

*Contemporary
Authors*

volume 106

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 106

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Authors and Media People Featured in This Volume

Berenice Abbott—American photographer; author of several books on the subject, including *Changing New York*; recognized as one of the foremost photographers of this century.

Kenneth Anger—Avant-garde American underground filmmaker; best-known films include "Fireworks," "Scorpio Rising," and "Lucifer Rising"; considered an authority on scandals in the motion picture industry, the subject of his book *Hollywood Babylon*. (Sketch includes interview.)

Walter Bernstein—American screenwriter best known for his scripts for "Fail Safe," "The Front," and "Semi-Tough." (Sketch includes interview.)

Bernardo Bertolucci—Award-winning Italian screenwriter and motion picture director; "Before the Revolution," "The Conformist," and "Last Tango in Paris" are among his best-known works.

Barry Bingham, Jr.—American newspaper executive; editor and publisher of the *Louisville Courier-Journal* and *Louisville Times*. (Sketch includes interview.)

Malcolm J. Bosse—American novelist; author of several award-winning books, including *The Journey of Tao Kim Nam*, *The Seventy-nine Squares*, and *Ganesh*.

Antonio Buero Vallejo—Award-winning Spanish painter and playwright; leading figure in Spain's Theatre of Commitment; author of many tragedies and historical plays, notably "El sueño de la razón."

Douglas Crase—American poet; his book of poems, *The Revisionist*, was nominated for the 1981 National Book Critics Circle Award in poetry.

R. Crumb—First American underground cartoonist to have his work issued by a trade publisher; *R. Crumb's Fritz the Cat*, published by Ballantine, remains one of Crumb's best-known and most popular creations.

Richard M. Dorson—American folklorist who died in 1981; author of well-received works in his field, notably *Jonathan Draws the Long Bow*, *America Begins*, and *America Rebels*.

Tess Gallagher—Award-winning American poet; best known for her collection of poems *Instructions to the Double*.

Emily Genauer—Well-known American art journalist and critic; only individual ever to win a Pulitzer Prize for art criticism; in addition to her newspaper work, Genauer has written a number of books in her field, including *Modern Interiors Today and Tomorrow*. (Sketch includes interview.)

Peter Gzowski—Canadian journalist; hosted "This Country in the Morning" for radio and "90 Minutes Live" for television. (Sketch includes interview.)

Paavo Juhani Haavikko—Prize-winning Finnish author, recognized as a major contributor to Finland's post-World War II modernist revival; author of fiction, essays, and poetry,

including the nine-cycle poem *Talvipalatsi* ("The Winter Palace"), considered a landmark of modern Finnish literature.

David J. Hagberg—American novelist; author of "Nick Carter" and "Flash Gordon" series in addition to several other books, notably *The Kremlin Conspiracy*, published under his Sean Flannery pseudonym.

Ian Hamilton—British poet and poetry critic; founder and editor of *Review* (now *New Review*); among his books are *A Poetry Chronicle: Essays and Reviews* and *The Little Magazines: A Study of Six Editors*.

John Hammond—Well-known American record producer; discoverer of some of jazz's most influential talents, including Teddy Wilson, Billie Holiday, and the Count Basie Band; a lifelong activist for racial equality, Hammond wrote articles exposing discrimination in the record industry; also author of his autobiography, *John Hammond on Record*.

Alfred Hayes—American novelist and screenwriter; best-known works include *The Girl on the Via Flaminia* and such screen adaptations as "The Left Hand of God," "Island in the Sun," and "A Hatful of Rain." (Sketch includes interview.)

Bohumil Hrabal—Czechoslovakian writer; books in English translation include *The Death of Mr. Baltisberger* and *Closely Watched Trains*; his screen adaptation of the latter work received an Academy Award for best foreign language film in 1967.

B. Kliban—American cartoonist and painter best known for his cat cartoons; among his books of cartoons are *Cat*, *Never Eat Anything Bigger Than Your Head*, and *Other Drawings*, and *Two Guys Fooling Around With the Moon*.

Alfred A. Knopf—American publishing executive; founder, in 1915, of his own publishing company; known for having "set and maintained the highest standards in American publishing."

John Korty—American filmmaker; notable achievements include "The Autobiography of Miss Jane Pittman" and "Who Are the DeBolts? And Where Did They Get Nineteen Kids?"

Frederick Leboyer—French obstetrician who advocates gentle childbirthing procedures; author of well-known book *Birth Without Violence*.

Harold A. Loeb—American novelist and editor who died in 1974; founder and chief editor of *Broom: An International Magazine of the Arts*, which featured the writing of Hart Crane, William Carlos Williams, and Gertrude Stein, among others; author of three novels, several economics texts, and his autobiography, *The Way It Was*; served as the prototype for the character Robert Cohn in Ernest Hemingway's novel *The Sun Also Rises*.

John E. Mack—American psychiatrist and biographer; Mack's biography of Lawrence of Arabia, *Prince of Our Disorder: The*

Life of T.E. Lawrence, was awarded the 1976 Pulitzer Prize in biography. (Sketch includes interview.)

Mary McGrory—Pulitzer Prize-winning American journalist; author of syndicated political column. (Sketch includes interview.)

Bette Midler—American recording artist and stage personality well known for earthy performances; author of *View From a Broad*, recounting her 1978 international tour.

Jane Pauley—Award-winning American broadcast journalist; co-anchor of NBC-TV's "Today" show.

Stephen Poliakoff—British playwright of the New Left; "Strawberry Fields," "City Sugar," "Hitting Town," and "American Days" are among his works.

Leon Radzinowicz—Internationally known Polish-born British criminologist; author of works in his field, including the multi-volume classic, *A History of English Criminal Law and Its Administration From 1750*.

Bob Randall—American playwright, television writer, and novelist; among his works are the award-winning play "6 Rms Riv Vu" and *The Fan*, a novel.

James Fowler Ridgeway—American investigative journalist and political columnist for the *Village Voice*; author of *The Politics of Ecology*, *The Closed Corporation: American Universities in Crisis*, and other exposés.

Robert Scheer—American free-lance writer and journalist; noted practitioner, during the 1960's, of what he calls "counter-journalism"; served as managing editor and editor in chief of *Ramparts* and West Coast editor of *New Times*; author of *How the United States Got Involved in Vietnam*, *America After Nixon*, and other books.

George Davis Snell—American scientist specializing in mice genetics; co-recipient of 1980 Nobel Prize in physiology and medicine; author of works in his field.

Paolo Soleri—Italian-born architect; founder of Cosanti Foundation in Scottsdale, Ariz.; architect of Arcosanti, a visionary city in the Arizona desert begun in 1970; his books include *Arcology: The City in the Image of Man* and *The Bridge Between Matter and Spirit Is Matter Becoming Spirit*.

Benjamin Stein—American writer and syndicated columnist; former television scriptwriter, political speechwriter, and Federal Trade Commission lawyer; author of both nonfiction books and novels, including *Moneypower* and *On the Brink*, as well as his memoir, *Dreemz*. (Sketch includes interview.)

Herbert Stein—American economist and educator who served as chairman of President Richard M. Nixon's Council of Economic Advisers in the early 1970's; author of syndicated column for *Wall Street Journal* as well as numerous economics texts; co-author with son, Benjamin Stein, of the novel *On the Brink*.

Arkadii Strugatskii—Soviet science fiction author who has collaborated with his brother Boris on such novels as *The Ugly Swan*, *Roadside Picnic*, and *Definitely Maybe*.

Boris Strugatskii—Soviet science fiction novelist and short story writer; co-author with brother Arkadii of numerous science fiction works; the Strugatskiis are considered "among the most Westernized sources of Eastern SF."

Harry S. Truman—Thirty-third American president who died in 1972; author of his memoirs, *Years of Decisions* and *Years of Trial and Hope*.

Pamela Zekman—Award-winning American investigative journalist; won several national awards, including two Pulitzer Prizes, for her newspaper series on voting fraud, hospital abuses, slum landlords, and other issues. (Sketch includes interview.)

Preface

The over 1,400 entries in *Contemporary Authors*, Volume 106, bring to more than 70,000 the number of authors now represented in the *Contemporary Authors* series. *CA* includes nontechnical writers in all genres—fiction, nonfiction, poetry, drama, etc.—whose books are issued by commercial, risk publishers or by university presses. Authors of books published only by known vanity or author-subsidized firms are ordinarily not included. Since native language and nationality have no bearing on inclusion in *CA*, authors who write in languages other than English are included in *CA* if their works have been published in the United States or translated into English.

Although *CA* focuses primarily on authors of published books, the series also encompasses prominent persons in communications: newspaper and television reporters and correspondents, columnists, newspaper and magazine editors, photojournalists, syndicated cartoonists, screenwriters, television scriptwriters, and other media people.

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

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

No charge or obligation is attached to a *CA* listing. Authors are included in the series solely on the basis of the above criteria and their interest to *CA* users.

Compilation Methods

The editors make every effort to secure information directly from the authors through questionnaires and personal correspondence. If authors of special interest to *CA* users are deceased or fail to reply to requests for information, material is gathered from other reliable sources. Biographical dictionaries are checked (a task made easier through the use of Gale's *Biography and Genealogy Master Index* and other volumes in the "Gale Biographical Index Series"), as are bibliographical sources, such as *Cumulative Book Index* and *The National Union Catalog*. Published interviews, feature stories, and book reviews are examined, and often material is supplied by the authors' publishers. All sketches, whether prepared from questionnaires or through extensive research, are sent to the authors for review prior to publication. Sketches on recently deceased authors are sent to family members, agents, etc., if possible, for a similar review.

Brief Entries

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

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

This volume, for example, includes brief entries on living authors, such as Pope John Paul II, economist Robert Lekachman, journalist and former presidential press secretary Ron Nessen, and U.S. Senator John

Tower. As noted earlier in the preface, Volume 106 also contains a substantial number of brief entries on authors deceased since 1900 who are still of interest to today's readers. Among the early twentieth-century authors in this volume who are slated for full sketch treatment in the future are Theodore Dreiser, Anatole France, and John Reed.

Informative Sidelights

Numerous *CA* sketches contain Sidelights, which provide a personal dimension to the listing, supply information about the critical reception the authors' works have received, or both. Some authors work closely with *CA*'s editors to develop lengthy, incisive Sidelights, as in the case of romance novelist Marguerite Lazarus, who remarks, "I am interested in the contrast between the surface of civilized society and the more primitive impulses it conceals, and in the exploitation of gentle and generous people by their opposites." In such works as *The Look of Innocence* and *Flowers for Lilian*, she explains, the stories "revolve around close-knit, claustrophobic relationships," often bearing the "tension [that] arises from some element of mystery: secrecy, deception, and illusion, and the gradual accumulation of detail leading to its disclosure." The author, too, encounters a similar process of disclosure, she suggests: "One finds a pattern of images emerging, and similar themes recur in stories which seemed in their inception quite different.... It isn't so much a matter of creating another world as of being admitted to it. The story is there. One finds it."

Victoria Mauricio, a spiritualist who possesses both psychic and healing powers, informs *CA*'s editors of the unusual circumstances behind her first book, *The Return of Chief Black Foot*: "It has been said that [my book] is fifty years ahead of its time. It is absolute proof of communication between the so-called dead and the living. It is incredible when one realizes that a spirit [Black Foot] came to me and told me that he wanted to be brought back to his own tribe.... His people (the Crow Indians) were led to his burial place through visions and dreams he brought to me." According to Mauricio, her role in the return of Black Foot was foretold in a prophecy more than two hundred years old, which predicted "that a great chief would be brought back to his tribe, that an outsider would bring him back and that the outsider would have healing powers."

CA's editors compile equally incisive Sidelights when authors and media people of particular interest to *CA* readers do not supply Sidelights material, or when demand for information about the critical reception their works have received is especially high. For instance, in his Sidelights on Italian director Bernardo Bertolucci, senior assistant editor Les Stone reports on the critical debate inspired by such films as "Last Tango in Paris," "1900," and "Luna." *Time*'s Frank Rich declares, "If Bertolucci irritates as much as he dazzles, he never bores: his extravagant failure has greater staying power than most other director's triumphs," but reviewer Stanley Kauffmann strongly disagrees: "[Bertolucci] is a monstrous and disgusting artist, not a failed authentic one."

John Hammond has long been regarded as a virtuoso among record producers. In his concise review of Hammond's special place in the recording industry, assistant editor Tim Connor outlines a career that spans the "golden age" of jazz and the contemporary world of rock music. Numbering Teddy Wilson, Billie Holiday, Count Basie, Bob Dylan, and Bruce Springsteen among his discoveries, Hammond announces in his autobiography, "I still expect to hear, if not today then tomorrow, a voice or sound I have never heard, with something to say which has never been said before."

In her Sidelights for Paavo Haavikko, assistant editor Susan M. Trosky describes a major figure in Finland's modernist revival. A versatile and prolific writer, Haavikko is the author of the nine-cycle poem *Talvipalatsi* ("The Winter Palace"), which "firmly established Haavikko as the most original voice in postwar Finnish poetry" and became "one of the landmarks of modern Finnish literature." This single work, observes critic Richard Dauenhauer, convinced younger Finnish poets "to redefine their conception of lyric poetry."

Architect Paolo Soleri's Sidelights, by assistant editor Nancy Pear, surveys the work of a man "better known for what he has not built than for what he has." Since 1970 Soleri has pursued his vision of a "melding of architecture and ecology" in the Arizona desert city known as Arcosanti. Although only 2 percent complete, it represents, in one critic's view, "a mystical vision in concrete."

And senior assistant editor Charity Anne Dorgan writes about investigative journalist James Fowler Ridgeway, author of *The Closed Corporation: American Universities in Crisis*. The "idea that the university is a community of scholars is a myth," Ridgeway contends. "The charming elitism of the professors has long since given way to the greed of the social and political scientists whose manipulative theories aim only at political power."

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

Writers of Special Interest

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

Exclusive Interviews

CA provides exclusive, primary information on certain authors in the form of interviews. Prepared specifically for CA, the never-before-published conversations presented in the section of the sketch headed *CA INTERVIEW* give CA users the opportunity to learn the authors' thoughts, in depth, about their craft. Subjects chosen for interviews are, the editors feel, authors who hold special interest for CA's readers.

Authors and journalists in this volume whose sketches include interviews are Kenneth Anger, Walter Bernstein, Barry Bingham, Jr., Emily Genauer, Peter Gzowski, Alfred Hayes, John E. Mack, Mary McGrory, Benjamin Stein, and Pamela Zekman.

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—35 percent of the obituary notices in this volume are for such authors—as well as for authors who do not yet have sketches in the series. Deceased authors of special interest presently represented only by obituary notices are scheduled for full-length sketch treatment in forthcoming CA volumes.

Contemporary Authors New Revision Series

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

Retaining CA Volumes

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

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

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

Cumulative Index Should Always Be Consulted

The key to locating an individual author's listing is the CA cumulative index bound into the back of alternate original volumes (and available separately as an offprint). Since the CA cumulative index provides access to *all* entries in the CA series, the latest cumulative index should always be consulted to find the specific volume containing an author's original or most recently revised sketch.

For the convenience of CA users, the CA cumulative index also includes references to all entries in three related Gale series—*Contemporary Literary Criticism* (CLC), which is devoted entirely to current criticism of

the works of today's novelists, poets, playwrights, short story writers, filmmakers, screenwriters, 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) ↓ ↓ 106 (1982)	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.

AARONS, Slim 1916-

BRIEF ENTRY: American photojournalist. A free-lance photographer since 1939, Aarons also worked as a combat photographer during World War II. His work has appeared in major national magazines, including *Harper's*, *Life*, and *Look*. Aarons wrote *A Wonderful Time: An Intimate Portrait of the Good Life* (Harper, 1974). *Address:* Old Cross River Rd., Katonah, N.Y. 10536. *Biographical/critical sources:* *Saturday Review*, November 30, 1974.

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AASENG, Nate See AASENG, Nathan

* * *

AASENG, Nathan 1953- (Nate Aaseng)

PERSONAL: Born July 7, 1953, in Park Rapids, Minn.; son of Rolf E. and Viola (Anderson) Aaseng; married Linda Jansen, December 20, 1975; children: Jay, Maury. *Education:* Luther College, B.A., 1975. *Home and office:* 2450 Cavell Ave. S., St. Louis Park, Minn. 55426.

CAREER: Bio-Tech Resources, Manitowoc, Wis., microbiologist, 1975-79; writer, 1979—.

WRITINGS—For young people; all published by Lerner, except as noted: *Bruce Jenner: Decathlon Winner*, 1979; *Football's Fierce Defenses*, 1980; *Basketball's High Flyers*, 1980; *Little Giants of Pro Sports*, 1980; *Winners Never Quit*, 1980; *Baseball's Finest Pitchers*, 1980; *Football's Winning Quarterbacks*, 1980; *Football's Breakaway Backs*, 1980; *Football's Sure-Handed Receivers*, 1980; *Eric Heiden: Winner in Gold*, 1980; *Winning Men of Tennis*, 1981; *Winning Women of Tennis*, 1981; *Track's Magnificent Milers*, 1981; *Football's Cunning Coaches*, 1981; *Football's Steadiest Kickers*, 1981; *Football's Toughest Tight Ends*, 1981; *Pete Rose: Baseball's Charlie Hustle*, 1981; (under name Nate Aaseng) *I'm Learning, Lord, but I Still Need Help*, Augsburg, 1981; *Football's Crushing Blockers*, 1982; *World-Class Marathoners*, 1982; *Superstars Stopped Short*, 1982.

WORK IN PROGRESS: Sport books; juvenile fiction.

SIDELIGHTS: Aaseng wrote: "I took a chance on a writing career because I couldn't see myself in any other vocation. I

don't consider myself a children's writer or a sportswriter, even though that is what I have written so far. I write what I have the opportunity to write. Aiming at a younger audience requires more effort because a writer has fewer tools (words) to use in communicating."

* * *

ABARBANEL, Sam X. 1914-

BRIEF ENTRY: Born March 17, 1914, in Jersey City, N.J. American producer, publicist, and writer. Abarbanel has been an independent film producer and publicist since World War II. His productions include "Golden Mistress" (United Artists), "Gunfighters of Casa Grande" (Metro-Goldwyn-Mayer), and "Narco Men." His writing credits include the screenplays "Prehistoric Women" (United Artists, 1950), "Last Day of War," and "Summertime Killer" (Avco, 1972).

* * *

ABBOTT, Berenice 1898-

PERSONAL: Born July 17, 1898, in Springfield, Ohio; daughter of Charles E. and Alice (Bunn) Abbott. *Education:* Attended Ohio State University, 1917-18; studied painting and sculpture in New York City, 1918-21, in Paris under Bourdelle and Brancusi, and at Kunstschule, Berlin. *Home:* 50 Commerce St., New York, N.Y. 10014.

CAREER: Photographic assistant to Man Ray, Paris, 1923-25; portrait photographer in Paris, 1926-29; portrait and free-lance magazine photographer in New York City, 1929-35; Federal Art Project, New York City, photographer, 1935-39. Teacher at New School for Social Research, New York City; lecturer, broadcaster of radio presentations. Photographs have been exhibited at one-woman shows in Paris, 1926, at the Museum of Modern Art, 1939, 1970, at Art Institute of Chicago, 1951, and at Smithsonian Institution, 1969.

WRITINGS: *A Guide to Better Photography*, Crown, 1941, revised edition published as *New Guide to Better Photography*, 1953; *The View Camera Made Simple*, Ziff-Davis, 1948; *The World of Atget*, Horizon Press, 1964; *Photographs*, Horizon Press, 1970.

Photographer: Elizabeth McCausland, *Changing New York*, Dutton, 1939, published as *New York in the Thirties*, Dover, 1973; Henry W. Lanier, *Greenwich Village: Today and Yes-*

terday, Harper, 1949; Evans G. Valens, *Magnet* (juvenile), World Publishing, 1964; Valens, *Motion* (juvenile), World Publishing, 1965; Chenoweth Hall, *A Portrait of Maine*, Macmillan, 1968; Valens, *The Attractive Universe: Gravity and the Shape of Space* (juvenile), World Publishing, 1969.

SIDELIGHTS: Berenice Abbott is recognized as one of the foremost photographers of this century and is credited with influencing the development of photography by shifting its early emphasis on pictorialism or "artiness" to an appreciation for realism.

Abbott began taking pictures in the early 1920's while living in Paris among other artists and writers. Initially a portraitist, she became famous for her straightforward photographs of Jean Cocteau, Andre Gide, and James Joyce, to name a few. In an interview with *Art in America*, Abbott revealed the factors that contributed to her success as a portrait photographer. "Each person was extremely important to me," she said. "I wasn't trying to make a still life of them, but a person. It's kind of an exchange between people—it has to be—and I enjoyed it."

This attitude, critics claimed, carried over into Abbott's later work and shaped her "realistic style." According to Abbott, her idea of the "realistic image" referred to the early style of photography which expected photographs to imitate paintings, emphasizing simulation. Holding this to be inevitable and unfortunate, Abbott believed that the view formed by a camera's lens should be the final "reality" presented to the public, making the rearrangement and distortion of what the camera sees unnecessary.

Instead, she submitted, the photographer must rely on his own instincts. "A photographer," Abbott maintained, "explores and discovers and reacts to the world he lives in. There's also the matter of discernment—the way you interpret things, see things and relate them; the way you bring your subjects together. . . . The challenge for me is to see things as they are. I have tried to be, in other words, objective. What I mean by objectivity is the objectivity not of a machine but of a sensible human being, with the mystery of personal selection at the heart of it. The second challenge has been to impose order on the things seen and to supply the visual context and the intellectual framework. That to me is the art of photography."

Commenting on Abbott's style as well as on the photographs she contributed to *Changing New York*, perhaps her best known book, a writer for the *New York Times Book Review* noted that "the value of (this series of) photographs on New York City in the early 1930's) lies in its 'straight photography.'"

AVOCATIONAL INTERESTS: Travel, playing the concertina.

BIOGRAPHICAL/CRITICAL SOURCES: *Popular Photographer*, September, 1938, May, 1939, February, 1940; *Springfield Republican*, April 9, 1939, July 6, 1941; *New York Times Book Review*, April 16, 1939, September 28, 1941; *Nation*, April 29, 1939; *New Republic*, May 17, 1939; *Modern Photography*, September, 1976; *Art in America*, November/December, 1976; Margaretta K. Mitchell, *Recollections: Ten Women of Photography*, Viking, 1979.*

* * *

ABBOTT, Philip R. 1944-

BRIEF ENTRY: Born October 18, 1944, in Philadelphia, Pa. American educator and author. Abbott has taught political science at Wayne State University since 1970. His writings include *Reflections in American Political Thought: Readings From Past and Present* (Chandler Publishing, 1973), *The Shotgun Behind the Door: Liberalism and the Problem of Political Ob-*

ligation (University of Georgia Press, 1975), and *Furious Fancies: American Political Thought in the Post-Liberal Era* (Greenwood Press, 1980). *Address:* Department of Political Science, Wayne State University, 888 MacKenzie Hall, 5950 Cass Ave., Detroit, Mich. 48202. *Biographical/critical sources:* *Virginia Quarterly Review*, summer, 1976; *American Political Science Review*, March, 1978.

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ACE, Goodman 1899-1982

OBITUARY NOTICE—See index for CA sketch: Born January 15, 1899, in Kansas City, Mo.; died March 25, 1982, in Manhattan, N.Y. Journalist, radio broadcaster, producer, comedy writer, columnist, reviewer, and author. Best known as a humorist, Ace was once called the "utility man of comic writers, one who can bunt for the smile on demand, or swing for the belly laugh." He supplied jokes and skits to several comedians, including Milton Berle, Sid Caesar, Bob Newhart, and Danny Kaye. Beginning his career as a journalist with the *Kansas City Post* and the *Kansas City Journal-Post*, Ace became a broadcaster and comedy writer by chance. In 1928 he started moonlighting as a film critic on radio. One day after his regular fifteen-minute broadcast, a desperate station manager asked him to ad lib on the air until the next scheduled performers showed up. Ace and his wife, Jane, then improvised an amusing chat about a bridge game. The station was so impressed that it hired the couple to do two such programs each week. Their show, "Easy Aces," was noted for Jane Ace's use of humorous malapropisms written for her by her husband. Sporting such lines as "He's a ragged individualist," "Up at the crank of dawn," and "Familiarity breeds attempt," the show became popular and remained on the air for more than fifteen years. In 1945 the program ended due to a squabble between Ace and his sponsors. The couple returned to radio with "Mr. Ace and Jane," but the show was unsuccessful and ended after a year. Ace wrote for various comics for the remainder of his career. He was also a columnist for the *Saturday Review* and wrote a book, *Ladies and Gentlemen: Easy Aces*, published in 1970. Obituaries and other sources: *Chicago Tribune*, March 27, 1982; *New York Times*, March 27, 1982; *Washington Post*, March 28, 1982; *Newsweek*, April 5, 1982; *Time*, April 5, 1982.

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ACETO, Vincent J(ohn) 1932-

PERSONAL: Born February 2, 1932, in Schenectady, N.Y.; son of Henry (a foundry worker) and Gilda (Maietta) Aceto; divorced, 1979; children: David Henry, Paul Vincent, Andrew Harry. *Education:* State University of New York at Albany, A.B., 1953, M.A., 1954, M.L.S., 1959. *Home:* 950 Madison Ave., Albany, N.Y. 12208. *Office:* School of Library and Information Science, State University of New York at Albany, Albany, N.Y. 12222.

CAREER: History teacher in public schools in Scotia, N.Y., 1956-57; houseparent-counselor in girls school in Burnt Hills, N.Y.; 1956-58; high school librarian in Burnt Hills, 1957-59; Town of Ballston Community Library, Burnt Hills, library director, 1958-60; State University of New York at Albany, assistant professor, 1959-63, associate professor, 1963-69, professor of library science, 1969—. Visiting lecturer at University of Dacca, East Pakistan (now Bangladesh) 1964-65, and Case Western Reserve University, 1966. Consultant to New York State Education Department and various public school districts. *Military service:* U.S. Army, radio chief, 1954-56.

MEMBER: American Society of Information Science, Association of American Library Schools, American Society of Indexers, American Library Association, American Film Institute, American Association of School Librarians, Association of Educational Communications and Technology, Educational Film Library Association, Film Library Information Council, University Film Association, Bangladesh Library Association, Pakistan Library Association, New York Library Association, Hudson-Mohawk Library Association (vice-president, 1964-66), Phi Delta Kappa. **Awards, honors:** Grants from U.S. Office of Education, 1967-68, New York State Council on the Arts, 1971-72, National Endowment for the Arts, 1979, and National Endowment for the Humanities, 1979-81.

WRITINGS: *Film Literature Index*, 1973, Bowker, 1975; *Film Literature Index*, 1974, Bowker, 1975; *Film Literature Index*, 1975, Bowker, 1977; *Film Literature: Current*, Filmindex, 1979. Contributor to library journals.

WORK IN PROGRESS: Research on bibliographic control of film and television literature and on information use patterns of film and television scholars.

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ADAMS, Douglas Noel 1952-

PERSONAL: Born March 11, 1952, in Cambridge, England; son of Christopher Douglas (a management consultant) and Janet (Donovan) Adams. **Education:** St. John's College, Cambridge, B.A. (with honors). **Agent:** Ed Victor Ltd., 162 Wardour St., London W1, England.

CAREER: British Broadcasting Corporation (BBC), London, England, radio producer and scriptwriter for "Hitchhiker's Guide to the Galaxy" radio and television series, 1978—, script editor for television series "Doctor Who," 1978-80; writer, 1978—.

WRITINGS: *The Hitchhiker's Guide to the Galaxy* (novel), Pan Books, 1979; *The Restaurant at the End of the Universe* (novel), Pan Books, 1980; *Life, the Universe and Everything* (novel), Harmony, 1982. Also author of episodes of "Doctor Who" for BBC-TV.

SIDELIGHTS: Described by David N. Samuelson of the *Los Angeles Times Book Review* as "'Monty Python in Outer Space,'" Adams's first novel, *The Hitchhiker's Guide to the Galaxy*, is a humorous science fiction work. Based on the hit BBC radio and television series of the same name, the book chronicles the adventures of Arthur Dent, an Englishman, and alien Ford Prefect, Dent's friend who has been posing as an unemployed actor for fifteen years. When Ford warns Arthur that Earth is minutes away from destruction, the two hitch a ride on a space vehicle, narrowly escaping the calamity. Traveling through the galaxy, Prefect and Dent encounter a motley array of characters, including Marvin, a robot; Zaphod Beeblebrox, the three-armed, two-headed galaxy president; and Veet Voojagig, a man bewildered over the disappearance of his ballpoint pens.

Adams told James Brown of the *Los Angeles Times* that the characters are based on people Adams knows. "Arthur Dent is to a certain extent autobiographical," the novelist said. "He moves from one astonishing event to another without fully comprehending what's going on. He's the Everyman character—an ordinary person caught up in some extraordinary events. . . . As for Ford Prefect," Adams added, "well, he's the sort of guy who, when faced with saving the world from destruction or going to a good party, will choose the party every time."

The Hitchhiker's Guide to the Galaxy elicited favorable critical reviews. Noting that "humorous science fiction novels have notoriously limited audiences," Gerald Jonas of the *New York Times Book Review* declared: "The 'Hitchhiker's Guide' is a delightful exception." And Samuelson suggested: "If you've had it with people imputing philosophical depth to 'Star Wars' and the like, and just want to get off on silliness for its own sake, this may be the book for you."

Adams's second effort, *The Restaurant at the End of the Universe*, is a sequel to his first novel. *Restaurant* inspired *Washington Post Book World's* Ron Goulart to write: "[Adams] has a gift for sending up the sacred precepts of sf and those who took his vastly successful *The Hitchhiker's Guide to the Galaxy* to their hearts will want to perform similar acts with this sequel."

Adams told CA: "I first started writing novels inadvertently. I never set out to be a novelist, because I thought I was just a scriptwriter. When I was asked by Pan Books to turn my radio scripts of 'The Hitchhiker's Guide to the Galaxy' into a book, I thought that there were two ways of doing it. I could either do the normal script-novelization hack job, which involves going through the script putting 'he said' or 'she said' (and in the case of my books, 'it said' as well) at the end of each line, or I could have a go at doing it properly. I decided to see if I could do it properly."

"I'm not a science fiction writer, but a comedy writer who happens to be using the conventions of science fiction for this particular thing. I used to hitch a lot when I was a student and loved it. You can't take the slow boat to China anymore as people with wanderlust and no money used to do. So you hitch. Unfortunately it's something you can only do for real, you can't do it as an affectation. I occasionally think it would be great to do some hitching again, but since I can afford to go by car or plane or whatever, it would not work. I'd feel a complete fraud."

"*The Hitchhiker's Guide to the Galaxy* was originally intended to consist of a lot of things that I associated with real hitchhiking transferred up on the cosmic scale, but somehow that never materialized, and there is very little about hitching in it in the end. Still, what you end up with tends to be a by-product of your failure to write whatever it was you set out to write."

The American Broadcasting Company (ABC-TV) holds the rights to release *Hitchhiker's Guide* as a television series in the United States.

BIOGRAPHICAL/CRITICAL SOURCES: *Chicago Tribune Book World*, October 12, 1980; *Los Angeles Times Book Review*, December 7, 1980; *New York Times Book Review*, January 25, 1981; *Washington Post Book World*, December 27, 1981.

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ADAMS, Harriet S(tratemeyer) 1894-1982

(Victor W. Appleton II, Franklin W. Dixon, Laura Lee Hope, Carolyn Keene)

OBITUARY NOTICE—See index for CA sketch: Born December 6, 1894, in Newark, N.J.; died of a heart attack, March 27, 1982, in Pottersville, N.J. Business executive and author. Although best known for writing the "Nancy Drew" mystery series, Adams wrote hundreds of other books for children. As head of the Stratemeyer Syndicate, she supervised and often helped in writing stories for such adventure series as "The Hardy Boys," "Tom Swift, Jr.," and "The Bobbsey Twins." Adams began managing the Stratemeyer Syndicate in 1930, when its founder, her father, Edward L. Stratemeyer, died.

Stratemeyer had created most of the series, and after his death Adams continued his work. All of the syndicate's books feature a safe and pleasant world in which curious children had various adventures without the threat of danger. The villains were restricted to the crimes of thievery and arson and were always brought to justice. Good triumphed over evil. Each series was written under one pseudonym used by several authors. The syndicate's books appear in more than one dozen countries around the world, numbering over 250 million copies. At the time of her death, Adams was developing a new ghost story series. She suffered a heart attack while viewing "The Wizard of Oz" on television for the first time. Adams's books include *Clue of the Whistling Bagpipes*, *Phantom of Pine Hill*, and *Secret of the Forgotten City*. Obituaries and other sources: *New York Times*, March 29, 1982; *London Times*, March 30, 1982; *Washington Post*, March 30, 1982; *Detroit Free Press*, March 30, 1982, March 31, 1982; *Chicago Tribune*, March 30, 1982; *Newsweek*, April 5, 1982; *Publishers Weekly*, April 9, 1982; *AB Bookman's Weekly*, April 12, 1982; *Time*, April 12, 1982; *School Library Journal*, May, 1982.

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ADAMS, Harry Baker 1924-

BRIEF ENTRY: Born October 13, 1924, in Stanford, Ky. American educator, minister, and author. An ordained minister of the Christian Church (Disciples of Christ) since 1950, Adams has been a professor of pastoral theology at Yale University's Divinity School since 1956. His writings include *The Life of Faith in God: A Study Course for Adults* (Christian Board of Publication, 1965), *Seeking the Christian Way: The Meaning of Church Membership for Senior Youth and Adults* (Christian Board of Publication, 1965), *God Confronts Man: Adult Leader's Guide* (American Baptist Board of Education and Publication, 1969), and *Priorities and People* (Bethany Press, 1975). Address: 228 Crescent Circle, Cheshire, Conn. 06410; and 409 Prospect St., New Haven, Conn. 06510; and Department of Pastoral Theology, Yale University, New Haven, Conn. 06250. *Biographical/critical sources:* *Who's Who in Religion*, Marquis, 1977.

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ADAMS, Ramona Shepherd 1921-

PERSONAL: Born December 17, 1921, in Paris, Idaho; daughter of Earl Budge (a banker) and Jhoun (a real estate broker; maiden name, Chugg) Shepherd; married Wendell Ellison Adams (a company vice-president), December 26, 1941; children: Graig Shepherd (deceased), Stanley Shepherd, John Shepherd, Ann Shepherd (Mrs. H. Brent Whitney), Douglas Shepherd, Richard Shepherd, Wendy Shepherd Adams Mendenhall, Kathryn Shepherd Adams Sidwell. *Education:* San Mateo Junior College, A.A., 1941; University of California, Berkeley, B.A., 1943; University of Utah, M.S.W., 1964, Ph.D., 1969. *Home:* 1727 Countryside Dr., Salt Lake City, Utah 84106. *Office:* 270 Union Building, University of Utah, Salt Lake City, Utah 84112.

CAREER: Henry J. Kaiser Co., Richmond, Calif., assistant director of public relations, 1943-45; Salt Lake City Board of Education, Salt Lake City, Utah, member of social work staff, 1964-65; University of Utah, Salt Lake City, senior staff member at Counseling Center, 1965-69, member of staff at Marriage and Family Therapy Clinic, 1969-70, and School on Alcoholism and Other Drug Dependencies, 1969—, associate professor of social work, 1970—, associate dean of students, 1970—. Private practice in marriage and family counseling. Member

of advisory board of Community Mental Health, Salt Lake City, 1970-72.

MEMBER: American Association of Marriage and Family Therapists, American Personnel and Guidance Association, American Psychological Association, National Association of Social Workers, National Association of Women Deans, Administrators, and Counselors, Academy of Certified Social Workers, Virginia Satirs Avunta Network, Utah Personnel and Guidance Association, Phi Beta Kappa, Alpha Gamma Sigma, Phi Kappa Phi, Delta Kappa Gamma, Mortar Board.

WRITINGS: *Letting Go: Uncomplicating Your Life*, Macmillan, 1980.

WORK IN PROGRESS: *Relationships: The Fourth R*, with A. S. Cowley.

SIDELIGHTS: Adams commented: "My career in public relations lasted three years. Then I had eight children and stayed at home to care for them until 1962. I have only begun writing since 1979. I have had some valuable experience in the area of human relations and would like to summarize these experiences through my writings."

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ADAMS, Richard E(dward) W(ood) 1931-

PERSONAL: Birth-given name, Richard Edward Wood; name legally changed in 1936; born July 17, 1931, in Kansas City, Mo.; son of Luther E. (a stockbroker) and Hallie (Reece) Wood; married Jane Haven Jackson, December 22, 1955; children: Richard, Katherine, Joseph (deceased), Samuel. *Education:* Attended University of Kansas, 1948-50, University of Pennsylvania, 1950-51, and Kansas City University, 1951; University of New Mexico, B.A., 1953; attended Escuela Nacional de Antropología e Historia de México and Universidad Autónoma de México, both 1953; Harvard University, M.A., 1960, Ph.D., 1963. *Religion:* Episcopalian. *Home:* 14070 Mint Trail, San Antonio, Tex. 78232. *Office:* College of Humanities and Social Sciences, University of Texas, San Antonio, Tex. 78285.

CAREER: University of Pennsylvania, Museum, Philadelphia, archaeologist on Tikal Project, 1958; in sales, 1958-59; University of Minnesota, Minneapolis, assistant professor, 1963-67, associate professor, 1967-71, professor of anthropology, 1971-72, director of Cotzal Valley Project in Guatemala, 1965-66; University of Texas, San Antonio, professor of anthropology, 1972—, dean of College of Humanities and Social Science, 1972-78. Field director of National Geographic Society's Becan excavations in Mexico, 1970; lecturer for Archaeological Institute of America; conference organizer. *Military service:* U.S. Marine Corps, 1954-57. U.S. Marine Corps Reserve, 1957-67; became captain. *Member:* Society for American Archaeology (president, 1981-83), American Anthropological Association, Sociedad Mexicana de Antropología, Seminario de Cultura Maya, México. *Awards, honors:* National Science Foundation grant, 1965-66; grants from McMillan Fund, 1968, and Minnesota Foundation (for Yucatan), 1970.

WRITINGS: (Contributor) William R. Bullard, Jr., editor, *Monographs and Essays in Maya Archaeology*, Peabody Museum of Archaeology and Ethnology, Harvard University, 1970; *The Ceramics of Altar de Sacrificios*, Peabody Museum of Archaeology and Ethnology, Harvard University, 1971; *Prehistoric Mesoamerica*, Little, Brown, 1976. Contributor of articles and reviews to archaeology journals. Co-editor of