

Contemporary
Authors

volume 153

Contemporary Authors[®]

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

**TERRIE M. ROONEY,
JENNIFER GARIEPY,**
Editors

volume **153**



DETROIT • NEW YORK • TORONTO • LONDON

STAFF

Jennifer Gariepy and Terrie M. Rooney, *Editors, Original Volumes*

Joann Cerrito and Kathleen J. Edgar, *Contributing Senior Editors*

David M. Galens, Margaret Mazurkiewicz, Mary Ruby
Lynn M. Spampinato, and Brandon Trenz, *Contributing Editors*

Christine M. Bichler and Stacy A. McConnell, *Associate Editors*

Carol A. Brennan, Jay Daniel, Laurie DiMauro, Nancy Edgar, Mary Gillis, Nancy Godinez,
Marian Gonsoir, Jeanne M. Lesinski, Michelle M. Motowski, Susan Reicha, Joe Reiner, Paula Pyzik Scott,
Pamela Shelton, Ken Shepherd, Les Stone, Deborah Straub, Michaela A. Swart, Linda Tidrick,
Arlene True, and Elizabeth Wenning, *Sketchwriters*

Pamela Willwerth Aue, *Managing Editor*

Victoria B. Cariappa, *Research Manager*

Barbara McNeil, *Research Specialist*

Julia C. Daniel, Michele P. LaMeau, Tracie A. Richardson,
Norma Sawaya, and Cheryl L. Warnock, *Research Associates*

Alfred A. Gardner I, *Research Assistant*

While every effort has been made to ensure the reliability of the information presented in this publication, Gale Research does not guarantee the accuracy of the data contained herein. Gale accepts no payment for listing; and inclusion in the publication of any organization, agency, institution, publication, service, or individual does not imply endorsement of the editors or publisher. Errors brought to the attention of the publisher and verified to the satisfaction of the publisher will be corrected in future editions.

This publication is a creative work copyrighted by Gale Research and fully protected by all applicable copyright laws, as well as by misappropriation, trade secret, unfair competition, and other applicable laws. The authors and editors of this work have added value to the underlying factual material herein through one or more of the following: unique and original selection, coordination, expression, arrangement, and classification of the information.

Gale Research will vigorously defend all of its rights in this publication.

Copyright © 1997 by Gale Research
835 Penobscot Building
645 Griswold Street
Detroit, MI 48226-4094

All rights reserved including the right of reproduction in whole or in part in any form.

© This book is printed on acid-free paper that meets the minimum requirements
of American National Standard for Information Sciences-
Permanence Paper for Printed Library Materials, ANSI Z39.48-1984.

Library of Congress Catalog Card Number 62-52046
ISBN 0-7876-0130-6
ISSN 0010-7468

Printed in the United States of America

Contemporary Authors[®]



Explore your options!

**Gale databases
are offered in
a variety of formats**



GALE

The information
in this Gale
publication is
also available in

some or all of the formats
described here. Your Gale
Representative will be
happy to fill you in. Call
toll-free 1-800-877-GALE.



GaleNet

A number of Gale databases are now available on GaleNet, our new online information resource accessible through the Internet. GaleNet features an easy-to-use end-user interface, the powerful search capabilities of BRS/SEARCH retrieval software and ease of access through the World Wide Web.

Diskette/Magnetic Tape

Many Gale databases are available on diskette or magnetic tape, allowing systemwide access to your most-used information sources through existing computer systems. Data can be delivered on a variety of mediums (DOS-formatted diskettes, 9-track tape, 8mm data tape) and in industry-standard formats (comma-delimited, tagged, fixed-field).

CD-ROM

A variety of Gale titles are available on CD-ROM, offering maximum flexibility and powerful search software.

Online

For your convenience, many Gale databases are available through popular online services, including DIALOG, NEXIS, DataStar, ORBIT, OCLC, Thomson Financial Network's I/Plus Direct, HRIN, Prodigy, Sandpoint's HOOVER, the Library Corporation's NLightN and Telebase Systems.



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 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, graphic novelists, 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

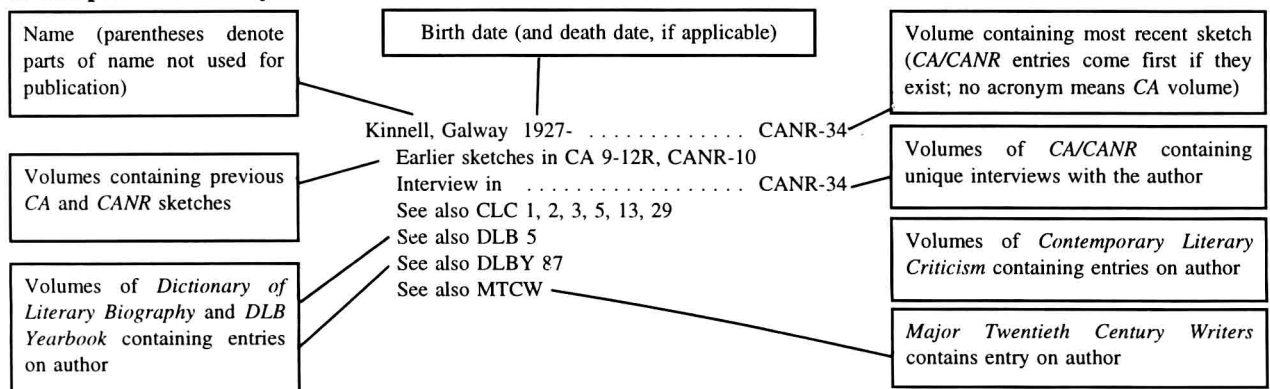
A CA listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to CA users. Sources of potential listees include trade periodicals, publisher's catalogs, librarians, and other users.

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*, *DISCovering Authors: British*, *DISCovering Authors: Canadian*, *DISCovering Authors: Modules* (including modules for Dramatists, Most-Studied Authors, Multicultural Authors, Novelists, Poets, and Popular/Genre 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*, *LC MARC*, 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, ethnicity, educational background, political and religious affiliations, and hobbies and leisure interests
- **Addresses:** author's home, office, or agent's addresses, plus e-mail and fax numbers, 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, nationality/ethnicity, personal data, and as well as advanced searching 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 1-800-877-GALE.

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 “153,” the entire CA print series consists of only 133 physical volumes with the publication of CA Volume 153. 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 153 (52 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-54 (54 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 CA <i>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 153	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 <i>New Revision Series</i> Volumes CANR-1 through CANR-54	NONE: The <i>New Revision Series</i> does not replace any single volume of CA. Instead, volumes of CANR include entries from many previous CA 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

Colin Bateman

Bateman's career as a journalist earned him numerous awards. He was able to translate this success to fiction writing with the publication of his first novel, the comedic, political thriller *Divorcing Jack*.

Robert Benchley

A noted humorist and actor, Benchley was a member of the fabled Algonquin Round Table as well as the star of a series of humorous short films. His writings include *Love Conquers All* and *My Ten Years in a Quandary and How They Grew*.

Bonnie Bremser

As the wife of Beat poet and convicted armed robber Ray Bremser, Bonnie Bremser's life was a bizarre combination of literary and criminal activity. She recounts her story in her autobiography, *Troia: Mexican Memories*.

Po Bronson

Often compared to Joseph Heller's biting comic novel *Catch-22*, Bronson's first novel, *Bombardiers*, is a satiric look at American decadence as portrayed by a group of work-obsessed, corrupt bond traders.

Deepak Chopra

One of the most successful purveyors of self-help merchandising, Chopra is a medical doctor who has parlayed his dedication to mind/body health into a million-selling industry that includes books such as *Ageless Body, Timeless Mind*.

Hillary Rodham Clinton

First Lady Clinton has added author to her growing list of achievements with the 1996 publication of *It Takes a Village: And Other Lessons Children Teach Us*, a book that draws upon her considerable work on behalf of children.

Charles D'Ambrosio

A short story writer with a number of honors to his credit, including the Aga Khan Fiction Prize and inclusion in the 1991 edition of *Best American Short Stories*, D'Ambrosio is the author of the acclaimed collection *The Point*.

Susan J. Douglas

Douglas is the author of *Where the Girls Are: Growing up Female with the Mass Media*, a book that focuses on feminine culture as it was portrayed in the films, television programs, and music of the 1950s and 1960s.

Neal Gabler

Respected film historian Gabler is the author of *An Empire of Their Own: How the Jews Invented Hollywood*, as well as a lauded biography of 1930s gossip reporter Walter Winchell, *Winchell: Gossip, Power, and the Culture of Celebrity*.

James Finn Garner

Garner is the author of the popular *Politically Correct Bedtime Stories*, a work that, via its humorous reworkings of classic children's stories, skewers the politically correct movement.

Anita Faye Hill

Hill's *Race, Gender, and Power in America: The Legacy of the Hill-Thomas Hearings* collects essays examining the legal and media frenzy following her harassment allegations against U.S. Supreme Court nominee Clarence Thomas.

Howard Korder

Often compared to David Mamet, Korder is the author of numerous plays, including *Search and Destroy*, *Night Maneuver*, and *The Lights*, which won the 1994 Obie Award for best playwriting.

Joacquir Maria Machado de Assis

A prolific author of plays, poems, novels, and short stories, Machado de Assis is one of the most lauded men of letters in Brazilian history. Among his more popular works are the novels *Epitaph of a Small Winner* and *Dom Casmurro*.

Alison Moore

Moore won a Notable Book of the Year honor from the American Library Association for her 1993 short story collection, *Small Spaces between Emergencies*. She is also the author of the acclaimed novel *Synonym for Love*.

Luigi Pirandello

The recipient for the Nobel Prize in Literature in 1934, Pirandello is considered one of the most influential dramatists of the twentieth century, especially for his thematic use of philosophy and his progressive approach to play structure.

Whit Stillman

Stillman is a highly regarded screenwriter/director who has defined himself as a stylist of quirky comedies of manners; his films include *Metropolitan*, which dissects New York's upper classes, and the popular *Barcelona*.

Contents

Preface	vii
CA Numbering System and Volume Update Chart	xi
Authors and Media People Featured in This Volume	xiii
Author Listings	1

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.*

ABEL, Emily K. 1942-

PERSONAL: Born in 1942.

ADDRESSES: *Office*—University of California, Los Angeles, School of Public Health, Los Angeles, CA 90095-1772.

CAREER: Writer, historian, educator. Professor of Health Services at the University of California, Los Angeles.

WRITINGS:

(Editor, with Elizabeth Abel) *The Signs Reader: Women, Gender, and Scholarship*, University of Chicago Press (Chicago, IL), 1983.

Terminal Degrees: The Job Crisis in Higher Education, Praeger Publishers (New York), 1984.

Love Is Not Enough: Family Care of the Frail Elderly, American Public Health Association (Washington, DC), 1987.

(Editor, with Marjorie L. Pearson) *Across Cultures: The Spectrum of Women's Lives*, Gordon and Breach (New York), 1989.

(Editor, with sister, Margaret K. Nelson) *Circles of Care: Work and Identity in Women's Lives*, State University of New York (Albany, NY), 1990.

Who Cares for the Elderly? Public Policy and the Experience of Adult Daughters, Temple University Press (Philadelphia), 1991.

SIDELIGHTS: Emily K. Abel is a feminist and historian whose writings are noted for their insightful blend of qualitative research and personal anecdotes gleaned from interviews, a method which critics have maintained offers readers a broad perspective on is-

suues such as caregiving, work in the home, underemployment of the highly educated, and the impact of public policy on private lives. As both an editor of anthologies of critical essays and an author of sociological studies, Abel has garnered praise for the clarity with which she examines issues that some critics regard as underrepresented in feminist scholarship. While she has at times been faulted for failing to pursue radical alternatives to the situations she examines, her work has also been lauded for bringing critical attention to issues that have long affected the lives of American women.

At the center of *Terminal Degrees: The Job Crisis in Higher Education*, Abel's 1984 portrayal of the decline in opportunities for people with doctorate degrees in American universities and colleges, is a critique of the traditional merit system in determining job security and availability, and of the growing reliance on part-time and adjunct teaching faculty in institutions of higher education. "She speaks with skill and sympathy about both the relative privileges of highly educated middle-class people and the many ways in which they are like any other workers in the United States of the 1980s," observed Magali Sarfatti Larson in *Contemporary Sociology*. Critics highlighted Abel's inclusion of the personal stories of numerous would-be academics; "Abel presents a picture of despondency and self-blame that haunts its victims," remarked Joan Smith in the *Women's Review of Books*. Although some critics faulted the author for failing to examine in greater depth how displaced academics could join forces with tenured members of their profession in order to change the structure of higher education for the betterment of all, *Terminal Degrees* "is the right step in that direction," Smith declared.

In *Circles of Care: Work and Identity in Women's Lives*, a collection of essays published in 1990 that Abel edited with her sister, Margaret K. Nelson, contributors "explore the social, historical, and economic conditions that define caregiving as women's work and shape the rewards, stresses, and overall experience of this form of socially necessary labor," according to Sandra Lynn Morgen in *American Anthropologist*. The essays in this volume compare levels of stress and job satisfaction across the spectrum of caregiving, from family members caring for sick relatives in the home, to nurses in institutions for the sick, elderly, or disabled, to less formal situations such as adult daycare facilities. Vicki Smith remarked in a review of *Circles of Care* in *Signs*, "The contributions to this volume quite successfully show how care and connectedness simultaneously can be a source of strength and subordination for women, both in paid and unpaid work." "This book broadened my perspective on the scope of women's involvement in caregiving and provided new insights into its meanings and consequences for them," declared Linda S. Noelker in *Contemporary Sociology*.

Abel collected statistical data to prove that, contrary to common belief, most of the elderly in the United States are cared for by their families, and in most of those homes, the burden of care falls on the adult female in the household. In her 1991 volume *Who Cares for the Elderly? Public Policy and the Experience of Adult Daughters* Abel examines this situation in light of the lack of public policy support for such informal caregiving and the emotional and financial costs to the caregiver-daughter, relying on interviews with fifty women who care for their elderly mothers in their homes. The author's reliance on interview data gives the reader of *Who Cares for the Elderly?* "a sense of the everyday issues caregiving women face as they seek to reconcile their own sense of the importance of what they do with its invisibility and the devaluation by the larger society," according to Deanne Bonnar in the *Women's Review of Books*. "The book is well-written," declared Shelley I. White-Means in the *Journal of Consumer Affairs*, "and allows the reader to share, in a very personal way, the joys, dilemmas, and frustrations of women who provide care for their frail elderly mothers."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

American Anthropology, September, 1991, pp. 748-749.

Bloomsbury Review, March, 1992, p. 23.
Change, May-June, 1985, p. 61.
Contemporary Sociology, November, 1985, pp. 732-733; July, 1991, pp. 622-623.
Journal of Consumer Affairs, summer, 1993, pp. 187-189.
Journal of Higher Education, March-April, 1986, pp. 226-227.
Journal of Marriage and Family, May, 1992, pp. 475-476.
Los Angeles Times Book Review, January 6, 1985, p. 8.
New York Review of Books, February 13, 1986, pp. 35-42.
Publishers Weekly, April 26, 1991, pp. 51-52.
Signs, summer, 1992, pp. 837-38; autumn, 1992, p. 205.
Women's Review of Books, March, 1985, pp. 4-5; January, 1989, p. 24.

* * *

ACKERMAN, James D. 1950-

PERSONAL: Born August 14, 1950, in Orangeburg, SC; son of James D. (in U.S. Navy) and Marjorie R. (a homemaker; maiden name, Carter) Ackerman; married Arlee M. Montalvo, 1976 (divorced, 1987); married Elvia J. Melendez, September 19, 1994. **Ethnicity:** "Caucasian." **Education:** Humboldt State University, B.A., 1973, M.A., 1976; Florida State University, Ph.D., 1981.

ADDRESSES: *Home*—7 Brisas del Yunque, Canovanas, PR. *Office*—University of Puerto Rico, P.O. Box 23360, San Juan, PR 00931-3360; fax 787-764-3875. *E-mail*—ackerman@upracd.upr.clu.edu.

CAREER: University of Puerto Rico, San Juan, professor, 1981—.

MEMBER: International Association for Plant Taxonomy, Botanical Society of America, American Society of Plant Taxonomists, Ecological Society of America, Association for Tropical Biology, American Orchid Society, CBS, IVCN.

WRITINGS:

The Orchids of Puerto Rico and the Virgin Islands, University of Puerto Rico Press (San Juan, PR), 1992.

An Orchid Flora of Puerto Rico and the Virgin Islands, New York Botanical Garden, 1995.

Contributor of more than fifty articles to scientific journals.

WORK IN PROGRESS: *Flora of the Greater Antilles: Orchidaceae*, publication by New York Botanical Garden expected in 1999; research on the pollination of orchidaceae.

SIDELIGHTS: James D. Ackerman told *CA*: "My primary motivation for writing is a desire to communicate the results of scientific studies. I try to communicate in the simplest possible terms, with the basic concepts and goals clearly defined. As a young scientist, I found these were often implied or obscure in the work of others, and I strive to avoid the same pitfalls. I write on botany, ecology, and evolutionary biology, for these are the subjects that have fascinated me almost since I was a child."

* * *

ADAMSON, Robert 1943-

PERSONAL: Born May 17, 1943, in Sydney, New South Wales; married Cheryl Adamson, 1973 (marriage ended); married Juno Gemes, 1988.

ADDRESSES: 47 Cheero Point Rd., Cheero Point, New South Wales 2254, Australia.

CAREER: Worked as a pastry cook, fisherman, and journalist in the 1960s; *New Poetry* magazine, Sydney, associate editor, 1968-70, editor, 1970-75, assistant editor, 1975-77; Prism Books, Sydney, editor and director, 1970-77. Big Smoke Books, Sydney, founding editor and director (with Dorothy Hewett), 1979—; Paper Bark Press, founder (with Michael Wilding), 1988—. Prism Books and *New Poetry* magazine, designer, 1970—; Big Smoke Books, designer, 1979—.

AWARDS, HONORS: Australia Council fellowship, 1976, 1977; Grace Leven prize, 1977.

WRITINGS:

POETRY

Canticles on the Skin, Illumination Press, 1970.

The Rumour, New Poetry (Sydney), 1971.
Swamp Riddles, Island Press (Sydney), 1974.
Theatre I-XIX, Pluralist Press (Sydney), 1976.
Cross the Border, New Poetry, 1977.
Selected Poems, Angus and Robertson, 1977.
Where I Come From, Big Smoke (Sydney), 1979.
The Law at Heart's Desire, Prism (Sydney), 1982.
The Clean Dark, Paper Bark Press (Cheero Point, New South Wales), 1989.
Robert Adamson Selected Poems, 1970-1989, University of Queensland Press (Queensland), 1990.
Waving to Hart Crane, Adamson, 1994.

NOVELS

(With Bruce Hanford) *Zimmer's Essay*, Wild and Woolley (Sydney), 1974.
Wards of the State: An Autobiographical Novella, Angus and Robertson (Pymble, New South Wales), 1992.

OTHER

(Editor, with Manfred Jurgensen) *Australian Writing Now*, Outrider/Penguin (Indooroopilly, Queensland), 1988.

Manuscript Collection: Australian National Library, Canberra.

* * *

ADATTO, Kiku 1947-

PERSONAL: Born in 1947. **Education:** Has earned a Ph.D.

ADDRESSES: *Agent*—c/o Basic Books, 10 East 53rd St., New York, NY 10022.

CAREER: Freelance journalist and lecturer in American culture at Harvard University, Cambridge, MA.

WRITINGS:

Picture Perfect: The Art and Artifice of Public Image Making, Basic Books (New York), 1993.

SIDELIGHTS: In 1990, Kiku Adatto published the findings of a study she conducted that compared network news coverage of the 1968 and 1988 American presidential campaigns. Her article, published in the

New Republic, revealed that in 1968 the average presidential "sound bite" was just over forty seconds, while its counterpart in 1988 averaged less than ten seconds in length. Adatto concluded that substantive news stories augmented by clips from candidates' speeches sometimes lasting as long as a minute had been replaced twenty years later with stories that often critiqued candidates' appearance rather than what they had to say. These findings form the basis for Adatto's 1993 book, *Picture Perfect*, in which the author examines the power of the image over the American public in the realms of popular cinema, advertising, and art photography, as well as in television news coverage.

"Where television's political reporting has gone wrong," remarked Bob Schieffer in a *Washington Monthly* review of *Picture Perfect*, "is in failing to examine the candidates' ideas and assessing the substance of what they are trying to illustrate with their manufactured images." Adatto's analysis suggested to critics that television journalists have replaced longer, more substantively critical reporting with "theater criticism," that is, commentary on the images candidates generate. The result, according to Adatto, is a sometimes naive, sometimes cynical reproduction of these images which, the author contends, often fails to undermine the images' power. "Even as we tell ourselves knowingly that the camera can and does lie, part of us remains doggedly devoted to its images as keepsakes of reality," observed Carl Sessions Stepp in the *American Journalism Review*.

In three central chapters of *Picture Perfect*, Adatto traces the origin of the power of the images generated by candidates and their handlers. She contends that no matter how aware the American public may be of the artificiality of the "photo opportunities" in which candidates pose as heroic and strong public figures, these images tap into popular myths that are so attractive that their spells bewitch the public nonetheless. Adatto examines the appearance of these myths in popular film and art photography, but this aspect of her thesis failed to impress reviewers as much as her discussion of political reporting. Several critics faulted this turn away from what they perceived as the book's original concern: the causes and effects of the shrinking sound bite. Others criticized Adatto's failure to explore possible solutions to a problem that has come to seem endemic to television—a media once believed to offer direct access to reality.

Many critics expressed the opinion that the most persuasive part of *Picture Perfect* is the author's cri-

tique of the increasing focus of television journalism on the artificiality of the images generated by presidential candidates and their handlers, and the consequent shift away from coverage of the important social and political issues that ought to be at the forefront in a presidential campaign. "Adatto's lesson for the television reporters is fairly simple," Schieffer remarked: "Do not underestimate the power of imagery—real or otherwise, but ignore it when it cannot be backed by content."

Overall, critical response to *Picture Perfect* was mixed. While some commentators stressed the significance of Adatto's cautionary tale of the shrinking sound bite as a sign of what is being lost in political reporting, the lack of possible solutions to this dilemma, and the book's shift away from the world of politics toward the world of art and popular culture disappointed others. "The book is classic cultural criticism," wrote Joshua Gamson in *Contemporary Sociology*: "provocative, concerned, covering a broad territory . . . often wildly speculative, deeply ambivalent about the past and the future, and sloppy in its claims about effect." Nonetheless, critics found much to recommend in *Picture Perfect*, specifically the author's trenchant analysis of an important issue in contemporary American society.

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

- American Journalism Review*, July/August, 1993, pp. 45, 47.
Boston Globe, May 25, 1993, p. 66.
Contemporary Sociology, January, 1994, pp. 132-33.
New Republic, June 21, 1993, pp. 30-33, 36.
Washington Monthly, April, 1993, pp. 54-57.*

* * *

A. E.

See RUSSELL, George William

* * *

AGNEW, Spiro T(heodore) 1918-1996

OBITUARY NOTICE—See index for CA sketch: Born November 9, 1918, in Baltimore, MD; died of acute

leukemia, September 17, 1996, in Berlin, MD. Politician, lawyer, and author. Considered one of the most infamous Vice Presidents in United States history, Agnew enjoyed a meteoric rise in politics when he went from Baltimore, Maryland, County Executive to the vice presidency in just three years. Born in Baltimore to Greek immigrants, Agnew was a World War II veteran and earned his law degree from the University of Baltimore. He moved to the suburbs, built a private law practice, and had his first taste of politics serving on the Parent-Teacher Association at his children's schools. He joined the Republican Party and was appointed to the Baltimore County Board of Zoning Appeals in 1957. He was elected Baltimore County Executive in 1962 as a progressive-minded candidate, the first Republican to hold the post since 1895. Agnew ran for governor in 1966 and won, looking more progressive than his Democratic opponent. But he soon championed arch-conservative causes and often berated anti-war and civil rights demonstrators. He was asked to join presidential candidate Richard Nixon in the 1968 election and, when he and Nixon won, became "hatchet man" for the president, according to a contributor in the *Washington Post*. But Agnew's political career came to a scandalous end when he resigned from office in 1973 after pleading no contest to tax evasion charges that were brought after an investigation of alleged bribes. Agnew resigned October 10 of that year, but maintained throughout his life that he never took bribes. He returned to his private law practice and wrote his memoirs, *Go Quietly . . . or Else*, in 1980. Agnew also penned the novel *The Canfield Decision*, in 1976.

OBITUARIES AND OTHER SOURCES:

PERIODICALS

Chicago Tribune, September 22, 1996, sec. 4, p. 8.
Los Angeles Times, September 18, 1996, p. A1.
New York Times, September 19, 1996, pp. A1, B15.
Washington Post, September 19, 1996, pp. B1, B7.

* * *

AKAR, John J(oseph) 1927-1975

PERSONAL: Born May 20, 1927, in Rotifunk, Sierra Leone; died of heart disease, June 23, 1975; son of Joseph Philip and Tikidankay (Mansaray) Akar; married Constance Eleanor Wright, November 24, 1956; children: Jacqueline Jasmin, Pamela Juli, Melissa

Dankay, Michelle Mayilla, Cynthia Collette, Emily Yama. **Education:** Attended Otterbein College, 1946-49; University of California at Berkeley, B.A., 1950; attended Lincoln's Inn, London, 1950-53; attended London School of Economics, 1950-52.

CAREER: Free-lance broadcaster, 1950-55; affiliated with the Voice of America, 1955-56; Sierra Leone Broadcasting System, director, 1957-67; Sierra Leone Hotels and Tourist Board, secretary, 1960-67; Commonwealth Broadcasting Secretariat, London, England, secretary, 1967-69; Ambassador to the United States from Sierra Leone, 1969-75; High Commissioner to Canada, 1970-75. Danforth visiting lecturer to the United States, 1964-66; member of Sierra Leone Museum Committee; chair of Sierra Leone National Museums, Monuments, and Relics Commission; founder of National Dance Troupe of Sierra Leone. Chieftom counsellor, Bumpeh Chieftom, Rotifunk, Sierra Leone; actor on stage and in films.

MEMBER: American Federation of Television and Radio Artists, Rotary Club.

AWARDS, HONORS: Honorary Trustee, Baker University, Baldwin, KS; named to the Order of the British Empire; chevalier Cedars of Lebanon, 1959; received Sierra Leone Independence Medal, 1961; Independence Competition Prize, Congress for Cultural Freedom, 1961, for *Cry Tamba*; honorary doctorates, Albright College, Reading, PA, and Otterbein College, Westerville, OH; Neuffield Scholar, University of Edinburgh, Scotland.

WRITINGS:

Cry Tamba (play), *West African Review*, 1954.

Also author of additional plays, including *Valley without Echo* (1949), produced by the British Council in 1954, and *The Second Chance*, 1954. Contributor to periodicals in Jamaica. Also composer of the Sierra Leone national anthem.

SIDELIGHTS: John J. Akar was a diplomat, broadcaster, actor, and author of the play *Valley without Echo*, one of the first African plays to be produced in Europe. For his second play, *Cry Tamba*, Akar won the Independence Competition Prize, awarded by the Congress for Cultural Freedom in 1961.

After completing his education at colleges in the United States and England, Akar worked as a broadcaster with the Voice of America and with the Sierra