lodz was a city

with a population of nearly a quarter of a million Jews. With the invasion of the German army, these Jews were herded into a two-square-mile, fenced-in area in the most destitute part of Lodz. Any Jews even approaching the barbed-wire fences of the compound were shot instantly. Some of the imprisoned escaped their turmoil permanently by simply walking to the fence to accept the wound that would terminate their suffering. Unlike some other German-controlled camps, Lodz was a Jewish community with a Jewish, but German-appointed, administrator. Known as the Eldest of the Jews, Mordechai Chaim Rumkowski was the administrator of the camp, and under his direction the Jews ran factories that produced goods to be sold to the Germans in return for food.

As outlined in *Lodz Ghetto*, over time Rumkowski ran the ghetto as a business and was more concerned apparently with the business's wellbeing than with that of his people. The Germans began asking for tens of thousands of Jews to be deported (and presumably sent to the work and death camps that spotted Eastern Europe). Instead of refusing to put his people into the evil hands of their captors, Rumkowski painstakingly chose those to be deported, among them the elderly, ill, very young, and laziest of his workers. Despite his cooperation with the Germans to insure the survival of the ghetto, Rumkowski was also sent to a concentration camp where he died. The story of the Lodz ghetto is told by Adelson and his coeditor, Robert Lapides, through notes and diaries left by Lodz citizens, including those of a member of Rumkowski's staff.

Adelson's screenplay, *Lodz Ghetto*, which he codirected with his wife, Kathryn Taverna, was praised by both critics and members of various Jewish organizations. Writing in the *Los Angeles Times*, Michael Wilmington deemed *Lodz Ghetto*, "a flawed, but compassionate documentary." Still, Wilmington wrote, "it remains valuable. . . . Whatever their failings here—and there are more than a few—in recreating that ghetto, Adelson and Taverna help rekindle an indispensable flame." *New York Times* critic Stephen Holden found *Lodz Ghetto*, to be a "testament to the endurance of the ghetto's inhabitants," and "a work that reclaims and gives expression to lost voices." Michael Sragow, writing in the *San Francisco Examiner*, called the film "a piece of genuine documentary art," characterizing it as "memorable and devastating." *Wall Street Journal* contributor Julie Salamon found *Lodz Ghetto* "stunning" and "powerful."

For more information on Robert Lapides, please see his entry in this volume.

## BIOGRAPHICAL/CRITICAL SOURCES:

## PERIODICALS

- Boston Globe*, April 5, 1991.  
*Choice*, April, 1972, p. 247.  
*Hartford Journal*, September 25, 1991.  
*Jewish Monthly*, May, 1990, pp. 14-15, 53.  
*Los Angeles Times*, November 29, 1989, pp. F5, F11; December 13, 1989, p. E10.  
*New Republic*, July 8, 1972, p. 26.  
*New York Review of Books*, September 28, 1989, p. 63.  
*New York Times*, March 22, 1989, p. C19.  
*New York Times Book Review*, May 6, 1990, p. 41.  
*San Francisco Chronicle*, November 26, 1989, pp. 21-22; November 29, 1989.  
*San Francisco Examiner*, November 29, 1989.  
*Variety*, December 28-January 3, 1989.  
*Wall Street Journal*, March 23, 1989.

\* \* \*

## AGYEMAN, Opoku 1942-

**PERSONAL:** Born August 4, 1942, in Kumasi, Ghana; son of Joseph Moses and Hanna (Cobbina) Poku; married Rosette Agyeman (a hospital administrator), January 1, 1976 (marriage ended; March 27, 1992); children: Esi, Abena. **Education:** University of Ghana, B.A. (with honors); Makerere University, M.A.; York University, Ph.D. **Religion:** Christian. **Avocational interests:** Music (soul, New Orleans jazz), movies, travel.

**ADDRESSES:** Home—47 Old Short Hills Rd., West Orange, NJ 07052. Office—Department of Political Science, Montclair State University, Upper Montclair, NJ 07043.

**CAREER:** Montclair State University, Upper Montclair, NJ, professor of political science, 1982—.

**MEMBER:** Pan-African Society and Foundation, American Political Science Association, African Students Association.

## WRITINGS:

- The Pan-Africanist Worldview*, International University Press, 1985.  
*Requisite Values for Political and Economic Development in Africa*, Center for Economic Research on Africa, 1990.  
*Pan-Africanist Federalism*, Center for Economic Research on Africa, 1991.  
*Nkrumah's Ghana and East Africa*, Fairleigh Dickinson University Press, 1992.

*The Vulnerability of African Politics*, Wayne State University Press, 1994.

**WORK IN PROGRESS:** *The Failure of Grassroots Pan-Africanism; Pan-Africanism and Its Detractors*.

**SIDELIGHTS:** Opoku Agyeman told CA: "The main motivation of my writing is a desire to provide the intellectual and ideological rationale and impetus toward Pan-African political integration."

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## ALBERS, Anni 1899-1994

**OBITUARY NOTICE**—See index for CA sketch: Name originally Annelise Fleischmann; born June 12, 1899, in Berlin, Germany; immigrated to the United States, 1933; became naturalized citizen, 1937; died May 9, 1994, in Orange, CT. Artist and author. A renowned designer and weaver, Albers was the last surviving instructor from the German Bauhaus school of design. She fled Germany with husband Josef Albers when the innovative school was shut down by the Nazi government in 1933. In 1949 Albers became the first weaver to present a solo exhibition at the Museum of Modern Art; at age seventy she switched from weaving to printmaking, a pursuit which lasted more than ten years. Albers' books *On Weaving* and *On Designing* are considered seminal texts for design students.

## OBITUARIES AND OTHER SOURCES:

## BOOKS

- Contemporary Designers*, 2nd edition, St. James Press, 1990.  
*Who's Who in America*, 48th edition, Marquis, 1994.

## PERIODICALS

- Chicago Tribune*, May 13, 1994, p. 12.  
*Los Angeles Times*, May 14, 1994, p. A26.  
*New York Times*, May 10, 1994, p. B8.  
*Washington Post*, May 11, 1994, p. B6.

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## ALLAN, Andrew (Edward Fairbairn) 1907-1974

**PERSONAL:** Born August 11, 1907, in Arbroath, Scotland; immigrated to Australia; immigrated to the United States; immigrated to Canada, 1925; died January 15, 1974; son of William (a Presbyterian



minister) and Agnes Hannah (Fairbairn) Allan; married Dianne Foster, 1951 (marriage ended, 1954); married Linda Trenholme Ballantyne, 1955. *Education*: Attended the University of Toronto, 1927-30.

**CAREER**: CFRB Radio, Toronto, Ontario, Canada, announcer, actor, scriptwriter, and producer, 1931-37; affiliated with advertising agencies in London, England, 1937-39; British Broadcasting Corporation (BBC), London, freelance writer and actor, 1937-39; Canadian Broadcasting Corporation (CBC), Vancouver, British Columbia, drama producer, 1939-43; CBC, Toronto, supervisor of drama, 1943-62, and television producer, 1955-62; Shaw Festival, Niagara-on-the-Lake, Ontario, artistic director, 1962-65; radio actor and commentator, 1965-74.

**AWARDS, HONORS**: Christopher Award for outstanding achievement in television, 1952; John Drainie Award for distinguished service in broadcasting, 1969.

**WRITINGS:**

**RADIO PLAYS; PRODUCED FOR THE CANADIAN BROADCASTING CORPORATION (CBC)**

*Mistress Nell*, 1936.  
*Palatine Hill*, 1937.  
*Mary Queen of Scots*, 1939.  
*It Must Be Simple*, 1940.  
*The Devil's Receipt*, 1940.  
*Catherine the Great*, 1940.  
*Dead Man's Business*, 1940.  
*Sir Guy Proposes*, 1940.  
*The Thing That Walked*, 1940.  
*Proud Procession*, 1941.  
*All the Bright Company*, 1942.  
 (With John Bethune) *The Oracles Are Dumb*, 1942.  
 (With Bethune) *Peace in Our Time*, 1942.  
 (With Bethune) *Summer in Paradise*, 1943.  
*My Bonnie Boy*, 1944.  
*Give Us Back Our Miracle*, 1945.  
*There Are Very Few of Us Left*, 1946.  
*Uncertain Glory*, 1946.  
*The Lady Knows Too Much*, 1950.  
*A Sense of Sin*, 1953.  
*All the Bright Company: Radio Drama Produced by Andrew Allan* (collection), edited by Howard Fink and John Jackson, Quarry (Kingston, Ontario)/CBC Enterprises (Toronto), 1987.

**RADIO ADAPTATIONS; PRODUCED FOR CBC**

*The Mystery Play of the Nativity*, 1940.  
*Henry V* (from the William Shakespeare play), 1944.  
*The Snow Queen* (from the Hans Christian Andersen story), 1946.

*The Zeal of Thy House* (from the Dorothy Sayers novel), 1948.  
*For the Time Being* (from the W. H. Auden book of poems), 1948.  
*Heart of Darkness* (from the Joseph Conrad novel), 1949.  
*The Way of the World* (from the William Congreve play), 1949.  
*The Fifth Column* (from the Ernest Hemingway play), 1949.  
*Salome* (from the Oscar Wilde play), 1949.  
*Kidnapped* (from the Robert Louis Stevenson novel), 1949.  
*Camille* (from the Alexandre Dumas *fil* play *La Dame aux Camélias*), 1950.  
*The Liars* (from the Henry Arthur Jones play), 1953.  
*The York Passion Play*, 1954.  
*The Tempest* (from the Shakespeare play), 1955.  
*Volpone* (from the Ben Jonson play), 1955.  
*The Rivals* (from the Richard Brinsley Sheridan play), 1956.  
*Becket* (from the Alfred Tennyson play), 1956.  
*The Trojan Women* (from the Euripides play), 1957.  
*Youth* (from the Conrad story), 1957.  
*Venus Observed* (from the Christopher Fry play), 1958.

**OTHER**

(Editor) William Allan, *Memories of a Blinkbonnie*, Nelson (Toronto), 1939.  
*Narrow Passage* (stage play), produced at the Museum Theatre, Toronto, 1950.  
*Andrew Allan: A Self-Portrait* (autobiography), introduction by Harry J. Boyle, Macmillan (Toronto), 1974.

Author of articles on broadcasting and the theater.

Most of Allan's signed scripts are housed at the CBC radio drama archives, Concordia University, Montreal.

**SIDELIGHTS**: Andrew Allan was the guiding force behind years of acclaimed radio productions during his tenure with the Canadian Broadcasting Corporation (CBC). As network supervisor of drama and producer of an award-winning series during the 1940s and '50s, Allan put together an ensemble of writers and actors that the *New York Times* in 1946, as quoted in the *Dictionary of Literary Biography*, deemed "far and away the most exciting repertory group that can be heard." Born in Scotland in 1907, Allan went on to attend college in Toronto but dropped out and took a job with a local radio station in 1931. There he became involved in several

different facets of the broadcasting business and worked alternately as an announcer, actor, writer, and producer; for a time he was a writer for Canada's first radio soap opera, *The Family Doctor*. In 1937 he relocated to London, England, and gained further experience from a stint with the British Broadcasting Corporation (BBC). Allan returned to Canada in 1939 and joined the newly formed CBC; the work he did when affiliated with such dramatic series as *Baker's Dozen* earned him a promotion to supervisor of drama in 1943.

This new position gave Allan the control necessary to craft radio productions and drama series over the next two decades. One such weekly program, *Stage*, began in 1944 and utilized homegrown talent in its production and writing. As its producer and director, Allan sought out Canadian writers for the majority of *Stage's* broadcasts. He wrote a number of the original works and many adaptations in collaboration with the stable of writers. Although sometimes characterized as difficult to work with, in retrospect Allan has been commended for allowing free artistic rein and even encouraging experimentation among the creative staff. Previously forbidden subjects and issues often surfaced in the CBC radio dramas, and "the result was a consistently bold, imaginative writers' theater of the air," asserted Jerry Wasserman in an essay on Allan for *Dictionary of Literary Biography (DLB)*. Some of these radio plays were later assembled into the 1987 volume *All the Bright Company: Radio Drama Produced by Andrew Allan*.

Allan wrote one play for the stage, 1950's *Narrow Passage*, and later branched out into a new medium when CBC began television broadcasting in the 1950s. In 1962 he left the network to become the first artistic director of the Shaw Festival at Niagara-on-the-Lake, Ontario, but returned to radio a few years later. Just before his death in 1974 Allan completed his memoirs, *Andrew Allan: A Self-Portrait*, published posthumously; this final volume was comprised of Allan's reminiscences and essays culled from his radio commentaries. In summing up Allan's influential career, *DLB* contributor Wasserman contended: "The quality of his productions was unimpeachable, and they were without a doubt a major contribution to the development of Canadian culture in the postwar years."

#### BIOGRAPHICAL/CRITICAL SOURCES:

##### BOOKS

*Dictionary of Literary Biography*, Volume 88: *Canadian Writers 1920-1959*, Gale, 1989.

Drainie, Bronwyn, *Living the Part: John Drainie and the Dilemma of Canadian Stardom*, Macmillan, 1988.

Fink, Howard, and Brian Morrison, *Canadian National Theater on the Air, 1925-1961: CBC-CRBC-CNR Radio Drama in English; A Descriptive Bibliography and Union List*, University of Toronto Press, 1983.

Frick, N. Alice, *Image in the Mind: CBC Radio Drama, 1944-1954*, Canadian Stage and Arts Publications, 1987.

#### PERIODICALS

*Canadian Forum*, May, 1950, p. 35.

*Maclean's*, February 1, 1947, pp. 21-24.

*Saturday Night*, October 14, 1944, pp. 24-25.

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#### ALLEN, Barry 1957-

**PERSONAL:** Born June 14, 1957, in Ogden, UT; son of Gilbert H. and Adria (Frampton) Allen. *Education:* University of Lethbridge, B.A., 1980; Princeton University, Ph.D., 1984. *Avocational interests:* History, books, jazz.

**ADDRESSES:** *Office*—Department of Philosophy, McMaster University, Hamilton, Ontario, Canada L8S 4K1.

**CAREER:** University of Chicago, Chicago, IL, lecturer in philosophy, 1984-86; McMaster University, Hamilton, Ontario, Canada, associate professor of philosophy, 1986—. Dartmouth College, fellow in criticism and theory, 1987.

**MEMBER:** Canadian Philosophical Association, American Philosophical Association.

**AWARDS, HONORS:** William Rainy Harper fellow in humanities, 1984-86.

#### WRITINGS:

*Truth in Philosophy*, Harvard University Press, 1993.

Work represented in books, including *Working through Derrida*, edited by G. B. Madison, Northwestern University Press, 1993; *The Terror and the Promise: German Culture in the Age of the Machine*, edited by Hans Schulte, University Presses of America, 1993; and *Cohesion and Dissent in America*, edited by C. Colatrella and J. Alkana, State University of New York Press, 1994. Con-

tributor to philosophy and religious studies journals. Assistant editor, *Common Knowledge*, 1993—.

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### ALLEN, Craig M(itchell) 1954-

**PERSONAL:** Born February 6, 1954, in Portland, OR; son of Raymond and Dorothy (TeSelle) Allen; married Galen (a teacher), March 17, 1990. **Education:** Linfield College, B.A., 1976; University of Oregon, M.S., 1978; Ohio University, Ph.D., 1989. **Politics:** Independent. **Religion:** Episcopalian.

**ADDRESSES:** *Home*—510 South Extension, Mesa, AZ 85210. *Office*—Walter Cronkite School of Journalism and Telecommunication, Arizona State University, Tempe, AZ 85287.

**CAREER:** Station KPTV, Portland, OR, reporter and anchor, 1976-78; KRDO-TV, Colorado Springs, CO, news director, 1981-82; KMGH-TV, Denver, CO, news manager, 1982-84; University of Alabama, Tuscaloosa, assistant professor of communications, 1989-91; Arizona State University, Tempe, assistant professor of communications, 1991—. U.S. Department of the Interior, media relations consultant.

**MEMBER:** National Academy of Television Arts and Sciences, Radio-Television News Directors Association, Association for Education in Journalism and Mass Communications, Broadcast Education Association (vice-chairperson of history division, 1994—).

#### WRITINGS:

*Eisenhower and the Mass Media*, University of North Carolina Press, 1993. —

Contributor to mass communications journals. Editor of television and video review section, *Journalism History*.

**WORK IN PROGRESS:** The first history of local television news, completion expected in 1996.

**SIDELIGHTS:** Craig M. Allen told *CA*: “My inspiration for the Eisenhower book was not really Eisenhower, but my own career as a local television news anchor, in which I was coached by consultants on my delivery and on-air performance. Because I was a journalist, I got to know many politicians and discovered that many were learning, from consultants, the same studio techniques that I was being taught. I was curious about how this started and naturally began with Eisenhower, whose presidency

coincided with the period when television began to expand rapidly. I was surprised to find out that Eisenhower had been through the same process I had endured, of being handled and remade for the cameras.

“My new project on local television news (a history) concentrates on the consultants who taught me studio techniques. It begins where the Eisenhower book ends. I am fascinated by the knowledge that, in both politics and journalism, what is seen in the media doesn’t ‘just happen,’ but is meticulously tailored behind the scenes to meet the public’s expectations.”

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### AMBERT, Anne-Marie 1940-

**PERSONAL:** Born December 3, 1940, in Sherbrooke, Quebec, Canada; daughter of Pierre (a translator) and Jeanne (a homemaker; maiden name, Marinier) Dermine; children: Christina, Stephanie. **Education:** University of Montreal, M.A., 1964; Cornell University, Ph.D., 1968. **Politics:** “I am a free spirit and do not have just one political or religious orientation. I do not like to be ideologically committed.” **Avocational interests:** Travel, photography, nature.

**ADDRESSES:** *Office*—Department of Sociology, York University, North York, Toronto, Ontario, Canada M3S 1P3.

**CAREER:** University of Texas, Austin, research associate at Rehabilitation Research and Training Center in Mental Retardation, 1969-70, director of the center, 1970-71, assistant professor of social work, 1969-71; York University, Toronto, Ontario, Canada, assistant professor of sociology, 1971-74; writer.

**MEMBER:** American Sociological Association, National Council on Family Relations.

**AWARDS, HONORS:** Grants from Social Sciences and Humanities Research Council of Canada.

#### WRITINGS:

*The Forgotten Ones: A Sociological Study of Anglo and Chicano Retardates*, University of Texas Press, 1972.

*Sex Structure*, Longman of Canada, 1973, second edition, 1976.