

*Contemporary
Authors*

volume 139

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 **139**



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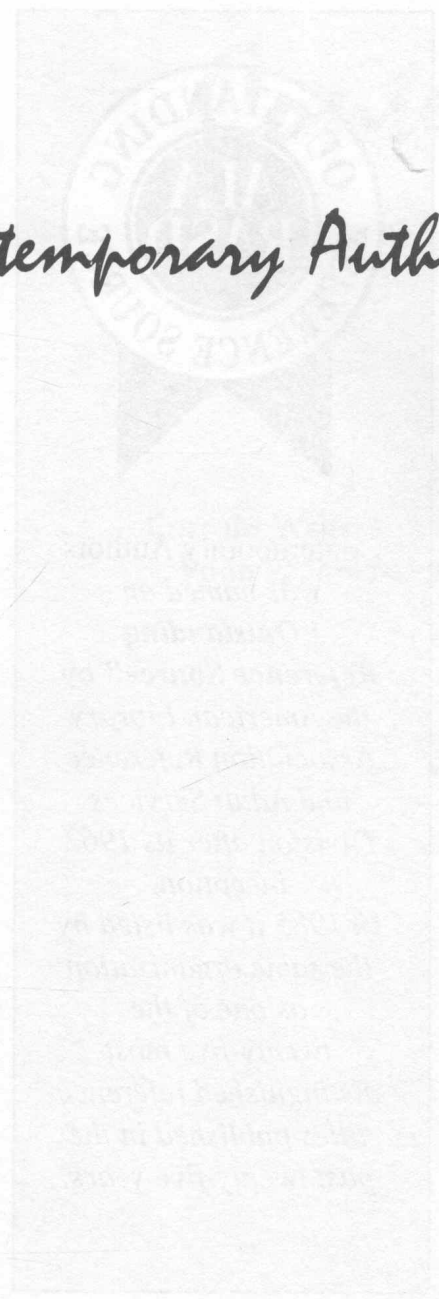
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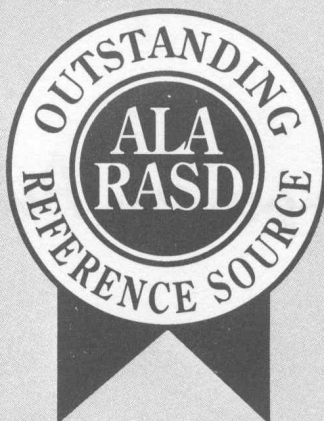
Biographical Guide to
General Nonfiction,
Fiction, Motion Pictures,
and Other Fields

GLENDORF

Editor

Volume 139

139



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

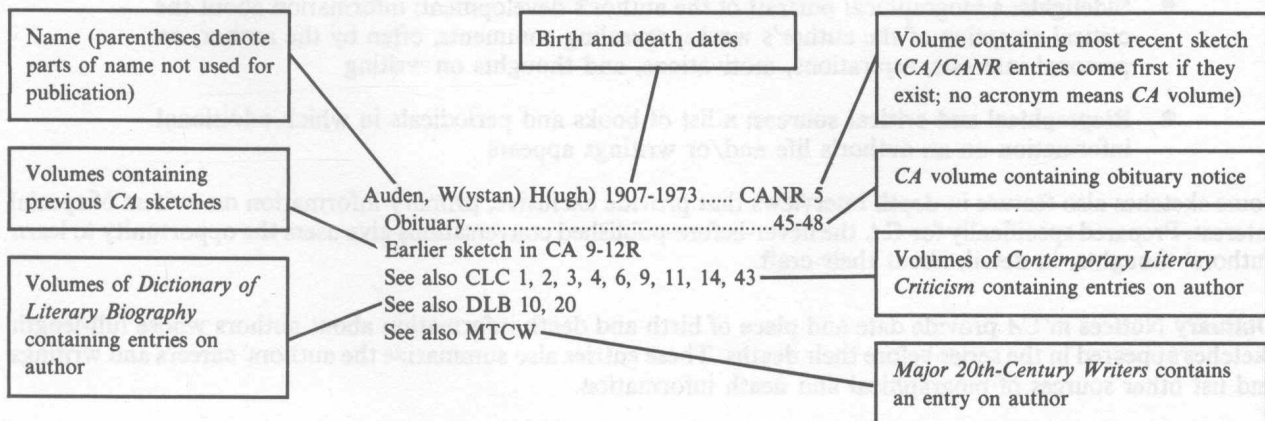
A *CA* listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to *CA* users. Sources of potential listees include trade periodicals, publisher's catalogs, librarians, and other users.

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 First Edition

- 1-48 through 41-442 (41 books)
Cover: Brown with black and gold spine.
There will be no further First Edition volumes because revised entries are now being handled rather efficiently through the more efficient *New Revision Series* outlined below.

CA Original Volumes

- 45-48 through 47-100 (14 books)
Cover: Brown with black and gold spine.
- 101 through 132 (32 books)
Cover: Blue and black with orange spine.
The series is providing CA original volumes that will have 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 spine.
There will be no further Permanent Series volumes because revised entries are now being handled efficiently through the more efficient *New Revision Series* outlined below.

CA New Revision Series

- CANE-1 through CANE-39 (39 books)
Cover: Blue and black with green spine.
Includes only changes regarding entries previously described as taken from any previously published CA, CAP, or CANE volume.

If You Have

You May Discard

CA First Edition Volumes 1-48 Through 41-442 and CA Permanent Series Volumes 1 and 2	CA Original Volumes 1, 2, 3, 4 Volumes 5-6 through 11-14 Volumes 12-18 through 21-24
CA Original Volumes 45-48 through 97-100 and 101 through 132	NONE. These volumes will not be superseded by corresponding revised volumes. Individual entries from these and all other volumes appearing in the list columns of this chart may be revised and included in the various volumes of the <i>New Revision Series</i> .
CA New Revision Series Volumes CANE-1 through CANE-39	NONE. The <i>New Revision Series</i> does not replace any single volume of CA. Instead, volumes of CANE include entries from many previous CA series volumes. All <i>New Revision Series</i> volumes must be retained for full coverage.

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 "139," the entire *CA* series consists of only 103 physical volumes with the publication of *CA* Volume 139. 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 139 (39 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*-39 (39 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 139	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> -39	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

Bei Dao

A leading voice for young Chinese during the Democracy Movement of the late 1970s, Bei concentrated on the repercussions of the Great Proletarian Cultural Revolution in *Waves*, his 1990 collection of stories.

Brian Boyd

With his monumental two-volume biography of Vladimir Nabokov, *Vladimir Nabokov: The Russian Years* and *Vladimir Nabokov: The American Years*, Boyd strove to reveal the philosophy beneath Nabokov's complex style.

Anthony Cave Brown

Brown is a noted author and editor of numerous volumes on military history and intelligence, including the books *Bodyguard of Lies* and *The Last Hero: Wild Bill Donovan*.

Christopher Buckley

Buckley impressed critics with his 1986 political satire, *The White House Mess*, and with the thriller *Wet Work*, a black comedy published in 1991.

Lois McMaster Bujold

Bujold has won science fiction's highest honors, the Nebula and Hugo awards, for witty, believable novels such as *Falling Free*, *The Vor Game*, and *Barrayar*.

Kenneth C. Davis

Davis gained recognition for presenting history in an entertaining and readable manner in his 1990 best-seller, *Don't Know Much about History: Everything You Need to Know about American History but Never Learned*.

Robert Fulghum

A semi-retired Unitarian minister, Fulghum reached best-seller status with his first book, a collection of philosophical essays called *All I Really Need to Know I Learned in Kindergarten*.

Hanif Kureishi

British playwright, screenwriter, and author Kureishi has explored controversial social issues in works like *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*. He won Britain's Whitbread Award for his 1990 novel *The Buddha of Suburbia*.

David Letterman

Letterman's success as host of *Late Night with David Letterman* has made him one of the most influential comics

on television. His famous "Top Ten" lists have been collected in two best-selling volumes.

Clarice Lispector

Lispector is recognized for revolutionizing Latin American literature with her experimental works, which include the novel *The Apple in the Dark* and the short story collection *Family Ties*.

Sue Miller

Miller burst onto the literary scene with a best-selling first novel, *The Good Mother*. In this work and in her 1990 best-seller, *Family Pictures*, Miller examines the dynamics of nontraditional families.

Paul Monette

A poet, novelist, and memoirist, Monette won the 1992 National Book Award for his *Becoming a Man: Half a Life Story*, in which he details his struggle to accept his homosexuality.

Itabari Njeri

In *Every Goodbye Ain't Gone: Family Portraits and Personal Escapades*, Njeri explores her past. For her contribution to the genre of African American autobiography she received a 1990 American Book Award.

Roger Penrose

Penrose, a physicist, has written about such diverse subjects as black holes, the origin of the universe, and a quantum theory of gravity. In *The Emperor's New Mind* he examines, and refutes, the idea of artificial intelligence.

Nicholas Proffitt

In his best-selling novel *Gardens of Stone*, Proffitt considers the human price of conflict and examines the Vietnam War through the eyes of soldiers from different generations. (Sketch contains interview.)

David Rayfiel

A prominent screenwriter known for his collaborations with director Sydney Pollack, Rayfiel garnered an Edgar Allan Poe Award for his thriller *Three Days of the Condor*.

Ronald Wright

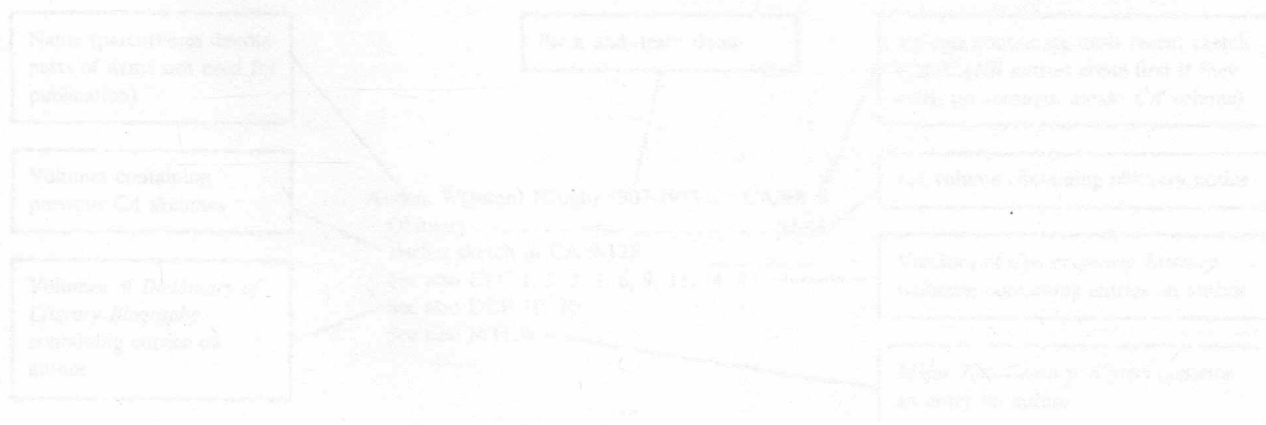
Regarded as one of the world's foremost literary travel writers, Wright explores the history of various indigenous cultures in such books as 1989's *Time Among the Maya* and 1992's *Stolen Continents*. (Sketch contains interview.)

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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.



Note: Some earlier editions contain "First Entry" designations. These refer to a first CA entry (now discontinued) typically containing biographical information, a photo, and a list of works. These are now found in the *Contemporary Authors* series, often a few volumes where additional information may be found.

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.

AARON, Betsy 1938-

PERSONAL: Born November 11, 1938, in New York, NY; daughter of Bertram Henry (an attorney) and Evelyn (a buyer; maiden name, Horner) Siegeltuch; married Richard Threlkeld (a television news journalist), 1983. **Education:** American University, B.A., 1960.

ADDRESSES: Office—CBS News, 524 West Fifty-seventh St., New York, NY 10019.

CAREER/WRITINGS: ABC News, New York City, researcher for ABC-Radio in Washington, DC, 1960-62, and in New York City, 1962-63; WFIL-TV (now WPVI-TV), Philadelphia, PA, reporter, 1963-65; WABC-TV, New York City, writer and producer, 1965-70, producer of *ABC Evening News*, 1970-75, correspondent in Chicago, IL, 1975-76; CBS News, New York City, network correspondent in Atlanta, GA, 1976-79, writer and co-anchor of *Thirty Minutes*, 1979-80; NBC News, New York City, correspondent for *NBC Magazine*, 1980-82; ABC News, New York City, correspondent, 1982-83, correspondent for *Nightline*, 1983-85, correspondent for *World News Tonight*, 1985-88.

AWARDS, HONORS: Dupont-Columbia Citation, 1982.

* * *

ABDUL-JABBAR, Kareem 1947-

PERSONAL: Original name, Ferdinand Lewis Alcindor; name legally changed in 1971; born April 16, 1947, in New York, NY; son of Ferdinand Lewis (a police officer and jazz musician) and Cora Alcindor; married Janice (name changed to Habiba) Brown, 1971 (divorced, 1973); children: Habiba, Sultana, Kareem, Amir. **Education:** University of California, Los Angeles, B.A., 1969. *Avoca-*

tional interests: Wind surfing, jazz, yoga. *Religion:* Hanafi Muslim.

ADDRESSES: Home—Hawaii. Office—c/o Los Angeles Lakers, P.O. Box 10, Inglewood, CA 90306.

CAREER: Professional basketball player with Milwaukee Bucks, 1969-75, and Los Angeles Lakers, 1975-1989. Actor in motion pictures, including *Airplane*, *Enter the Dragon*, *The Fish That Saved Pittsburgh*, and *Fletch*; actor in television productions, including *Mannix* and *Diff'rent Strokes*. President of Cranberry Records.

AWARDS, HONORS: Most Valuable Player of Playoffs Award, National Collegiate Athletic Association, 1967, 1968, and 1969; named best collegiate basketball player, 1967 and 1969; National Basketball Association (NBA) Rookie of the Year Award, 1970; selected for inclusion in NBA All Star Game, 1970-87 and 1989; NBA Most Valuable Player Award, 1971, 1972, 1974, 1976, 1977, and 1980; NBA Playoffs Most Valuable Player Award, 1971 and 1985; named to NBA Thirty-Fifth Anniversary All Star Team, 1980; Sportsman of the Year Award, *Sports Illustrated*, and Jackie Robinson Award, both 1985.

WRITINGS:

(With Peter Knobler) *Giant Steps: An Autobiography of Kareem Abdul-Jabbar*, Bantam, 1983.

(With Mignon McCarthy) *Kareem*, Random, 1990.

Contributor to periodicals, including *TV Guide*.

SIDELIGHTS: Kareem Abdul-Jabbar is the author of two autobiographies, *Giant Steps* and *Kareem*. Both books recount the life of the man whom many rank among basketball's greatest players. *Giant Steps* traces Abdul-Jabbar's earliest exposure to sports, relating his experiences playing high school, college, and professional basketball. *Kareem* is structured primarily in diary form and

recounts Abdul-Jabbar's final season in the NBA, along with anecdotes about the people and places that he encountered in his long and successful career.

Abdul-Jabbar was born Ferdinand Lewis ("Lew") Alcindor in New York City in 1947. An unusually tall youth—he was more than six feet tall by his early teens—he readily proved himself an extraordinary athlete. Baseball, ice skating, and swimming were merely a few of the sports in which he excelled. But by the time he reached high school and was nearing a height of seven feet, he clearly exhibited a natural gift for basketball. At Power Memorial Academy he played varsity basketball for four years, and in that time he scored more than two thousand points and led his team to more than ninety victories.

Receiving enormous publicity as a high school player, Alcindor was considered an excellent prospect for the collegiate game, and he was faced with offers from all over the United States. He settled on the University of California, Los Angeles (UCLA), a school whose basketball team, under coach John Wooden, consistently ranked among the nation's best. Joining the varsity squad in his sophomore year, Alcindor quickly gained national attention. His considerable speed and agility—in conjunction with his great height—rendered him a formidable scorer, even when two or three players were guarding him. In his very first game for UCLA he established a new school record by scoring fifty-six points, and in the ensuing years he continued to produce at an unparalleled pace. During his three varsity years UCLA won the national championship three times and lost only two games in total.

In 1969 Alcindor was drafted by the Milwaukee Bucks, a relatively new team that had accomplished little during its term in the National Basketball Association. With Alcindor's talent, though, the team quickly emerged among the league's finest. And though the league was rife with talented centers—including Wilt Chamberlain, Willis Reed, and Nate Thurmond—Alcindor soon surpassed them with his balanced combination of scoring, rebounding, and shot blocking. Alcindor's achievements earned him the NBA's Rookie of the Year Award and served notice throughout the league that the Bucks would be a considerable foe in the coming seasons.

Although Alcindor quickly established himself as the dominant player in the NBA, he was incapable of leading the Bucks to the championship without greater support. To rectify that situation, the team traded for Oscar Robertson, who had long been one of the NBA's greatest shooters and passers. With the combination of Robertson and Alcindor—who had developed a virtually unstoppable hook shot, dubbed the "skyhook," which he could execute with either hand and from a variety of locations on the court—the Bucks turned into the league's best team.

They won the 1971 championship and brought Robertson, who had long languished on poor teams, a particularly deserved triumph. And for his own considerable achievements, Alcindor was named Most Valuable Player for both the regular season and the playoffs.

In 1971 Alcindor, who had become a Muslim while at UCLA, changed his name to Kareem Abdul-Jabbar. Many years later, when asked by *Playboy* why he converted to the Muslim faith, Abdul-Jabbar noted that "black people are attracted to Islam in this country because the religion espouses egalitarianism, and the morality is basically the same that you find in Christianity."

In the next few seasons the Bucks continued to fare well in the NBA, but without Robertson, who had retired, Abdul-Jabbar was once again compelled to assume an overwhelming amount of responsibility for the team's success at both offensive and defensive ends of the court. He continued to score at an impressive rate, leading the league by averaging thirty-five points in 1971-72 (a season in which he again was named Most Valuable Player), but the Bucks were unable to make it to the NBA championship. Furthermore, he missed life on the West Coast, and he longed to return to the Los Angeles area. In 1975 the Bucks, complying with Abdul-Jabbar's wishes, traded him to the Los Angeles Lakers.

Throughout the remainder of the 1970s the Lakers ranked among the better teams in the NBA, but with their nearly exclusive reliance on Abdul-Jabbar as their leading scorer and defender they failed to match up against the league's more well-rounded squads. As in Milwaukee, though, Abdul-Jabbar maintained his distinction as the league's most imposing force, and by the end of the decade he had won two more Most Valuable Player awards.

Despite his extraordinary individual success, Abdul-Jabbar longed for another NBA championship. The opportunity presented itself in the 1979-80 season when the Lakers, with impressive rookie Earvin "Magic" Johnson, made it to the finals, where they faced the Philadelphia 76ers. The Lakers triumphed in six games to win the title, and Johnson—who replaced the injured Abdul-Jabbar for the decisive sixth game—was named the playoff's Most Valuable Player. But Abdul-Jabbar's great contributions as scorer, rebounder, and shot blocker were hardly ignored by the league, which accorded him still another Most Valuable Player award.

Throughout the remainder of the 1980s the Lakers maintained their position as the NBA's most consistently winning team. During that decade the team realized the championship on five occasions. Particularly memorable among the Lakers' triumphs are the team's mid-1980s skirmishes against the Boston Celtics, a team that featured Larry Bird. The Lakers emerged as the winners on two of

those occasions, including a stirring 1987 series in which—during the decisive contest—Abdul-Jabbar substantially maintained the Lakers' offensive presence before the entire team united in overcoming their foes.

The year 1984 was an especially significant one for Abdul-Jabbar; it was during this time that he became both the league's oldest player and its all-time leading scorer. He would remain the league's oldest player until his retirement after the 1989 championship finals. In that memorable series, the Lakers, playing without two of their injured starters, succumbed quickly to the Detroit Pistons, but the forty-two-year-old Abdul-Jabbar gamely led his team, and in game three he once again proved the dominant player, leading the Lakers in both scoring and rebounding.

Although he retired from professional basketball in 1989, Abdul-Jabbar nonetheless remained an active force in basketball. In 1991 he led a squad on an exhibition tour of Saudi Arabia. The same year he participated against fellow legend Julius Erving in a one-on-one basketball contest designed to raise funds for AIDS research.

Aside from his basketball endeavors, Abdul-Jabbar has also worked as an actor, appearing as a martial-arts fighter opposite Bruce Lee in the action film *Enter the Dragon* and as a poisoned pilot in the comedy *Airplane!* In addition he has presided over Cranberry Records. A renowned jazz aficionado, Abdul-Jabbar has shown an interest in encouraging new musical talents.

Besides his many accolades for basketball, Abdul-Jabbar has also received praise for his work as a memoirist. *Giant Steps* was described by *Sports Illustrated* writer Bruce Newman as "an intelligent, thoughtful autobiography." In the book Abdul-Jabbar recounts his experiences with racism and candidly discusses drug abuse. In addition he relates his acquaintances with several memorable figures, including UCLA's legendary coach Wooden. Mary Pjerrou Huckaby, writing in the *Los Angeles Times Book Review*, declared that *Giant Steps* is a work "by a great athlete who has some important things to say about himself, his profession and life at large."

Abdul-Jabbar followed *Giant Steps* with *Kareem*. Here he provides his thoughts as he makes one last tour, one in which honors were inevitably bestowed by teammates and opponents alike. In addition, he provides more candid comments and insights on life both inside and outside the game of basketball. *Washington Post* reviewer Jonathan Yardley deemed *Kareem* "the best book 'by' a sports figure in many years," and George Plimpton, writing in the *New York Times Book Review*, ranked Abdul-Jabbar's second memoir among the few "worthy books about basketball." Still another reviewer, Steve Rushin, affirmed in *Sports Illustrated* that in *Kareem* "Abdul-Jabbar is offer-

ing that rarity among sports autobiographies—an unvarnished opinion."

Despite enjoying a basketball career of unmatched longevity and substantial individual and team success, Abdul-Jabbar maintains a balanced perspective on his achievements. When asked by a *Playboy* interviewer how he felt about being considered the game's greatest player ever, Abdul-Jabbar responded, "It's very flattering, and it's nice to be considered in that light, but I don't get too excited about it." Elsewhere in the interview, he added: "I've played professional basketball longer than anyone else. . . . I just hope that in remembering me, people will acknowledge my professionalism and consistency."

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

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- Klein, Dave, *Pro Basketball's Big Men*, Random, 1973.
- Margolies, Jacob, *Kareem Abdul-Jabbar: Basketball Great*, F. Watts, 1992.
- May, Julian, *Kareem Abdul-Jabbar: Cage Superstar*, Crestwood, 1973.
- Pepe, Phil, *Stand Tall: The Lew Alcindor Story*, Grosset & Dunlap, 1970.

PERIODICALS

- Ebony*, April, 1988.
- Jet*, July 8, 1991, p. 15; August 5, 1991, p. 48.
- Los Angeles Times Book Review*, November 27, 1983, pp. 1, 6.
- Maclean's*, May 22, 1989, p. 51.
- New York Times Book Review*, January 29, 1984, p. 23; March 25, 1990, p. 9.
- Playboy*, June, 1986, pp. 55-68.
- Rolling Stone*, April 10, 1986, p. 17.
- Sporting News*, June 29, 1987, p. 7; February 8, 1988, p. 27; July 3, 1989, p. 40.
- Sports Illustrated*, December 26, 1983, p. 6; February 12, 1990; March 26, 1990, p. 6.
- Time*, February 20, 1989, p. 82.
- Washington Post*, March 28, 1990.*

—Sketch by Les Stone

ACKELSBURG, Martha A. 1946-

PERSONAL: Born June 5, 1946, in New York, NY; daughter of Oscar J. (a chemical engineer) and Sylvia (a teacher and homemaker; maiden name, Cohen) Ackelsberg. **Education:** Radcliffe College, B.A. (summa cum laude), 1968; Princeton University, M.A., 1970, Ph.D., 1976. **Religion:** Jewish.

ADDRESSES: *Home*—82 Pine St., Florence, MA 01060. *Office*—Department of Government, Smith College, Northampton, MA 01063.

CAREER: Smith College, Northampton, MA, lecturer, 1972-76, assistant professor, 1976-80, associate professor, 1980-87, professor of government, 1987—, principal investigator, Project on Women and Social Change, 1978-85. University of Sussex, visiting lecturer, 1977; Harvard University, faculty associate, 1983-84; Columbia University, visiting scholar, 1987-88; University of Massachusetts, visiting professor, 1989. Consultant and project evaluator for National Endowment for the Humanities Summer Seminars, 1983, and Bunting Institute, 1984-85, 1985-86, 1991-92, and 1992-93; manuscript reviewer for *APSR*, *Polity*, *Signs*, *Feminist Studies*, and several publishing companies; consultant to the Program on Jewish Awareness, 1988-91; lecturer.

MEMBER: Phi Beta Kappa.

AWARDS, HONORS: Senior Thesis Prize, Harvard University, 1968; fellowships from National Defense Education Act, 1968-70, Princeton University, 1968-70, American Association of University Women, 1978-79, Mary Ingraham Bunting Institute of Radcliffe College, 1983-84, and Smith College, 1991-92; Kent fellow, 1970-76.

WRITINGS:

(Editor with Randall Bartlett and Robert Buchele) *Women, Welfare, and Higher Education: Toward Comprehensive Policies*, Smith College Publications, 1988.

Free Women of Spain: Anarchism and the Struggle for the Emancipation of Women, Indiana University Press, 1991.

Work represented in anthologies, including *Impure Thoughts: Essays on Philosophy, Feminism, and Ethics*, edited by Kathryn Pyne Addelson, Temple University Press, 1991. Contributor to periodicals, including *Society*, *Our Generation*, and *Tikkun*. Member of editorial board, *Our Generation*, 1985—, and *Tikkun*, 1986—.

SIDELIGHTS: Martha A. Ackelsberg told *CA*: “I have been fascinated by questions of community, participation, and power for almost as long as I can remember—both as an activist and as a scholar. My activism has found an outlet, over the years, in the larger (secular) women’s move-

ment, and in the Jewish community in particular, where I helped to establish a variety of groups and organizations to insist on full equality for women within the Jewish community—both in terms of religious and liturgical practice, and in terms of communal structures of power and organization. On the scholarly level, I have been particularly interested in women’s roles in communities, families, and politics (and the connections among those different contexts), and in how paying attention to the ways women act challenges conventional understandings of politics and communal life.

“My interest in Spanish anarchism, in particular, dates back to my college days, when I learned about and became intrigued by rural anarchists in nineteenth-century Spain, who struggled to institute collective and communal alternatives to the agrarian policies that were devastating much of rural Spain. It turned out that there were thousands, if not millions, of people in Spain—both poor agricultural workers and industrial workers—who had been part of a movement committed to egalitarian forms of social and economic organization—people about whom we in the United States had heard virtually nothing. In graduate school, I continued my study of anarchism, though on a more theoretical level, exploring the views of classical anarchist thinkers William Godwin, Pierre-Joseph Proudhon, Mikhail Aleksandrovich Bakunin, and Pyotr Alekseyevich Kropotkin on the possibilities of nonauthoritarian, collective, social organization. After completing my dissertation (which dealt, in part, with the efforts of anarchists in Spain during the Spanish Civil War, 1936-39, to institute alternative forms of social organization), I returned to Spain to study anarchist collectivizations. I was particularly interested in what difference (if any) anarchist social organization—which was committed to equality in all arenas of life, including between men and women—meant to the lives of women who participated in the movement.

“While I was there, I discovered that there had existed an organization of and for anarchist women, called *Mujeres Libres* (‘Free Women’), which was committed to overcoming the subordination of women in Spain and enabling them to contribute to the larger movement for social change. Some of these women were still alive and, it turned out, were more than willing to talk with me about their experiences. My book, *Free Women of Spain: Anarchism and the Struggle for the Emancipation of Women*, developed out of those interviews, combined with research in historical archives. It was my intention to bring their all-too-hidden story to life, and to explore the implications of their experiences for contemporary feminists.”

ADAMS, Jerome R(ober)son 1938-

PERSONAL: Born July 8, 1938, in Greensboro, NC; son of Charles Alexander (in sales) and Elsie DeCederfelt (a homemaker) Adams; married Janet Horn (a school-teacher), July 12, 1975; children: Alice E., Matthew J., Daniel D., Rebecca C. **Education:** University of North Carolina at Chapel Hill, A.B., 1960, Ph.D., 1972. **Politics:** "Never again." **Religion:** "Lost."

ADDRESSES: Home and office—20 Banner Ave., Winston-Salem, NC 27127.

CAREER: Writer.

AWARDS, HONORS: Woodrow Wilson fellowship, 1971.

WRITINGS:

Liberators and Patriots of Latin America: Biographies of Twenty-three Leaders from Dona Marina (1505-1530) to Bishop Romero (1917-1980), McFarland, 1991.

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ADICKES, Sandra 1933-

PERSONAL: Surname is pronounced "ay-dix"; born July 14, 1933, in New York, NY; daughter of August and Edythe (Oberschlake) Adickes; children: Delores. **Education:** Rutgers University, B.A., 1954; Hunter College of the City University of New York, M.A., 1964; New York University, Ph.D., 1977. **Politics:** "Left/Liberal." **Religion:** "Beyond-God-the-Father Christian."

ADDRESSES: Home—621 East Third St., Winona, MN 55987. Office—Department of English, Winona State University, Winona, MN 55987.

CAREER: Winona State University, Winona, MN, associate professor of English, 1988—. Also worked at City University of New York and as a high school English teacher in New York City. WBAI-FM Radio, producer of the weekly series *Urban Education*, 1971-73. Member of Human Rights Commission of Winona; civil rights activist, 1963-64; anti-Vietnam war activist, 1965-72; feminist activist, 1967—.

MEMBER: Modern Language Association of America.

WRITINGS:

The Social Quest: The Expanded Vision of Four Women Travellers in the Era of the French Revolution, Peter Lang, 1991.

Legends of Good Women (novel), Castalia Bookmakers, 1992.

Contributor to professional journals and other magazines, including *Win.*

WORK IN PROGRESS: *Very Heaven* (tentative title), a study of women activists in New York City, 1912-1917, completion expected in 1995.

SIDELIGHTS: Sandra Adickes told *CA*: "The idealism of the great sixties movements has continued to inform my work as a teacher and writer. *Legends of Good Women* reflects my experience as an activist and my unrelenting commitment to those ideals in more pessimistic times. I am engaged as a writer with the political context of our lives, with the celebration of decency in common life, with moral choices, with dissidents past and present. As a parent, teacher, and citizen, I am concerned with the epidemic of violence in our society, with the economic and the political dispossession of our people, and with the trashing of our culture."

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ADKIN, Mark 1936-

PERSONAL: Born August 22, 1936, in Bedford, England; son of Robert Checkley (a gunsmith) and Vera Hellyer (Jones) Adkin; married Sandhira Caulee, September 14, 1972; children: Robert. **Education:** Attended Royal Military Academy, 1955-56. **Politics:** Conservative. **Religion:** Church of England.

ADDRESSES: Home—34 Putnoe Ln., Bedford, England. Agent—John Parker, 45 Fitzroy St., London W1P 5HR, England.

CAREER: British Army, infantry officer, 1945-67, served in Germany, Malaya, Mauritius, and Aden; Overseas Civil Service, district officer and administrative officer in the Solomon Islands and the Gilbert and Ellice Islands (now Kiribati), 1968-81; Barbados Defence Force, contract army officer, 1982-87, became major; writer, 1987—. Participated in the planning and execution of United States intervention in Grenada, 1983.

MEMBER: Royal United Institute for Defence Studies.

WRITINGS:

Urgent Fury, Lexington Books, 1989.

The Last Eleven?, Leo Cooper, 1991.

Goose Green, Leo Cooper, 1992.

(With Mohammad Yousaf) *The Bear Trap: Afghanistan's Untold Story*, Leo Cooper, 1992.

The Quiet Operator, Leo Cooper, 1993.

Contributor to periodicals, including *Soldier of Fortune*.

WORK IN PROGRESS: Research on the ground operations of the Persian Gulf war; a book about the operations of a British battalion.

SIDELIGHTS: Mark Adkin told *CA*: "I am now a full-time writer on military history, a subject of life-long interest. I have found that accounts of military events are often inaccurate or gloss over errors and faults while exaggerating successes. An example would be the 1991 Persian Gulf war, which the media has blown up to be the greatest military victory in modern times. In my view this is grossly inaccurate, as the ground forces were *not* tested. It was a huge success, not a huge victory; there is a great difference."

"In my writing I try to see a problem from a commander's viewpoint at the time, then discuss his problems and decisions or alternatives. I prefer to focus on smaller unit actions such as those of a battalion or company, as in *Goose Green*. Although I have always written on modern military subjects, I have a long-standing desire to write on the Roman Army and its campaigns."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Times (London), June 11, 1992, p. 6.

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AGEE, Jonis 1943-

PERSONAL: Born May 31, 1943, in Omaha, NE; daughter of Eugene F. and Lauranel (Wilson) Agee. **Education:** University of Iowa, B.A., 1966; State University of New York at Binghamton, M.A., 1969, Ph.D., 1976.

ADDRESSES: *Home*—1926 Lincoln Ave., St. Paul, MN 55105.

CAREER: College of St. Catherine, St. Paul, MN, teacher in English, 1975—; writer and editor. Macalester College, adjunct teacher, 1980-88; Literary Post Program for Senior Citizen Writers (COMPAS), teacher and editor, 1986-89. Midwestern Writer's Festival and Small Press Book Fair, chair, 1976-80; Walker Arts Center, literary consultant to performing arts program, in charge of Writers Reading Series, 1978-84; New Rivers Press, member of the board of directors; consultant to Rachel River Film Project, Associated Colleges of the Twin Cities Creative Writing Program, and Toothpaste Press; has given readings and been awarded residencies at various universities, colleges, arts centers, and bookstores; served as judge and panelist for numerous prizes and arts councils.

AWARDS, HONORS: Faculty Excellence Award in teaching, College of St. Catherine, 1977 and 1986; Minnesota State Arts Board award in fiction, 1977; National Endowment for the Arts fellowship in fiction, 1978; Loft-McKnight Award in fiction, 1987; Loft-McKnight Award of Distinction in fiction, 1991.

WRITINGS:

Houses (poem), Truck Press, 1976.

Mercury (chapbook), Toothpaste Press, 1981.

Two Poems (chapbook), Pentagram Press, 1982.

(Editor) *Border Crossings*, New Rivers Press, 1984.

(Editor) *Stiller's Pond*, New Rivers Press, 1988, new expanded edition, 1991.

Bend This Heart (stories), Coffee House Press, 1989.

Pretend We've Never Met (stories), Peregrine Smith, 1989.

Sweet Eyes (novel), Crown, 1991.

Strange Angels (novel), Ticknor & Fields, in press.

Work represented in several anthologies, including *A Change in the Weather*, Rhiannon Press; and *The Unmade Bed*, edited by Laura Chester, HarperCollins, 1992. Contributor of fiction and poetry to numerous periodicals, including *Truck*, *Sing Heavenly Muse*, *Glitch*, and *Story Quarterly*.

Agee's work has been translated into Norwegian.

SIDELIGHTS: Jonis Agee's writing has been noted for its attention to geography—both the physical geography of the upper Midwest which often serves as the setting for her fiction and the moral geography of characters whose lives are demarcated by their vices and their struggle to survive the social environment of their rural communities. *New York Times Book Review* contributor Michael Malone has termed Agee's creations "a world of bruises and black eyes" and has compared the author's work to that of American author Theodore Dreiser. Agee, who studied classical poetry—particularly epic narratives—in college, began her career as a poet, but later turned to prose fiction, the genre in which she has produced her most notable work.

Pretend We've Never Met, Agee's first story collection, is set in Divinity, Iowa, a fictional town that owes much to the small Midwestern communities where the author was raised. Agee uses individual stories to focus on various town residents and their responses to a range of personal crises. "Aronson's Orchard" details the reactions of a father whose son has become a rapist and murderer; the protagonist of "Mercury" stands by while his beloved automobile is gradually dismantled by unknown vandals; and "What the Fall Brings" dramatizes the actions of Billy Bond, a teenager who goes mad after his state-champion pig is roasted at a town barbecue. The majority of the stories are brief—some only one or two pages in length—and this condensed form required Agee to employ several experimental techniques. Minimizing physical descriptions and plot details, the stories turn on the author's use of distinctive narrative voices and ambiguity. Perry Glasser, writing in *North American Review*, noted these traits as well as the dangers inherent in such an experimental approach. "This kind of lyric prose cannot be sustained for