

*Contemporary
Authors*

volume 122

Contemporary Authors®

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

**HAL MAY
SUSAN M. TROSKY**
Editors

NANCY H. EVANS
Associate Editor

LES STONE
Senior Writer

volume 122

GALE RESEARCH COMPANY • BOOK TOWER • DETROIT, MICHIGAN 48226

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Authors and Media People Featured in This Volume

Kathy Acker (American writer)—One of the best known of the women writers associated with the punk movement of the 1970's, Acker is the author of such books as *The Childlike Life of the Black Tarantula*, *The Black Tarantula*, *Great Expectations*, and *Blood and Guts in High School*. Her writings, often compared to those of author William S. Burroughs, have been described as blunt, visceral, violent, and pornographic.

Joseph Alsop (American journalist)—A distinguished columnist and political commentator, Alsop has been an observer of domestic and international affairs since the mid-1930's. He and his brother, Stewart, collaborated on the award-winning syndicated column "Matter of Fact." Joseph Alsop is also the author of several well-received books, notably *FDR, 1881-1945: A Centenary Remembrance*, written to commemorate the one hundredth birthday of Franklin D. Roosevelt.

Pat Barker (British novelist)—Barker gained recognition as one of Britain's best young writers following publication of her first novel, *Union Street*, in 1982. Praised for its spare, direct prose, the book, like Barker's subsequent novels, *Blow Your House Down* and *The Century's Daughter*, offers insights into the hardships endured by working-class women in industrial England. (Sketch contains interview.)

Frederick Barthelme (American artist and writer)—Barthelme came to writing after years as an artist and as an architectural draftsman. His novels and short stories, noted for their vivid descriptions peppered with brand names, have distinguished him as "a writer for the 1980's, a curator for the time capsule of the here-and-now." Barthelme's books include *Tracer*, *Chroma*, *Moon Deluxe*, and *Second Marriage*. (Sketch contains interview.)

Marc Chagall (Russian-born French artist and autobiographer)—Among the twentieth century's most popular artists, Chagall was admired for his ability to evoke simple human feelings with his paintings. His notable works include "I and the Village," "To Russia, Asses, and Others," "The Revolution," and "The White Crucifixion." Chagall wrote an autobiography in his thirties, *My Life*, later adapted and enlarged for *Chagall by Chagall*. The artist died in 1985 at the age of ninety-seven.

Kate Chopin (American writer)—An adept colorist of Louisiana life, Chopin, who died in 1904, was one of the more important women in nineteenth-century American fiction. She is best remembered for her 1899 novel, *The Awakening*, which initially was denounced as scandalous, though it later became known as a masterpiece of its time. Chopin's contemporaries more readily accepted the author's shorter fiction, including the tales contained in *Bayou Folk* and *A Night in Acadie*.

Harriet Doerr (American novelist)—Doerr's highly praised first novel, *Stones for Ibarra*, was written when the author was seventy-three. The book, which is set in Mexico, was dubbed "something of a miracle as novels go, a real act of creation." *Stones for Ibarra* won an American Book Award in 1984. (Sketch contains interview.)

Arthur Conan Doyle (British physician and writer)—Doyle created one of the most famous characters in the history of fiction and elevated the detective story to a literary genre in its own right when he introduced that master of deductive logic, arch-detective Sherlock Holmes, in *A Study in Scarlet*, published in 1887. Before his death in 1930, Doyle secured his immortality as a writer by producing four novels and more than fifty stories on Holmes.

Alice Thomas Ellis (British novelist and editor)—Ellis, whose real name is Anna Haycraft, is fiction editor at England's Duckworth publishing house as well as a member of the literary circle dubbed the Duckworth Gang. Her novels, domestic comedies known for their "deft and devastating characterizations," include *The Sin Eater*, *The Other Side of the Fire*, *Unexplained Laughter*, and *The Twenty-seventh Kingdom*, which was shortlisted for Britain's prestigious Booker McConnell Prize.

Judy Grahn (American feminist, gay activist, and poet)—Grahn has been called "a love poet in the traditions of Whitman, Ginsberg, Cummings, with more than a little bit of Gertrude Stein." Her poetry collections *The Common Woman* and *The Work of a Common Woman* are known internationally, and her volume *The Queen of Wands* won an American Book Award in 1982. In 1969 Grahn helped establish the Women's Press Collective, an important outlet for feminist writings. (Sketch contains interview.)

George Roy Hill (American film director)—Hill began his long career in the entertainment industry by acting and directing for the stage. For television in the 1950's he wrote and directed several teleplays, including the award-winning "A Night to Remember," "The Helen Morgan Story," and "Judgment at Nuremberg." Hill is best known for his film credits, though, especially "Butch Cassidy and the Sundance Kid," "Slaughterhouse-Five," "The Great Waldo Pepper," and "The Sting," for which he received an Academy Award for best director.

Albert Innaurato (American playwright)—Innaurato, who is known for his exaggerated, grotesque characters and his bizarre comic vision, is considered one of the most talented and original playwrights in theatre today. "The Transfiguration of Benno Blimpie," about a young man who is eating himself to death, and "Gemini," about a youth in turmoil over his homosexuality, are his best-known plays, and both won Obie awards in 1977. (Sketch contains interview.)

Karl Jaspers (German philosopher)—Regarded as the most readily understood of the modern existentialist philosophers, Jaspers emphasized human dignity and self-determination in his writings, notably *Philosophy*, *Man and the Modern Age*, *The Perennial Scope of Philosophy*, and *Reason and Anti-Reason in Our Time*. His concern with a wide range of ethical issues is revealed in such books as *The Question of German Guilt*, *The Future of Mankind*, and *The Future of Germany*. Jaspers died in 1969.

David Leavitt (American fiction writer)—Leavitt's 1984 collection of short fiction, *Family Dancing*, was acclaimed for its insightful, sympathetic character portrayals; one of its stories won an O. Henry Award and the entire collection was nominated for both the P.E.N.-Faulkner and National Book Critics Circle awards. His first novel, *The Lost Language of Cranes*, established the writer as a budding master of the longer literary form. (Sketch contains interview.)

Bernard-Henri Levy (French philosopher)—The most celebrated of the New Philosophers in France, Levy has received extensive attention since the publication of his book *Barbarism With a Human Face* in the late 1970's. Explicating its author's arguments against Marxist theories, the book proved extremely popular with the French public, and Levy became a prominent media figure.

Greil Marcus (American author and music critic)—Marcus is one of the most highly regarded writers on rock and roll music. His book *Mystery Train: Images of America in Rock 'n' Roll Music* was nominated for a National Book Critics Circle Award and was praised as one of the most important rock and roll books ever written. Marcus, in addition, co-authored *Double Feature: Movies and Politics*.

Jack Micheline (American poet and artist)—Acclaimed as one of the few Beat Generation poets still producing important work, Micheline has lived and written outside the establishment all his life. A self-described street poet, he features society's outcasts in his writings. Since publishing his critically admired first book, *River of Red Wine*, the poet has acquired and retained a limited but faithful readership. (Sketch contains interview.)

Katha Pollitt (American poet)—Pollitt earned recognition as one of the more promising poets to emerge in recent decades after the publication of her verse collection, *Antarctic Traveller*, in 1982. The volume earned a National Book Critics Circle Award the following year. Praised for her evocative language and all-encompassing themes, Pollitt is often compared to poet Wallace Stevens.

William J. Raspberry (American journalist)—*Time* magazine called Raspberry "the most respected black voice on any white U.S. newspaper." He joined the *Washington Post* in 1962 and in 1966 took over the nationally syndicated "Potomac Watch" column. Raspberry declines to typecast either himself or his column: "I never take into account what a black columnist or black man would say about this issue, what he ought to think. . . I write about what makes sense to me." (Sketch contains interview.)

Alan Riding (British journalist)—A foreign correspondent for more than twenty years, Riding has served as the *New York Times's* bureau chief for South America since 1983. He previously served as the newspaper's bureau chief for Mexico and Central America. Riding was honored for his Central American coverage in general and for his Nicaraguan revolution coverage in particular when he received the Maria Moors Cabot Prize in 1980. He is the author of *Distant Neighbors: A Portrait of the Mexicans*.

Tom Sharpe (British writer)—The author of "very possibly the funniest novels in English today," Sharpe is hailed as an outstanding satirist. Since publishing his first two novels, *Riotous Assembly* and *Indecent Exposure*, he has acquired dedicated fans in Europe, where Sharpe is best known, and in the United States, where his popularity is steadily growing.

Additional novels by Sharpe include *Ancestral Vices*, *Vintage Stuff*, and books featuring the character Henry Wilt, who figures in *Wilt*, *The Wilt Alternative*, and *Wilt on High*. (Sketch contains interview.)

Leslie Marmon Silko (Native American author and professor of English)—Silko's novel, *Ceremony*, about a half-breed native American who has trouble adjusting to reservation life after his return from military service, earned the author critical acclaim. Other works by Silko include *Storyteller*, *Laguna Woman: Poems*, and *With the Delicacy and Strength of Lace*. Silko was honored with a Pushcart Prize in 1977 and a MacArthur Foundation grant in 1983.

Italo Svevo (Italian novelist)—The first Italian—if not European—writer to make use of psychoanalytic methods in his fiction, Svevo experimented with style, language, themes, and narrative techniques. Critics ignored him until 1926, when an entire issue of the French periodical *Le Navire d'Argent* introduced Svevo to the world. He enjoyed his belated celebrity until his death in 1928. His major novels are *A Life*, *As a Man Grows Older*, and *Confessions of Zeno*.

Graham Swift (British writer)—Swift's reputation in the United States rests largely on the merits of his third novel, *Waterland*, which was nominated for England's Booker McConnell Prize in 1983. Hailed as "formidably intelligent" and "highly ambitious," the book, said one critic, reads "as a gothic family saga, a detective story and as a philosophical meditation on the nature and uses of history." Swift also wrote *Shuttlecock*, *The Sweet-Shop Owner*, and *Learning to Swim*.

Paul Valery (French poet and philosopher)—Valery, who died in 1945, was initially affiliated with the poets of the symbolist school. After a twenty-year hiatus he resumed writing poetry with *La Jeune Parque* ("The Young Fate"), a long and difficult poem published to great critical and popular acclaim and since regarded as a masterpiece of French verse. Valery also produced more than 250 books of meditations and notes, compiled and published as *Cahiers* ("Notebooks").

Evangeline Walton (American writer)—Though Walton's first book, *The Virgin and the Swine*, was published in 1936, it received little attention until 1970. At that time it was reissued under the title *The Island of the Mighty* by Ballantine as part of the publisher's adult fantasy book series. Its success led to the publication of *Prince of Annwn*, *The Children of Llyr*, and *The Song of Rhiannon*, all highly praised adaptations of ancient Celtic tales. One critic declared Walton "one of the three or four finest artists working in fantasy today." (Sketch contains interview.)

A. N. Wilson (British novelist and biographer)—Wilson is best known for his wide-ranging farcical novels mocking British life. Critically well received from the start, Wilson's writings are noted for their deftness, striking irony, and black humor. His prize-winning books include the novels *The Sweets of Pimlico*, *The Healing Art*, and *Wise Virgin* and a nonfiction work on Walter Scott, *The Laird of Abbotsford*.

August Wilson (American poet and playwright)—Critics, who regard this award-winning writer as an important talent in the American theatre, believe Wilson "will give a lasting voice to a generation of uprooted black Americans." He first garnered critical acclaim when his play "Ma Rainey's Black Bottom" was produced, originally at Yale Repertory Theatre and then on Broadway. A subsequent work, "Fences," earned a Pulitzer Prize and a Tony Award for best Broadway play.

Preface

The nearly 900 entries in *Contemporary Authors (CA)*, Volume 122, bring to more than 89,000 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 literary critics, these writers are in many ways as contemporary as the authors *CA* has featured up to this point.

Therefore, *CA* 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 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 headed "Brief Entries."

Each volume of *CA* now also includes a limited number of full-length entries on authors deceased before 1960. Providing detailed 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 Kate Chopin, Arthur Conan Doyle, Italo Svevo, and Paul Valery 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 *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.

Format

CA is designed to present, clearly and concisely, biographical and bibliographical information in three kinds of listings: sketches, brief entries, 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 address, membership, 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 brief entries 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.

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 authors’ careers 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-length 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 presented in Volume 122 worked closely with *CA*’s editors to develop lengthy, incisive sidelights. Jean Reith Schroedel, for example, describes the difficulties she encountered when, in an attempt to upgrade her income, she decided to pursue a career in the male-dominated machinist trade. A straight-A student in trade school, she applied at more than seventy firms before she was finally hired as an apprentice. “I was never truly accepted,” says Schroedel, who was fired from a subsequent job for union organizing. Later, while attending the University of Washington on a union scholarship, she was persuaded by one of her professors to “write the stories of women in nontraditional blue-collar work.” The result was her book, *Alone in a Crowd: Women in the Trades Tell Their Stories*.

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 books is especially high. Senior assistant editor Polly A. Vedder, for instance, provides sidelights for American writer Albert Innaurato, who was proclaimed “one of the most original playwrights of his generation” in the *New York Times*. The first of the playwright’s works surveyed in sidelights is the black comedy “The Transfiguration of Benno Blimpie,” which features an extremely obese protagonist who attempts suicide through gluttony. Defending the playwright’s “tendency toward overstatement,” critic Mel Gussow observed that faulting Innaurato for that would be akin to “scolding [Franz] Kafka for writing about cockroaches.”

In sidelights for Marc Chagall, assistant editor Thomas Kozikowski quotes French art critic Andre Breton, who pronounced the works of the internationally popular artist “the most resolutely magical of all time.” Featuring such subjects as flying lovers and smiling angels, his paintings are the products of what Robert Hughes called “a lyric, flyaway, enraptured imagination.” Chagall’s artistic vision was shaped during his early years, which are chronicled in the autobiographical *My Life*, written when the artist was in his thirties. “To understand Chagall’s pictures,” wrote reviewer Alfred Werner, “. . . one must read his brief, yet most expressive text.” Parts of *My Life* were later incorporated into the 1979 book *Chagall by Chagall*.

Senior writer Les Stone discusses the bleakly serious fiction of Pat Barker and the farcical humor of A. N. Wilson in sidelights sections for the two British novelists. “Barker,” reports Mr. Stone, “is among the most acclaimed writers to emerge from England in the 1980’s.” Her books, *Union Street*, *Blow Your House Down*, and *The Century’s Daughter*, depict the dismal lives of working-class women in industrial England. Enthusiastic critics have deemed the works “courageous and disturbing” and “singularly powerful.” Reviewer Anne Boston wrote: “Pat Barker gives an authentic voice to the lives of the poor and dispossessed as few other contemporary novelists have managed to do.” Critics have lauded also the satirical humor of Wilson, an author best known for his “intricately plotted works exploiting the absurdities of Britain’s social institutions.” Among these are *The Sweets of Pimlico*, commended for its “intrinsic elegance as well as great charm and wit,” *Kindly Light*, compared with the comedies of Evelyn Waugh, and *Who Was Oswald Fish?*, deemed “an enjoyable, clever piece of black comedy.”

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 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 Pat Barker, Frederick Barthelme, Harriet Doerr, Judy Grahn, Albert Innaurato, David Leavitt, Jack Micheline, William J. Raspberry, Tom Sharpe, and Evangeline Walton.

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—48 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.

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 *Contemporary Authors Autobiography Series* provides autobiographical essays written by important current authors. Each volume contains twenty to thirty specially commissioned autobiographies and is illustrated with numerous personal photographs supplied by the authors. The range of contemporary writers describing their lives and interests in the *Autobiography Series* encompasses authors such as Dannie Abse, Vance Bourjaily, Doris Grumbach, Elizabeth Forsythe Hailey, Marge Piercy, Frederik Pohl, Alan Sillitoe, William Stafford, Diane Wakoski, and Elie Wiesel. 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.

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. Volume 1, for instance, covers the

American novelists James Baldwin, John Barth, Saul Bellow, John Cheever, Joseph Heller, Norman Mailer, Bernard Malamud, Carson McCullers, John Updike, and Eudora Welty. *Bibliographical Series* entries consist of three parts: a primary bibliography that lists works written by the author, a secondary bibliography that lists works about the author, and an analytical bibliographical essay that thoroughly discusses the merits and deficiencies of major critical and scholarly works. Complementing the information in other *CA* volumes, the *Bibliographical Series* is a new key to finding and evaluating information on the lives and writings of those authors who have attracted significant critical attention.

Each author's entry in the *Contemporary Authors Bibliographical Series* can be located through both the *CA* cumulative index and, beginning with Volume 2, 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 "122," the entire *CA* series consists of only 79 physical volumes with the publication of *CA* Volume 122. 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 122 (22 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*-22 (22 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*-6 (6 books)
Cover: Blue and black with pink and purple bands. Presents specially commissioned autobiographies by leading contemporary writers.

CA Bibliographical Series

- *CABS*-1 and *CABS*-2 (2 books)
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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 Company, Book Tower, Detroit, MI 48226; or call toll-free at 1-800-521-0707.