

*Contemporary  
Authors*

*volume 134*

# Contemporary Authors®

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

**SUSAN M. TROSKY**  
Editor

volume 134



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*Contemporary Authors®*

## Authors and Media People Featured in This Volume

**Dave Barry** (American humorist)—A nationally renowned humor columnist for the *Miami Herald*, Barry won the 1988 Pulitzer Prize for commentary. His books include *Stay Fit and Healthy until You're Dead*, *Dave Barry Slept Here: A Sort of History of the United States*, and *Dave Barry Turns Forty*. (Sketch contains interview.)

**Karl Barth** (Swiss theologian who died in 1968)—Barth was a leading twentieth-century Protestant theologian whose magnum opus, *Church Dogmatics*, compelled many to compare him with such influential Protestant thinkers as Martin Luther and John Calvin.

**Sally Beauman** (British editor and writer)—Beauman became a best-selling author in 1987 with her steamy novel *Destiny*, which she followed with another sensual book, *Dark Angel*, in 1990. She has also published romance novels under the pseudonym Vanessa James and two nonfiction accounts of England's Royal Shakespeare Company.

**Mildred Benson** (American children's author and journalist)—Although her own name is unfamiliar to many modern readers, Benson wrote dozens of popular juvenile novels under pseudonyms. Among her best-known works are the first twenty-three adventures of girl-sleuth Nancy Drew. Benson also published many books under variations of her own name, including the "Penny Parker Mystery Stories" and the "Brownie Scouts" and "Dan Carter" series.

**Maevie Binchy** (Irish writer)—Binchy is a columnist for the *Irish Times* who garnered international popularity with best-selling novels such as *Light a Penny Candle* and *Circle of Friends*. Praised for her skill in storytelling, Binchy writes tales that focus on family life and intimate friendships. In addition to fiction, she has written nonfiction and drama. (Sketch contains interview.)

**Larry Brown** (American fiction writer)—A former fire fighter who taught himself to write, Brown impressed critics with his first novel, *Dirty Work*, about two Vietnam War veterans, one black and one white, dissecting their lives when they meet in a Veterans Administration hospital. He is also the author of the short story volumes *Facing the Music* and *Big Bad Love*. (Sketch contains interview.)

**John Carpenter** (American filmmaker)—Carpenter rocketed to fame as director and coauthor of the acclaimed 1978 horror film *Halloween*. Although he specializes in motion picture thrillers such as *The Fog* and *Escape from New York*, for which he also composed musical scores, he directed the well-received science fiction love story *Starman* as well.

**Jean-Pierre Changeux** (French neurobiologist and author)—Winner of several awards for his scientific research on the human brain, Changeux wrote *L'Homme neuronal*, a 1983 best-seller in France that was translated as *Neuronal Man: The Biology of Mind*. The book contains original theories regarding the capabilities of the brain's network of cells and won Changeux the Broquette-Gonin Literary Award from the Academie Francaise.

**Joan Chase** (American fiction writer)—Chase won the PEN American Center's Ernest Hemingway Foundation Award in 1983 for her acclaimed first novel, *During the Reign of the Queen of Persia*. In this and subsequent works, Chase reveals the turmoil of American family life in prose that has been lauded for its perceptiveness and innovation. (Sketch contains interview.)

**Kenneth H. Cooper** (American physician and author)—Cooper's exercise programs have been credited with revolutionizing American fitness habits. Since his best-selling *Aerobics* came out in 1968 he has continued to research fitness and preventive medicine. His later books include *Running without Fear* and *Overcoming Hypertension*. (Sketch contains interview.)

**Bob Dotson** (American broadcast journalist)—Dotson has earned numerous honors, including an Emmy Award and a National Headliner Award, for his short television documentaries about mainstream Americans for NBC-TV's *Nightly News with Tom Brokaw*. Some of his news stories appeared in the 1985 book "... In Pursuit of the American Dream."

**Clyde Edgerton** (American fiction writer)—Edgerton has been hailed for his insightful, compassionate, and humorous novels of Southern life. Since his first novel, *Raney*, appeared to critical and popular acclaim in 1985, he has gone on to similar success with such works as *Walking across Egypt* and *The Floatplane Notebooks*. (Sketch contains interview.)

**Bil Gilbert** (American journalist and author)—A popular environmental writer, Gilbert has earned widespread praise for his essay collections, *In God's Countries* and *Our Nature*, and his biographies of historical figures, *Westerling Man: The Life of Joseph Walker* and *God Gave Us This Country: Tekamthi and the First American Civil War*. (Sketch contains interview.)

**Rupert Hart-Davis** (British editor and writer)—Hart-Davis is the author of the acclaimed literary biography *Hugh Walpole* and the memoir *The Arms of Time*, which recounts his own mother's life. In addition, he has edited a number of books, notably several volumes of his correspondence with George Lyttelton and collections of letters by Max Beerbohm and Oscar Wilde.

**Joseph Heywood** (American executive and novelist)—A director of public relations for the Upjohn Company, Heywood is also a best-selling novelist. His writings include his debut, *Taxi Dancer*, and the 1987 thriller *The Berkut*, which is based on the premise that Nazi leader Adolf Hitler survived World War II. (Sketch contains interview.)

**Eric Hill** (British children's author and illustrator)—Hill created the beloved puppy Spot, hero of a series of children's books featuring lift-up flaps. Beginning in 1980 with *Where's Spot?*, the series has sold more than eighteen million copies in more than one hundred languages.

**William Dean Howells** (American editor and writer who died in 1920)—Esteemed as editor of the *Atlantic Monthly* and *Harpers*, Howells pioneered literary realism in the United States and nurtured the careers of many American writers. He is remem-

bered especially for documenting the "Gilded Age" in novels such as *The Rise of Silas Lapham* and *A Hazard of New Fortunes*.

**Peter Jennings** (Canadian broadcast journalist)—Jennings is the widely known and respected anchor of ABC-TV's *World News Tonight*. Winner of several prestigious awards—including a George Foster Peabody Award and two Emmys—he has earned a reputation as an expert on the Middle East during his nearly thirty years with ABC.

**Yoram Kaniuk** (Israeli novelist)—Numbered among his country's foremost authors, Kaniuk writes in Hebrew about the struggle to survive as a Jew and an Israeli amid the chaos of the twentieth century. His works available in English translation include *Adam Resurrected*, *The Last Jew*, and *Confessions of a Good Arab*.

**Barbara Kingsolver** (American novelist and short story writer)—Praised by critics for her sensitive and compassionate portrayals of human nature, Kingsolver depicts resilient characters who deal with political, personal, and social unrest. Among her acclaimed works are *The Bean Trees*, *Homeland and Other Stories*, and *Animal Dreams*. (Sketch contains interview.)

**David Lean** (British filmmaker who died in 1991)—Lean was the celebrated director of epic films such as *The Bridge on the River Kwai* and *Lawrence of Arabia*, each of which earned Academy Awards for best direction and best motion picture. Among his other notable works are *Brief Encounter* and *A Passage to India*, for which he also served as a scriptwriter, and *Doctor Zhivago*.

**Michael K. Mann** (American filmmaker and screenwriter)—Both a writer and a director, Mann has created acclaimed motion picture thrillers such as *Thief* and *Manhunter* and the Emmy Award-winning television film *The Jericho Mile*. He also served as executive producer—and occasional writer—for *Miami Vice*, an innovative television series noted for its stylish use of color and its rock-music soundtrack.

**Katherine Mansfield** (New Zealand-born short story writer who died in 1923)—Mansfield was an important figure in the development of the modern short story. She is best remembered for her metaphorical renderings of life in her native New Zealand, many of which were collected in the volumes *Bliss*, and *Other Stories* and *The Garden Party*, and *Other Stories*.

**Robert C. Mason** (American author)—Mason, a veteran of the Vietnam War, detailed his wartime experiences and subsequent case of post-traumatic stress disorder in his best-selling memoir, *Chickenhawk*. He also wrote *Weapon*, a science fiction novel dealing with artificial intelligence and Central American unrest. (Sketch contains interview.)

**Taghi Modarressi** (Iranian-born American psychoanalyst and writer)—Two of Modarressi's well-received novels, *The Book of Absent People* and *The Pilgrim's Rules of Etiquette*, have been translated into English from his native Persian. Weaving together political, familial, and historical events, Modarressi provides a commentary on modern Iranian life. (Sketch contains interview.)

**Shimazaki Haruki** (Japanese writer who died in 1943)—Shimazaki, who wrote under the name Shimazaki Toson, is prized for his pioneering naturalistic and often autobiographical writing, including novels translated into English as *The Broken Commandment*, *The Family*, and *Before the Dawn*. He was also an accomplished lyric poet.

**Henryk Sienkiewicz** (Polish journalist and author who died in 1916)—Sienkiewicz, who received the Nobel Prize for Literature in 1905, was a prolific, popular author whose books have been on Polish best-seller lists for one hundred years. Translations of his works include the historical novels *Quo vadis?*, *With Fire and Sword*, *The Deluge*, and *Pan Michael*.

**E. George Thiem** (American journalist who died in 1987)—Thiem won two Pulitzer Prizes for his investigative reporting for the *Chicago Daily News*. One of his Pulitzer stories revealed that Illinois state auditor Orville Hodge had embezzled over two million dollars, an affair further described in Thiem's book *The Hodge Scandal*.

**Sara Vogan** (American fiction writer who died in 1991)—Hailed for her compassionate portraits of human sorrow, Vogan garnered such diverse honors as a 1984 PEN Syndicated Fiction Award and a 1988 National Endowment for the Arts Award in fiction. Her works include the novels *In Shelly's Leg* and *Blueprints* and the story collection *Scenes from the Homefront*.

**William W. Warner** (American naturalist and author)—Warner received a Pulitzer Prize for general nonfiction for his 1976 work documenting the crabbing industry, *Beautiful Swimmers: Watermen, Crabs, and the Chesapeake Bay*. To research *Beautiful Swimmers* and his second book, *Distant Water: The Fate of the North Atlantic Fisherman*, Warner spent months aboard fishing vessels to provide firsthand accounts of life on the Atlantic Ocean.

**Bill Watterson** (American cartoonist)—Since its debut in late 1985, Watterson's comic strip "Calvin and Hobbes," featuring an outrageous six-year-old and his stuffed-tiger friend, has become one of most popular series in syndication. Watterson combines Calvin's humorous escapades with vibrant illustrations to re-create life as seen through the imagination of a child.



# Preface

The more than 700 entries in *Contemporary Authors (CA)*, Volume 134, bring to more than 99,000 the number of authors now represented in the *Contemporary Authors* series. *CA* includes 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 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.

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 literary critics, each volume of *CA* includes a limited number of entries on authors deceased before 1960. Providing commentary about writers' lives and literary achievements, these sketches, in addition, offer both a historical and contemporary review of the authors' critical reputations. The entries in this volume on such authors as William Dean Howells, Katherine Mansfield, Shimazaki Haruki, and Henryk Sienkiewicz reflect the variety of early twentieth-century authors to be featured in future *CA* volumes.

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 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. Sketches on living authors, whether prepared from questionnaires or through extensive research, are sent to the biographees for review prior to publication.

## Format

*CA* is designed to present, clearly and concisely, biographical and bibliographical information in two kinds of listings: sketches and obituary notices. The series' easy-to-use format ensures that a reader needing specific information can quickly focus on the pertinent portion of an entry. Sketches, for instance, contain individual paragraphs with rubrics identifying addresses, memberships, and awards and honors. Furthermore, in sketch sections headed "Writings," the title of each book, play, and other published or unpublished work appears on a separate line, clearly distinguishing one title from another. This same convenient bibliographical presentation is featured in the "Biographical/Critical Sources" sections of sketches and in the "Obituaries and Other Sources" sections of obituary notices where individual book and periodical titles are also listed on separate lines. *CA* readers can therefore quickly scan these often-lengthy bibliographies to find the titles they need.

## 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 presented in Volume 134 worked closely with *CA*'s editors to develop interesting, insightful sidelights. Peni R. Griffin, who writes books for children, comments on herself and her chosen career: "I am one of the fortunate few who always knew what she wanted to do. This makes life simple. I'm told it also makes me arrogant, but that's all right, as it takes great gobs of arrogance to try to live by writing."

*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 accorded their writings is especially high.

In *Sidelights* in Volume 134 for veteran broadcast journalist Peter Jennings, *CA* associate editor Carol DeKane Nagel describes the newsman's appeal for "big-city audiences" and "viewers with university degrees" and notes that he "excels at live broadcasting, when his ability to improvise in intelligent, complete sentences is highlighted." In another entry for this volume, *CA* contributing editor Diane Telgen writes about cartoonist Bill Watterson and his enormously popular comic strip "Calvin and Hobbes": "Watterson's entertaining storylines, fully developed characters, and distinctive illustrations have led critics such as Charles Solomon of the *Los Angeles Times Book Review* to call him 'among the most imaginative newspaper cartoonists working in America today.'"

We hope these sketches, as well as others with *sidelights* compiled by *CA*'s editors, provide informative and enjoyable reading.

### **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 users the opportunity to learn the authors' thoughts, in depth, about their craft. Subjects chosen for interviews are, the editors feel, authors who hold special interest for *CA*'s readers.

Authors and journalists in this volume whose sketches include interviews are Dave Barry, Maeve Binchy, Larry Brown, Joan Chase, Kenneth H. Cooper, Clyde Edgerton, Bil Gilbert, Joseph Heywood, Barbara Kingsolver, Robert C. Mason, and Taghi Modarressi.

### **Obituary Notices Make *CA* Timely and Comprehensive**

To be as timely and comprehensive as possible, *CA* publishes obituary notices on deceased authors whose full-length sketches appeared in the series before their deaths. 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."

### ***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 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 *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. Common topics of discussion for these authors 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 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.

### ***Contemporary Authors Bibliographical Series***

The *Contemporary Authors Bibliographical Series* is a comprehensive survey of writings by and about the most important authors since World War II in the United States and abroad. Each volume concentrates on a specific genre and nationality and features approximately ten major writers. Series entries, which complement the information in other *CA* volumes, consist of three parts: a primary bibliography that lists works written by the author, a secondary bibliography that lists works about the author, and a bibliographical essay that thoroughly analyzes the merits and deficiencies of major critical and scholarly works. These bibliographies can be located through both the *CA* cumulative index and the *Contemporary Authors Bibliographical Series* cumulative author index. A cumulative critic index, citing critics discussed in the bibliographical essays, also appears in each *Bibliographical Series* volume.



## CA Numbering System

Occasionally questions arise about the *CA* numbering system. Despite numbers like “97-100” and “134,” the entire series consists of only 113 physical volumes with the publication of Volume 134. The following information notes changes in the numbering system, as well as in cover design, to help 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 134 (34 books)  
Cover: Blue and black with orange bands.  
The same as previous *CA* original volumes but with a simplified numbering system and updated cover design.

### **CA New Revision Series**

- *CANR*-1 through *CANR*-35 (35 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**

- *CAAS*-1 through *CAAS*-14 (14 books)  
Cover: Blue and black with pink and purple bands.  
Presents specially commissioned autobiographies by leading contemporary writers.

### **CA Bibliographical Series**

- *CABS*-1 through *CABS*-3 (3 books)  
Cover: Blue and black with blue bands.  
Provides comprehensive bibliographical information on published works by and about major modern authors.

## 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 xiii 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; 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, which is published separately and distributed with even-numbered original volumes and odd-numbered revision volumes. 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 a listee's original or most recently revised sketch.

For the convenience of users, the *CA* cumulative index also includes references to all entries in these related Gale literary titles: *Authors and Artists for Young Adults*, *Authors in the News*, *Bestsellers*, *Black Writers*, *Children's Literature Review*, *Concise Dictionary of American Literary Biography*, *Contemporary Literary Criticism*, *Dictionary of Literary Biography*, *Drama Criticism*, *Hispanic Writers*, *Major Twentieth-Century Writers*, *Poetry Criticism*, *Short Story Criticism*, *Something About the Author*, *Something About the Author Autobiography Series*, *Twentieth-Century Literary Criticism*, and *Yesterday's Authors of Books for Children*.

### **Suggestions Are Welcome**

The editors welcome comments and suggestions from users on any aspects of the *CA* series. If readers would like to suggest authors whose entries should appear in future volumes of the series, they are cordially invited to write: The Editors, *Contemporary Authors*, Gale Research Inc., 835 Penobscot Bldg., Detroit, MI 48226-4094; call toll-free at 1-800-347-GALE; or fax to 1-313-961-6815.

## 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)  ↓        ↓  134 (1992)	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.

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

# 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.

## ABRAMOV, S(hene'ur) Zalman 1908-

**PERSONAL:** Born May 6, 1908, in Minsk, Russia (now U.S.S.R.); son of Shabtai and Henia (Roginsky) Abramov; married Hilda Smowman, 1938 (deceased); married Ayala Zacko, August 11, 1976; children: (first marriage) Carmela Abramov Kedem, Edna Abramov Dollar, Hillel. **Education:** Western Reserve (now Case Western Reserve) University, B.A., 1931, M.A., 1933, LL.B., 1934, J.D., 1968. **Religion:** Jewish.

**ADDRESSES:** *Home*—13/53 Doskin St., Jerusalem 92473, Israel.

**CAREER:** Private practice of law, 1939—; Knesset (Israeli legislature), Jerusalem, Israel, member, 1959-77, member of law and constitution commission, 1959-69, representative to Council of Europe, 1963-72, member of house rules commission, 1965-69, deputy speaker, 1974, member of foreign affairs and defense commission; World Jewish Congress, vice-chairman, 1981—. Member of Israeli delegation to United Nations, 1975 and 1977. Chairman of Weitzmann Memorial Foundation and of Rothchild Prizes; chairman of board of overseers of Hebrew Union College, Jerusalem; member of board of governors of Hebrew University, Jerusalem.

**MEMBER:** Israel American Friendship League (chairman, 1950-64), Public Council on Soviet Jewry, (national chairman, 1971—), American Jewish Committee (honorary consultant).

**AWARDS, HONORS:** D.H.L., Hebrew Union College, Cincinnati, OH, 1974.

### WRITINGS:

(Associate editor) *Encyclopedia of Zionism and Israel*, two volumes, McGraw, 1971.

*Perpetual Dilemma: Jewish Religion in the Jewish State*, Fairleigh Dickinson University Press, 1976.

Contributor to periodicals, including *Midstream*, *American Zionist*, *Commentary*, and *Haaretz*. Chairman of editorial boards of *Encyclopedia of Zionism and Israel*, *Documentary History of Zionism*, and *Studies in Contemporary Jewry*.

\* \* \*

## ADAMS, Carol J. 1951-

**PERSONAL:** Born May 10, 1951, in Dunkirk, NY; daughter of Lee Towne (an attorney and judge) and Muriel Kathryn (a social activist; maiden name, Stang) Adams. **Education:** University of Rochester, B.A. (with distinction), 1972; attended Andover-Newton Theological School, 1974-75; Yale University, M.Div., 1976. **Politics:** Radical feminism.

**ADDRESSES:** *Home*—814 Grinnell Dr., Richardson, TX 75081.

**CAREER:** Women's Theological Coalition of the Boston Theological Institute, Boston, MA, staff member, 1974-75; Goddard College, Plainfield, VT, field faculty in feminist studies program of Goddard-Cambridge Graduate Program in Social Change, 1975-76; Chautauqua County Rural Ministry, Inc., Dunkirk, NY, executive director, 1977-81 and 1983-87; State University of New York College at Fredonia, part-time lecturer, 1980-84; writer. Chautauqua Institution, summer lecturer, 1977-85; Southern Methodist University, visiting lecturer, 1989 and 1991.

Founder of a hotline for battered women. National Council of Churches, secretary of Division of Church and Soci-



ety Rural Northeast Working Group, 1978-81; National Rural Domestic Violence Project, member of advisory committee, and Rural America, member of Religion and Rural Life Council, both 1979-81; National Low Income Housing Coalition, member of board of directors, 1981; New York State Governor's Commission on Domestic Violence, chairperson of housing committee, 1983-87. Participant in White House consultation with Rural Women, June, 1980; consultant for Legal Assistance for Economic Development, 1983-84. Presenter of papers at conferences in the United States on such topics as feminism, domestic violence, and animal rights.

**AWARDS, HONORS:** Fannie R. Bigelow Award, University of Rochester, 1972; Rockefeller fellowship for "Trial Year in Seminary," 1972-73; English Speaking Union grant, 1974; T. Richard Parker Memorial Award for Social Justice, Unitarian Church of Jamestown; Culture and Animals Foundation grant, 1988; Durfee Award, Durfee Foundation, 1988; First Annual Continuum Women's Studies Award, Crossroad/Continuum Publishing Group, 1989, for *The Sexual Politics of Meat*.

#### WRITINGS:

*The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*, Continuum, 1990.

Contributor of essays to numerous books, including *Sister-celebrations*, edited by Arlene Swidler, Fortress, 1974; *Arms and the Woman*, edited by Susan Squier, Helen Cooper, and Adrienne Munich, University of North Carolina Press, 1989; *With a Fly's Eye, Whale's Wit, and Woman's Heart: Relationships between Animals and Women*, edited by Theresa Corrigan and Stephanie Hoppe, Cleis, 1989; and *And a Deer's Ear, Eagle's Song, and Bear's Grace: Relationships between Animals and Women, A Second Volume*, edited by Corrigan and Hoppe, Cleis, 1990. Contributor to *The Encyclopedia of Romanticism*, edited by Larua Dabundo, Garland Publishing, forthcoming.

Contributor of articles and book reviews to numerous professional journals and periodicals, including *Hypatia: A Journal of Feminist Philosophy*, *The Animals' Voice Magazine*, *Working Together to Prevent Sexual and Domestic Violence*, *Journal of Interpersonal Violence*, *Critical Matrix: Princeton Working Papers in Women's Studies*, *Vegetarian Times*, *Quest: A Feminist Quarterly*, *Radical Religion*, *The Second Wave: A Magazine of the New Feminism*, *Heresies: A Feminist Publication on Arts and Politics*, and *Ms*.

**WORK IN PROGRESS:** *Pastoral Care and Sexual Terrorism*, to be completed in 1992; editing anthologies on "Ecofeminism and the Sacred" and on the impact of information on sexual and domestic violence on theological ed-

ucation; *A Feminist Philosophy of Animal Rights*, to be completed in 1993.

**SIDELIGHTS:** Uniting her strong commitment to the two apparently separate movements of vegetarianism and feminism, Carol J. Adams examines the gender assumptions attached to meat-eating in her book *The Sexual Politics of Meat*. Adams maintains in this work that Western culture has traditionally associated meat-eating with masculine virility while associating women with the meat itself. She provides abundant examples from everyday language, as well as from pornography and advertising, of the social tendency to link women with meat as the objects of male gratification. In a promotional poster, for instance, the chicken magnate Frank Perdue asks, "Are you a breast man or a leg man?" Similarly, the book's cover features a beach-towel design that labels the sections of a naked woman's back like a side of beef, with the caption, "What's your cut?"

In her work Adams addresses the "absent referent," a linguistic device that creates a distance between the living being and the edible meat. The author proposes this concept, she told *CA*, "to explain how it is that women can be represented as a side of beef or animals sexualized as female." To Adams, who has counseled battered women, it is no coincidence that women, like animals ready for slaughter, are often viewed as body parts rather than living beings. "The living animal disappears as it is slaughtered and transformed into mutton or beef," she says in *The Sexual Politics of Meat*, as quoted by Gail Vine in *New Scientist*. In the same manner, a woman's autonomy and right to moral consideration disappear when she is viewed as a subordinate object. Vegetarianism, which Adams claims is natural to the human species, can re-sensitize us to the rights of others, whether animals or humans. "Feminist-vegetarian activity," Kim Bartlett quoted from Adams's book in her *Animals' Agenda* interview, "declares that an alternative worldview exists, one which celebrates life rather than consuming death."

Critics hailed *The Sexual Politics of Meat* for its originality and unyielding moral perspective. Although Adams defies convention in her method of argument, often using several different disciplines, such as linguistics, literature, sociology, and biology, to make her point, critics agreed that she presents an engagingly cohesive study. *Washington Post Book World* contributor Colman McCarthy held that Adams "belongs to a rare species: a clear-headed scholar who joins the ideas of two movements . . . and turns them into a single coherent and moral theory." Brendan Wignall of the *Oxford Times* also applauded this "excellent book" for combining recent scholarship in language studies with a "clearly defined moral line." Critics predicted that Adams will enrage many readers with her attack on long-established habits. But most concurred with

McCarthy, who proclaimed that in *The Sexual Politics of Meat* “new ground—whole acres of it—is broken by Adams.”

Adams told *CA*: “In 1970 I recognized that my philosophy and politics were feminist and began to be involved in the Women’s Liberation Movement. In 1974 I became a vegetarian. Since that time, I have worked to research and identify that which unites these concerns.”

#### BIOGRAPHICAL/CRITICAL SOURCES:

##### PERIODICALS

*Animals’ Agenda*, October, 1990.

*New Scientist*, May 19, 1990.

*Oxford Times*, June 15, 1990.

*Washington Post Book World*, July 24, 1990.

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#### ADAMS, John Anthony 1944-

**PERSONAL:** Born March 12, 1944, in San Bernardino, CA; son of Frank Lowell (a citrus field foreman) and Jean (an artist and homemaker; maiden name, Cooley) Adams. **Education:** Pomona College, B.A. (magna cum laude), 1966; Claremont Graduate School, M.A., 1968; University of California at Riverside, Ph.D., 1975. **Politics:** Independent. **Religion:** Protestant.

**CAREER:** Bureau of Land Management, United States Department of the Interior, Riverside, CA, soil scientist, 1975-82; writer. Member of historical survey advisory committee, Rialto, CA. Speaker for numerous organizations and groups.

**MEMBER:** Rialto Historical Society, Phi Beta Kappa.

**AWARDS, HONORS:** Honored for civic historical work with Rialto Historical Society.

##### WRITINGS:

*Dirt*, Texas A&M University Press, 1986.

*Dangling from the Golden Gate Bridge, and Other Narrow Escapes*, Ballantine, 1988.

Contributor to scientific journals.

**WORK IN PROGRESS:** A book of historical anecdotes and an examination of southern California’s “much reduced citrus industry,” tentatively titled *The Disappearing Orange*; a book tracing the origin and evolution of various sports.

**SIDELIGHTS:** John Anthony Adams commented that he wrote *Dangling from the Golden Gate Bridge, and Other Narrow Escapes* because he “is fascinated by unusual true incidents when an apparently doomed person survives im-

pending death and can tell his feelings of the experience.” He also “had an urge to collect the very best of these stories for a book. This presented the challenges of not only assembling all of these special incidents, but presenting them in the form of a logically connected narrative.

“As the book took shape, I realized that many of these precarious and potentially fatal situations had, in retrospect, a rather humorous twist. In fact, some of them became almost slapstick in nature. However, the serious information and explanations create a balanced and interesting educational dimension.”

Adams said he wrote *Dirt* because, “as a soil scientist, I felt there was a definite need for an enjoyable and readable book with accurate information about soil. With such books abounding on the oceans, the deserts, the stars, plants and animal life, and all the rest of nature, nothing had been written to show the surprising and unexpected aspects (as well as the many misconceptions) about the most basic part of our planet.”

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#### ADAMSON, M. J.

See ADAMSON, Mary Jo

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#### ADAMSON, Mary Jo 1935- (M. J. Adamson)

**PERSONAL:** Born January 20, 1935, in Moline, IL; daughter of Charles Julian (an accountant) and Frances May (a homemaker; maiden name, Heffran) Dauw; married Richard J. Adamson (divorced); married Daniel E. Ward (divorced); children: David Adlai, Leah Sue. **Education:** Marycrest College, B.A., 1956; graduate study at University of California, Los Angeles; Humboldt State College (now University), M.A., 1968; University of Denver, Ph.D., 1979. **Politics:** Democrat. **Avocational interests:** Politics, feminist organizations, and environmental causes.

**ADDRESSES:** *Home*—7995 East Mississippi, No. J-10, Denver, CO 80231. *Agent*—John Farquharson Ltd., 250 West 57th St., New York, NY 10107.

**CAREER:** High school English teacher in Seneca, IL, 1956-57; Humboldt State College (now University), Arcata, CA, instructor in English, 1967-68; University of Denver, Denver, CO, internship director of department of mass communications and lecturer, 1979-83; writer.

**MEMBER:** Mystery Writers of America (member of board of directors of Rocky Mountain Region, 1989-90), Sisters in Crime, Colorado Authors League.

**AWARDS, HONORS:** *May's Newfangled Mirth* was named a Notable Book of the Year by *New York Times Book Review*.

**WRITINGS:**

**MYSTERY NOVELS; UNDER NAME M. J. ADAMSON, EXCEPT WHERE NOTED**

*Not Till a Hot January*, Bantam, 1987.

*A February Face*, Bantam, 1987.

*Remember March*, Bantam, 1987.

*April When They Woo*, Bantam, 1989.

(Under name Mary Jo Adamson) *May's Newfangled Mirth*, Bantam, 1989.

Also author, with Yvonne Montgomery, of novel *Sweepstakes*; contributor to scholarly periodicals.

**SIDELIGHTS:** Mary Jo Adamson told *CA*: "So much of my life is 'unpublishable.' I grew up in Illinois but have lived in such places as London, Los Angeles, several cities in northern California, southeast Missouri, and central Wyoming. I also traveled extensively. When grown, my children told me that they assumed everybody had to move every summer and start at a new school in the fall. Now, I try to spend every winter in Puerto Rico and every summer in Colorado.

"I am most surprised by the fact that I am a writer. In the 1960s, when I started my graduate work in English at the University of California, Los Angeles, all advanced students were required to take a course in creative writing. I was appalled, since I was convinced that there were writers, and then there were people like me who wrote (reverently) about writers. I hurriedly signed up for a section in poetry, sure that I'd never be able to write stories. I discovered that I certainly couldn't write poetry, but that fulfilled the requirement. Things went on for some years. I got my doctorate and wrote scholarly articles, administrative reports, government proposals, memos, and newsletters—but never a word of fiction. Then at the end of 1984, I decided to try a murder mystery. Since then I've published five, so I am living proof that anyone who tries to write what he or she loves to read can tell a story."

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**AGAWA, Hiroyuki 1920-**

**PERSONAL:** Born December 24, 1920, in Hiroshima, Japan; son of Koichi (a construction company owner) and Kimi Agawa; married Miyo Masuda, October 16, 1949; children: Tomoyuki, Atsuyuki, Naoyuki (sons), Sawako (daughter). *Education:* University of Tokyo, M.A., 1942. *Religion:* None.

**CAREER:** Writer. *Military service:* Japanese Navy, 1942-46; became lieutenant junior grade.

**MEMBER:** Japan Academy of Arts.

**AWARDS, HONORS:** Yomiuri Literary Award; Shincho Literary Award; grand prize, Japan Academy of Arts.

**WRITINGS:**

*Ma no isan*, Shincho-sha, 1952.

*Kumo no bokyo*, Shincho-sha, 1955.

*Yamamoto Isoroku*, Shincho-sha, 1965, translation by John Bester published as *The Reluctant Admiral: Yamamoto and the Imperial Navy*, Kodansha, 1979.

*Gento*, Shincho-sha, 1966.

*Kurai Hato*, Shincho-sha, 1974.

*Yonai Mitsumasa*, Shincho-sha, 1975.

*Citadel in Spring*, translation from Japanese by Lawrence Rogers, Kodansha, 1991.

Columnist; contributor to periodicals.

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**ALDRED, Cyril 1914-1991**

**OBITUARY NOTICE**—See index for *CA* sketch: Born February 19, 1914, in London, England; died June 23, 1991, in Edinburgh, Scotland. Egyptologist, curator, and author. Aldred was one of the foremost authorities on the life and art of ancient Egypt, and served as keeper of art and archaeology for the Royal Scottish Museum for thirteen years. He defined his views on the art of the reigns of the heretic pharaoh Akhenaten and his successor Tutankhamun in a 1973 American exhibition, "Akhenaten and Nefertiti." His works included *The Development of Ancient Egyptian Art*, *Tutankhamun's Egypt*, and *Akhenaten, Pharaoh of Egypt*, which was later extensively rewritten and published as *Akhenaten, King of Egypt*.

**OBITUARIES AND OTHER SOURCES:**

**BOOKS**

*Who's Who*, 143rd edition, St. Martin's, 1991.

**PERIODICALS**

*Times* (London), July 6, 1991, p. 14.

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**ALEXANDER, Karl 1944-**

**PERSONAL:** Born August 23, 1944, in Los Angeles, CA; son of William (a screenwriter) and Jaqueline (a professor of English; maiden name, Duffie) Tunberg; married Kateri Dames (an editor), March 29, 1987; children: Slade Alexander. *Education:* Brown University, B.A., 1964; San Francisco State College (now University), M.A., 1965;

University of Iowa, M.F.A. (with honors), 1968. *Avocational interests*: Running, fishing, backpacking.

**ADDRESSES**: *Agent*—Harold Greene, Inc., 8455 Beverly Blvd., No. 309, Los Angeles, CA 90048.

**CAREER**: Writer, 1970—. Worked as college professor and lighting director. *Military service*: U.S. Marine Corps, 1968-71; became captain; received Purple Heart and Bronze Star.

**MEMBER**: Authors Guild, Writers Guild of America (West).

#### WRITINGS:

*Time after Time*, Delacorte, 1979.

*A Private Investigation*, Delacorte, 1981.

*Curse of the Vampire*, Pinnacle Books, 1983.

*Papa and Fidel*, TOR Books, 1989.

Also screenwriter and television writer.

**SIDELIGHTS**: Karl Alexander told *CA*: "Six months in Cuba motivated my last book. I love good writing, because it speaks the truth, the highest form of which is self-discovery and illumination. This is what makes us both the most dangerous and wise creatures in the universe."

#### BIOGRAPHICAL/CRITICAL SOURCES:

##### PERIODICALS

*Los Angeles Times Book Review*, May 7, 1989.

*Washington Post*, April 11, 1989.

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#### ANDERSON, Jim 1937-

**PERSONAL**: Born August 11, 1937, in Suffolk, England; son of John (a farmer) and Olive (a homemaker; maiden name, Raven) Anderson; married Micaela Evans, January, 1975 (died February, 1982). *Education*: University of Sydney, LL.B. (with honors), 1961. *Avocational interests*: Environmentalism, peace activism.

**ADDRESSES**: *Home and office*—Box 732, Bolinas, CA 94924. *Agent*—Michael Congdon, 156 Fifth Ave., Suite 625, New York, NY 10010.

**CAREER**: Department of the Attorney General and of Justice, New South Wales, Australia, began in 1955, attorney, 1961-63; Ministry of Education, London, England, part-time teacher, 1964-68; researcher and editor for Richard Neville, 1968-69; *Oz* (magazine), London, editor, 1969-73; contracted by Harcourt Brace Jovanovich to write book on life experiences, 1973-74; *Bolinas Hearsay News*, Bolinas, CA, editor and weekly columnist, 1976-83; Bolinas Community Center, Bolinas, director, 1977-91,

president, 1986—; Bolinas Peoples Store, Bolinas, part-time employee, 1986-87; writer. Organizer of local festivals and rituals in Bolinas, including Floating Sun Festival and Bolinas Slide Show. Worked as a photographer, dancer and choreographer, mask maker, poster artist, and bartender. Collagist; work exhibited both in group and one-man shows.

**MEMBER**: Authors Guild.

**AWARDS, HONORS**: Marin Arts Council grant.

#### WRITINGS:

*Billarooby* (novel), Ticknor & Fields, 1988.

Also author of the unpublished novel *Where Have All the Flowers Gone*, 1968, and, with Charles Fox, the unproduced screenplay *The Concession*.

**WORK IN PROGRESS**: *Nobody Leaves the Beach*, "a novel of a healing, set in West Africa in 1974"; *The Blue Lagoon*, a novel set in Bolinas, California.

**SIDELIGHTS**: Jim Anderson impressed critics with his first novel, *Billarooby*, the coming-of-age tale of a twelve-year-old boy set in 1940s Australia. Lindsay Armstrong, an imaginative, confused, and sometimes haunted youth, narrates the story of his family's flight from England to escape the turbulence of World War II. The Armstrongs find no peace, however, in the parched Australian outback. A drought threatens their farm, driving Lindsay's father, Jack, to near-madness, while apprehension about an inmate's escape from the nearby Japanese prisoner-of-war camp incites the townspeople, including Jack, to violence. Lindsay, who suspects his father was somehow involved in his grandfather's death back in England, finds himself silently at war with Jack, and he encourages his mother in her friendship with a gentler man. A raging, but dry, storm vividly reflects the intensity of the family's turmoil.

Anderson "tells his story in the manner and style of an old-fashioned yarn spinner, compelling and with total control of his material," raved James Idema in his *Chicago Tribune* review of *Billarooby*. Other critics commended Anderson's ingenuity in dramatizing the different elements of his story—the landscape, the weather, the war, and the family mystery. *Los Angeles Times* critic Richard Eder asserted that the "strong colors and high dramatics" of Anderson's fierce dust storms and rugged landscape effectively "evoke the internal condition of a boy living in the volcanic state of pre-adolescence." He additionally praised Anderson for his illustration of the anguished love between Lindsay and his father that "comes out touchingly and at odd moments." Lindsay's somewhat-confused narrative perspective, according to *New York Times Book Review* contributor Harriet Zinnes, success-