

*Contemporary
Authors*

volume 114

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 114



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Authors and Media People Featured in This Volume

Allan and Janet Ahlberg—American children's book authors; their well-received works, such as *Burglar Bill* and *Each Peach Pear Plum*, are noted for their realistic portrayal of the world from a child's point of view.

Ann Arensberg—American writer; a former editor, she left her position at Viking Press to write her own fiction; winner of the 1981 American Book Award for *Sister Wolf*, her first novel. (Sketch includes interview.)

Joan Barthel—American free-lance writer; author of two well-received nonfiction crime books, *A Death in Canaan* and *A Death in California*. (Sketch includes interview.)

Anne Baxter—American stage, motion picture, and television actress; won an Academy Award in 1946 for her performance as Sophie MacDonald in the film "The Razor's Edge"; her autobiography, *Intermission*, covers the years 1960 to 1967, when she temporarily abandoned show business to live in the Australian bush.

Millicent Bell—American educator and writer; author of works of biography and nonfiction, notably *Marquand: An American Life* and *Edith Wharton and Henry James: The Story of Their Friendship*.

Beatrice Bishop Berle—American physician; she has written several medical works as well as the critically acclaimed *A Life in Two Worlds: The Autobiography of Beatrice Bishop Berle*.

Harry Blackstone—One of America's most celebrated magicians and son of The Great Blackstone; author of several books in his field, including *Blackstone's Modern Card Tricks* and *Blackstone's Secrets of Magic*.

Claire Bloom—British actress; a protegee of Charlie Chaplin, she made her starring debut in his 1952 film "Limelight"; famed for her 1974 performance as Blanche du Bois in the stage production of "A Streetcar Named Desire"; author of an autobiography, *Limelight and After: The Education of an actress*.

Adrian Boult—Celebrated British music conductor who died in 1983; noted for his direction of the BBC Symphony Orchestra throughout the 1930's and 1940's and the London Philharmonic Orchestra in the 1950's; among his published works is a book of memoirs, *My Own Trumpet*.

Charles Brasch—One of New Zealand's most important literary figures who died in 1973; founder and editor of the journal *Landfall*, a showcase for many of New Zealand's best writers that was esteemed for its high quality and rigorous editorial standards; Brasch's writings include several volumes of poetry.

Mary Cunningham—American business executive; former Bendix vice-president who attracted national media attention in 1980 when rumors linked her rapid corporate success at Bendix to her romantic involvement with board chairman William M. Agee; now president of Semper Corp.; co-author of *Powerplay*.

Blanche d'Alpuget—Australian writer; author of the award-winning books *Robert J. Hawke*, a biography, and *Turtle Beach*, a work praised in *Newsweek* as "the sort of novel one encounters at very rare intervals: broad in scope, ambitious almost to a fault, yet written with a crisp, breezy intelligence."

Jacob Epstein—American writer; author of the critically acclaimed first novel *Wild Oats*, portions of which he was later accused of plagiarizing from *The Rachel Papers* by Martin Amis.

Marilyn Ferguson—American writer and publisher; best known as the author of *The Aquarian Conspiracy: Personal and Social Transformation in the 1980s*, describing the "benign conspiracy for a new human agenda" and the development of "a new cultural paradigm." (Sketch includes interview.)

Gerald R. Ford—Thirty-eighth president of the United States; succeeded to the presidency when Richard M. Nixon resigned the office in 1974; Ford's autobiography is titled *A Time to Heal*.

Dennis Hopper—American actor, screenwriter, and motion picture director; appeared in such films as "Rebel Without a Cause," "Cool Hand Luke," and "Apocalypse Now"; best known as the screenwriter, director, and co-star of "Easy Rider."

Gyula Illyes—Hungarian poet, playwright, and novelist who died in 1983; considered to be the greatest Hungarian poet of his time and a spokesman for the common people; his most important prose work, *Pusztak nepe*, exposed the deplorable living conditions of Hungary's peasants and village poor.

G.H. Jansen—Indian journalist; West Asia correspondent for *Statesman*; his controversial works include *Militant Islam* and *Why Robert Kennedy Was Killed*, in which he claims that Kennedy and his assassin, Sirhan Sirhan, were victims of American Middle East policy.

Molly Keane—Irish writer; from 1928 to 1961, novelist and playwright under the pseudonym M. J. Farrell; known for her depictions of life and love among the fox-hunting, leisured gentry in Ireland; author of the critically acclaimed 1981 novel *Good Behavior*. (Sketch includes interview.)

James Lehrer—Award-winning American broadcast journalist; best known as co-anchor of PBS-TV's "MacNeil/Lehrer NewsHour"; also author of *Viva Max*, a novel, and *We Were Dreamers*, a book of memoirs.

G. Gordon Liddy—American lawyer; known as the "sphinx" of Watergate, he was imprisoned for his role in the scandal that in 1974 toppled the Nixon presidency; author of a novel, *Out of Control*, and an autobiography, *Will*. (Sketch includes interview.)

Dan Lundberg—American oil industry analyst; considered "an oil industry legend" and "the main pipeline of information

about gasoline supply and prices"; publisher of the weekly oil-marketing survey *Lundberg Letter*.

Robert MacNeil—Canadian broadcast journalist now residing in the United States; co-anchor of the critically acclaimed PBS-TV daily news analysis program "MacNeil/Lehrer NewsHour." (Sketch includes interview.)

Tatyana Mamonova—Exiled Soviet artist and writer; editor in chief of the Soviet Union's first feminist underground journal, *Woman and Russia*; expelled from the U.S.S.R. shortly after the first issue of this journal was published.

Diana McLellan—Popular American gossip columnist; author of the column "Ear," which ran in the *Washington Star* and now appears as "Diana Hears" in the *Washington Times*. (Sketch includes interview.)

Maurice Merleau-Ponty—Prominent post-World War II French philosopher who died in 1961; author of *The Phenomenology of Perception*, *Humanism and Terror*, and other works analyzing the nature of human perception; founder with Jean-Paul Sartre and Simone de Beauvoir of the leftist journal *Le Temps moderne*.

Phillip Moffitt—American publishing executive; editor in chief of *Esquire* magazine who has sought to return the publication to the elitist standards of journalistic excellence set by founding editor Arnold Gingrich. (Sketch includes interview.)

Marco Antonio Montes de Oca—Prolific Mexican poet; em-

ploying the techniques of surrealism and automatic writing in his work, he is considered "one of the leaders of the new generation in Mexico"; author of the award-winning poetry collection *Delante de la luz cantan los pajaros* ("Before the Light, the Birds Sing").

Satyajit Ray—India's most acclaimed filmmaker; winner of prestigious international film awards for "Pathar panchali," "Aparajito," and other films.

Frank Reynolds—Prominent American broadcast journalist who died in 1983; considered one of the pioneers of television journalism, Reynolds was best known as a correspondent and anchorman for "ABC Evening News"; co-author with Al Palmquist of *Somebody Please Love Me*, a study of narcotics and youth.

Ira Rosen—Award-winning American broadcast journalist; author of *The Warning*, a book about the nuclear reactor incident at Three Mile Island in 1979.

Martin Scorsese—American writer and director of motion pictures; has directed some of American cinema's most striking works, including "Mean Streets," "Taxi Driver," "Raging Bull," and "New York, New York."

Jeremy Treglown—Welsh editor; at age thirty-five, succeeded John Gross as editor of the *Times Literary Supplement*; also editor of two books on the seventeenth-century poet John Wilmot, earl of Rochester. (Sketch includes interview.)

Preface

The over 1,200 entries in *Contemporary Authors (CA)*, Volume 114, bring to nearly 82,000 the number of authors now represented in the *Contemporary Authors* series. *CA* includes nontechnical writers in all genres—fiction, nonfiction, poetry, drama, etc.—whose books are issued by commercial, risk publishers or by university presses. Authors of books published only by known vanity or author-subsidized firms are ordinarily not included. Since native language and nationality have no bearing on inclusion in *CA*, authors who write in languages other than English are included in *CA* if their works have been published in the United States or translated into English.

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

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

Therefore, *CA* now contains information on important authors who lived and wrote between 1900 and 1959. Numerous authors from this period, most of whom will receive longer treatment later, are presently represented in *CA* with short, succinct entries that summarize their lives and literary contributions. 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 writers 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 biographees 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 concise, condensed entries on both early twentieth-century and current writers who presently do not have sketches in *CA*. These short listings, identified by the heading **BRIEF ENTRY**, highlight the author's career and writings and often provide a few sources where additional information can be found.

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

Informative Sidelights

Numerous *CA* sketches contain sidelights, which provide personal dimensions to the listings, supply information about the critical reception the authors' works have received, or both. Some authors listed in Volume 114 worked closely with *CA*'s editors to develop sidelights, such as the comments provided by poet and playwright Chris Hallgren. In his remarks to *CA*, Hallgren explains how his expectations as an artist must accommodate the obligations of family and daily welfare: "I have been on a hiatus from the theatre for three years. The amount of neurotic trivia had grown too large for one mind. Projects were started and abandoned half finished." Hallgren noted that the "need to make money" and find productions for his plays overcame his desire to write in a clear and excellent fashion. "It was time to establish myself in a career to sustain me and [my family] over the long term," he continued. "So I have learned the world of computers well enough to be a systems analyst/technical writer for a large data-processing shop.... Learning about systems and clear, economical writing have contributed a great deal to my skills."

CA's editors also compile sidelights when authors and media people of particular interest do not supply sidelights material, or when demand for information about the critical reception their books have received is especially high. Assistant editor Lori R. Clemens, for instance, provides sidelights for French phenomenologist Maurice Merleau-Ponty, "one of the most substantial French philosophers of the first fifty to sixty years of this century." In the opinion of critic Remy C. Kwant, "One who wants to make a philosophical study of our world can hardly avoid a confrontation with Merleau-Ponty's thought."

Another of *CA*'s assistant editors, Louise Mooney, offers sidelights for Boston University professor Millicent Bell, author of a biography on satirist John Phillips Marquand, *Marquand: An American Life*. The success of Bell's biography, Ms. Mooney observes, may be measured by comments published in *Nation*: "Bell has produced a marvelously successful book without a single grace note of adulation.... [She] has proved Marquand to be very much worth knowing. Social and literary historians have a model here, and a source."

And in sidelights for Soviet writer and publisher Tatyana Mamonova, senior assistant editor Nancy H. Evans relates the author's encounters with the KGB following the publication of her feminist *samizdat* journal, *Woman and Russia*. Intended as a democratic forum for the feminist point of view, the magazine's first issue quickly attracted the censors' attention: "Mamonova and her family were placed under surveillance; the KGB had them followed and had neighbors intercepting both their mail and calls on the communal phone.... [Mamonova] eventually found herself confronted with the choice of exile or imprisonment." Mamonova is currently in exile in Paris, where she continues to edit and publish *Woman and Russia*.

We hope 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 on pages 7-8 headed "Authors and Media People Featured in This Volume."

Exclusive Interviews

CA provides exclusive, primary information on certain writers 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.

Writers and journalists in this volume whose sketches include interviews are Ann Arensberg, Joan Barthel, Marilyn Ferguson, Molly Keane, G. Gordon Liddy, Robert MacNeil, Diana McLellan, Phillip Moffitt, and Jeremy Treglown.

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 for writers who already have full-length entries in earlier *CA* volumes—28 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 writers of special interest currently represented only by obituary notices will be scheduled for full-length sketch treatment in forthcoming *CA* volumes.

Numerous *CA* users have commented favorably on the value of *CA*'s obituary notices. To continue to meet the need for concise obituary information on authors and media people, *CA*'s editors intend to maintain the emphasis on comprehensive obituary coverage.

Contemporary Authors New Revision Series

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

Contemporary Authors Autobiography Series

Designed to complement the information in *CA* original and revision volumes, the new *Contemporary Authors Autobiography Series* provides autobiographical essays written by important current authors. Each volume contains from twenty to thirty specially commissioned autobiographies and is illustrated with numerous personal photographs supplied by the authors. The range of contemporary writers who will be describing their lives and interests in the new *Autobiography Series* is indicated by the variety of authors who contributed to Volumes 1 and 2—writers such as Dannie Abse, Vance Bourjaily, Erskine Caldwell, John Ciardi, Doris Grumbach, Elizabeth Forsythe Hailey, Marge Piercy, Frederik Pohl, Alan Sillitoe, and Diane Wakoski. Though the information presented in the autobiographies is as varied and unique as the authors, common topics of discussion 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.

Autobiographies included in the *Contemporary Authors Autobiography Series* can be located through both the *CA* cumulative index and the *Contemporary Authors Autobiography Series* cumulative index, which lists not only personal names but also titles of works, geographical names, subjects, and schools of writing.

CA Numbering System

Occasionally questions arise about the *CA* numbering system. Despite numbers like "97-100" and "114," the entire *CA* series consists of only 58 physical volumes with the publication of *CA* Volume 114. The information below notes changes in the numbering system, as well as in cover design, to help *CA* users better understand the organization of the entire *CA* series.

CA First Revisions

- 1-4R through 41-44R (11 books)
Cover: Brown with black and gold trim.
There will be no further *First Revisions* because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

CA Original Volumes

- 45-48 through 97-100 (14 books)
Cover: Brown with black and gold trim.
- 101 through 114 (14 books)
Cover: Blue and black with orange bands.
The same as previous *CA* original volumes but with a new, simplified numbering system and new cover design.

CA New Revision Series

- *CANR-1* through *CANR-15* (15 books)
Cover: Blue and black with green bands.
Includes only sketches requiring extensive change; **sketches are taken from any previously published CA volume.**

CA Permanent Series

- *CAP-1* and *CAP-2* (2 books)
Cover: Brown with red and gold trim.
There will be no further *Permanent Series* volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned above.

CA Autobiography Series

- *CAA-1* and *CAA-2* (2 books)
Cover: Blue and black with pink and purple bands.
Presents specially commissioned autobiographies by leading contemporary writers to complement the information in *CA* original and revision volumes.

Retaining CA Volumes

As new volumes in the series are published, users often ask which *CA* volumes, if any, can be discarded. The Volume Update Chart on page 13 is designed to assist users in keeping their collections as complete as possible. All volumes in the left column of the chart should be retained to have the most complete, up-to-date coverage possible; volumes in the right column can be discarded if the appropriate replacements are held.

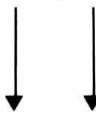
Cumulative Index Should Always Be Consulted

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

For the convenience of *CA* users, the *CA* cumulative index also includes references to all entries in these related Gale literary series: *Something About the Author*, *Dictionary of Literary Biography*, *Contemporary Literary Criticism*, *Twentieth-Century Literary Criticism*, and *Authors in the News*.

As always, suggestions from users about any aspect of *CA* will be welcomed.

Volume Update Chart

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)  132 (1991)	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.