

*Contemporary
Authors*

volumes 89-92

Contemporary Authors

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

FRANCES C. LOCHER
Editor

volumes 89-92

CONTEMPORARY AUTHORS

Published by
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Each Year's Volumes Are Revised About Five Years Later

Frederick G. Ruffner, *Publisher*

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Special recognition is given to the staffs of
Journalist Biographies Master Index
and

Young People's Literature Department

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Preface

The more than 1,500 entries in *Contemporary Authors*, Volumes 89-92, bring to nearly 59,000 the number of authors, either living or deceased since 1960, 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 periodical editors, photojournalists, syndicated cartoonists, screenwriters, television scriptwriters, and other media people.

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 *Biographical Dictionaries Master Index*, *Author Biographies 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.

The value of such cooperation by the individual authors listed in *CA* is very great. Not only do most authors check manuscripts of their entries, but some often work even more closely with *CA*'s editors, both to ensure the completeness of their listings and to provide incisive sidelights—comments on their lives and writings, personal philosophies, etc. Among the authors in this volume who have amplified their sketches with lengthy sidelights are Nicholas de Lange, who talks about his approach to doing translations; Pavel Litvinov, a physics lecturer and human rights activist expelled from the U.S.S.R., who speaks of his experiences resulting from his activism; and Janet McFadden Patterson, who comments about some medical and moral issues of particular importance to women.

If an author of special importance is difficult to reach, the editors sometimes engage an expert's assistance to ensure that the sketch is as complete and accurate as possible. Film critic and screenwriter Joseph McBride, for example, very generously reviewed Billy Wilder's entry and supplied his own comments for incorporation into assistant editor B. Hal May's adroitly written sidelights.

Similar efforts go into the compilation of full-length entries on deceased authors of current interest to *CA* readers. This volume contains listings on, among others, Albert Camus, Robert Frost, Golda Meir, Sean O'Casey, Norman Rockwell, Richard Rodgers, and William Carlos Williams.

In addition to the individuals mentioned above, numerous other authors and media people of particular interest are sketched in this volume, such as Theodor W. Adorno, Edwin E. Aldrin, Jr., Stewart Alsop, Jose Maria Arguedas, Rudolf Bing, Jim Bouton, Lenny Bruce, Whitey Ford, Zbigniew Herbert, Michael Herr, Werner Herzog, Heinar Kipphardt, Ann Landers, Frank Mankiewicz, Claude Mauriac, Ed McMahon, David Rudkin, Claude Simon, Lucian K. Truscott IV, Arnold Vieth von Golssenau, and Andrei Voznesensky.

New Feature: Exclusive Interviews

Beginning with this volume, *Contemporary Authors* includes exclusive new primary information. The new section of the sketch headed *CA INTERVIEWS THE AUTHORS* presents a never-before-

published conversation with the author, prepared specifically for *CA*. Previously, authors' remarks to *CA*'s editors were reserved for the sidelights section of their sketches. While no limitations are placed on the length of such material, the editors believed that readers might want even more comment from some of *CA*'s authors.

The new interview feature, with its give-and-take format, provides such additional commentary. Through *CA*'s interviewers, the user is given the opportunity to learn the authors' thoughts, in depth, about their craft. Subjects chosen for interviews are authors who the editors feel hold special interest for *CA*'s readers, and their remarks are a further source of useful primary material.

Authors in this volume whose sketches include interviews are George Birimisa, Michael French, Shirley Ann Grau, James Herndon, Joshua Lockwood Logan, John Patrick, Thomas Hunton Rogers, Anne Richardson Roiphe, Joseph Rosenblatt, Mary Lee Settle, Charles Simmons, Isaiah Elezer Trunk, and Hugh Wheeler.

Obituary Notices Make *CA* Timely and Comprehensive

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

CA includes obituary notices both for authors who already have full-length sketches in earlier *CA* volumes, thus effectively completing the sketches, and for authors not yet sketched in the series. Twenty percent of the obituary notices contained in this volume are for authors with listings already in *CA*. Deceased authors of special interest presently represented in the series only by obituary notices are scheduled for full-length sketch treatment in forthcoming *CA* volumes.

Cumulative Index Should Always Be Consulted

Since *CA* is a multi-volume series that does not repeat author entries from volume to volume, the cumulative index published in alternate new volumes of *CA* should always be consulted to locate an individual author's listing. Each new volume contains authors not previously included in the series and is revised approximately five years after its original publication. The cumulative index indicates the original or revised volume in which an author appears. Authors removed from the revision cycle and placed in the *CA Permanent Series* are listed in the index as having appeared in specific original volumes of *CA* (for the benefit of those who do not hold *Permanent Series* volumes), and as having their finally revised sketches in a specific *Permanent Series* volume.

For the convenience of *CA* users, the *CA* cumulative index also includes references to all entries in three related Gale series—*Contemporary Literary Criticism*, which is devoted entirely to current criticism of major authors, poets, and playwrights, *Something About the Author*, a series of heavily illustrated sketches on juvenile authors and illustrators, and *Authors in the News*, 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.

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.

A

ABBOTT, Claude Colleer 1889-1971

OBITUARY NOTICE—See index for CA sketch: Born April 17, 1889, in Broomfield, Chelmsford, Essex, England; died September 17, 1971, in England. Educator, poet, and author of scholarly works. Abbott, who served on the faculty of the University of Durham from 1932 until his death, was best known for his discovery of a valuable collection of James Boswell's papers. Obituaries and other sources: *The Author's and Writer's Who's Who*, 6th edition, Burke's Peerage, 1971; *AB Bookman's Weekly*, November 8, 1971.

* * *

ABRAHAM, Gerald Ernest Heal 1904-

PERSONAL: Born March 9, 1904, in Newport, Isle of Wight, England; son of Ernest and Dorothy Mary Abraham; married Isobel Patsie Robinson, May 2, 1936; children: one daughter. *Home:* Old School House, Ebernoe, near Petworth, Sussex, England.

CAREER: *Radio Times*, London, England, assistant editor, 1935-39; *Listener*, London, deputy editor, 1939-42; British Broadcasting Corp. (BBC), London, director of gramophone department, 1942-47; University of Liverpool, Liverpool, England, James and Constance Alsop Professor of Music, 1947-62; British Broadcasting Corp., assistant controller of music, 1962-67; *Daily Telegraph*, London, music critic, 1967-68; University of California, Berkeley, Ernest Bloch Professor of Music, 1968-69. Chairman of music section of *Critics' Circle*, 1944-46; deputy chairman of Haydn Institute (Cologne), 1961-68; governor of Dolmetsch Foundation, 1970-75. *Member:* International Society for Music Education (president, 1958-61), British Academy (fellow), Royal Musical Association (president, 1970-74), Royal Society of Arts (fellow), Royal Academy of Music, Early English Church Music Committee (chairman, 1970). *Awards, honors:* D.Mus. from University of Durham, 1961, University of Liverpool, 1978, and University of Southampton, 1979; D.F.A. from University of California, Berkeley, 1969.

WRITINGS: *Borodin: The Composer and His Music*, W. Reeves, 1927, A.M.S. Press, 1976; *Nietzsche*, Macmillan, 1933, Haskell House, 1974; *This Modern Stuff: A Fairly "Plaine and Easie" Introduction to Contemporary Music*, Archer Press, 1933, 2nd revised edition, Duckworth, 1939, published as *This Modern Music*, Norton, 1952; *Tolstoy*, Duckworth, 1935, Haskell House, 1974; *Studies in Russian*

Music: Critical Essays, W. Reeves, 1935, Scribner's, 1936, reprinted, Books for Libraries, 1968; (With Michel D. Calvocoressi) *Masters of Russian Music*, Duckworth, 1936, Johnson Reprint, 1971; *Dostoevsky*, Duckworth, 1936, Haskell House, 1974; *A Hundred Years of Music*, Knopf, 1938, 3rd edition, Aldine, 1964; *On Russian Music: Critical and Historical Studies*, W. Reeves, 1939, Johnson Reprint, 1970; *Chopin's Musical Style*, Oxford University Press, 1939, reprinted, 1960.

Beethoven's Second-Period Quartets, Oxford University Press, 1942, Scholarly Press, 1978; *Eight Soviet Composers*, Oxford University Press, 1943, Greenwood Press, 1970; *Rimsky-Korsakov: A Short Biography*, Duckworth, 1945, A.M.S. Press, 1976; (editor) *Tchaikovsky: A Symposium*, Lindsay Drummond, 1945, published as *The Music of Tchaikovsky*, Norton, 1946, reprinted, 1974; (with Calvocoressi) *Masters of Russian Music*, Duckworth, 1945; (editor) Calvocoressi, *Mussorgsky: The Master Musicians*, Dutton, 1946, Collier Books, 1962; (editor) *Schubert: A Symposium*, Lindsay Drummond, 1946; (editor) *The Music of Schubert*, Norton, 1947, Kennikat, 1969; (editor) *The Music of Sibelius*, Norton, 1947, Da Capo Press, 1975; (editor) *Sibelius: A Symposium*, Lindsay Drummond, 1948; *Mussorgsky: Boris Godunov, Rimsky-Korsakov Version*, Boosey & Hawkes, 1948; (editor) *Grieg: A Symposium*, Lindsay Drummond, 1948, University of Oklahoma Press, 1950, Greenwood Press, 1971; *Design in Music*, Oxford University Press, 1949; *Tchaikovsky: A Short Biography*, Duckworth, 1949.

(Editor) *Schumann: A Symposium*, Oxford University Press, 1952; (editor) *Handel: A Symposium*, Oxford University Press, 1954; *The Mozart Companion*, edited by Howard Chandler Robbins Landon and Donald Mitchell, Rockliff, 1956, corrected edition, Norton, 1969; (editor with Calvocoressi) *Modest Mussorgsky: His Life and Works*, Essential Books, 1956.

(Editor with Anselm Hughes) *Ars Nova and the Renaissance*, Oxford University Press, 1960; *Slavonic and Romantic Music: Essays and Studies*, St. Martin's, 1968; (editor) *The Age of Humanism*, Oxford University Press, 1968; (translator from the German) Werner Menke, *History of the Trumpet of Bach and Handel*, Brass Press, 1972; *The Tradition of Western Music*, University of California Press, 1974; *The Concise Oxford History of Music*, Oxford University Press, 1979.

General editor of "The History of Music in Sound," Oxford

University Press, 1953; chairman of editorial board of *Grove's Dictionary of Music and Musicians*. Editor of *Monthly Musical Record*, 1945-60. Member of editorial committee of *Musica Britannica*.

SIDELIGHTS: An eminent British musicologist, Abraham has produced studies of Western music ranging from the Medieval origins of Russian music to the electronic experiments of computerized music. His *Studies in Russian Music* and the supplemental *On Russian Music* "form a most valuable repository of first-rate criticism," according to Desmond Shawe-Taylor. The books consider the same period of history, beginning with the operas of Glinka and closing with the Balakirev group.

Another book, *Slavonic and Romantic Music*, studies the relationship of Slavonic music to the Western world. Among chapters devoted to Chopin, Dvorak, Rubinstein, and Tchaikovsky is an account of Fibich's "erotic diary" for piano in which are recorded the secrets of his love affair with Anezka Schulzova. The essays are written in "a delightfully readable style" and provide "valuable insights into compositional techniques and personalities as well," wrote a *Choice* critic. The *Times Literary Supplement* also noted that operatic issues "inspire Professor Abraham to some of his most stimulating and perceptive writing."

In *This Modern Music*, a book directed toward the layman, Abraham explains such modern techniques as polytonality, atonality, and the twelve-tone system. A *New Yorker* reviewer found the style "wonderfully affable and unpretentious," while Rudolph Reti regarded the book as "one of the most transparently written, most persuasively formulated, and, indeed, most elucidating discourses on modern music."

AVOCATIONAL INTERESTS: Walking, languages, military history.

BIOGRAPHICAL/CRITICAL SOURCES: *New Statesman*, May 20, 1939; *New York Times*, October 1, 1939; *New Yorker*, March 22, 1952; *Saturday Review*, April 26, 1952; *Times Literary Supplement*, August 1, 1968, September 12, 1968; *Choice*, October, 1968.

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ABRAMOV, Emil

See DRAITSER, Emil

* * *

ABRAMS, Alan E(dwin) 1941-

PERSONAL: Born February 19, 1941, in Detroit, Mich.; son of Harry J. (a wholesaler) and Mildred (Volod) Abrams; divorced twice. **Education:** Educated in Detroit, Mich. **Politics:** "Conservative Republican." **Religion:** Jewish. **Address:** P.O. Box 35295, Detroit, Mich. 48235. **Office:** Gale Research Co., Book Tower, Detroit, Mich. 48226.

CAREER: Motown Record Corp., Detroit, Mich., 1959-66, became publicity director; Al Abrams Associates (public relations), Detroit, founder and coordinator of activities, 1967-69; Invictus Record Corp., Detroit, publicity director, 1969-70; Al Abrams Associates, Detroit, coordinator of activities, 1970-73; PR Communications, Detroit, in public relations and publicity, 1973-74; Gale Research Co., Detroit, public relations director, 1974-76, editor of journalism-related reference books, 1976—, contributing editor to *Contemporary Authors*. Founder of Noisy Minority, Inc., 1970. Owner and publisher of W-Hollow Books; co-owner and co-publisher with Al Purdy of Dalloway Press Ltd. Appraiser of books and manuscripts for Internal Revenue Service,

1978—. **Member:** Publishers Publicity Association, Detroit Press Club. **Awards, honors:** Award of merit from U.S. Department of Labor, 1969, for work on "Stay in School" program.

WRITINGS: (Editor) *Journalist Biographies Master Index*, Gale, 1979; (editor) *Media Personnel Directory*, Gale, 1979. Author of forewords to numerous reference books, including *Legends of Le Detroit*, Gale, 1977, and *Who Was Who in Journalism*, Gale, 1978. Contributor of articles to *AB Bookman's Weekly*.

SIDELIGHTS: Abrams told CA: "As publicity director of Motown, I was solely responsible for the successful publicity campaign which led Motown to its position of dominance of the international music industry for most of the decade. Through my efforts, the Supremes and the interchangeable 'Motown Sound' and 'Detroit Sound' in popular music became household words. I created and implemented the publicity campaigns for all of the Motown recording artists: Diana Ross and the Supremes, Stevie Wonder, Smokey Robinson and the Miracles, the Temptations, the Four Tops, etc. In addition, I was in charge of all publicity for Berry Gordy, Jr., the founder and president of Motown, as well as for the corporation itself. I was, in fact, Motown's first employee."

Abrams also told CA that during his years with Al Abrams Associates, he listed Stax/Volt Record Co. among his key clients. "For Stax/Volt, I established the identity of the 'Memphis Sound,'" he wrote, "and implemented publicity for such artists as the late Otis Redding, Sam and Dave, Booker T. and the M.G.'s, Carla Thomas, etc. The *Detroit Free Press* has, on several occasions, credited me with the publicity success of both the 'Detroit Sound' and the 'Memphis Sound.'"

"Through my efforts, Stax/Volt became actively involved in public service campaigns which resulted in my 'ghosting' record liner notes for the late Hubert H. Humphrey, then vice-president of the United States, and Senator Howard H. Baker, Jr., of Tennessee. I coordinated the participation of Stax/Volt in the U.S. Department of Labor's 1968 'Stay in School' campaign.

"In addition to my work with Stax/Volt, I represented a wide range of clients, including *Detroit Scope* magazine and pop artist and film director Andy Warhol. I introduced Mr. Warhol to Detroit audiences through the medium of the 'Mod Wedding,' which I conceived and staged at the Michigan State Fairgrounds. This event made front pages around the world, including those of such diverse publications as the *New York Times*, *Stars and Stripes*, and *Jewish Daily Forward*.

"As an independent publicist, I created a 'First on the Moon, First on the Mall' shopping center opening promotion for Neil Armstrong. I also introduced Flair pens to the People's Republic of China in 1971, for which I received the thanks of Madame Soong Ching Ling, vice-chairman of the Communist Party. . . . I created the Spiro Agnew Golf Ball ('guaranteed to go right') for Noisy Minority, Inc., in 1970. With Berry Gordy, Jr., I co-wrote 'I Love the Way You Love,' as recorded by Marv Johnson, which became one of 1960's top popular songs."

AVOCATIONAL INTERESTS: "Collection, preservation, and research with primary resource materials on the history of journalism, i.e. newspapers, letters, books, periodicals; collecting historical documents, letters, manuscripts; collecting books, especially association and presentation copies."

BIOGRAPHICAL/CRITICAL SOURCES: *Detroit Magazine*, March 21, 1965, January 30, 1966; *Los Angeles Herald-Examiner*, July 11, 1965; *Toledo Blade*, August 22, 1965; *Washington Star*, September 18, 1965, November 27, 1965; *R'n'B World*, June 13, 1968; *Ottawa Journal*, July 5, 1968; *Detroit Free Press*, August 27, 1970; Peter Benjaminson, *The Story of Motown*, Grove, 1979.

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ABRAMSON, Jesse P. 1904-1979

OBITUARY NOTICE: Born March 10, 1904, in Mountaindale, N.Y.; died of cancer, June 11, 1979, in Mount Vernon, N.Y. Sportswriter widely recognized as the nation's leading authority on track and field. Abramson, who possessed a profound knowledge of the sport and a phenomenal memory for facts, was nicknamed "The Book" by Dan Parker of the *New York Daily Mirror*, and Stan Saplin, a colleague, once wrote, "the fact is that Jesse Abramson has never lost an argument." He was a reporter for the *New York Herald Tribune* until its demise in 1966, and a writer known for his accuracy and blend of color, background, and news. His many honors included the Grantland Rice Award and the James J. Walker Award. The annual award given by track writers to the outstanding male athlete of the indoor season was named after Abramson. Obituaries and other sources: *New York Times*, June 12, 1979.

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ACHENBAUM, W(ilbert) Andrew 1947-

PERSONAL: Born March 2, 1947, in Philadelphia, Pa.; son of Wilbert A. (in business) and Muriel (a volunteer worker; maiden name, Maine) Achenbaum; married Mary A. Schieve (in historic preservation), April 17, 1971; children: Emily Schieve. **Education:** Amherst College, B.A., 1968; University of Pennsylvania, M.A., 1970; University of Michigan, M.A., 1971, Ph.D., 1976. **Politics:** Liberal. **Religion:** Episcopalian. **Home:** 175 Roycroft Blvd., Snyder, N.Y. 14226. **Office:** Department of History, Canisius College, Buffalo, N.Y. 14208.

CAREER: Canisius College, Buffalo, N.Y., assistant professor of history, 1976—. Assistant research scientist at University of Michigan's Institute of Gerontology, 1977—. **Military service:** U.S. Army, 1970-72. **Member:** American Historical Association, Organization of American Historians, Gerontological Society, Social Science History Association, Phi Beta Kappa.

WRITINGS: *Old Age in the New Land: The American Experience Since 1790*, Johns Hopkins Press, 1978; (with Peggy Ann Kusnerz) *Images of Old Age in America: 1790 to the Present*, Institute of Gerontology, University of Michigan, 1978.

WORK IN PROGRESS: Research on the history of social welfare in America and on the relationships between old age, human values, and social policies, particularly in the twentieth century.

SIDELIGHTS: Achenbaum teaches history, but his research centers on society's traditional historians, the elderly. He is concerned not only with their history but with contemporary society's conceptions of old age. He feels that, so far, these conceptions have been neither accurate nor up to date, and one of his goals is to change the current notion that elderly Americans are problems into a concentration on the problems that these people have.

He writes: "When I began my research in 1972, very few

scholars had done any systematic inquiries into the history of old age. Most of the work dealt with twentieth-century issues such as the development of the Social Security Act. I consider myself, therefore, very fortunate to have entered a new historical frontier in its formative stages. Many kind people have helped me over the years: professors at the University of Michigan and elsewhere helped me to broaden my horizons with their hunches, hypotheses, and barbs; friends and students in various seminars I offered between 1975 and 1978 provided a patient and perceptive audience; my wife provided critical support throughout. But in the end, I felt responsible for what I was producing. Since I knew that I was blazing new ground, I considered it imperative to be judicious, exacting, and tentative when I simply did not know the answers; on the other hand, I tried to be provocative enough to stimulate others to do work in the field.

"At the moment there are few professional historians who study aging. I hope the situation changes, and it may well as the continuing decline in teaching positions forces graduate students to apply their expertise to matters of national policy and international concern in efforts to enhance their employment prospects. In this context, I believe that historians have an unprecedented opportunity to play three crucial roles in writing the next chapter in the history of old age in the United States. They can work with other social scientists and humanists to formulate interpretations of that past that facilitate rather than complicate our ability to assess the elderly's current conditions and future prospects. Secondly, historians ought to apply their expertise in trend analysis and actively engage in establishing, monitoring, and evaluating old-age policies and priorities as they affect the elderly and the aging. At the same time, however, they dare not forget that history is both an art and a science. Accordingly, they must continually sensitize themselves, other gerontologists, and concerned citizens, as well as the public at large, to the dynamic ways that implicit and explicit values shape our thoughts and influence our actions about old age.

"It is difficult to scrutinize our assumptions about old age. It is harder still to discard ones that we discover are wrong, stereotypic, or obsolete. It is very painful, or at least quite inconvenient, to acknowledge that the values and the society in which we live are constantly changing, thereby forcing us to challenge prevailing verities and to rethink continually the ways we perceive and deal with growing old in America. Yet it can be done if we hope to address the elderly's real needs and desires rather than that our own perceptions and wishes. And it must be done if elderly Americans—and hence ultimately ourselves—are to play roles that ensure their lives meaning and dignity."

AVOCATIONAL INTERESTS: Travel.

BIOGRAPHICAL/CRITICAL SOURCES: *Modern Maturity*, June, 1979.

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ACKER, Robert Flint 1920-

PERSONAL: Born August 24, 1920; children: four. **Education:** Indiana University, B.A., 1942, M.A., 1948; Rutgers University, Ph.D., 1953. **Religion:** Presbyterian. **Home:** 4 East Lenox St., Chevy Chase, Md. 20015. **Office:** American Society for Microbiology, 1913 I St. N.W., Washington, D.C. 20006.

CAREER: Iowa State University, Ames, assistant professor of bacteriology, 1954-59; Microbiological Associates, Inc., Bethesda, Md., assistant chief of cancer chemotherapy department, became chief of quality control department, 1960-

62, chief of cell and media production department, 1961-62; Department of the Navy, Office of Naval Research, Washington, D.C., director of microbiology program, 1962-69; Northwestern University, Evanston, Ill., professor of biological sciences, director of federal program development, and assistant dean of faculties for research, 1969-74; American Society for Microbiology, Washington, D.C., executive director, 1974—. Diplomat of American Board of Clinical Microbiology. Member of faculty at Georgetown University, 1963-69; guest lecturer at Portsmouth College of Technology, 1969. Head of urban ministry committee of national Presbyterian Church, 1978; vice-president of board of directors of Iona House Center for the Elderly, 1978—. U.S. representative to Organization for Economic Cooperation and Development, 1965-69.

MEMBER: American Society for Microbiology (fellow), Society for Industrial Microbiology (member of board of directors, 1970-73; vice-president, 1973-74), American Institute of Biological Sciences, Council of Engineering and Scientific Society Executives, American Society of Association Executives, Inter-Society Council for Biology and Medicine, Society for General Microbiology (England), Sigma Xi. **Awards, honors:** Outstanding service award from Office of Naval Research, 1969.

WRITINGS: (With Robert K. Jennings) *The Protistan Kingdom*, Van Nostrand, 1970; (co-editor) *Proceedings of the Third International Congress on Marine Corrosion and Fouling*, Northwestern University Press, 1973. Member of editorial board of *Applied Microbiology*, 1962-73.

* * *

ACKERLEY, J(oe) R(andolph) 1896-1967

OBITUARY NOTICE: Born 1896 in London, England; died June 4, 1967, in Herne Hill, Kent, England. Dramatist, novelist, poet, editor, and author of "The Prisoners of War," considered to be one of the best plays inspired by the war. For more than twenty years, Ackerley was the literary editor of the *Listener*, a weekly magazine put out by the British Broadcasting Corp. (BBC). He also served in India as the private secretary and tutor to the ruler of a small state. **Obituaries and other sources:** J. R. Ackerley *My Father and Myself*, Bodley Head, 1968, Coward, 1969; *Longman Companion to Twentieth Century Literature*, Longman, 1970; *World Authors, 1950-1970*, Wilson, 1975.

* * *

ADAMS, Cedric M. 1902-1961

OBITUARY NOTICE: Born May 27, 1902, in Adrian, Minn.; died February 18, 1961. Radio and television news commentator, and popular columnist for the *Minneapolis Star*. Adams contributed to many magazines, including *Reader's Digest*, *Esquire*, and *Holiday*, in addition to writing two books, *The Country Plumber* and *Poor Cedric's Almanac*. **Obituaries and other sources:** *Minnesota Writers*, Denison, 1961; *Who Was Who in America*, 4th edition, Marquis, 1968.

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ADAMS, Howard (Joseph) 1928-

PERSONAL: Born September 8, 1928, in St. Louis, Saskatchewan, Canada; married wife, Margaret (a librarian), February 9, 1957. **Education:** University of British Columbia, B.A., 1950; University of California, Berkeley, M.A., 1963, Ph.D., 1966. **Home:** 517 K St., Davis, Calif. 95616. **Office:** Department of Native American Studies, University of California, Davis, Calif. 95616.

CAREER: Served in Royal Canadian Mounted Police; teacher in Vancouver, British Columbia, 1950-56; teacher in public schools in Coquitlam and New Westminster, British Columbia, 1957-62; University of Saskatchewan, Saskatoon, community development specialist, 1966-68, associate professor of education, 1966-74; University of California, Davis, professor of native American studies, 1975—. Professor at Sir George Williams University, summers, 1970 and 1971. **Lecturer. Member:** Writers' Union of Canada, Saskatchewan Metis Association (president, 1968-70), California Indian Education Association, University of California Faculty Association.

WRITINGS: *The Education of Canadians, 1800-1867*, Harvest Press, 1968; *Prison of Grass: Canada From a Native Point of View*, General Publishers, 1975; *A History of the Metis of the Northwest*, New Star Books, 1977. Contributor to education journals.

WORK IN PROGRESS: *Indian Reservations as Internal Colonies; Colonization: A Psychohistory Process*, a monograph.

BIOGRAPHICAL/CRITICAL SOURCES: *A History of the Metis and Non-Status Indian in Saskatchewan*, Human Rights Commission (Regina, Saskatchewan), 1976.

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ADAMS, Michael C(harles) C(orryingham) 1945-

PERSONAL: Born July 26, 1945, in Chesterfield, Derbyshire, England; came to the United States in 1972; son of Albert Edward and Mabel (Clarke) Adams; married Joan Gregory (a writer), August 26, 1969; children: David Owen Edward, Kathleen Saxton Francis. **Education:** University of Wales, B.A. (magna cum laude), 1966; attended University of Kentucky, 1967-69; University of Sussex, D.Phil., 1973. **Home:** 261 Military Parkway, Fort Thomas, Ky. 41075. **Office:** Department of Graduate Studies, Northern Kentucky University, Highland Heights, Ky. 41076.

CAREER: North Nottinghamshire College of Further Education, Worksop, England, lecturer in English and general studies, 1970-71; Northern Kentucky University, Highland Heights, assistant professor, 1972-77, associate professor of history, 1977—, assistant to the president, 1976-77, director of Graduate Center, 1977-78, associate provost for graduate studies, 1978—. **Member:** Phi Alpha Theta, Phi Delta Kappa. **Awards, honors:** Jefferson Davis Award from Museum of the Confederacy, 1979.

WRITINGS: *Our Masters the Rebels: A Speculation on Union Military Failure in the East, 1861-1865*, Harvard University Press, 1978. Contributor to *Journal of the History of Ideas*.

WORK IN PROGRESS: A novel about American university life; a book on U.S. and British military culture, 1860-1914, with wife, Joan Adams; research for a book on stereotypes of the South.

SIDELIGHTS: Adams comments: "I am a committed educator with a deep belief that Western civilization faces its worst crisis in the test of whether it can restrain its exploitative instincts sufficiently to survive. Education should play a role which it has yet barely recognized, let alone assumed. As a writer, teacher, and graduate dean, I try to look at issues in new ways and adapt present tools to future needs."

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ADAMS, Rolland Leroy 1905(?) -1979

OBITUARY NOTICE: Born c. 1905 in Huntington, Pa.; died

September 1, 1979, in Bethlehem, Pa. Publisher. Adams bought the *Globe-Times* of Bethlehem, Pa., in 1942, after managing the newspaper's financial affairs for twelve years. He also owned several other newspapers, all of which he subsequently sold, including the *Atlantic City Press*, *Evening Union*, *Daily World*, *Bethlehem Times-Herald*, *Levittown Press*, *Bucks County News*, and *Easton Free Press*. Obituaries and other sources: *New York Times*, September 3, 1979.

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ADLER, C(arole) S(chwerdtfeger) 1932-

PERSONAL: Born February 23, 1932, in Long Island, N.Y.; daughter of Oscar Edward and Clarice (Landsberg) Schwerdtfeger; married Arnold R. Adler (an engineer), June, 1952; children: Steven and Clifford (twins), Kenneth. **Education:** Hunter College (now of the City University of New York), B.A. (cum laude), 1952; Russell Sage College, M.S., 1964. **Home:** 1350 Ruffner Rd., Schenectady, N.Y. 12309.

CAREER: Worthington Corp., Harrison, N.J., advertising assistant, 1952-54; Niskayuna Middle Schools, Niskayuna, N.Y., English teacher, 1967-77; writer, 1977—. Volunteer worker in child abuse and protection program at local children's shelter, and as tutor of foster children. **Member:** Society of Children's Book Writers, Phi Beta Kappa.

WRITINGS—For children: *The Magic of the Glits*, Macmillan, 1979; *The Silver Coach* (Junior Literary Guild selection), Coward, 1979; *Scott Is My Brother*, Macmillan, 1980. Contributor of articles to adult magazines and stories to *American Girl*, *Co-Ed*, and *Ingenue*.

WORK IN PROGRESS: *Down by the River*, publication by Coward expected in 1982; a book about a girl's involvement with a dog at an animal shelter.

SIDELIGHTS: Carole Adler told CA: "I loved reading, and at the age of seven decided nothing could be better than to write some of those books myself. My interest in writing for children came from my teaching experience. I learned what complex emotional creatures children are and was touched by their frequently helpless situations in life and their difficulty in communicating with the adults who wield power over them. Children, I discovered, are both more marvelous and much less simple than I had supposed, and well worth writing about and for."

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ADLER, Elmer 1884-1962

OBITUARY NOTICE: Born July 22, 1884, in Rochester, N.Y.; died January 11, 1962. Publisher, editor, educator, and author. Adler was the founder and director for over fifteen years of Pynson Printers, the founder and editor of the *Colophon* for ten years, and one of the founders and first vice-president of Random House. He was affiliated with Princeton University as a research associate of graphic arts, later becoming a member of the faculty. He is the author of *Breaking Into Print* and *On Books, Etc.*, and was a contributor of articles and reviews to various publications. Obituaries and other sources: *Who Was Who in America*, 4th edition, Marquis, 1968.

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ADORNO, Theodor W(iesengrund) 1903-1969

PERSONAL: Born September 11, 1903, in Frankfurt, Germany (now West Germany); died August 6, 1969; son of Oscar Wiesengrund (a wine merchant) and Maria (a singer;

maiden name, Calvelli) Adorno; married Gretel Karplus, 1937. **Education:** University of Frankfurt, Ph.D., 1924, post-doctoral study, 1928-31. **Religion:** None. **Politics:** Marxist.

CAREER: Musicologist, sociologist, literary and cultural critic, and philosopher. Institut fuer Sozialforschung (Institute for Social Research), 1928-69, informally associated with Institute in Frankfurt, Germany (now West Germany), in Vienna, Austria, and in New York, N.Y., 1928-38, head of music study in Institute's Office of Radio Research, Princeton, N.J., 1938-41, involved in various Institute projects in California, 1941-49, assistant director in Frankfurt, 1950-55, co-director, 1955-58, director, 1958-69; University of Frankfurt, Frankfurt, professor of philosophy and sociology, 1958-69. **Awards, honors:** Arnold Schoenberg Medal, 1954; Critics' Prize for Literature, 1959; Goethe Medal of the City of Frankfurt, 1963.

WRITINGS—In English: *Memorandum: Music in Radio*, Princeton Radio Research Project, 1938; (with Max Horkheimer) *Philosophische fragmente*, Institute for Social Research (New York), 1944, revised edition published as *Dialektik der Aufklärung: philosophische fragmente*, Querido (Amsterdam), 1947, translation by John Cumming published as *Dialectic of Enlightenment*, Seabury, 1972; *Philosophie der neuen Musik*, Mohr, 1949, translation by Anna G. Mitchell and Wesley V. Blomster published as *Philosophy of Modern Music*, Seabury, 1973; (with others) *The Authoritarian Personality*, Harper, 1950; *Minima Moralia: Reflexionen aus dem beschädigten Leben*, Suhrkamp, 1951, translation by E.F.N. Jephcott published as *Minima Moralia: Reflections From Damaged Life*, New Left Books, 1974; *Prismen: Kulturkritik und Gesellschaft*, Suhrkamp, 1955, translation by Samuel Weber and Shierry Weber published as *Prisms*, Spearman, 1967.

Einleitung in die Musiksoziologie, Suhrkamp, 1962, translation by E. B. Ashton published as *Introduction to the Sociology of Music*, Seabury, 1976; *Jargon der Eigentlichkeit: zur deutschen Ideologie*, Suhrkamp, 1965, translation by Knut Tarnowski and Frederick Will published as *The Jargon of Authenticity*, Northwestern University Press, 1973; *Negative Dialektik*, Suhrkamp, 1966, translation by Ashton published as *Negative Dialectics*, Seabury, 1973; (with Hanns Eisler) *Komposition fuer den Film*, Rogner & Bernhard, 1969, translation published as *Composing for the Films*, Books for Libraries Press, 1971; (contributor) *The Positivist Dispute in German Sociology*, Harper, 1976.

Other works: *Kierkegaard: Konstruktion des aesthetischen* (title means "Kierkegaard: Construction of the Aesthetic"), Mohr, 1933; *Versuch ueber Wagner* (title means "Essay on Wagner"), Suhrkamp, 1952; *Die geangelte Musik: Bemerkungen ueber die Musikpolitik der Ostblockstaaten* (title means "Fettered Music: Observations on the Musical Politics of the Eastern Bloc"), Eremiten Presse, 1954; *Dissonanzen: Musik in der verwalteten Welt* (title means "Dissonances: Music in the World of the Administered Life"), Vandenhoeck & Ruprecht, 1956; *Zur Metakritik der Erkenntnistheorie: Studien ueber Husserl und die phänomenologischen Antinomien* (title means "Towards a Metacriticism of the Theory of Knowledge: Studies in Husserl and the Phenomenalist Antinomies"), Kohlhammer, 1956; *Aspekte der Hegelschen Philosophie* (title means "Aspects of Hegelian Philosophy"), Suhrkamp, 1957; *Die Funktion des Kontrapunkts in der neuen Musik* (title means "The Function of Counterpoint in the New Music"), Akademie der Kuenste (Berlin), 1957; *Noten zur Literatur* (title means "Notes on Literature"), four volumes, Suhrkamp, 1958-74;

Klangfiguren: Musikalische Schriften I (title means "Acoustic Figures: Writings on Music I"), Suhrkamp, 1959.

Mahler: Eine Musikalische Physiognomik (title means "Mahler: A Musical Physiognomy"), Suhrkamp, 1960; *Einriffe: neun kritische Modelle* (title means "Interventions: Nine Critical Models"), Suhrkamp, 1963; *Der getreue Korrepetitor: Lehrschriften zur musikalischen Praxis* (title means "The Loyal Co-Reviser: Instructional Writings on Musical Practice"), Fischer, 1963; *Quasi una fantasia: Musikalische Schriften II* (title means "Almost a Fantasia: Writings on Music II"), Suhrkamp, 1963; *Moments musicaux: Neu gedruckte Aufsätze 1928-1962* (title means "Musical Moments: Newly Published Essays, 1928-1962"), Suhrkamp, 1964; *Drei Studien zu Hegel* (title means "Three Studies on Hegel"), Suhrkamp, 1966; *Ohne Leitbild: Parva Aesthetics* (title means "Without a Guiding Image: Minor Aesthetics"), Suhrkamp, 1967; *Ueber einige Relationen zwischen Musik und Malerei: Die Kunst und die Kuenste* (title means "On Some Relationships Between Music and Painting: Art and the Arts"), Akademie der Kuenste, 1967; *Berg: Der Meister des kleinsten Uebergangs* (title means "Berg: The Master of the Smallest Transition"), Oesterreichischer Bundesverlag, 1968; *Ueber Walter Benjamin* (title means "On Walter Benjamin"), Suhrkamp, 1968; *Impromptus: Zweite Folge neu gedruckter musikalischer Aufsätze* (title means "Impromptus: A Second Collection of Newly Published Essays on Music"), Suhrkamp, 1968; *Stichworte: Kritische Modelle 2* (title means "Catchwords: Critical Models 2"), Suhrkamp, 1969.

Aesthetische Theorie (title means "Theory of Aesthetics"), edited by wife, Gretel Adorno, and Rolf Tiedemann, Suhrkamp, 1970; *Aufsätze zur Gesellschaftstheorie und Methodologie* (title means "Essays on Social Theory and Methodology"), Suhrkamp, 1970; *Erziehung zur Mündigkeit: Vorträge und Gespräche mit Helmut Becker* (title means "Education for Maturity: Lectures and Conversations With Helmut Becker"), edited by Gerd Kadelbach, Suhrkamp, 1970; *Gesammelte Schriften* (title means "Collected Writings"), Suhrkamp, 1970; *Vorlesungen zur Ästhetik* (title means "Lectures on Aesthetics"), edited and postscript by Christof Subik, Schindel, 1970; *Theodor W. Adorno: Eine Auswahl* (title means "Theodor W. Adorno: A Selection"), edited by Tiedemann, Buechergilde Gutenberg, 1971; *Kritik: kleine Schriften zur Gesellschaft* (title means "Criticism: Minor Writings on Society"), edited by Tiedemann, Suhrkamp, 1971; *Versuch, das Endspiel zu verstehen: Aufsätze zur Literatur des 20. Jahrhunderts 1*, Suhrkamp, 1973; *Zur Dialektik des Engagements: Aufsätze zur Literatur des 20. Jahrhunderts 2* (title means "Towards a Dialectic of Engagement: Essays on Twentieth Century Literature 2"), Suhrkamp, 1973; *Vorlesungen zur Ästhetik 1967-1968* (title means "Lectures on Aesthetics, 1967-1968"), H. Mayer Nachfolger, 1973; *Vorlesung zur Einleitung in die Soziologie* (title means "Introductory Lecture on Sociology"), Junius-Drucke, 1973; *Vorlesung zur Einleitung in die Erkenntnistheorie* (title means "Introductory Lecture on the Theory of Knowledge"), Junius-Drucke, 1973; *Philosophische Terminologie: Zur Einleitung* (title means "Philosophical Terminology: An Introduction"), edited by Rudolf zur Lippe, Suhrkamp, 1973; (with Ernst Krenek) *Briefwechsel: Theodor W. Adorno und Ernst Krenek* (title means "Correspondence: Theodor W. Adorno and Ernst Krenek"), edited by Wolfgang Rogge, Suhrkamp, 1974; *Gesellschaftstheorie und Kulturkritik* (title means "Social Theory and Cultural Criticism"), Suhrkamp, 1975.

SIDELIGHTS: Adorno was the son of a wealthy Jewish

wine merchant and a non-Jewish mother. Maria Calvelli-Adorno was a well-known professional singer, daughter of a German woman, also a singer, and of a French Corsican army officer of Genoese descent (hence the Italianate name, which Adorno adopted as his own). Adorno, shy and intensely intellectual, grew up in Frankfurt in a household which was always full of music and musicians. He conceived an ambition to become a composer.

Music was by no means Adorno's only interest: his studies at the University of Frankfurt included philosophy, psychology, and sociology as well as musicology. However, in 1925, having earned his doctorate in philosophy, Adorno went to Vienna to study composition with Alban Berg, one of the pioneers of twelve-tone music. The most bitter disappointment of his life was his discovery that he was without talent as a composer. Nevertheless, Adorno's excursion into the Viennese musical world brought him other rewards. He began to contribute essays and reviews to various Viennese journals, and soon established himself as a profoundly knowledgeable, original, and perceptive critic and philosopher of music, as well as a redoubtable champion of such avant-garde composers as Berg, Schoenberg, and Webern. The range of his critical writings soon widened to include literature, aesthetic theory, and culture in general, while his approach to the arts, under the influence of his friend Walter Benjamin, became increasingly sociological and political.

Returning in 1928 to Frankfurt, Adorno maintained his connections in Vienna as editor of the influential Viennese musical journal *Anbruch*. He resumed his studies at the University of Frankfurt and wrote a thesis (later published) on the aesthetic theories of philosopher Søren Kierkegaard. In 1931 he received his *Habilitation* (right to lecture). At about the same time he began his long friendship and collaboration with the sociologist Max Horkheimer, director from 1930 to 1958 of the Frankfurt Institut fuer Sozialforschung (Institute for Social Research). The Institute, privately endowed as a center for Marxist studies, concentrated under Horkheimer on the study of Marxist theory itself and on investigations into the nature and development of authority and into the role of popular culture in mass societies. The "Frankfurt School" of sociologists, psychologists, and others formally or loosely associated with the Institute included such major figures as Erich Fromm, Herbert Marcuse, Walter Benjamin, and Franz Neumann.

Adorno did not at first become a member of the Institute, but through his friendship with Horkheimer he greatly influenced its work and the development of the Frankfurt School's "Critical Theory." This is not so much a philosophical system as "a gadfly of other systems," drawing on Marxist dialectics, on the thought of Hegel and Kant, and on the methods and insights of psychoanalysis and modern sociology. Its purpose was to provide a technique for the analysis and criticism of philosophies and ideologies, so that the critical theorist may move towards an objective and creative view of society, unblinkered by false theories and inherited assumptions. Critical Theory has played an important part in the postwar revitalization of Western European Marxism and in the development of the New Left in the United States. It is to some extent an expression of Adorno's and Horkheimer's own temperaments, which were remarkably similar. As Martin Jay has written, the two men shared an instinctive distrust of rigid philosophical systems and ideologies: Adorno's thought, like Horkheimer's, "was always rooted in a kind of cosmic irony, a refusal to rest somewhere and say finally, Here is where truth lies."

The Institute, being mainly Jewish as well as Marxist in its