

*Contemporary
Authors*

volume 137

Contemporary Authors®

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

**SUSAN M. TROSKY
DONNA OLENDORF**
Editors

volume 137



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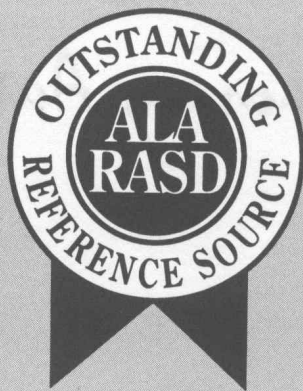
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Contemporary Authors®

THOMAS M. FRISCH
DONNA OLENDORF
Editors



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

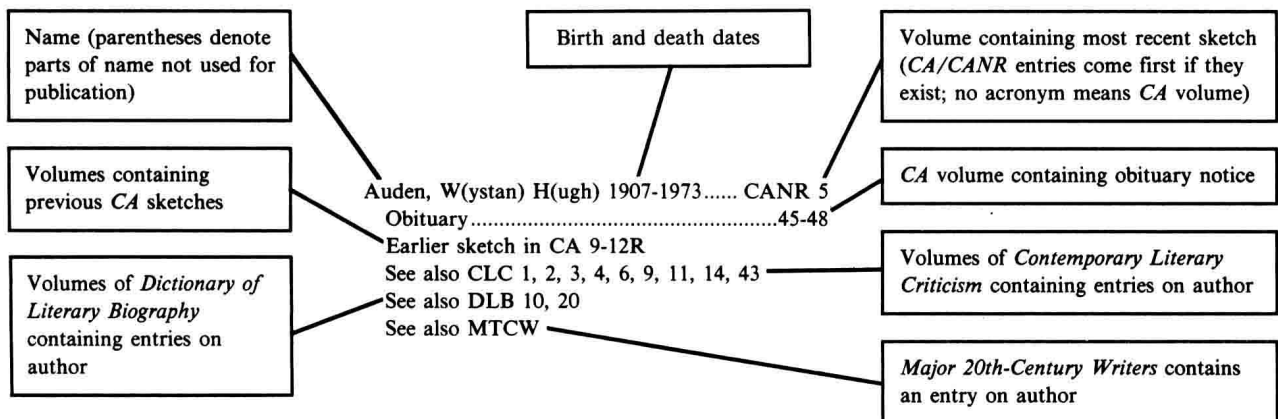
A *CA* listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to *CA* users. Sources of potential listees include trade periodicals, publisher's catalogs, librarians, and other users.

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*, *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*, *Major 20th-Century Writers*, *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.

What Kinds of Information Does an Entry Provide?

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

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

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

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

Related Titles in the *CA* Series

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

Contemporary Authors Bibliographical Series surveys writings by and about important American authors since World War II. Each volume concentrates on a specific genre and features approximately ten writers; entries

list works written by and about the author and contain a bibliographical essay discussing the merits and deficiencies of major critical and scholarly studies in detail.

Suggestions Are Welcome

The editors welcome comments and suggestions from users on any aspects of the *CA* series. If readers would like to recommend authors whose entries should appear in future volumes of the series, they are cordially invited to write: The Editors, *Contemporary Authors*, 835 Penobscot Bldg., Detroit, MI 48226-4094; call toll-free at 1-800-347-GALE; or fax to 1-313-961-6599.

CA Numbering System and Volume Update Chart

Occasionally questions arise about the *CA* numbering system and which volumes, if any, can be discarded. Despite numbers like “29-32R,” “97-100” and “137,” the entire *CA* series consists of only 101 physical volumes with the publication of *CA* Volume 137. 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 137 (37 books)
Cover: Blue and black with orange bands.
The same as previous *CA* original volumes but with a new, simplified numbering system and new cover design.

CA Permanent Series

- *CAP*-1 and *CAP*-2 (2 books)
Cover: Brown with red and gold trim.
There will be no further *Permanent Series* volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

CA New Revision Series

- *CANR*-1 through *CANR*-38 (38 books)
Cover: Blue and black with green bands.
Includes only sketches requiring extensive changes; **sketches are taken from any previously published *CA*, *CAP*, or *CANR* volume.**

If You Have:

You May Discard:

<i>CA</i> First Revision Volumes 1-4R through 41-44R and <i>CA Permanent Series</i> Volumes 1 and 2	<i>CA</i> Original Volumes 1, 2, 3, 4 Volumes 5-6 through 23-24 Volumes 25-28 through 41-44
<i>CA</i> Original Volumes 45-48 through 97-100 and 101 through 137	NONE: These volumes will not be superseded by corresponding revised volumes. Individual entries from these and all other volumes appearing in the left column of this chart may be revised and included in the various volumes of the <i>New Revision Series</i> .
<i>CA New Revision Series</i> Volumes <i>CANR</i> -1 through <i>CANR</i> -38	NONE: The <i>New Revision Series</i> does not replace any single volume of <i>CA</i> . Instead, volumes of <i>CANR</i> include entries from many previous <i>CA</i> series volumes. All <i>New Revision Series</i> volumes must be retained for full coverage.

A Sampling of Authors and Media People Featured in This Volume

Bella Abzug

A former U.S. congresswoman from New York, Abzug penned the autobiographical *Bella! Ms. Abzug Goes to Washington* and cowrote *Gender Gap: Bella Abzug's Guide to Political Power for American Women*.

Felipe Alfau

Alfau's acclaimed novels *Locos: A Comedy of Gestures* and *Chromos* reflect the author's Spanish heritage and have given him a reputation as an innovator in modern fiction.

James Cameron

Screenwriter and director Cameron's films include *Aliens*, *The Abyss*, and the immensely popular *Terminator* and *Terminator 2: Judgement Day*.

Wes Craven

Best known for creating the character Freddy Krueger in *A Nightmare on Elm Street*, Craven has also written and directed the horror film classics *Last House on the Left* and *The Hills Have Eyes*.

John W. Dower

Dower, an authority on Japan, received a National Book Critics Circle Award in 1986 for the nonfiction work *War without Mercy: Race and Power in the Pacific War*. (Sketch contains interview.)

James Gleick

Former *New York Times* science writer Gleick demystified chaos theory, one of the latest revolutions in scientific thinking, in his highly acclaimed *Chaos: Making a New Science*. (Sketch contains interview.)

Douglas Glover

Hailed as one of Canada's most talented and versatile fiction writers, Glover earned a Governor General's Literary Award nomination in 1991 for the story collection *A Guide to Animal Behaviour*.

James Hamilton-Paterson

Hamilton-Paterson's many works include the Whitbread Award-winning novel *Gerontius*, the acclaimed travel book *Playing with Water*, and *Dutch Alps*, a collection of poetry. (Sketch contains interview.)

Martin Handford

Handford is internationally known for his best-selling

game books, including *Where's Waldo?* and *The Great Waldo Search*, in which readers are challenged to find the title character in remarkably detailed scenes.

Sam Keen

Keen contributed to the effort to redefine contemporary manhood in his best-selling 1991 book *Fire in the Belly: On Being a Man*.

Craig Lucas

Known primarily as author of the award-winning play *Prelude to a Kiss*, Lucas also wrote *Longtime Companion*, a 1990 film recognized for its sensitive portrayal of homosexual relationships and AIDS.

Pat Murphy

Murphy earned twin Nebula awards in 1987 for her science fiction novel *The Falling Woman* and the novella *Rachel in Love*.

Howard A. Norman

Infused with Native American culture, Norman's debut novel, *The Northern Lights*, established him as a provocative author and garnered a National Book Award nomination in 1987. (Sketch contains interview.)

Klaus Rifbjerg

A prominent literary figure in his native Denmark, Rifbjerg is the father of the modernist movement in Danish poetry. He is also a best-selling novelist, with *Anna, I, Anna* among his works appearing in English translation.

Lawrence Shainberg

Journalist Shainberg explores the complex workings of the human mind in *Brain Surgeon: An Intimate View of His World* and in the novel *Memories of Amnesia*. (Sketch contains interview.)

Roger L. Simon

Simon is author of the 1973 novel and 1978 film renditions of *The Big Fix*, a detective story featuring Los Angeles investigator Moses Wine that received Edgar Allan Poe award nominations for both versions.

Michael Tolkin

Tolkin satirizes Hollywood's movie industry in his first novel, *The Player*, which he adapted as a critically acclaimed film of same title in 1992.

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Indexing note: All *Contemporary Authors* entries are indexed in the *Contemporary Authors* cumulative index, which is published separately and distributed with even-numbered *Contemporary Authors* original volumes and odd-numbered *Contemporary Authors New Revision Series* volumes.

As always, the most recent *Contemporary Authors* cumulative index continues to be the user's guide to the location of an individual author's listing.

Contemporary Authors®

**Indicates that a listing has been compiled from secondary sources believed to be reliable, but has not been personally verified for this edition by the author sketched.*

ABSE, Leo 1917-

PERSONAL: Born April 22, 1917; son of Rudolf and Kate Abse; married Marjorie Davies, 1955; children: one son, one daughter. **Education:** Attended London School of Economics and Political Science, London. **Avocational interests:** Italian wines, psychobiography.

ADDRESSES: *Home*—54 Strand-on-the-Green, London W4 3PD, England; and Via Poggio di Mezzo, Nugola Vecchia, Livorno, Italy.

CAREER: Cardiff City Labour Party, Cardiff, Wales, chairman, 1951-53; Cardiff Chamber of Commerce, Cardiff, member, 1953-58; British Parliament, London, England, Labour member for Pontypool, 1958-83, and for Torfaen, 1983-87; Welsh Parliamentary Party, chair, 1976-87; Winnicott Clinic of Psychotherapy, chairman, 1988—. Senior partner of a law firm in Cardiff, Wales. Member of Home Office Advisory Committees on the Penal System, 1968, and on Adoption, 1972; member of Select Committee on Abortion, 1975-76; first chair, Select Committee on Welsh Affairs, 1980; member of British-Taiwan Parliamentary Group, 1983-87; chair of Parliamentary Friends of the Welsh National Opera, 1985-87. Council member, Institute for the Study and Treatment of Delinquency, 1964—. University of Wales, member of court, 1981-87; University of California, Regents Lecturer, 1984. **Military service:** Royal Air Force, 1940-45.

MEMBER: National Council for the Divorced and Separated (president, 1974—), British Association for Counselling (vice president, 1985—), UNWIST.

AWARDS, HONORS: Order of the Brilliant Star of China, 1988.

WRITINGS:

Margaret, Daughter of Beatrice: A Psychobiography of Margaret Thatcher, Random House, 1989.

Author of *Private Member: A Psychoanalytically Orientated Study of Contemporary Politics*, 1973. Contributor to *In Vitro Fertilisation: Past, Present, and Future*, 1986.

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Globe and Mail (Toronto), December 9, 1989.

Times Literary Supplement, October 20, 1989, p. 1158.

* * *

ABZUG, Bella S(avitsky) 1920-

PERSONAL: Born July 24, 1920, in New York, NY; daughter of Emanuel (a butcher) and Esther Savitsky; married Maurice M. Abzug (a stockbroker and novelist), June 4, 1944 (deceased); children: Eve Gail, Isobel Jo. **Education:** Hunter College of the City University of New York, B.A., 1942; Columbia University, LL.B., 1947.

ADDRESSES: *Office*—370 Lexington Ave., New York, NY 10017.

CAREER: Admitted to the Bar of New York State, 1947; private law practice, New York City, 1947-70 and 1980—; Women's Strike for Peace, New York City, legislative director, 1961-70; U.S. House of Representatives, Washington, DC, congresswoman from 19th New York district, 1970-72, and 20th New York district, 1972-76, served on committee on public works and transportation, as chair of subcommittee on government information and individual rights, and as assistant whip to Speaker Thomas P. O'Neill, Jr.; President's National Advisory Committee for

Women, Washington, DC, cochair, 1978-79; Women-USA, New York City, president, beginning in 1979; Women's Foreign Policy Council, New York City; writer. National Commission on the Observance of International Women's Year, presiding officer, 1977; cofounder and former chair of the National Women's Political Caucus; daily news commentator for Cable News Network; speaker and lecturer for women's organizations, student groups, and political functions.

MEMBER: National Organization for Women (NOW), National Urban League, Americans for Democratic Action, American Civil Liberties Union, Hadassah, B'nai B'rith.

AWARDS, HONORS: Honorary degrees from Hunter College, Hobart College, William Smith College, and Manhattanville College.

WRITINGS:

NONFICTION

Bella! Ms. Abzug Goes to Washington (autobiography), Saturday Review Press, 1972.

(With Mim Kelber) *Gender Gap: Bella Abzug's Guide to Political Power for American Women*, Houghton, 1984.

Contributor of articles to newspapers and magazines. Columnist for *Ms.* magazine, beginning in 1979.

SIDELIGHTS: Bella Abzug, onetime congresswoman from New York, is the author of two books about unconventional politics and organizing grass-roots movements for social change. *Bella! Ms. Abzug Goes to Washington* is a diary-form account of Abzug's first year as a Democratic representative from Manhattan in 1971, when her irreverent style and bold political initiatives made her a controversial national figure and an embodiment of the new American interest in women's rights. Elected after a long career as a labor lawyer, civil-liberties advocate, and peace activist, Abzug challenged congressional decorum with her blunt denunciations of her colleagues as a privileged elite of white, middle-aged men out of touch with the needs and aspirations of most Americans. Abzug was among the most vocal members of Congress demanding an immediate withdrawal of American military forces from Indochina and also took strong positions in favor of women's and minority rights and federal aid to cities.

While her strongly worded speeches, feisty manner, and trademark wide-brimmed hats had great popular appeal, Abzug's political allies sometimes believed her personal style detracted from their cause. Abzug was criticized for preferring headline-making solo initiatives over the negotiation and political compromise sometimes needed to pass legislation. But the New York Democrat earned in-

creasing respect from her colleagues over the years while remaining true to her political vision. As chairwoman of the House subcommittee on government information and individual rights, she conducted inquiries on covert and illegal activities by agencies of the federal government and helped produce the "Government in the Sunshine" law, which gave the public greater access to government records. Abzug cofounded the National Women's Political Caucus in 1971 and authored numerous bills intended to prevent sex discrimination and improve the status of women. On local issues, the congresswoman devoted much of her time to securing federal funds for New York City during the city's fiscal crisis of the mid-1970s.

Abzug gave up her congressional seat in 1976 to seek the New York Democratic party nomination for the U.S. Senate but narrowly lost the race to Daniel Patrick Moynihan. She went on to run unsuccessfully for mayor of New York City in 1977 and for a congressional seat representing Manhattan's East Side in 1978. Political analysts attributed Abzug's string of defeats to her confrontational image and a rightward-moving electorate. Abzug served as cochair of President Jimmy Carter's National Advisory Committee for Women until January, 1979, when Carter dismissed her after the committee issued a report criticizing the president's decision to cut funding for women's programs. She then returned to her legal practice while remaining in the public eye as a lecturer, television news commentator, magazine columnist, and executive for women's organizations, including Women-USA, a grass-roots political action organization, and the Women's Foreign Policy Council.

Abzug drew on her decades-long leadership experience in the women's movement to author *Gender Gap: Bella Abzug's Guide to Political Power for Women*, which was published in 1984. With coauthor Mim Kelber, Abzug examined the possible causes and political consequences of the "gender gap," the wide disparity in voting patterns between women and men noticed in some American elections. In the 1980 presidential election, for instance, many more women voted to reelect Carter than men did, and the gender gap made the difference in a number of gubernatorial elections later in the decade. Although statisticians have had trouble identifying the specific political differences that may separate the sexes at the ballot box, Abzug credits the feminist movement for encouraging women's political independence and identifies a range of political, social, and economic issues on which women can bring their growing electoral power to bear. *Washington Post Book World* contributor Barry Sussman assessed that "Abzug and . . . Kelber have put together an intelligent summary of much of the thinking on the gender gap."

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

Abzug, Bella, *Bella! Ms. Abzug Goes to Washington*, Saturday Review Press, 1972.
Faber, Doris, *Bella Abzug*, Lothrop, 1976.

PERIODICALS

Detroit News, December 5, 1971, p. 1F.
Newsweek, June 18, 1979.
New York Review of Books, August 10, 1972, pp. 8-12.
New York Times, February 15, 1978.
New York Times Book Review, July 2, 1972, p. 5; March 11, 1984, p. 10.
New York Times Magazine, August 21, 1977.
Philadelphia Inquirer, November 18, 1974.
Time, August 16, 1971, p. 16.
Washington Post, July 5, 1970.
Washington Post Book World, March 4, 1984, p. 5.

* * *

AITCHISON, James 1938-

PERSONAL: Born October 21, 1938, in Stirlingshire, Scotland; son of James and Christina (Boyter) Aitchison; married, wife's name Norma Marion (a designer), July, 1960; children: Nicholas, Caroline. **Education:** University of Glasgow, M.A., 1960; University of Strathclyde, D.Phil., 1973. **Politics:** "Scottish Liberal Democrat." **Religion:** "Humanist."

ADDRESSES: *Home*—10 Royal Gardens, Stirling FK8 2RJ, Scotland.

CAREER: Free-lance writer, 1968—. Worked as publicity copywriter, journalist, information officer, and lecturer. Scottish Arts Council, member of book awards panel, 1979-83.

MEMBER: Association for Scottish Literary Studies (life member), Amnesty International.

AWARDS, HONORS: Eric Gregory Award for Poetry, 1968; Scottish Arts Council Award for Poetry, 1972.

WRITINGS:

Sounds before Sleep (poems), Chatto & Windus, 1971.
Spheres (poems), Chatto & Windus, 1975.
(Editor with Alexander Scott) *New Writing Scotland*, Aberdeen University Press, Volume 1, 1983, Volume 2, 1984, Volume 3, 1985.
The Golden Harvester: The Vision of Edwin Muir, Aberdeen University Press, 1988.
Second Nature (poems), Aberdeen University Press, 1990.

Work represented in anthologies, including *A Book of Scottish Verse*, *Contemporary Scottish Verse*, and *Modern Scottish Poetry*. Poetry reviewer, *Scotsman*, 1968-73, and *Herald* (Glasgow), 1983-92; book reviewer, *Scottish Field*, 1986-92. Member of editorial board, *Scottish Review*, 1978-85.

WORK IN PROGRESS: A fourth collection of poems, completion expected in 1994; research on language and personal identity.

SIDELIGHTS: James Aitchison told *CA*: "The main preoccupations in my poetry to 1990 are the natural world and personal portraits. These themes remain important to me, but since 1990 my main preoccupations in poetry have been language and identity. The discipline of reviewing poetry for the *Herald* and, at an earlier period, the *Scotsman*, has added to my understanding of structure and technique in poetry."

* * *

ALFAU, Felipe 1902-

PERSONAL: Born August 24, 1902, in Barcelona, Spain; immigrated to the United States, 1916; son of Antonio (a journalist and lawyer) and Evgenia (Galvan) Alfau; married Estelle Goodman, c. 1927 (divorced, 1929); married Rosemary Clark, 1946 (deceased); children: (first marriage) Chiquita. **Education:** Attended Columbia University, 1920-21. **Religion:** Roman Catholic.

ADDRESSES: *Home*—Rego Park, Long Island, NY. *Agent*—c/o Steven Moore, Dalkey Archive Press, Fairchild Hall/Illinois State University, Normal, IL 61761.

CAREER: Writer. Morgan Bank, New York City, translator, 1928-64.

AWARDS, HONORS: National Book Award nomination, 1990, for *Chromos*.

WRITINGS:

Old Tales from Spain (for children), Doubleday, Doran, 1929.
Locos: A Comedy of Gestures (novel), Farrar & Rinehart, 1936, reprinted with corrections, Dalkey Archive Press, 1988.
Chromos (novel), Dalkey Archive Press, 1990.
Sentimental Songs (poems), translation from Spanish by Ilan Stavans, Dalkey Archive Press, 1992.

Music critic for *La Prensa* (Spanish-language newspaper), 1923-26.

SIDELIGHTS: Spanish-American novelist Felipe Alfau, whose work has been overlooked for decades, attracted

widespread attention in the late 1980s with the republication of his 1936 novel, *Locos: A Comedy of Gestures*. This book, along with Alfau's only other novel, *Chromos*, gave the author a reputation as an innovator in contemporary fiction. Considered quite experimental, Alfau's novels are distinguished by narratives that draw attention to the artifice of fiction and to the relationship between illusion and reality. *Locos*, which is set largely in Madrid, and *Chromos*, which focuses on Spanish expatriates living in New York City, both reflect the author's Spanish heritage. The books, critics have noted, are complex, witty, thought-provoking, and entertaining. In a *Washington Post Book World* review, Michael Dirda affirmed that Alfau is "a superb if all too little known artist."

Alfau wrote *Locos* in 1928, hoping the money he would make from its sale would alleviate his financial troubles. But soon after he finished the book he secured a position as a translator at Morgan Bank in New York City and did not attempt to have the volume published immediately. Farrar & Rinehart eventually printed the novel in 1936 as part of a series of limited edition works. Although critics responded favorably to *Locos*, the book—which was available only through special order—did not fare particularly well with the reading public and seemed destined for obscurity.

In 1987, however, an editor from Dalkey Archive Press discovered a 1936 copy of *Locos* in a used-book store. After reading the novel, the editor assessed that it deserved greater recognition and ventured to contact Alfau. The author was found to be living in New York City, and he unenthusiastically agreed to the republication of *Locos*. Alfau, about eighty-six years old at the time, indicated that he had little interest in his former literary efforts or in the money that his work could potentially bring. But pleased with the critical response to the second printing of *Locos*, Alfau showed his subsequent novel, *Chromos*, to Dalkey Archive Press, which published the book in 1990. In addition to his novels, Alfau produced a book of poetry and children's tales, but told his editors that he wrote mainly for his own satisfaction and had never intended to pursue a literary career.

In the opening chapter of *Locos* Alfau presents himself, as author, visiting the Cafe de los Locos (translated loosely as the Madmen's Cafe), which is often frequented, he says, by bad writers in search of fictional characters to populate their novels. There he chooses the protagonists of the series of interconnected stories that make up *Locos*, tales in which Alfau himself also appears. Then Alfau begins to write a story about a man named Gaston, but when the author is distracted the character takes over the typewriter and creates his own adventure. After Gaston writes himself into a situation that he cannot extract himself from, however, Alfau must use his narrative skills to rescue the

uncooperative character. Here and throughout the novel, Dirda pointed out, "fictiveness is a structural principle, and the book exuberantly mocks and undercuts its own stories, emphasizing their literariness, their invention: Here is art, not life."

Among Alfau's other characters in *Locos* is Don Gil Bejarano, who constructs a theory that fingerprints found at the scene of a crime, without exception, belong to the culprit. When Don Gil's fingerprints are found at the scene of a murder that he did not commit, however, he allows himself to be incarcerated rather than admit that his theory about the infallibility of fingerprints is wrong. In another story, an international police convention in Madrid coincides with a prolonged power outage and, with the police busy attending lectures, the residents of the city find plenty of opportunities for thievery. Other sections of *Locos* feature Don Laureano Baez, a prosperous professional beggar; Donna Micaela Valverde, a widow enamored with death and corpses; Juan Chinelato, who cooks his infant son and serves him to his wife, and then succumbs to madness; and Lunarito, an amorphous character who appears alternately as Carmen (Gaston's sister), the daughter of Don Laureano, and Sister Carmen, an unconventional nun.

Alfau's characters, Dirda observed, "want to be recognized, appreciated, loved, but their stories show them repeatedly beaten down by religion, family and Spanish tradition." But the overriding theme of *Locos*, reviewers have remarked, is the nature of fiction. Alfau acknowledged as much in an interview with his publisher in 1990: "Whatever I write I don't believe in, it's none of my business. I'm only interested in the composition. The material is not that important. In that respect, I think music has it all over literature. In music there is a theme, which isn't that important, for the main thing is the structure. It's not the bricks, it's what you do with the bricks that counts."

Alfau's approach has gained him numerous admirers, many of whom have compared *Locos* to the modernist works of Vladimir Nabokov, Italo Calvino, and Jorge Luis Borges. In a 1936 *Nation* review, Mary McCarthy deemed *Locos* "a witty, fantastic novel of modern Spain, a novel of forms and surfaces, demanding comparison not with literature but with art." And *New Yorker* contributor Anna Shapiro recognized that "*Locos* was before its time: [it is] an extraordinarily polished modernist novel."

Alfau's second novel, *Chromos*, which was completed in 1948, was written "as a pastime to experiment with different styles, literary schemes and composite memories using also characters from *Locos*," the author explained to his editor at Dalkey Archive Press. Not published until after the success of *Locos*, *Chromos* received a National Book Award nomination in 1990. The novel concerns a diverse

group of Spaniards (Alfau calls them "Americaniards") living in New York City in the 1930s. The author himself also appears in *Chromos*; the book opens with a friend suggesting that Alfau write a novel about the Americaniards. Alfau then retires to his writing room, where he notices old chromolithographs of standard Spanish scenes and subsequently dreams of the book he plans to write. The novel that Alfau dreams (and narrates) includes excerpts from his friend Garcia's novel in progress, a melodramatic saga—whose conventional style inspires disgust in Alfau—of a stereotypical Spanish family. Interspersed with this story is Garcia's tale of a man who can leap forward in time and Alfau's conversations at different gatherings about Spanish traditions and the Americanization of Spaniards.

The themes of failure and loss figure prominently in *Chromos* as its characters struggle to retain their Spanish identity yet break free of restricting Spanish traditions. "Alfau was ahead of his time not only stylistically but as a prophet of the kind of personality required by late 20th century demographics: a new global self, the man without a single country who is forced to re-create himself from the cultural strains of several," wrote Joseph Coates in the *Chicago Tribune*. Reviewers also praised Alfau's subversive wit, noting that he satirizes Catholicism as well as Spanish customs such as bullfighting. *Chromos*, with its stories nestled within stories, was described by *Voice Literary Supplement* contributor Albert Mobilio as a "glimmeringly honed expression of the will to artifice." "Chromos has moments of startling inventiveness and comedy, and even passages of remarkable lyricism," Tom Whalen commented in *Washington Post Book World*. The reviewer concluded, "the . . . loss for this reader is knowing that there is not a career's worth of books by Felipe Alfau to read and reread."

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

Contemporary Literary Criticism, Volume 66, Gale, 1991, pp. 1-13.

PERIODICALS

Chicago Tribune, March 22, 1990.

Nation, June 27, 1936, p. 848.

New Yorker, June 5, 1989, pp. 105-108.

New York Times Book Review, March 29, 1936, p. 7.

Times Literary Supplement, January 26, 1990, p. 86.

Voice Literary Supplement, June, 1990, p. 18.

Washington Post Book World, April 23, 1989, p. 9; April 22, 1990, p. 10.

OTHER

Interview with Felipe Alfau conducted by Dalkey Archive Press, October 14, 1990.

—Sketch by Michelle M. Motowski

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ALLEN, Michael Patrick 1945-

PERSONAL: Born August 18, 1945, in Yreka, CA; son of James M. (a dispatcher) and Muriel E. (a secretary; maiden name, Butler) Allen; married Judith Ann Cary (a planner), December 21, 1968; children: Emily Kathleen, Patrick Henry. **Education:** University of Oregon, B.A., 1969; received M.A. from University of North Carolina at Chapel Hill and Ph.D., 1972. **Politics:** Democrat.

ADDRESSES: *Home*—Northwest 1510 State St., Pullman, WA 99163. *Office*—Department of Sociology, Washington State University, Pullman, WA 99164.

CAREER: Washington State University, Pullman, assistant professor, 1972-78, associate professor of sociology, 1978—. **Military service:** U.S. Army, specialist, 1963-66.

MEMBER: American Sociological Association.

WRITINGS:

The Founding Fortunes: A New Anatomy of the Super-Rich Families in America, Dutton, 1988.

WORK IN PROGRESS: *The Wealth Machines: Corporate Strategies and Family Fortunes* (tentative title).

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Los Angeles Times Book Review, January 24, 1988, p. 1.
New York Times Book Review, February 21, 1988, p. 22.

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ALLFREY, Anthony 1930-

PERSONAL: Born July 24, 1930, in London, England; son of Basil Holmesdale Allfrey (in the military) and Adeline Elizabeth (Fox) Holman; married Julian Russell (divorced); married Marie-France de Brito e Cunha (a decorator); children: Arabel Allfrey Martin, Georgiana Allfrey Watt, Charles Sebastian. **Education:** Attended University of Poitiers and New College, Oxford. **Politics:** "High Tory." **Religion:** Anglican.

ADDRESSES: *Home*—Santo Antonio, Casal Meirames, 2710 Varzea de Sintra, Portugal. *Agent*—Andrew Lownie,

122 Bedford Court Mansions, Bedford Sq., London WC1B 3AH, England.

CAREER: Historian and writer.

WRITINGS:

Man of Arms: The Life and Legend of Sir Basil Zaharoff, Weidenfeld & Nicolson, 1989.

Edward VII and His Jewish Court, Weidenfeld & Nicolson, 1991.

WORK IN PROGRESS: Supervising research on the Goldschmidts, bankers from Frankfurt, for a history commissioned by the family.

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Times Literary Supplement, September 27, 1991, p. 5.

* * *

ALLGOOD, Myralyn F(rizzelle) 1939-

PERSONAL: Born March 2, 1939, in Atlanta, GA; daughter of Charles Murray (in sales) and Sybil (a housewife; maiden name, Cowart) Frizzelle; married Stephen C. Allgood (a director of athletics), April 11, 1964; children: Allison Allgood Shaw. **Education:** Samford University, B.A. (magna cum laude), 1961; attended Instituto Tecnológico de Monterrey and Universidad Nacional Autónoma de México, both 1961; University of Alabama, M.A., 1963, Ph.D., 1985; attended California State University, Sacramento, Summer Institute in Peru, 1982. **Religion:** Protestant.

ADDRESSES: *Home*—4923 Appaloosa Trail, Birmingham, AL 35242. *Office*—Department of World Languages and Culture, Samford University, 800 Lakeshore Dr., Birmingham, AL 35229.

CAREER: Samford University, Birmingham, AL, instructor, 1963-68, assistant professor, 1968-86, associate professor, 1986-89, professor of world languages and cultures, 1989—, chairperson of department, 1982—. Professor in residence with student study groups in Spain and Latin America. Alabama Commission on Higher Education Consortium for the Advancement of Foreign Languages, university representative, 1984—; oral proficiency tester (Spanish) for state, city, and regional organizations.

MEMBER: American Association of Teachers of Spanish and Portuguese (member of executive board, 1977—; past president; vice-president), Association of American Colleges (university representative, 1986—), American Association for the Advancement of Core Curriculum (member of board of directors, 1990—), Southern Conference

on Language Teaching (member of advisory board), Alabama Association of Foreign Language Teachers (member of board of directors).

WRITINGS:

(Editor) *Another Way to Be: Selected Works of Rosario Castellanos in English Translation*, University of Georgia Press, 1990.

(Editor) *Remembering Rosario*, Scripta Humanistica, 1990.

WORK IN PROGRESS: Literary translations of Latin American women writers.

* * *

ANDEREGG, Karen Klok 1940-

PERSONAL: Born December 19, 1940, in Council Bluffs, IA; daughter of George J. (a doctor) and Hazel E. (Durham) Klok; married George F. Anderegg, Jr. (a lawyer), August 27, 1970. **Education:** Stanford University, B.A., 1963.

ADDRESSES: *Office*—Clinique USA, 767 Fifth Ave., New York, NY 10153.

CAREER/WRITINGS: *Vogue*, New York City, copywriter, 1963-72, associate editor, 1980-85; *Mademoiselle*, New York City, copy editor, 1972-77, managing editor, 1977-80; *Elle*, New York City, editor in chief, 1985-87; Clinique USA (cosmetic company), president, 1987—.

MEMBER: American Society of Magazine Editors.

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ANDERSON, Nancy Scott 1939-

PERSONAL: Born February 25, 1939, in Bloomington, IL; daughter of William Thomas and Geraldine (Trenkle) Scott; married Dwight G. Anderson; children: Theodore Scott, Frederick Grant. **Education:** Attended Mary Washington College and University of North Carolina at Chapel Hill.

ADDRESSES: *Home and office*—4380 Hilldale Rd., San Diego, CA 92116. *Agent*—Margaret McBride, 7077 Neptune Pl., La Jolla, CA 92037.

CAREER: *La Jolla Light*, San Diego, CA, writer and editor, 1978-81; *San Diego Magazine*, San Diego, writer, 1982-84; *Tribune*, San Diego, columnist, 1984—.

MEMBER: Confederate Literary Society, Southern Historical Society, Virginia Historical Society, Mississippi Historical Society, Historic Natchez Federation.