

*Contemporary
Authors*

volume 174

Contemporary Authors[®]

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

volume 174



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Contemporary Authors[®]

Preface

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

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

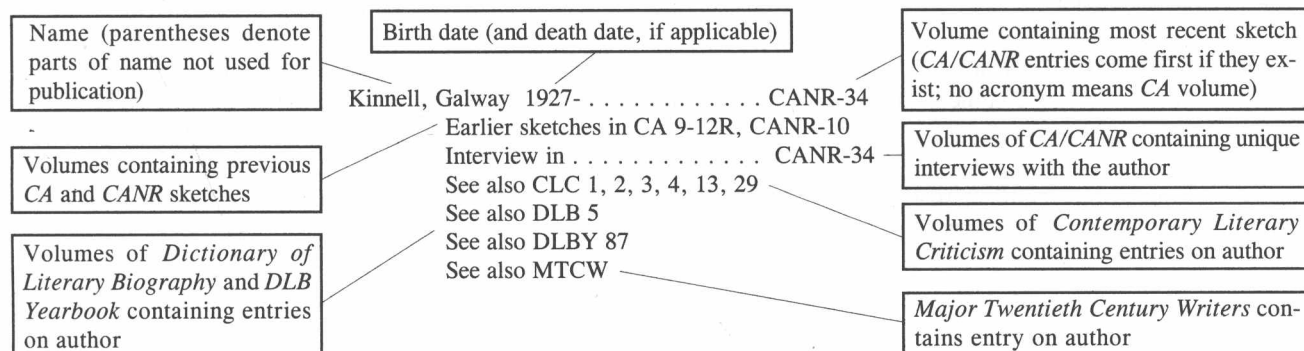
A CA listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to CA users. Sources of potential listees include trade periodicals, publishers' catalogs, librarians, and other users.

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

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

For the convenience of users, the CA cumulative index also includes references to all entries in these Gale literary series: *Authors and Artists for Young Adults*, *Authors in the News*, *Bestsellers*, *Black Literature Criticism*, *Black Writers*, *Children's Literature Review*, *Concise Dictionary of American Literary Biography*, *Concise Dictionary of British Literary Biography*, *Contemporary Authors Autobiography Series*, *Contemporary Authors Bibliographical Series*, *Contemporary Literary Criticism*, *Dictionary of Literary Biography*, *Dictionary of Literary Biography Documentary Series*, *Dictionary of Literary Biography Yearbook*, *DIScovering Authors*, *DIScovering Authors: British*, *DIScovering Authors: Canadian*, *DIScovering Authors: Modules* (including modules for Dramatists, Most-Studied Authors, Multicultural Authors, Novelists, Poets, and Popular/Genre Authors), *Drama Criticism*, *Hispanic Literature Criticism*, *Hispanic Writers*, *Junior DIScovering Authors*, *Major Authors and Illustrators for Children and Young Adults*, *Major 20th-Century Writers*, *Native North American Literature*, *Poetry Criticism*, *Short Story Criticism*, *Something about the Author*, *Something about the Author Autobiography Series*, *Twentieth-Century Literary Criticism*, *World Literature Criticism*, *World Literature Criticism Supplement*, and *Yesterday's Authors of Books for Children*.

A Sample Index Entry:



How Are Entries Compiled?

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

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

What Kinds of Information Does an Entry Provide?

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

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

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

Related Titles in the *CA* Series

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

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

Available in Electronic Formats

CD-ROM. Full-text bio-bibliographic entries from the entire *CA* series, covering approximately 100,000 writers, are available on CD-ROM through lease and purchase plans. The disc combines entries from the *CA*, *CANR*, and *Contemporary Authors Permanent Series (CAP)* print series to provide the most recent author listing. The *CA CD-ROM* is searchable by name, title, subject/genre, nationality/ethnicity, and personal data, as well as by using Boolean logic. The disc is updated every six months. For more information, call 1-248-699-4253.

Contemporary Authors is also available on CD-ROM from SilverPlatter Information, Inc.

Online. The *Contemporary Authors* database is made available online to libraries and their patrons through online public access catalog (OPAC) vendors. Currently, *CA* is offered through Ameritech Library Services' Vista Online (formerly Dynix).

GaleNet. *CA* is available on a subscription basis through GaleNet, an online information resource that features an easy-to-use end-user interface, the powerful search capabilities of the BRS/Search retrieval software, and ease of access through the World-Wide Web. For more information, call 1-248-699-4253.

Magnetic Tape. *CA* is available for licensing on magnetic tape in a fielded format. The database is available for internal data processing and nonpublishing purposes only. For more information, call 1-248-699-4253.

Suggestions Are Welcome

The editors welcome comments and suggestions from users on any aspects of the *CA* series. If readers would like to recommend authors for inclusion in future volumes of the series, they are cordially invited to write the Editors; or call at 1-248-699-4253; or fax at 1-248-699-8054.

CA Numbering System and Volume Update Chart

Occasionally questions arise about the *CA* numbering system and which volumes, if any, can be discarded. Despite numbers like "29-32R," "97-100" and "173," the entire *CA* print series consists of only 179 physical volumes with the publication of *CA* Volume 174. The following charts note changes in the numbering system and cover design, and indicate which volumes are essential for the most complete, up-to-date coverage.

CA First Revision

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

Cover: Brown with black and gold trim.

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

CA Original Volumes

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

Cover: Brown with black and gold trim.

- 101 through 174 (74 books)

Cover: Blue and black with orange bands.

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

CA Permanent Series

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

Cover: Brown with red and gold trim.

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

CA New Revision Series

- *CANR*-1 through *CANR*-78 (78 books)

Cover: Blue and black with green bands.

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

If You Have:

You May Discard:

CA First Revision Volumes 1-4R through 41-44R and <i>CA Permanent Series</i> Volumes 1 and 2	CA Original Volumes 1, 2, 3, 4 Volumes 5-6 through 41-44
CA Original Volumes 45-48 through 97-100 and 101 through 174	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 may be revised and included in the various volumes of the <i>New Revision Series</i> .
CA New Revision Series Volumes <i>CANR</i> -1 through <i>CANR</i> -78	NONE: The <i>New Revision Series</i> does not replace any single volume of <i>CA</i> . Instead, volumes of <i>CANR</i> include entries from many previous <i>CA</i> series volumes. All <i>New Revision Series</i> volumes must be retained for full coverage.

A Sampling of Authors and Media People Featured in This Volume

Lawrence Chua

A Malaysia-born journalist, essayist, short story writer, and novelist, Chua is the author of *Gold by the Inch*, a novel that delves into issues of identity by describing a character's pilgrimage to the land of his birth. Chua is also the editor of *Collapsing New Buildings*.

Mary Baker Eddy

Founder of the Christian Scientist religion, Eddy wrote prolifically on theology and the relationship between science and spirituality. Her works include *The Science of Man*, *Defence of Christian Science*, and the autobiographical *Retrospection and Introspection*.

George Herriman

Herriman is considered one of the most influential comic strip creators of the twentieth century. *Krazy Kat*, which ran in Hearst newspapers for thirty-three years, was an often-surreal and poetic strip that focused on the unrequited love-triangle between Krazy the cat, Ignatz the mouse, and Offissa Pupp.

Robert Johnson

Johnson, about whom relatively little is known, laid the groundwork in the early twentieth century for an emerging musical form known as "the blues." A singer, songwriter, and musician, Johnson wrote the seminal blues songs "Crossroads Blues" and "Sweet Home Chicago." His works are collected in *The Complete Recordings*.

Nanci Kincaid

Kincaid, winner of a 1996 Emerging Artist Award from the Alabama Fine Arts Society, authored the short story collection *Pretending the Bed Is a Raft* and the novel *Crossing Blood*, about the inter-racial relationships between two families in the South during the 1960s.

Kathy S. Leonard

An editor and translator, Leonard has studied the Spanish language and Hispanic linguistics. She served as editor and translator for *Cruel Fictions, Cruel Realities: Short Stories by Latin American Women Writers*.

Paul Levinson

Levinson, a songwriter, media columnist, professor, and scholar, has written science fiction, including the novel *The Silk Code*, and science fact, such as *Mind at Large: Knowing in the Technological Age* and *The Soft Edge: A Natural History and Future of the Information Revolution*.

Luis Martinez-Fernandez

Martinez-Fernandez is a historian who has studied several Hispanic countries of the Caribbean, including his native Cuba. Among his works is *Torn Between Empires: Economy, Society, and Patterns of Political Thought in the Hispanic Caribbean, 1840-1878*.

James B. McDougal

A name frequently in the headlines during the Whitewater investigation, banker and real estate developer McDougal was convicted on various counts relating to an Arkansas bank failure and drew national attention for his involvement with the Clintons. Before his death in 1998, McDougal authored *Arkansas Mischief: The Birth of a National Scandal*.

Oscar Micheaux

An African-American filmmaker during the first half of the twentieth century, Micheaux wrote screenplays that championed the notion of success for hard-working black men and women. He scripted *Harlem after Midnight*, *Body and Soul*, and *Easy Street*, among others.

Charles Nicholl

Nicholl's nonfiction works range in subject from Elizabethan England to the author's own adventures in South America and Southeast Asia. He earned both a Gold Dagger Award and a James Tait Black Memorial Prize for *The Reckoning: The Murder of Christopher Marlowe*.

Jennifer Stone

A poet and writer, Stone is also a film, drama, and literary critic for a California public radio station. She earned a 1989 American Book Award for *Stone's Throw: Selected Essays*. Stone contributes an autobiographical essay to this volume of *CA*.

Ed Wood

The films of Wood, such as *Glen or Glenda* and *Plan 9 from Outer Space*, have earned a place in popular culture as milestones of sublimely "bad" filmmaking. In addition to screenplays, Wood wrote numerous paperback novels under a variety of pseudonyms.

Frank Lloyd Wright

Often referred to as the most important architect of the twentieth century, Wright introduced an "organic" style of architecture that resulted in such memorable structures as the Johnson Wax Building and his home, Taliesin. He also authored such books as *Modern Architecture*.

Acknowledgments

Grateful acknowledgment is made to the following publishers, authors, and artists whose works appear in this volume.

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Contents

Preface	vii
CA Numbering System and Volume Update Chart	xi
Authors and Media People Featured in This Volume	xiii
Acknowledgements	xv
Author Listings	1

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

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

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* 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.

ABELES, Elvin (V. I.) 1907-1997 (Kerwin Bowles)

OBITUARY NOTICE—See index for CA sketch: Born July 5, 1907, in New York, NY; died March 17, 1997, in Englewood, NJ. Editor and freelance writer. Abeles received his B.A. degree in 1928 from Cornell University, and his M.A. degree in 1931 from Columbia University. He served with the U.S. Navy from 1944 to 1946. He began his career with the Civil Works Administration in 1933, and the Works Progress Administration beginning in 1934. He was editor of *Work*, a periodical published by the Workers Alliance Union, from 1937 to 1940, and was employed as a machinist at the U.S. Navy Yard in Brooklyn, New York, from 1942 to 1944. After his military service, Abeles became an encyclopedia editor, then production manager, for Unicorn Press in New York City until 1948, then worked in the production department at Blanchard Press in New York from 1949 to 1950. During this period he also took on the freelance writing and editing assignments he would return to periodically throughout his career. In 1954 he began the first of a series of editorial positions with major New York publishing firms, including P. F. Collier & Company, where he worked on *Collier's Encyclopedia*, the Grolier Society, Stravon Educational Press, Macmillan Education Corporation, and Macmillan Publishing Company. He returned to freelance writing and editing in 1974, and also worked as a copy editor for the Paris edition of the *Chicago Tribune* and the *Paris Times*. His first three books, written for the juvenile market, included *Mike and the Giant*, *The Magic Painter*, and *The Man Who Painted the Sun*, were all published in 1951 under the pseudonym "Kerwin Bowles." Abeles was also the author of a nonfiction book titled *The Student and the*

University (1969), as well as a play, *One of the Bravest*, which was produced at the New Theatre League (c. 1934). He was a contributor to *Collier's Encyclopedia*, *Living History of the World*, and *Harper Encyclopedia of Science*.

—Obituary by Robert Reginald and Mary A. Burgess

* * *

ALDERFER, Harold F(reed) 1903-1983

OBITUARY NOTICE—See index for CA sketch: Born February 1, 1903, in Souderton, PA; died November, 1983, in Enola, PA. Political science professor and government consultant. Alderfer received his A.B. degree in 1922 from Bluffton College. He later received his A.M. degree in 1926 and his Ph.D. degree in 1928 from Syracuse University. He began his career as a teacher and principal, later becoming superintendent of schools, in Marion, South Dakota, beginning in 1922. He became an assistant professor at Pennsylvania State University in University Park in 1928, rising to the rank of professor of political science in 1935 before retiring in 1959. During his tenure he served as head of the political science department from 1954 to 1956. He also lectured in political science and public administration at the University of Pennsylvania, Philadelphia. Alderfer served as director of the Bureau of Municipal Affairs in the Department of Internal Affairs for the Commonwealth of Pennsylvania (1944-50), and as the first deputy superintendent of public instruction (1957-62). In addition to his other professional duties, he acted as a local government specialist for the U.S. Economic Coop-

eration Administration, stationed in Athens, Greece from 1950 to 1952, as assistant commissioner for operations for the Urban Renewal Administration (1956-57), as a local government consultant for the International Cooperation Administration in the Philippines (1959) and Iran (1961), and as a public administration specialist for the United Nations in Egypt and the Middle East (1962-63). He was a member of the American Political Science Association, the American Society for Public Administration, and the American Municipal Association, for which he served as vice president in 1948. He was made a Commander of the Order of the Phoenix in Greece in 1952, and also received an honorary LL.D. from Parsons College in 1954 and the annual award for outstanding achievement in public administration from the American Society for Public Administration, Central Pennsylvania Chapter, in 1960. From 1964 to 1965 he was Lewis Stevens Professor of Public Affairs at Lincoln University. Alderfer's first book was *Facts on Greek Local Government* (1951). He went on to write and co-author nearly thirty books during his career, including *American Government in Pennsylvania* (1972), *Recommendations for Administrative Reorganization of Addis Ababa Municipality* (1972), *Pennsylvania Local Government, 1681-1974* (1975), *The 1973-1974 Pennsylvania General Assembly: A Book Reprint* (1975), *William Warren Scranton, Pennsylvania Governor, 1963-1967* (1976), and *The Seven Pennsylvania Governors, 1860-1899* (1980). He contributed numerous articles to such journals as *Pennsylvania History*, *Better Roads*, *American City*, *Pennsylvania Medical Journal*, and *American Political Science Review*, among others. He was editor and publisher of *Commonwealth*, the Magazine for Pennsylvania (1947-54), as well as founding and editing various other journals related to Pennsylvania local government.

—Obituary by Robert Reginald and Mary A. Burgess

* * *

ALTOLAGUIRRE, Manuel 1905(?)–1959

PERSONAL: Born June 29, 1905 (some sources say 1904), in Malaga, Spain; immigrated to Mexico, 1944; died following an automobile accident, July 26, 1959, in Burgos, Spain; son of Manuel Altolaguirre (a lawyer, judge, and writer) and Concepcion Bolin (Gomez de Cadiz) Alvarez; married Concha Mendez (a writer), June 5, 1932 (marriage ended, c. 1946);

married Maria Luisa Gomez Mena, c. 1949; children: (first marriage) Paloma. **Education:** Studied law in Granada, Spain, 1922-24.

CAREER: Writer, editor, and publisher. Worked as lawyer in Madrid, Spain, in mid-1920s; co-founded Imprenta Sur (printing company), 1925; lecturer in England in mid-1930s; director of la Barraca (theatre troupe), 1936; producer and director of motion pictures in Mexico in 1950s. **Military service:** Served in Republican Army during Spanish Civil War.

AWARDS, HONORS: Scholarship from Centro de Estudios Historicos, 1933; National Prize of Literature (Spain), c. 1936, for *La lenta libertad*; National Theatre Prize (Spain), 1938, for *Ni un solo muerte*.

WRITINGS:

Las islas invitadas y otros poemas (poetry; title means "The Invited Isle, and Other Poems"), Imprenta Sur (Malaga, Spain), 1926.

Ejemplo (poetry; title means "Example"), Imprenta Sur, 1927.

Soledades juntas (poetry; title means "Joint Solitudes"), Plutarco (Madrid, Spain), 1931.

Garcilaso de la Vega (biography), Espasa-Calpe (Madrid), 1933.

La lenta libertad (poetry; title means "The Slow Freedom"), Heroe (Madrid), 1936.

Las islas invitadas (poetry; title means "The Invited Isle"; includes poems from *Las islas invitadas y otros poemas*, *Ejemplo*, and *Soledades juntas*), Viriato/Altolaguirre (Madrid), 1936, revised edition, Castalia (Madrid), 1973.

Nube temporal (poetry; title means "Temporary Clouds"), Veronica/Altolaguirre (Havana, Cuba), 1939.

(Author of introduction) Jorge Manrique, *Coplas a la muerte de su padre*, Veronica/Altolaguirre, 1939.

Poemas de las islas invitadas (poetry; title means "Poems from the Invited Isle"), Litoral (Mexico City, Mexico), 1944.

Nuevos poemas de las islas invitadas (poetry; title means "New Poems from the Invited Isle"), Isla (Mexico City), 1946.

Fin de un amor (poetry; title means "End of a Love"), Isla, 1949.

Poemas en America (poetry), Dardo (Malaga), 1955.

Poesias completas (title means "Complete Poetry"), Tezontle (Mexico City), 1960, enlarged edition edited by Margarita Smerdou Altolaguirre and Milagros Arizmendi, Catedra (Madrid), 1982.

Vida poetica, edited by Angel Caffarena Such, Guadalhorce (Malaga), 1962.

Poema del agua (poetry; title means "Poem of the Water"), Curso Superior de Filologia de Malaga (Malaga), 1973.

Romancero de la guerra civil, Visor (Madrid), 1984.

Las islas invitadas y cien poemas mas, Andaluzas Unidas (Seville, Spain), 1985.

Obras completas, edited by James Valender, Istmo (Madrid), 1986.

Contributor to periodicals.

PLAYS

(With Jose Bergamin) *El triunfo de las germanias* (title means "The Triumph of the Brotherhood of the Guilds"), produced in Valencia, Spain, in 1937.

Ni un solo muerte (title means "Not One Single Dead Man"), c. 1938.

SCREENPLAYS

(With Egon Eis) *El puerto de los siete vicios*, Posa Films, 1951.

Subida al cielo (title means "Life and Afterlife"), 1952.

Golpe de suerte, Posa Films, 1952.

Los emigrantes (adapted from a short story by Guy de Maupassant), Posa Films, c. 1952.

(With Gilberto Martinez Solares) *Vuelta al paraiso*, Posa Films, 1958.

El cantar de los cantares (title means "The Song of Songs"; derived from Fray Luis de Leon's translations of the Biblical "Song of Songs"), Posa Films, 1959.

EDITOR

Antologia de la poesia romantica espanola (title means "Anthology of Romantic Spanish Poetry"), Espasa-Calpe, 1933.

Poemas escogidos de Federico Garcia Lorca, Veronica/Altolaguirre, 1939.

Presente de la lirica mexicana, Ciervo Herido (Mexico City), 1946.

Gerardo Diego, *Poemas*, Secretaria de Educacion Publica (Mexico City), 1948.

Co-founding editor of *Ambos*, 1923, and *Litoral*, 1926-27; founding editor of *Poesia*, 1930; co-founding editor of *Heroe*, c. 1931, and *1616*, 1934-35; editor of *Hora de Espana* in mid-1930s; co-founding

editor of *Atentamente*, c. 1940, *La Veronica*, 1942, *Litoral*, 1944, and *Antologia de Espana en el recuerdo* (title means "Anthology of Spain Remembered").

TRANSLATOR

Auguste-Rene de Chateaubriand, *Atala*, Rene, y *El ultimo Abencerraje*, Espasa-Calpe, 1932.

Victor Hugo, *Los trabajadores del mar*, Espasa-Calpe, 1932.

(With others) Jules Supervielle, *Bosque sin horas*, Plutarco, 1932.

(With O. Savich) A. S. Pushkin, *Festin durante la peste. El convidado de piedra*, Veronica/Altolaguirre, 1939.

(With Bertha Pritchard) Luigi Sturzo, *El ciclo de la creacion*, Tiempos Nuevos (Buenos Aires), 1940.

(With Bernardo Clariana) Iwan Goll, *La cancion de Juan sin Tierra*, Veronica/Altolaguirre, 1941.

(With Antonio Castro Leal) Percy Bysshe Shelly, *Adonais*, Veronica/Altolaguirre, 1941.

SIDELIGHTS: Manuel Altolaguirre, a poet, editor, and publisher, is known for his devotion to the genre of poetry and to literature generally. He was born in Malaga, Spain, in 1905 and began writing poetry when he was only a child. His playmates included other future poets, including Emilio Prados, Vicente Aleixandre, and Federico Garcia Lorca. In the mid-1920s, after completing law studies in Granada, Altolaguirre co-founded the magazine *Ambos*. The publication flourished for only four issues, but those issues provided a forum for several important new poets, including Lorca. Altolaguirre then traveled to Madrid, where he worked briefly as a lawyer before returning to Malaga to start the printing shop *Imprenta Sur* (which means "Southern Press").

In 1926 Altolaguirre published *Las islas invitadas y otros poemas* ("The Invited Isle, and Other Poems"), which Barbro Diehl described in the *Dictionary of Literary Biography* as "a collection of twenty-four poems about nature, solitude, and death." Diehl added, "The poems are mostly descriptive, with relatively little symbolism." That same year Altolaguirre helped found the literary periodical *Litoral*, which was regarded, according to Diehl, as "the best poetry magazine of that period in Europe." *Litoral's* features included Altolaguirre's next verse collection, *Ejemplo* ("Example"), which contains many mournful poems inspired by the death of Altolaguirre's mother the previous year. Some of the poems also show the influence of surrealism, which was developing as an influential artistic movement in Europe.

In 1930 Altolaguirre founded still another magazine, *Poesia*, which he also printed and bound. In addition, he traveled to Paris, with his portable printing press, and consorted with other artists and literary figures, some of whom would provide material for *Poesia*. Altolaguirre then settled in Madrid, where he produced the verse volume *Soledades juntas* ("Joint Solitudes"), which features love poems that Diehl noted for their "erotic aspect." This eroticism, Diehl conjectured, was likely the result of Altolaguirre's relationship with fellow poet Concha Mendez, whom he would marry in 1932.

With Mendez, Altolaguirre founded the publications *Heroe* and *1616*, but he also found time to write the biography *Garcilaso de la Vega*, edit *Antología de la poesía romántica española* ("Anthology of Romantic Spanish Poetry"), and translate works by such writers as Victor Hugo and Jules Supervielle. In 1936 he also produced another poetry collection, *La lenta libertad* ("The Slow Freedom"), in which—as was his usual habit—Altolaguirre included many poems from previous volumes. In the newer poems, Diehl observed, Altolaguirre "is primarily concerned with evil and social injustice." Diehl added, however, that "some of the poems reflect his sorrow at the loss of his son [who died at birth] in 1933."

In 1936, as Spain erupted in civil war, Altolaguirre became a member of the Alliance of Anti-Fascist Intellectuals and assumed directorship of la Barraca, a theatre troupe, after its leader, Federico Garcia Lorca, was killed. Before the end of the year Altolaguirre enlisted with the Republican forces, where he involved himself in printing projects.

In 1939, as defeat loomed for the Republicans, Altolaguirre suffered an emotional collapse and entered an asylum in France, near the town where his wife and daughter had already settled. Later that year, the Altolaguirres traveled to Mexico, but their daughter fell ill during the journey, compelling the family to stop in Cuba. There Altolaguirre soon resumed his literary activities, founding still more magazines, *Atentamente* and *La Veronica*, and completing another volume of verse, *Nube temporal* ("Temporary Clouds"), which features poems reflecting on war and human suffering.

Altolaguirre remained in Cuba until 1944, when he moved his family to Mexico City. Two years later he completed *Nuevos poemas de las islas invitadas* ("New Poems from the Invited Isle"), which revealed his increasing interest in mysticism. A few years

later, after having left his wife for another woman, he published *Fin de un amor* ("End of a Love"), which includes poems celebrating his newfound passion.

For the next several years Altolaguirre was involved in the Mexican film industry, where he supplied scripts and worked as a producer and director. In 1959 he traveled to Spain to accompany a showing of his *El cantar de los cantares* ("Song of Songs") at a film festival in San Sebastian. Shortly after the festival ended, he suffered fatal injuries in an automobile accident.

Although Altolaguirre was rather overshadowed by such poets as Lorca and Aleixandre during his lifetime, he has since become a subject of increasing interest in the literary world. Given the appearance of substantial biographical and critical studies on the poet since the 1970s, the publication of a new edition of his complete poetry in 1982, and the printing of a volume of his complete works in 1986, it is likely that such interest will continue.

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

Alvarez Harvey, Maria Luisa, *Cielo y tierra en la poesía lírica de Manuel Altolaguirre*, University and College Press of Mississippi (Hattiesburg), 1972.

Crispin, John, *Quest for Wholeness: The Personality and Works of Manuel Altolaguirre*, Albatros Hispanofila (Valencia, Spain), 1983.

Dictionary of Literary Biography, Volume 108: *Twentieth-Century Spanish Poets*, First Series, Gale, 1991, pp. 42-51.

Morris, C. B., *A Generation of Spanish Poets: 1920-1936*, Cambridge University Press (Cambridge), 1969, pp. 143-171.*

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AMIR, Javed 1945- (Rima, a pseudonym)

PERSONAL: Born September 14, 1945, in Lahore, Pakistan; son of Shabir (an attorney) and Sarwari (a homemaker) Husain; married Clemencia Amir (a teacher), September 4, 1974; children: Sonia, Kamilo, Ivan. **Education:** Punjab University, B.A., 1964, M.A., 1966; diploma from Institute of Social Studies,

The Hague, 1971. *Religion*: "Liberal Muslim." *Avocational interests*: Reading, writing, photography, tennis.

ADDRESSES: Home and office—4002 Stoconga Dr., Beltsville, MD 20705. E-mail—Javedamir@aol.com.

CAREER: *Pakistan Review*, editor, 1965-69; Pakistan Foreign Service, charg'e d'affaires, 1969-78; *Frontier Post*, Washington, DC, bureau chief, 1992-94; also taught college courses in Lahore, Pakistan.

MEMBER: National Press Club (Washington, DC).

WRITINGS:

The Mask (short stories), Maktaba Jadeed (Lahore, Pakistan), 1969.

Writing across Boundaries (essays), photographs by Rima, Garrett Park Press (Garrett Park, MD), 1998.

Contributor of essays, articles, literary criticism, and reviews to periodicals.

WORK IN PROGRESS: A novel called *Modern Soap*; conducting research on Punjabi literature.

SIDELIGHTS: Javed Amir's is the author of *The Mask*, a collection of short stories published in 1969. That same year, he joined the Pakistan Foreign Service, and worked as a charg'e d'affaires (a diplomatic representative) until 1978. He has also been involved in publishing, serving as the editor of the *Pakistan Review* and as Washington, D.C., bureau chief of the *Frontier Post*. He moved from Pakistan to the United States in 1978, settling in a Maryland suburb of Washington, D.C. As a diplomat, journalist, and writer, Amir has lived and worked in five continents. Dividing his time among the United States, Europe, and Pakistan, Amir has raised three children with his wife, Clemencia, a teacher who immigrated from Colombia to the United States.

Amir's travels and his ability to speak five languages—English, French, Spanish, Urdu, and Punjabi—enhance his book *Writing across Boundaries*. Using the pseudonym Rima, he also provides the photographs that accompany the book's text. *Writing across Boundaries* contains fourteen essays describing the experience of being a multilingual, multinational writer in the late twentieth century. Amir writes about the separation of people by "false boundaries," barriers

such as race and diversification which he labels "our spheres of mutual ignorance."

In the first chapter of *Writing across Boundaries*, Amir writes: "Wherever I go, my insider-outsider status has opened doors for me. Yes, as a world wanderer, I have had to face painful dispossessions but at the same time I have seen my intellectual and emotional horizons reach beyond the conventional and the comfortable." An important focus of Amir's essays is the issue of identity in America and how it is shaped by ethnicity. As Amir continues in *Writing across Boundaries*, "I agree with Werner Sollers's conclusion that whatever your race, to be an American today is to be an ethnic." In the text Amir also predicts that computer technology and global communications will create a multicultural and pluralistic society.

As a Pakistani Muslim who has seen the effects of religious strife in his original homeland and around the world, Amir advocates a better representation of Islam in the Western Hemisphere. As he notes in *Writing across Boundaries*: "Hardly anyone ever mentions that the message of Muhammad was essentially the same as the messages of Abraham, Moses, and Jesus. If such an ancient hatred still existed, why is it that millions of Muslims, myself included, chose to migrate to the Christian West during the last fifty years?."

As the previous excerpts indicate, *Writing across Boundaries* contains Amir's discussions of identity: American identity, his own identity, and how these two converge. Describing the overall purpose of *Writing across Boundaries*, Amir told *Prince George's Journal* contributor David Preston that the book draws "American people of diverse backgrounds together in art, religion, and culture by emphasizing common grounds and by exposing false boundaries."

Amir told *CA*: "During the last thirty-five years, I have lived, worked and written in five continents. The joys and perils of my wanderlust have been my inspiration. Although I was born in South Asia, I now belong wherever I am. I always find myself in the middle of the great divide and rejoice as a mediator between the East and the West. In my case, this divided self, homeless, historyless, and free, gives birth to universal writing that tries to unite mankind.

"To be a writer is to be an autodidact. I feel writing across barriers is the only life that has a pattern, shape, and meaning. In my latest book, *Writing across Boundaries*, I pursue this theme and feel the

adventure of writing as if living in a new country. Like a bird flying without frontiers, when I write, I am free.

"Years ago, when I published my first book, *The Mask*, I had started by writing to live. Nowadays I notice that I write, to paraphrase Carlos Fuentes, so as not to die. Since the end of each generation is itself, my latest book, *Writing across Boundaries*, is aimed at mine. My generation came of age in Lahore in the 1960s. This book is therefore a celebration of my collective past and a ritual of belonging to it."

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

Writing across Boundaries, Garrett Park Press, 1998.

PERIODICALS

Beltsville News, December, 1998.

Prince George's Journal, October 15, 1998, p. A11.

OTHER

Amazon.com, <http://www.amazon.com/exec/obid...d=918747580/002-1694437-2023432> (February 11, 1999).

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ANDERSON, Alison 1950-

PERSONAL: Born in 1950; married Alan Anderson, January, 1986 (marriage ended, 1996); children: Amy. **Education:** Attended schools in Lausanne and Geneva, Switzerland.

ADDRESSES: Agent—c/o Charles Scribner's Sons, Simon & Schuster Trade Division, 1230 Avenue of the Americas, New York, NY 10020.

CAREER: Translator and novelist, 1992—. Teacher of English as a second language in Greece, Switzerland, and France, 1983-88. Also worked in San Francisco, 1988-93.

WRITINGS:

Hidden Latitudes: A Novel, Scribner (New York City), 1996.

TRANSLATOR

Olivier de Kersauson, *The Sea Never Changes*, Sheridan House, 1992.

H. H. the Dalai Lama, *Beyond Dogma: Discourses and Dialogues*, North Atlantic Books, 1996.

Louise Longo, *Let Me Survive*, Sheridan House, 1996.

Catherine David, *The Beauty of Gesture*, North Atlantic Books, 1996.

J. M. G. LeClezio, *Onitsha*, University of Nebraska Press, 1997.

SIDELIGHTS: Translator and author Alison Anderson learned the tools of her trade in a lifetime spent moving through Europe and the United States. "I never became Swiss, despite sixteen years spent there; I did not marry the Greek father of my daughter . . . nor did I become British, because we did not live in England," she explains in her *Contemporary Authors Autobiography Series (CAAS)* entry. "The Swiss think I'm Swiss, the French think I'm French, Americans often think I'm Canadian." "My early experience of not belonging," she continues, "even in such a vast and diverse country, has stayed with me through most of my life. I have found roots in my uprootedness, my gypsy restlessness; I have found belonging in language."

Anderson's first novel *Hidden Latitudes* has the themes of alienation and not belonging at its center. The novel features an unnamed protagonist—whom reviewers identify with the lost aviatrix Amelia Earhart—who has been marooned on a desert island without human companionship. After forty years, she is visited by a married couple, Robin and Lucy, who arrive in their damaged sailboat. The heroine watches the two secretly as they try to repair both their boat and their marriage. "Earhart never reveals herself to Lucy and Robin," declared a *Publishers Weekly* reviewer, "though they become aware of the presence of another. When they leave, the aviatrix feels regret, but at peace with her choice of solitude over companionship." "As the richly drawn characters each consider their jeopardized existence," said a critic writing for *Booklist*, "Anderson offers an arresting interpretation of life's imperative and the true meaning of love."

AUTOBIOGRAPHICAL ESSAY: Anderson contributed the following essay to *CA*:

Elements of time, colored by memory, become paintings. You can paint a life, try to give it form or