

*Contemporary
Authors*

volume 138

Contemporary Authors®

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

DONNA OLENDORF
Editor

volume 138



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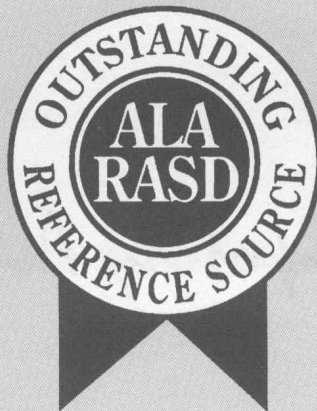
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Contemporary Authors

was named an

"Outstanding

Reference Source" by

the American Library

Association Reference

and Adult Services

Division after its 1962

inception.

In 1985 it was listed by

the same organization

as one of the

twenty-five most

distinguished reference

titles published in the

past twenty-five years.

Preface

Contemporary Authors (CA) provides information on more than 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, 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, 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

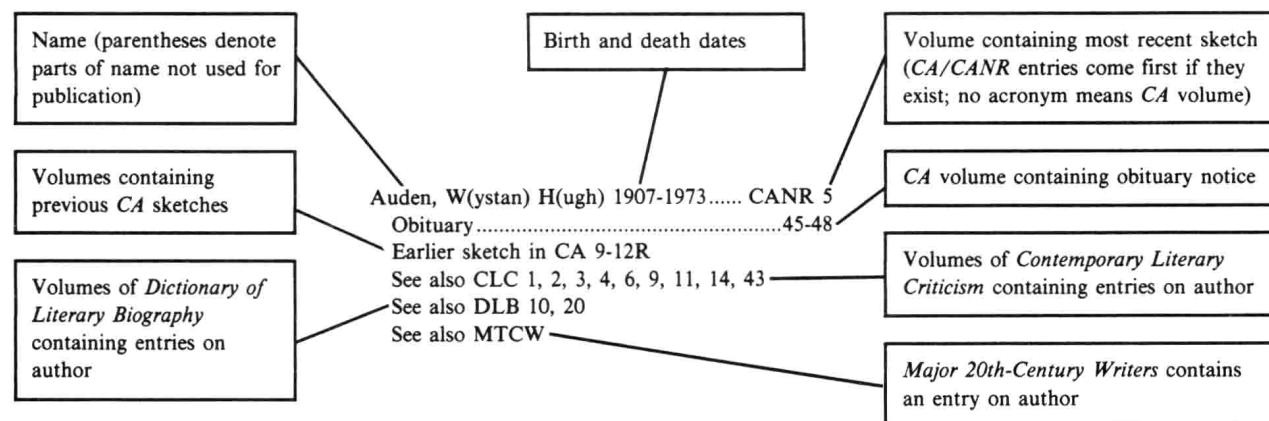
A *CA* listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to *CA* users. Sources of potential listees include trade periodicals, publisher's catalogs, librarians, and other users.

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

The key to locating an author's entry is the *CA* cumulative index. It provides access to *all* entries in *CA* and *Contemporary Authors New Revision Series (CANR)*, which contains completely updated versions of only those *CA* sketches requiring significant change. The index is published separately and distributed with even-numbered *CA* volumes and odd-numbered *CANR* volumes. 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 titles: *Authors and Artists for Young Adults*, *Authors in the News*, *Bestsellers*, *Black Literature Criticism*, *Black Writers*, *Children's Literature Review*, *Classical and Medieval Literature Criticism*, *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*, *Drama Criticism*, *Hispanic Writers*, *Literature Criticism from 1400 to 1800*, *Major Authors and Illustrators for Children and Young Adults*, *Major 20th-Century Writers*, *Nineteenth-Century Literature Criticism*, *Poetry Criticism*, *Short Story Criticism*, *Something about the Author*, *Something about the Author Autobiography Series*, *Twentieth-Century Literary Criticism*, *World Literature Criticism*, and *Yesterday's Authors of Books for Children*.

A Sample Index Entry:



Note: Some index entries contain "Brief Entry" citations. These refer to a short *CA* entry (now discontinued) typically containing birth information, a prose summary that highlights an author's career and writings, and often a few sources where additional information may be found.

How Are Entries Compiled?

Authors' 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, such as *National Union Catalog*, LC MARC, and *British National Bibliography*. Further details come from published interviews, feature stories, and book reviews, and often the authors' publishers supply material.

An * 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.

What Kinds of Information Does an Entry Provide?

Sketches in *CA* provide in-depth information in a format designed for ease of use. A typical sketch contains the following:

- **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, educational background, political and religious affiliations, and hobbies and leisure interests
- **Addresses:** author's home, office, or agent's addresses as available
- **Career summary:** name of employer, position, and dates held for each career post; resume of other vocational achievements; military service
- **Awards and honors:** military and civic citations, major prizes and nominations, fellowships, grants, and honorary degrees
- **Membership information:** professional, civic, and other association memberships and any official posts held
- **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

Some sketches also feature in-depth interviews that provide exclusive, primary information on writers of special interest. Prepared specifically for *CA*, the never-before-published conversations give users the opportunity to learn authors' thoughts, in detail, about their craft.

Obituary Notices in *CA* provide date and place of birth and 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.

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 whose entries should appear in future volumes of the series, they are cordially invited to write: The Editors, *Contemporary Authors*, 835 Penobscot Bldg., Detroit, MI 48226-4094; call toll-free at 1-800-347-GALE; or fax to 1-313-961-6599.

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 “138,” the entire *CA* series consists of only 102 physical volumes with the publication of *CA* Volume 138. 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 138 (38 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*-38 (38 books)
Cover: Blue and black with green bands.
Includes only sketches requiring extensive changes; **sketches are taken from any previously published *CA*, *CAP*, or *CANR* volume.**

If You Have:

You May Discard:

<i>CA</i> First Revision Volumes 1-4R through 41-44R and <i>CA Permanent Series</i> Volumes 1 and 2	<i>CA</i> Original Volumes 1, 2, 3, 4 Volumes 5-6 through 23-24 Volumes 25-28 through 41-44
<i>CA</i> Original Volumes 45-48 through 97-100 and 101 through 138	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> .
<i>CA New Revision Series</i> Volumes <i>CANR</i> -1 through <i>CANR</i> -38	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

Barbara Lazear Ascher

Ascher provides a feminist perspective on daily life in her essay collections *Playing after Dark* and *The Habit of Loving*. (Sketch contains interview.)

John Camp

Winner of a Pulitzer Prize for journalism, Camp has also penned several suspenseful thrillers. His works, some written under the pseudonym John Sandford, include 1989's *Rules of Prey* and 1991's *The Empress File*.

Jonathan Coleman

Intrigued by real-life stories involving unusual human behavior, Coleman wrote the best-selling *At Mother's Request: A True Story of Money, Murder and Betrayal* and *Exit the Rainmaker*. (Sketch contains interview.)

Dobrica Cosic

Cosic, a former Yugoslavian Communist official, has impressed critics with epic historical works such as the multivolume *A Time of Death* and the resistance novel *Far away Is the Sun*.

David Cronenberg

Known for his shocking and often grotesque examinations of the human psyche, horror screenwriter and director Cronenberg is the creator of such popular films as *Scanners*, *Naked Lunch*, and *The Fly*.

Edwin Denby

A dance critic whose *New York Herald Tribune* column brought him fame in the 1940s and 1950s, Denby was also a poet who recorded his observations in *In Public, in Private* and *Mediterranean Cities; Sonnets*.

James Ellroy

Ellroy's crime novels, which include *The Black Dahlia* and *L.A. Confidential*, chart the Los Angeles underworld of the 1940s and 1950s and have won praise for their literary value.

Susan Faludi

A Pulitzer Prize-winning journalist, Faludi garnered national attention and critical acclaim with her 1991 best-seller, *Backlash: The Undeclared War against American Women*.

John Grisham

Grisham, a private-practice lawyer in Mississippi, has received both popular and critical recognition for his fast-paced legal thrillers *The Firm* and *The Pelican Brief*.

Matt Groening

Groening acquired a reputation as an original and entertaining cartoon artist with his *Life in Hell* books and Emmy Award-winning *Simpsons* animated television series.

Ben Hamper

Hamper attracted widespread notice with his first novel, *Rivethead*, an autobiographical look at life on a General Motors assembly line in Flint, Michigan.

Josephine Hart

Reviewers responded enthusiastically to Hart's best-selling 1991 novel, *Damage*, which tells of a middle-aged family man's obsession with his son's attractive fiancée.

Molly Ivins

Regarded as a witty and perceptive commentator on American politics and culture, Ivins is a columnist for the *Dallas Times Herald* and author of the best-selling essay collection *Molly Ivins Can't Say That, Can She?*

Ron Kovic

Kovic, a Vietnam War veteran and antiwar activist, adapted his powerful 1976 autobiography *Born on the Fourth of July* as a screenplay with director Oliver Stone in 1989.

Ben Okri

Hailed for his lyrical prose, Okri won the prestigious Booker Prize in 1991 for his novel *The Famished Road*, which concerns the unstable social and political conditions of his native Nigeria. (Sketch contains interview.)

Anna Quindlen

Recipient of a 1992 Pulitzer Prize for commentary, syndicated columnist Quindlen used a favorite subject—a family—as the focus of her best-selling novel, 1991's *Object Lessons*.

Dan Simmons

Among Simmons's acclaimed works of science fiction and horror are the 1989 Hugo Award-winning novel *Hyperion* and the story collection *Prayers to Broken Stones*.

John Singleton

Singleton is the Academy Award-nominated writer and director of *Boyz n the Hood*, a 1991 film depicting three young black men growing up in south central Los Angeles.

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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.

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.

ABBOTT, Scott 1949-

PERSONAL: Born August 14, 1949, in Greeley, CO; son of Bob W. (a teacher and junior high school principal) and Janice (a teacher; maiden name, Hilton) Abbott; married Carol Susan Hansen, August 2, 1974; children: Joseph, Maren, Thomas, Nathan, Benjamin, Samuel, Timothy. **Education:** Brigham Young University, B.A., 1973, M.A., 1976; Princeton University, Ph.D., 1979. **Politics:** Democrat. **Religion:** Church of Jesus Christ of Latter-day Saints (Mormons).

ADDRESSES: *Home*—1187 East 300 N., Orem, UT 84057. *Office*—Department of Germanic and Slavic Languages, Jesse Knight Bldg., Brigham Young University, Provo, UT 84602-1031.

CAREER: Princeton University, Princeton, NJ, instructor in German, 1979-81; Vanderbilt University, Nashville, TN, began as assistant professor, became associate professor of German, 1981-88; Brigham Young University, Provo, UT, associate professor of German, 1988—.

AWARDS, HONORS: Fellow of National Endowment for the Humanities, 1983.

WRITINGS:

Fictions of Freemasonry: Freemasonry and the German Novel, Wayne State University Press, 1991.

Understanding Peter Handke, University of South Carolina Press, in press.

WORK IN PROGRESS: *On Standing*.

SIDELIGHTS: Scott Abbott told *CA*: “*On Standing* is a book about philosophical, literary, artistic, etymological, and ritual uses of the image of *homo erectus*.”

ABRAHAMS, Jim 1944-

PERSONAL: Born May 10, 1944, in Milwaukee, WI. **Education:** Attended University of Wisconsin—Madison.

ADDRESSES: *Office*—Abrahams Boy Inc., 11777 San Vicente Blvd., Suite 600, Los Angeles, CA 90049. *Agent*—Mr. David Lonner, International Creative Management, 8899 Beverly Blvd., Los Angeles, CA 90048.

CAREER: Writer, producer, and director of motion pictures. Worked as private investigator. Cofounder of Kentucky Fried Theatre, 1969. Codirector of *Ruthless People*, 1986; director of *Big Business*, 1988, and *Hot Shots!*, 1991; coexecutive producer of *Naked Gun 2 1/2: The Smell of Fear*, 1991.

AWARDS, HONORS: Writers Guild Award for best comedy, 1980, for *Airplane!*

WRITINGS:

SCREENPLAYS: WITH DAVID ZUCKER AND JERRY ZUCKER, EXCEPT WHERE INDICATED

The Kentucky Fried Movie, United Film, 1977.

(And codirector) *Airplane!*, Paramount, 1980.

(Also with Martyn Burke; and codirector) *Top Secret!*, Paramount, 1984.

The Naked Gun—From the Files of Police Squad!, Paramount, 1988.

(With Pat Proft; and director) *Hot Shots!*, Twentieth Century-Fox, 1991.

OTHER

With Zucker and Zucker, writer of television series *Police Squad!*, ABC-TV, 1982.

SIDELIGHTS: Jim Abrahams has teamed with brothers David Zucker and Jerry Zucker on such film comedies as

Airplane!, *Ruthless People*, and *The Naked Gun—From the Files of Police Squad!*

Aside from his collaborations with the Zuckers, Abrahams has also directed the popular comedy *Big Business*. This film, written by Dori Pierson and Marc Rubel, concerns two sets of identical twins who are, at birth, inadvertently mismatched by a dimwitted hospital nurse. In an extraordinary coincidence, both sets of twins bear the names Sadie and Rose. One set, however, are raised in urban luxury as the offspring of a powerful businessman; the other pair grow up in Appalachia. Accordingly, the Manhattan-raised set grow to be greedy and cynical while the rural pair are naive and earnest. These differences become the basis for considerable tomfoolery when the country pair arrive in New York City to protest the exploitation of their hometown's furniture business by the urban set's prosperous business company. In the ensuing confusion, sisterly bonds are tested and romances are begun, undone, and done again.

Big Business found favor with critics upon its release in mid-1988. Vincent Canby, in his *New York Times* review, described the film as "a most cheerful, very breezy summer farce," while *Time*'s Richard Corliss wrote that "the movie pretty genially takes care of any audience looking for frenetic summer fun." Corliss was most impressed with lead performers Lily Tomlin and Bette Midler, describing them as "the planet's two most gifted performing females."

Abrahams later directed *Hot Shots!*, a sendup of military aviation films such as *Top Gun* and *Firebirds* which he co-wrote with Pat Proft. The story focuses on the rivalry between two flyers—the egotistical Kent and the renegade newcomer Topper. In the movie, Abrahams employs the visual gags and deadpan delivery that made *Airplane!* and the "Naked Gun" series, both of which he worked on with the Zucker brothers, successful. Early in *Hot Shots!* the rookie pilot attempts to impress a young woman named Ramada by standing fully vertical on his motorcycle as he passes her with seeming nonchalance. Later, during a love scene between Topper and Ramada, he fries bacon and eggs on her stomach as a testament to the heat of their passion. Reviewers such as Brian Lowry of *Variety* felt that *Hot Shots!* was lackluster in comparison to other films in the genre. But Owen Gleiberman of *Entertainment Weekly* found the movie refreshing, noting that it "offers a satisfying kick in the pants to a movie [*Top Gun*] (and an era) that has more than earned it."

For additional information on the work of Jim Abrahams, please refer to collaborator David Zucker's sketch in this volume of *CA*.

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

- Chicago Tribune*, December 2, 1988.
Entertainment Weekly, August 9, 1991, pp. 38-39.
Film Comment, July-August, 1986.
Films in Review, October, 1977.
Los Angeles Times, December 2, 1988.
Nation, July 19, 1980.
New Republic, August 2, 1980.
Newsweek, June 25, 1984; June 30, 1986.
New York Times, August 11, 1977; July 2, 1980; July 10, 1980; July 13, 1980; August 17, 1980; December 14, 1980; March 4, 1982; June 22, 1984; June 27, 1986; June 10, 1988; December 2, 1988.
Rolling Stone, October 2, 1980.
Time, August 29, 1977; July 14, 1980; March 29, 1982; July 2, 1984; June 30, 1986; June 13, 1988.
Times (London), February 9, 1989.
Variety, August 9, 1991, p. 93.
Village Voice, March 30, 1982; June 14, 1988.
Washington Post, June 26, 1984; December 2, 1988.*

* * *

ADAMS, James (Macgregor David) 1951-

PERSONAL: Born April 22, 1951, in Newcastle, England; son of Ronald Shaw Adams (a director) and Elizabeth Frances (Hunter) Carew-Hunt; married Rene Riley (a photographer and journalist), July 1, 1990. **Education:** Attended Neuchatel University, 1971-72. **Religion:** Protestant.

ADDRESSES: Office—*Sunday Times*, 6524 Seventy-ninth St., Cabin John, MD 20818. Agent—Janklow Nesbit, 598 Madison Ave., New York, NY 10022.

CAREER: Affiliated with the *Evening Chronicle*, Newcastle, England, 1972-75; freelance writer in the U.S. and Africa, 1975-78; *Eight Days Magazine*, worked as reporter, head reporter, and news editor, 1978-81; *Sunday Times*, London, England, foreign manager, 1981-82, special assistant to the editor, 1982-84, defense correspondent, 1984-91, managing editor, 1989-91, Washington Bureau Chief, 1991—.

AWARDS, HONORS: Pfizer scholarship.

WRITINGS:

- (With Patricia Frischer) *The Artist in the Marketplace*, M. Evans, 1980.
The Unnatural Alliance, Quartet, 1984.
The Financing of Terror, Simon & Schuster, 1986.
Secret Armies, Atlantic Monthly Press, 1988.

(With Robin Morgan and Tony Bambridge) *Ambush: The War between the SAS and the IRA*, Pan Books, 1988.
Engines of War, Atlantic Monthly Press, 1990.
The Final Terror, Michael Joseph, 1991.
Bull's Eye, Random House, 1992.

WORK IN PROGRESS: A commissioned nonfiction book and a thriller.

SIDELIGHTS: James Adams told *CA*: "I specialize in topics such as terrorism, intelligence, and covert warfare, and my books are generally in these areas." In his 1986 book, *The Financing of Terror*, Adams seeks to redefine the common perception of terrorists. Many people envision terrorists as wild renegade factions that operate in dank basements with the ghostly support of nations such as the former Soviet Union and Libya. Adams asserts that the truly successful terrorist organizations, namely the Palestine Liberation Organization (PLO) and the Irish Republican Army (IRA), survive and prosper due to their own monetary clout and usually operate independent from any state. The author presents several examples of this financial autonomy.

By far the most sophisticated of the groups mentioned, the PLO employs a vast financial network that boasts revenues upward of three billion dollars. In addition to extensive investment in agriculture, industry, and cultural ventures such as movies, the PLO also diverts a major portion of its revenue into social welfare. The IRA, on the other hand, has eschewed trading and investment for a cash flow that subsists on gambling, protection, and various money-laundering enterprises. As Adams perceives the situation, the IRA's activities in this realm have not only made the organization self-sufficient, they have firmly rooted the rebel faction into Ireland's economy. Bronwyn Drainie, reviewing *The Financing of Terror* in the Toronto *Globe and Mail*, called the book "a highly readable and very revealing analysis of where the money comes from."

In his 1988 book, *Secret Armies*, Adams examines the use of special or covert forces by various nations. Outlining the military machine of the former Soviet Union, the author cites various instances in which the country was believed to have used its special forces, which are also known as "spetsnaz." Adams contends that there is considerable evidence that these elite armies were extensively used in the USSR's invasions of both Czechoslovakia in 1968 and Afghanistan in the early 1980s. Adams also discusses the United States's use of special forces, particularly the failed attempts of the Delta Force to rescue Americans held during the Iranian hostage crisis of the late 1970s. In addition to these topics, the author analyzes the Israeli raid on Entebbe in 1976, the West German counter-terrorist action in 1977, and the British Special Air and Special Boat Services. Critic David Stafford, writing in the Toronto *Globe*

and *Mail*, commented that many of Adams's theories, particularly concerning the Soviet presence in Afghanistan, were proven inaccurate by the passage of time. Stafford did commend *Secret Armies* as an entertaining book, stating that "there are some compelling tales here of disaster and incompetence."

London *Sunday Times* reviewer Frederick Forsyth declared that *Secret Armies* "blends solid research, military technology, lucid explanation and clear narrative with a leavening of marvellous anecdotes."

Adams is also the author of *Bull's Eye*, an investigative look at Canadian Gerald Bull, an arms-designer who was rumored to be helping the country of Iraq build a giant "supergun" in the 1980s. The proposed weapon was to have the capacity to launch satellites, or ammunition, into space. Bull, who was shot down over Belgium in 1990, was also involved in arms deals with Israel, South Africa, and China. Gerald F. Seib, in *Wall Street Journal* assessment of *Bull's Eye*, proclaimed Adams's book to be "a valuable contribution to understanding the contemporary problem of arms in the Middle East."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Globe and Mail (Toronto), March 7, 1987; June 18, 1988.
Sunday Times (London), February 14, 1988, p. G1.
Wall Street Journal, May 21, 1992.

* * *

ADCOCK, Thomas 1947-

PERSONAL: Born January 5, 1947, in Detroit, MI; son of Thomas Ross (an accountant) and Ava Doretta (a homemaker; maiden name, Bradshaw) Adcock; married Mary Templeton, June 18, 1966 (divorced, July, 1972); married Kim Sykes (an actress), August 13, 1984; children: Elizabeth Anne, Jessica Leah. **Education:** Attended Michigan State University, 1965-67. **Politics:** Socialist. **Religion:** None.

ADDRESSES: *Home*—484 West Forty-third St., No. 5-N, New York, NY 10036. *Agent*—Rosalyn Targ, 105 West Fifteenth St., No. 15-E, New York, NY 10011.

CAREER: *Oakland Press*, Pontiac, MI, reporter, 1968-69; *Detroit Free Press*, Detroit, MI, reporter, 1969-71; *St. Paul Pioneer Press*, St. Paul, MN, reporter, 1971-74; *Sun Newspapers*, Minneapolis, MN, editor, 1974-78; free-lance writer, 1978—. Active with Students for a Democratic Society and Student Non-Violent Coordinating Committee, 1965-66, and Student Mobilizing Committee to End the War in Vietnam, 1966-70.

MEMBER: International Association of Crime Writers, National Writers Union.

AWARDS, HONORS: Edgar Scroll, Mystery Writers of America, 1987, for the story "Christmas Cop"; Readers Award, *Ellery Queen's Mystery*, 1987, for the story "Thrown-away Child"; Edgar Award nomination, Mystery Writers of America, 1991, for *Dark Maze*.

WRITINGS:

Precinct Nineteen, Doubleday, 1984.

Sea of Green (novel), Warner Books, 1988.

Dark Maze (novel), Pocket Books, 1991.

Also author of the novels *Drown All the Dogs*, 1992, and *Devil's Heaven*, in press. Contributor of stories to periodicals, including *Alfred Hitchcock's Mystery* and *Ellery Queen's Mystery* magazines. Contributing editor, *Minneapolis-St. Paul* and *Twin Cities*.

WORK IN PROGRESS: Research on "women's postpartum psychosis," with a novel titled *Baby Blue* expected to result.

SIDELIGHTS: Thomas Adcock told *CA*: "Where does a burned-out journalist turn but to novels, to the writing of truth, as opposed to fact? For readers who care to know, the story of America at this time is contained in fiction—largely, I find, in crime fiction, as our society is rather top-heavy with the criminal element (the presidency, the corporations, the Central Intelligence Agency and National Security Council, for example). Serious journalism is on the wane as the media become more and more the agents of the military-industrial complex. In my work, I try to accomplish two important things: first, to provide my readers a good, solid entertainment, and second, to illuminate the essential sameness of criminals in pinstripes and politician suits and fine educations—and those with no education and no hope who become our nation's growing army of street criminals. My literary mentors are Lincoln Steffens, Upton Sinclair, William Saroyan, A. J. Liebling, and Norman Mailer."

* * *

AHMAD, Zakaria Haji

See ZAKARIA, Haji Ahmad

* * *

AIDELLS, Bruce 1944-

PERSONAL: Born November 17, 1944; son of Louis (an accountant) and Cecelia (a bookkeeper; maiden name, Schnierow) Aidells; married Nancy J. Oakes (a chef), June

21, 1990. **Education:** University of California, Berkeley, B.A., 1967; University of Rochester, M.S., 1969; University of California, Santa Cruz, Ph.D., 1974. **Politics:** "Left-wing hippie radical capitalist." **Avocational interests:** Jazz and gospel music.

ADDRESSES: *Home*—618 Coventry Rd., Kensington, CA 94707. *Office*—Aidells Sausage Co., 1320 Solano Ave., Albany, CA 94706. *Agent*—Martha Casselman, P.O. Box 342, Calistoga, CA 94515.

CAREER: Imperial Cancer Research Fund, London, England, research fellow, 1974-77; National Institute of Health, Bethesda, MD, research fellow, 1977-78; Poulet Deli, Berkeley, CA, founder and chef, 1979-83; Aidells Sausage Co., CA, owner and chef, 1983—. KCBS-Radio, host of radio program, restaurant consultant, and new business adviser.

MEMBER: International Association of Culinary Professionals, Western State Meat Association, San Francisco Professional Food Society.

AWARDS, HONORS: Award for best cookbook on a single subject, International Association of Culinary Professionals, 1991, for *Hot Links and Country Flavors*.

WRITINGS:

Great Meals in Minutes: Salads, Time-Life, 1985.

(With Goodman, Harlow, Wise, and others) *Regional American Classics*, Ortho Books, 1987.

(With Ron Clark) *Barbecuing, Grilling, and Smoking*, Ortho Books, 1988.

(With Denis Kelly) *Hot Links and Country Flavors*, Knopf, 1990.

(With Denis Kelly) *Real Beer and Good Eats*, Knopf, 1992.

Also author of "Budget Gourmet," a column in *San Jose Mercury News*. Contributor to periodicals, including *Gourmet* and *Bon Appetit*.

SIDELIGHTS: Bruce Aidells told *CA*: "I should have known that I was to become a writer when my high school English teacher told me I was the poorest writer she had ever taught. With such encouragement in mind, I chose a career for myself in the sciences, thinking that I wouldn't have to write much. When I finally began doing research, attempting to advance my career, I learned the meaning of the phrase 'publish or perish.'"

"After five years and twenty papers, I perished, not so much because I couldn't do the writing, but because I realized that my first love was cooking. I became a chef and soon discovered that I was a better cook than I was a scientist. In order to pass some of my knowledge on to others, and to create publicity for myself, I taught cooking

classes. Eventually, I was given the opportunity to write articles for a local newspaper and some magazines.

"I have received no formal training as a chef. I learned how to cook by watching Julia Child on television and by devouring every cookbook I could get. The most influential books (after Child's) were those in the Time-Life series 'Food of the World.' From these books, I could cook food from all over the globe and never have to repeat the same dish twice. I love to eat something different.

"Eventually, I started a small sausage company to supply hard-to-get specialty American sausages to other chefs. The business grew, and I became known as a resident expert on sausage in American cooking. With this reputation and some good recipes, it was not hard to sell the idea for an American sausage cookbook to Alfred A. Knopf. Ironically, this gave me an opportunity to work with Judith Jones, first Child's editor and mentor, and now mine. The success of the first book made it easy to convince Judith to let me write a second book on another favorite subject of mine: beer."

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AKALAITIS, JoAnne 1937-

PERSONAL: Born June 29, 1937, in Chicago (one source says Cicero), IL; daughter of Clement (a supervisor) and Estelle (Mattis) Akalaitis; married Philip Glass (a composer), (marriage ended); children: one daughter, one son. **Education:** University of Chicago, B.A., 1960; attended Stanford University.

ADDRESSES: Office—231 Second Ave., New York, NY 10009.

CAREER: Actress, director, writer. Worked in San Francisco, CA, as a technician with Actors' Workshop and as a performer with San Francisco Mime Troup and San Francisco Tape Music Center, ending in 1963; worked as an actress dubbing voices for films; founding member of Mabou Mines performance group, 1970—; head of New York Shakespeare Festival, 1991—. Director of stage productions, including *Cascando*, 1976; *Request Concert*, 1981; *Red and Blue*, 1982; *The Photographer/Far from the Truth*, 1983; *Through the Leaves*, 1984; *End Game*, 1984; *The Balcony*, 1985; *Help Wanted*, 1986; *Leon and Lena*, 1987; *Cymbeline*, 1989; *The Screens*, 1990; *Henry IV, Part I* and *Henry IV, Part II*, 1991; and *'Tis Pity She's a Whore*, 1992.

AWARDS, HONORS: Obie Award, best director, *Village Voice*, 1976, for *Cascando*; Obie Award, best director, and Joseph Maharem Award, scenic design, American Theatre Wing, both 1977, both for *Dressed Like an Egg*; Gug-

enheim Fellowship for Experimental Theatre, 1978; Obie Award, 1979, for *Southern Exposure*; grants from National Endowment for the Arts and Rockefeller Foundation.

WRITINGS:

STAGE PRODUCTIONS

(And director) *Dressed Like an Egg* (adapted from Sidonie-Gabrielle Colette's various writings), produced Off-Broadway, 1978.

(And director) *Southern Exposure* (adapted from material by Ernest Shackleton and Robert Scott), produced Off-Broadway, 1979.

(And director) *Dead End Kids: A History of Nuclear Power* (also see below), produced Off-Broadway, 1980.

Green Card, produced in Los Angeles, CA, 1986.

OTHER

Dead End Kids (screenplay; adapted from Akalaitis's stage production), Cinema Guild, 1986.

Contributor to periodicals, including *Theater*.

WORK IN PROGRESS: Collaborating with John Gibson on an opera about naturalist Charles Darwin.

SIDELIGHTS: JoAnne Akalaitis is a prominent figure in the American theatre. She began her theatrical career in the early 1960s at the Actors' Workshop in San Francisco, where she befriended director Lee Breuer. During that time Akalaitis was involved in various acting enterprises, some of which came about as a result of her membership in a mime group. In the mid-1960s Akalaitis traveled to Paris with composer Philip Glass. There she met other experimental artists, including composer Nadia Boulanger and Polish director Jerzy Grotowsky. Akalaitis was inspired by Grotowsky's consideration of actors as artists equal to painters, composers, writers, and others involved in expressive and creative work. In 1970 she helped establish the avant-garde performance group, Mabou Mines.

Throughout the 1970s, the Mabou Mines collective gained attention as a particularly invigorating part of New York City's alternative theatre. The group staged some of Lee Breuer's pieces, notably *The Red Horse* and *The B-Beaver Animation*, and presented a series of Samuel Beckett's plays. In this period Akalaitis began to distinguish herself in a range of theatrical endeavors. In 1976 she won a *Village Voice* Obie Award for her direction of Beckett's *Cascando*, and in 1976 she received the American Theatre Wing's Joseph Maharem Award as stage designer for *Dressed Like an Egg*, which concerns the life of French writer Sidonie-Gabrielle Colette. Akalaitis also directed and played the lead in the latter work, which she developed from Colette's own writings. *Village Voice* writer Terry Curtis Fox appraised *Dressed Like an Egg* as "a

meditation on the artist's life," and he speculated that the play "may well emerge as one of the most personal and important pieces of the year."

Akalaitis followed *Dressed Like an Egg* with *Southern Exposure*, in which a young couple contemplate and reenact treks to Antarctica. *New York Times* critic Mel Gussow, in a mixed review, deemed *Southern Exposure* "evocative," and though he found the work "fragmentary and inconclusive," he conceded that Akalaitis "succeeds in depicting the frigid and alien environment."

In the 1980s Akalaitis became increasingly involved in producer Joseph Papp's Public Theatre in New York City. Among her works for the Public Theatre was *Dead End Kids: A History of Nuclear Power*, which Don Shewey described in the *New York Times* as "a freewheeling intellectual vaudeville using a variety show format to express multiple perspectives on nuclear power." The production's supporters included *New Republic's* Robert Brustein, who hailed *Dead End Kids* as "the first theatrical work to show that fallout from the media and fallout from the bomb may be one and the same." Akalaitis later adapted *Dead End Kids* for film.

Another of Akalaitis's writings from the 1980s is *Green Card*, a play about immigration. This collage-like piece shifts settings from 1900 Ellis Island to contemporary El Centro, California, and encompasses styles ranging from the dramatic to the musical. Dan Sullivan, assessing the play after its Los Angeles premiere, wrote in the *Los Angeles Times* that *Green Card* "drips with entertainment values," and he added that the piece powerfully conveys a sense of the immigrant plight in the United States. "All we can know is where we've been and, to a point, where we are," Sullivan concluded. *Green Card*, he affirmed, demonstrates this with "exuberance."

As an artist Akalaitis has concentrated on directing in recent years. In a 1984 interview with Jonathan Kalb of *Theater* she said, "It's very exciting to direct plays. . . . The great thing about theater is that it's such an arena of human relationships. It's such a test for the director to be a decent person, somehow to involve a community of people in a vision, or a project, and not be mean to them, not manipulate them." In 1989 she presented William Shakespeare's problematic romance *Cymbeline*, which she set in a fairy-tale like Victorian England. "Akalaitis has tried to force stylistic unity on this messy sprawl through a theatrical metaphor designed to justify its vagaries of plot and distentions of character," noted *New Republic's* Brustein, who added that "she succeeds for the first part of evening," that is, until the play itself grows increasingly unfocused. Acknowledging the play's imperfections, Brustein lauded director Akalaitis for her "interpretive chutzpah."

Among Akalaitis's other works as director is her production of Jean Genet's *The Screens*, a grim drama detailing the escapades of a thief and other degenerates during the Algerian revolution, when the territory fought for its independence from French rule through the late 1950s to the early 1960s. *The Screens* was staged by Akalaitis in 1990, and her production also reflected upon contemporary power struggles between Palestinians and Israelis in the Middle East. "Under the superb direction of JoAnne Akalaitis," wrote Jennifer Wicke in *Nation*, "it is an unforgettable and urgent . . . experience."

In 1991 Akalaitis succeeded respected theatre producer Joseph Papp as head of the New York Shakespeare Festival. "We're going to do great work," she assured Phoebe Hoban in *New York*. "That's the commitment." She added that her emphasis will continue to lie with the artists themselves. "One of my major priorities is to make the theater a home for actors, designers, directors, and writers," she told Hoban. "The artist is not privileged to work at the institution. The institution is there to serve the artist."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Chicago Tribune, May 18, 1989.

Drama Review, September, 1976, pp. 4-16.

Los Angeles Times, May 30, 1986.

Nation, November 12, 1983, pp. 474-76; April 2, 1990, pp. 464-66; November 12, 1990, pp. 574-76; April 8, 1991, pp. 458-60.

New Republic, December 27, 1980, pp. 25-26; May 28, 1984, pp. 25-27; July 10, 1989, pp. 28-30; April 15, 1991, pp. 27-30.

New York, October 28, 1991, pp. 42-47.

New Yorker, July 18, 1988, p. 66.

New York Times, February 28, 1979; February 15, 1981; November 9, 1986; November 15, 1986; April 6, 1992, p. B1.

Theatre, spring, 1984, pp. 6-13.

Theatre Journal, May, 1984, pp. 165-98.

Village Voice, May 23, 1977, pp. 77-79.*

—Sketch by Les Stone

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ALDERSEY-WILLIAMS, Hugh 1959-

PERSONAL: Born June 17, 1959, in London, England; maintains dual citizenship in the United Kingdom and the United States; son of Arthur G. (an architect) and Mary (a librarian; maiden name, Redfield) Aldersey-Williams; married Moira T. A. Morrissey (a marketing consultant), September 2, 1989. **Education:** Attended St. John's Col-