

*Contemporary
Authors*

volume 148

Contemporary Authors®

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

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inception.

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the same organization
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twenty-five most
distinguished reference
titles published in the
past twenty-five years.

Preface

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

- Current writers of fiction, nonfiction, poetry, and drama whose works have been issued by commercial publishers, risk publishers, or university presses (authors whose books have been published only by known vanity or author-subsidized firms are ordinarily not included)
- Prominent print and broadcast journalists, editors, photojournalists, syndicated cartoonists, 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

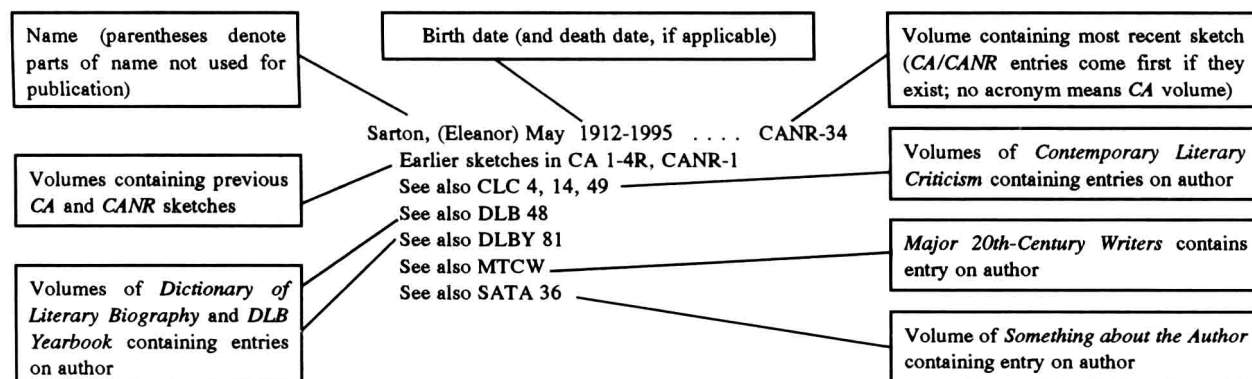
A *CA* listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to *CA* users. Sources of potential listees include trade periodicals, publisher's catalogs, librarians, and other users.

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

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

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

A Sample Index Entry:



How Are Entries Compiled?

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

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

What Kinds of Information Does an Entry Provide?

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

- **Entry heading:** the most complete form of author's name, plus any pseudonyms or name variations used for writing
- **Personal information:** author's date and place of birth, family data, 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
- **Membership information:** professional, civic, and other association memberships and any official posts held
- **Awards and honors:** military and civic citations, major prizes and nominations, fellowships, grants, and honorary degrees
- **Writings:** a comprehensive, chronological list of titles, publishers, dates of original publication and revised editions, and production information for plays, television scripts, and screenplays
- **Adaptations:** a list of films, plays, and other media which have been adapted from the author's work
- **Work in progress:** current or planned projects, with dates of completion and/or publication, and expected publisher, when known
- **Sidelights:** a biographical portrait of the author's development; information about the critical reception of the author's works; revealing comments, often by the author, on personal interests, aspirations, motivations, and thoughts on writing
- **Biographical and critical sources:** a list of books and periodicals in which additional information on an author's life and/or writings appears

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

Related Titles in the *CA* Series

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

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

Available in Electronic Formats

CD-ROM. Full-text bio-bibliographic entries from the entire *CA* series, covering approximately 100,000 writers, are available on CD-ROM through lease and purchase plans. The disc combines entries from the *CA*, *CANR*, and *Contemporary Authors Permanent Series (CAP)* print series to provide the most recent author listing. It can be searched by name, title, subject/genre, personal data, and by using boolean logic. The disc is updated every six months. For more information, call 1-800-877-GALE.

Online. The *Contemporary Authors* database is made available online to libraries and their patrons through online public access catalog (OPAC) vendors. Currently, *CA* is offered through Ameritech Library Services' Vista Online (formerly Dynix), and is expected to become available through CARL Systems and The Library Corporation. More OPAC vendor offerings will soon follow.

GaleNet. *CA* is available on a subscription basis through GaleNet, a new online information resource that features an easy-to-use end-user interface, the powerful search capabilities of the BRS/SEARCH retrieval software, and ease of access through the World-Wide Web. For more information, call Melissa Kolehmainen at 1-800-877-GALE, ext. 1598.

Magnetic Tape. *CA* is available for licensing on magnetic tape in a fielded format. Either the complete database or a custom selection of entries may be ordered. The database is available for internal data processing and nonpublishing purposes only. For more information, call 1-800-877-GALE.

Suggestions Are Welcome

The editors welcome comments and suggestions from users on any aspects of the *CA* series. If readers would like to recommend authors for inclusion in future volumes of the series, they are cordially invited to write: The Editors, *Contemporary Authors*, 835 Penobscot Bldg., 645 Griswold St., Detroit, MI 48226-4094; call toll-free at 1-800-347-GALE; or fax at 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 “148,” the entire *CA* print series consists of only 124 physical volumes with the publication of *CA* Volume 148. 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 148 (48 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*-49 (49 books)

Cover: Blue and black with green bands.

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

If You Have:

You May Discard:

CA First Revision Volumes 1-4R through 41-44R and <i>CA Permanent Series</i> Volumes 1 and 2	CA Original Volumes 1, 2, 3, 4 Volumes 5-6 through 41-44
CA Original Volumes 45-48 through 97-100 and 101 through 148	NONE: These volumes will not be superseded by corresponding revised volumes. Individual entries from these and all other volumes appearing in the left column of this chart may be revised and included in the various volumes of the <i>New Revision Series</i> .
CA New Revision Series Volumes <i>CANR</i> -1 through <i>CANR</i> -49	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

James Agee

Posthumous winner of the 1957 Pulitzer Prize for his novel *A Death in the Family*, Agee was a noted journalist, novelist, and screenwriter who wrote the script for *The African Queen* with director John Huston.

Brooke Astor

A philanthropist and socialite raised among the American aristocracy, Astor is the author of urbane, witty novels and autobiographical works.

Dietrich Bonhoeffer

Love Letters from Cell 92 is a volume of correspondence between Bonhoeffer and his fiancée, Maria von Wedemeyer (also profiled in this volume). A noted Protestant theologian and anti-Nazi activist, Bonhoeffer was executed for conspiring to assassinate Adolf Hitler.

Tim Burton

Director Burton, whose writings include the story for *Edward Scissorhands* and the screenplay to *The Nightmare before Christmas*, has lent his darkly humorous vision to these and such other films as *Beetlejuice* and *Ed Wood*.

C. P. Cavafy

Widely considered among the most distinguished Greek poets of the twentieth century, Cavafy is noted for his historical verse as well as his highly personal and erotic poems dealing with the homosexual experience.

John C. Danforth

A former U.S. senator and ordained minister, Danforth is the author of *Resurrection: The Confirmation of Clarence Thomas*.

Marianne Faithfull

A folksinger and actor, Faithfull recounts her professional career, personal turmoil, and relationships with rock stars of the 1960s in *Faithfull: An Autobiography*.

Zlata Filipovic

Fifteen-year-old Filipovic, a witness to the war in Bosnia, is the author of *Zlata's Diary: A Child's Life in Sarajevo*, which critics have compared to the diary of Anne Frank.

Mary Fisher

Fisher gained national prominence when she spoke about AIDS at the 1992 Republican National Convention. Among her writings is *Sleep with the Angels*, which recounts her life and work as an AIDS patient and activist.

Laurie Garrett

Science reporter Garrett is the author of *The Coming Plague: Newly Emerging Diseases in a World Out of Balance*, a study of AIDS, cholera, the Ebola virus, and other diseases.

Henry Glassie

Deemed "one of the premier folklorists of our time," Glassie is author of volumes on folklore and folk art, including the 1982 book *Passing the Time in Ballymenone: Culture and History of an Ulster Community*, an exploration of rural life in Northern Ireland.

Berry Gordy, Jr.

Motown founder Gordy details his career in the music and film industries in *To Be Loved: The Music, the Magic, the Memories of Motown*.

James Kelman

Kelman earned the 1994 Booker Prize for his novel *How Late It Was, How Late*. He is also the author of several novels depicting the lives of the Scottish working class.

Cheech Marin

Known for his comedy routines with Tommy Chong, writer and performer Marin has written and starred in films since the late 1970s, including 1987's *Born in East L.A.*, which he also directed.

Scott McLeod

McLeod (who writes under the pseudonym Scott McCloud) is the creator of the comic-book series *Zot!* as well as the nonfiction graphic work *Understanding Comics: The Invisible Art*.

Richard S. Powers

Powers is the acclaimed author of the overtly intellectual novels *Three Farmers on Their Way to a Dance*, *Prisoner's Dilemma*, and *The Gold Bug Variations*.

Alis A. Rasmussen

Author of the "Jaran" series of science fiction novels under the pseudonym Kate Elliott, Rasmussen is a writer of speculative fiction which explores the roles of women in society.

Dmitri Shostakovich

Considered one of the most important composers of the twentieth century, Shostakovich recounts his life in the memoir *Testimony*.

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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.

A

**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.*

ADAMS, William James 1947-

PERSONAL: Born March 10, 1947, in New York, NY; son of Walter (a professor) and Pauline (a professor; maiden name, Gordon) Adams; married Barbara Sadoff (a professor and physician), June 22, 1969; children: Matthew Gordon, Zachary Joel. *Education:* Harvard University, A.B. (summa cum laude), 1969, A.M., 1971, Ph.D., 1973.

ADDRESSES: *Home*—2210 Vinewood Blvd., Ann Arbor, MI 48104. *Office*—University of Michigan, Department of Economics, Ann Arbor, MI 48109-1220.

CAREER: University of Michigan, Ann Arbor, professor of economics, 1974—. University of Aix-Marseille, Aix-en-Provence, France, visiting professor, 1980-81; University of Paris I, Paris, France, visiting professor, 1989.

MEMBER: American Economic Association.

WRITINGS:

French Industrial Policy, Brookings Institution (Washington, DC), 1986.

Restructuring the French Economy, Brookings Institution, 1989.

Singular Europe, University of Michigan Press (Ann Arbor, MI), 1992.

* * *

ADDISON, Jan

See FOSTER, Jeannette Howard

AGEE, James (Rufus) 1909-1955

PERSONAL: Born November 27, 1909, in Knoxville, TN; died of a heart attack, May 16, 1955, in New York, NY; son of Hugh James and Laura (Tyler) Agee; married Olivia Saunders, January 28, 1933 (divorced); married Alma Mailman, 1939 (divorced); married Mia Fritsch, 1946; children: (second marriage) Joel, (third marriage) Julia Teresa. *Education:* Harvard University, A.B., 1932.

CAREER: Writer. Staff member of *Fortune* in 1930s. Actor in motion pictures, including *The Bride Comes to Yellow Sky*, 1953.

AWARDS, HONORS: Literary Award from American Academy and Institute of Arts and Letters, 1949; nomination for Academy Award for best screenplay adaptation from Academy of Motion Picture Arts and Sciences, 1951, for *The African Queen*; Pulitzer Prize for fiction (posthumous), 1957, for *A Death in the Family*.

WRITINGS:

Permit Me Voyage (poetry), foreword by Archibald MacLeish, Yale University Press, 1934.

Let Us Now Praise Famous Men, photographs by Walker Evans, Houghton, 1941.

The Quiet One (documentary), Museum of Modern Art, 1949.

The Morning Watch (novel), Houghton, 1951.

A Death in the Family (novel), McDowell, Obolensky, 1957, prologue published separately as *Knoxville, Summer of 1915*, Caliban Press, 1986.

Agee on Film: Reviews and Comments, McDowell, Obolensky, 1958.

Agee on Film, Volume 2: *Five Film Scripts* (includes [with John Huston] *The African Queen* [adapted from C. S. Forester's novel], United Artists, 1951; *The Bride Comes to Yellow Sky* [adapted from a story by Stephen Crane], included in *Face to Face*, R.K.O., 1953; *White Mane*, Rembrandt Films/Contemporary Films, 1953; *The Night of the Hunter* [adapted from Davis Grubb's novel], United Artists, 1955; and *Green Magic*, Italian Film Exports, 1955), McDowell, Obolensky, 1960.

Letters of James Agee to Father James Flye, edited by James H. Flye, Brazillier, 1962, second edition, 1971.

Four Early Stories by James Agee (contains "Boys Will Be Boys," "Death in the Desert," "They that Sow in Sorrow Shall Reap," and "You, Andrew Volstead"), compiled by Elena Harap, etchings by Keith Achepohl, Cummington Press, 1964.

The Collected Short Prose of James Agee, edited by Robert Fitzgerald, Houghton, 1968.

The Collected Poems of James Agee, edited by Robert Fitzgerald, Houghton, 1968.

Selected Journalism, edited by Paul Ashdown, University of Tennessee Press, 1985.

Work by Agee included in Helen Levitt's *A Way of Seeing*, Duke University Press, 1989. Contributor of scripts to television program *Omnibus*, NBC-TV. Book reviewer for *Time*, 1938-48; film reviewer for *Nation*, 1942-48. Contributor to periodicals, including *Botteghe Oscure*, *Films*, and *Politics*.

ADAPTATIONS: *A Death in the Family* was adapted by Tad Mosel as the play, *All the Way Home*, in 1960; *Knoxville, Summer of 1915*, the prologue to *A Death in the Family*, was set to music by Samuel Barber; various poems were set to music by David Diamond as *The Fall: A Cycle of Nine Songs for Voice and Piano*, King's Crown Music Press, 1983; "In Memory of My Father," "The Storm," and "A Lullaby" were set to music by Dan Welch as *Songs for High Voice, Flute, Clarinet, Piano, Percussion, Violin, and Violoncello*, T. Presser, 1986.

SIDELIGHTS: James Agee is described as a wide-ranging, rather self-destructive writer who distinguished himself in poetry, screenplays, and both fiction and nonfiction before dying at age forty-five. Kenneth Seib, in his volume *James Agee: Promise and Fulfillment*, described his subject as "a versatile and accomplished artist whose mind played freely

over all possible media of expression and whose ability with the English language was exceeded by none of his contemporaries."

Agee was born in Knoxville, Tennessee, in 1909. When Agee was only six years old, his father died in an automobile accident. His father's death later inspired Agee's autobiographical novel *A Death in the Family*, which would rank among Agee's finest works. In his youth Agee attended an Episcopalian boarding school, where he befriended cleric James Harold Flye. (Agee's correspondence with Flye would later be published as *Letters of James Agee to Father James Flye*.) Agee then entered Phillips Exeter Academy in New Hampshire. There he developed an enthusiasm for writing. Later, at Harvard University, Agee showed promise in both poetry and prose. While at Harvard he also became acquainted with visiting instructor I. A. Richards, a literary critic whose notions of narrative immediacy would powerfully influence Agee's own work.

After graduating from Harvard, Agee obtained work as a writer for *Fortune* business magazine. According to W. M. Frohock in *The Novel of Violence in America*, Agee's *Fortune* writings "revealed a craftsman who could lose himself, with complete detachment, in any ephemeral piece of writing which happened to challenge his skill."

The steady income from *Fortune* enabled Agee to concentrate on his poetry, and in 1934 he issued *Permit Me Voyage*, a volume that showed his flair for both stylistic precision and American subject matter. In his introduction to *Permit Me Voyage*, poet—and fellow *Fortune* writer—Archibald MacLeish commented on Agee's "delicate and perceptive ear" and acknowledged his "technical apprenticeship successfully passed." Horace Gregory, in his *Poetry* review of *Permit Me Voyage*, took exception to MacLeish's assessment, which Gregory considered "ill-advised." But Gregory added that "MacLeish's general enthusiasm for James Agee's work is visibly justified," and he called Agee "a genuine poet."

With *Permit Me Voyage*, Agee had made an impressive beginning to his literary career. But he would not yet leave *Fortune*, even though the publication's ardent pro-capitalism was contrary to the beliefs of the leftist Agee. It was through *Fortune* that Agee came to write one of his greatest achievements, *Let Us Now Praise Famous Men*. The work resulted after *Fortune* teamed Agee with photographer Walker Evans in 1936, sending the pair to Alabama for a report on

tenant farmers there. The duo's ensuing work provided enough material for a sizeable volume—one that served as a sympathetic monument to a way of life rife with suffering, squalor, and economic hardship.

While Evans, in *Let Us Now Praise Famous Men*, documented the tenant farmers with moving, yet inevitably objective photographs, Agee evoked that same way of life in quasi-fictional pieces incorporating shifting narratives and nonchronological episodes. Furthermore, Agee included comments relating his own concerns in rendering his subjects. "What this technique achieves," Robert E. Burkholder wrote in *Dictionary of Literary Biography*, Volume 2: *American Novelists Since World War II*, "is the feeling that the writer is working from a sincere concern for the people with whom he has lived and labored."

Upon publication in 1941, *Let Us Now Praise Famous Men*—with Evans's harshly realistic photographs and Agee's technically ambitious prose style—failed to engage an American public increasingly preoccupied with World War II. In the ensuing years, though, it has won recognition not only as a stirring portrait of farm life but as an incisive expression of the artist's dilemma in fashioning that portrait. William Stott, for instance, wrote in his *Documentary Expression and Thirties America* that "*Let Us Now Praise Famous Men* was confessional in a way no documentary had been" and that "Agee's extraordinary participation in the narrative . . . set the book apart from other documentary writing of the thirties."

While still at work on *Let Us Now Praise Famous Men* in the late 1930s, Agee began writing book reviews for *Time*. A few years later, he became a film critic for *Nation*. His film reviews were distinguished by what Manny Farber, writing in *New Leader*, deemed "an excessive richness." Agee's reviews were later collected in *Agee on Film: Reviews and Comments*.

In the 1940s, particularly after leaving *Fortune*, Agee supported himself largely through his various magazine writings, including film reviewing. He eventually decided to undertake his own film work, and in 1951 he collaborated with filmmaker John Huston on the script for *The African Queen*, a popular drama about the unlikely bond that develops between a prim missionary and a profane ship captain in German-occupied Africa. The film—which Agee and Huston adapted from C. S. Forester's novel—received Academy Award nominations for screenplay and direction.

The work also brought its star, Humphrey Bogart, an Academy-Award-winning performance for best actor.

In 1951 Agee also released a modest novel, *The Morning Watch*, about an introspective boy who is preoccupied with spiritual matters and is, consequently, ostracized by his fellow students. By killing a snake, the youthful protagonist gains a measure of acceptance from his peers but also forfeits a measure of saintliness. "Throughout *The Morning Watch*," Victor A. Kramer noted in *Renascence*, "Agee is most concerned with evoking the complex emotions of particular imagined moments."

During the year that Agee worked on *The African Queen* and issued *The Morning Watch*, he suffered a heart attack. The next year, 1952, Agee survived another heart attack. His doctors advised him to temper his alcohol intake and his fast-paced lifestyle. For many months afterward, Agee's health seemed to improve.

Agee continued his work as a screenwriter. Notable among his writings from this period is the short film *The Bride Comes to Yellow Sky*, from a screenplay that he adapted from a story by Stephen Crane. *The Bride Comes to Yellow Sky*, which was included in the two-part film *Face to Face*, concerns a group of citizens in a western town. Among those residents is a kindly ex-convict, played by Agee.

By 1955 Agee was again plagued with heart attacks, sometimes experiencing several of them daily. In March of that year, he endured another painful series of attacks, and on May 16, 1955, he died. Agee's death came the same year as the release of *The Night of the Hunter*, a charged drama directed by actor Charles Laughton. In this film, adapted by Agee from Davis Grubb's novel, two children are terrorized by a psychopath posing as a preacher. The film, replete with disturbing camera angles and equally unsettling lighting, has been hailed as a technical masterpiece, and it is now considered a classic.

At his death Agee left incomplete an autobiographical novel, *A Death in the Family*, in which a family—much like Agee's own—must contend with the father's untimely death in an automobile accident. Like *Let Us Now Praise Famous Men*, *A Death in the Family* is narratively complex, focusing on both the death itself and on a son's memories of his father. Robert E. Burkholder, writing in *Dictionary of Literary Biography*, observed that "the reader is aware of two levels of time working concurrently in the

novel." Burkholder noted that "much of the action in *A Death in the Family* is created by an exploration of tensions." He added: "At the center of all these tensions is young Rufus Follet, whom we are led to believe is the narrator. . . . His disguise is that of a young boy, but he is actually a fully-grown and developed artist who will not be limited by speaking through an adolescent persona." The revelation of the narrator as an adult renders *A Death in the Family* a tale not just about death, and a family's consequent reactions to it, but about maturation and the emotional growth of an individual through experiences both good and bad.

A Death in the Family, though incomplete, nonetheless won the 1957 Pulitzer Prize for fiction. In the ensuing years more of Agee's writings appeared in print. A collection of screenplays appeared in 1960, and volumes of poems, short prose, and journalism followed. With these posthumous publications came recognition for Agee not only as an accomplished stylist and innovative storyteller but also as a profound artist whose works poignantly reflect the human condition. As Victor A. Kramer noted in his *James Agee*, "the quality of [Agee's] moral vision is a final reason why [his] works have enduring value. He was a writer for whom there was little separation between moral and aesthetic judgments. There was never a question of anything being right if it did not honor the human spirit."

BIOGRAPHICAL/CRITICAL SOURCES:

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ALFVEN, Hannes O(lof) G(oesta) 1908-1995 (Olof Johannesson)

OBITUARY NOTICE—See index for CA sketch: Surname is pronounced "Al-vein"; born May 30, 1908, in Norrköping, Sweden; died April 2, 1995, in Stockholm, Sweden. Educator, physicist, and author. Alfven was awarded the Nobel Prize in physics in 1970 for his pioneering work in the fields of magnetohydrodynamics and plasma physics. After lecturing

at the University of Uppsala for several years in the mid-1930s, Alfven was a research physicist at Sweden's Nobel Institute for Physics. In 1940, he began his thirty-three-year career as a professor of physics at the Royal Institute of Technology; he relocated to the United States in 1967 and began teaching at the University of California. Three years later, he won the Nobel and is distinguished as the first recipient of the prize to be recognized for work in space research. His studies influenced thermonuclear fusion research endeavors, including advancements made in rocket propulsion. Alfven waves—used to explain magnetic field variances—were named for him. He also authored numerous books, including *On the Origin of the Solar System*, *Lectures on Magnetohydrodynamics and Cosmic Rays*, *World-Antiworlds: Antimatter in Cosmology*, and *Cosmic Plasma*. He wrote the science-fiction novel *The Great Computer: A Vision* under the pseudonym Olaf Johannesson.

OBITUARIES AND OTHER SOURCES:

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Who's Who, St. Martin's, 1994, p. 22.

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Washington Post, April 5, 1995, p. D7.

* * *

ALLAN, David 1964-

PERSONAL: Born August 25, 1964, in Manchester, England. **Education:** University of Edinburgh, M.A. (with first class honors), 1986; Emmanuel College, Cambridge, Ph.D., 1990.

ADDRESSES: *Home*—16 The Hastings, Greaves Rd., Lancaster LA1 4TF, England. *Office*—Department of History, University of Lancaster, Bailrigg LA1 4YG, England.

CAREER: University of Lancaster, Bailrigg, England, administrator, 1990-95, lecturer in history and independent studies, 1995—, vice principal of Pendle College, 1994—.

MEMBER: Association of University Teachers.

AWARDS, HONORS: Frank Watson Scottish History Prize from University of Guelph, 1994, for *Virtue*,

Learning, and the Scottish Enlightenment: Ideas of Scholarship in Early Modern History.

WRITINGS:

Virtue, Learning, and the Scottish Enlightenment: Ideas of Scholarship in Early Modern History, Edinburgh University Press (Edinburgh, Scotland), 1993.

WORK IN PROGRESS: A book on the changing character and significance of cultural and intellectual life in nineteenth-century Scottish society; *The Garden of Zeno* (tentative title), a book investigating the philosophical politics of seventeenth-century scholars such as Sir George Mackenzie and Alexander Ross.

SIDELIGHTS: David Allan told CA: "My interest in the distinctive Scottish contributions to European culture and intellectual achievement began when I was an undergraduate student in history at the University of Edinburgh. There I encountered, not only an unfamiliar society (in which I now lived, actively debating and disputing its political future within the monolithic British state) but one acutely, almost painfully conscious of its rich tradition of cultural independence. Operating on me at the same time was immersion in an academic environment that promoted an enthusiastic and stimulating approach to the study of history.

"I benefited considerably, during my subsequent years in Cambridge, from gaining a greater detachment from contemporary debates and acquiring the invaluable theoretical insights that are necessary for scholarly study. I was exposed in particular to the methodological emphasis upon the social and political contextualization of ideas for which Cambridge's historians of English political thought had acquired an outstanding reputation. I found, and still find, this insistence on the interpretation of words and ideas located in their concrete historical environments absolutely compelling. Such an approach is, however, only realizable through the intensive analysis of substantial numbers of texts and the study of considerable quantities of contextual evidence. In relation to early-modern Scotland, this theoretical perspective encouraged me to undertake a detailed survey of almost all of the historical works (and many other scholarly materials) published in that country over three centuries. The result was the possibility, perhaps for the first time, of writing authoritatively about the intellectual preoccupations of the generality