

Waiting for the End of the World Short Guide

Waiting for the End of the World by Madison Smartt Bell

The following sections of this BookRags Literature Study Guide is offprint from Gale's For Students Series: Presenting Analysis, Context, and Criticism on Commonly Studied Works: Introduction, Author Biography, Plot Summary, Characters, Themes, Style, Historical Context, Critical Overview, Criticism and Critical Essays, Media Adaptations, Topics for Further Study, Compare & Contrast, What Do I Read Next?, For Further Study, and Sources.

(c)1998-2002; (c)2002 by Gale. Gale is an imprint of The Gale Group, Inc., a division of Thomson Learning, Inc. Gale and Design and Thomson Learning are trademarks used herein under license.

The following sections, if they exist, are offprint from Beacham's Encyclopedia of Popular Fiction: "Social Concerns", "Thematic Overview", "Techniques", "Literary Precedents", "Key Questions", "Related Titles", "Adaptations", "Related Web Sites". (c)1994-2005, by Walton Beacham.

The following sections, if they exist, are offprint from Beacham's Guide to Literature for Young Adults: "About the Author", "Overview", "Setting", "Literary Qualities", "Social Sensitivity", "Topics for Discussion", "Ideas for Reports and Papers". (c)1994-2005, by Walton Beacham.

All other sections in this Literature Study Guide are owned and copyrighted by BookRags, Inc.



Contents

Waiting for the End of the World Short Guide.....	1
Contents.....	2
Characters.....	3
Social Concerns.....	7
Techniques.....	8
Themes.....	9
Key Questions.....	10
Literary Precedents.....	13
Related Titles.....	14
Copyright Information.....	15



Characters

More than most Madison Smartt Bell novels, *Waiting for the End of the World* focuses upon the actions of a central protagonist — Clarence Dmitri Larkin, always referred to simply as Larkin. Other characters are significant primarily as their actions affect his struggle to conquer demons without and within. The most important of these are the young boy he calls Tommy; Hector Morales; and Arkady Zerashev, whom Larkin describes as his Batiushka or spiritual elder. Although Bell creates vignettes of Larkin's fellow "terrorists," Simon Rohnstock and his cell are essentially foils for Larkin; in particular, their motives and behavior vividly contrast with those of Larkin. Other minor characters serve primarily to advance the plot.

Clarence Dmitri Larkin was born April 1, 1954, at Bellevue Hospital in New York City. The fact that he was an April Fool's baby seems to foreshadow the course of his entire life; the parts of his life always seem somewhat out of kilter, as demonstrated most notably by his epilepsy and his alcoholism. Although he shows promise of being a musical prodigy, music does not provide fulfillment. He then turns to photography, more or less supporting himself by taking pictures of diseased bodies, but his sense of the world's absurdity is reflected in his personal photos of bodies with odd objects inserted. Simon considers him the least reliable member of the cell but also the most indispensable because he is the least concerned about self-preservation.

Thus, he steals the nuclear material, killing to do so, but eventually he realizes that the nuclear material brings only more sickness; so he also thwarts the plot to blow up Times Square.

Throughout his life, Larkin is associated with fire. In a youthful sleepwalking episode, he dreams of assuming a griffin-like form and looking out over a city of eight million separate luminescent souls. The initial appeal of Simon's cell is the prospect of a fiery Times Square explosion. Larkin collects newspaper accounts of spontaneous human combustion, and eventually he wills himself to die in that way. For him, fire appears to function as a purifying agent and, thus, a divine instrument. Likewise, even though his demons tell him that he has failed and that the devil owns him, he comes to realize that his struggles with his resident demons, and with Hector, purify him and prepare him to be — in the words of the homunculus (one of his demons) — a Great Soul.

Larkin insists that his philosophy is noninvolvement, but his actions belie his words. Even before he spirits Tommy away from the hospital, he has become involved in trying to help the little boy on the tricycle, the Spanish girl on the street, and the two stray cats that come to his building. When Dr. Leveaux tells him that Tommy may be sent back to the father who used a soldering iron to burn Satanic symbols into his back, Larkin not only becomes involved but enlists his friend Arkady in the effort to rescue the boy. Thus Bell foreshadows Larkin's fights with the two major devils of his life: Hector and Simon.

Bell uses myths to signal the direction of Larkin's life. On the personal level Larkin has created his own family myth, using facts from the life of Arkady's grandfather. He tells



people that his Ukrainian grandfather used a cross to kill a thief in a church and, after ten years in prison for the offense, voluntarily exiled himself to America.

Instead, Larkin's father originally supported the Russian Revolution, and, in Larkin's childhood, Lenin's picture was prominently displayed on the wall.

Also on the personal level, Arkady links Larkin with the myth of the unicorn, warning him that the proud unicorn — who preferred solitude to Noah's ark — swam for twenty days, until a little bird landed on his horn and the extra weight pushed his head beneath the water. The most important myth associated with Larkin, though, is Tsarevitch Ivan's quest for the Firebird.

On two levels, Larkin destroys the diabolist and releases someone from the spell of evil. First he kills Hector, thus freeing Tommy to speak and to regain his identity as Gabriel Morales.

Later, he kills Ruben and Simon, then persuades Charles Mercer and David Hutton to abandon the Times Square plot. In so doing, Larkin frees the city from domination by the evil wizard Simon.

The catalyst for these changes in Larkin is the boy he calls Tommy, the son of Hector Morales. When Larkin first sees him, the boy has festering sores where his father has burned a five-pointed star and other satanic symbols into his back. A classic example of child abuse, Tommy has responded to this torture by retreating into silence. Larkin offers him escape from his father and from the juvenile authorities; so Tommy willingly leaves the hospital with him and later accompanies him to New Jersey. Left in the care of Larkin's friend Arkady, Tommy still does not speak until late in the novel when he warns Arkady of the danger Larkin faces. After Larkin kills Hector, Tommy begins to talk normally and tells Arkady that his name is Gabriel Morales. Freed from his father's spell, Tommy/Gabriel can show the human emotions of concern for Larkin and grief for the dead kitten. Still, Gabriel possesses psychic abilities: he is able to leave his body and see Larkin kill Hector, he alone can see the ghost Felice, and he can tell his reflection in the mirror, "You're going to live a long time . . . You'll be a wise man before you're through."

Larkin leaves Tommy in the care of Arkady Zerashev, whom he calls his Batiushka or spiritual elder. Arkady, however, believes he himself needs "a guide, an elder, a starets." He thinks both he and Larkin may be "lost in some ambiguous zone between faith and nothingness, dabblers, dilettantes," but he knows his friend is "closer to the edge, driven there by his apocalyptic obsessions or fantasies, armed only with fragments of a theology he might very well have misunderstood." Better versed in Russian traditions, Arkady functions as the wise elder who recounts and explains traditional stories, first to Larkin and later to Tommy/Gabriel. Arkady might prefer to retire to New Jersey to meditate on his past and — in contrast to Larkin — devise a future, but he knows that he alone can successfully search for Larkin because he alone knows how to proceed.



Another significant character is the diabolist, Hector Morales. Like Larkin, Hector converses regularly with his demons, but he worships them instead of struggling against them. He considers his son's body an altar upon which he can conduct rituals required to invoke his satanic deities. When Larkin takes Tommy/Gabriel from him, Hector's devils require blood sacrifice; so he becomes the Bowery Strangler, responsible for the deaths of eleven men on Skid Row. Eventually, though, his devils lead him to Larkin, and in the ensuing struggle, Larkin kills him. At that moment Tommy/Gabriel has a vision of his father's death, and Larkin senses the boy's presence.

Even though Bell details each cell member's history individually, these four men can be considered as a group.

Their backgrounds are diverse: the leader, Simon Rohnstock, was born to wealthy and sophisticated parents; David Hutton's father was a member of middle management in an oil company; Charles Mercer's father worked in a South Carolina paper mill; and Ruben Carrera was one of six children born out of wedlock to an emotionally disturbed mother.

Of this group only Simon has actually been associated with a revolutionary movement. During his stay in Paris, he participated in Black Friday (May 10, 1968); and being beaten by the gendarmes "instantly and permanently" transformed him into a radical.

Later, as a practicing clinical psychiatrist, he attempts to establish a cell of men who will obey his orders without question. His power proves illusory, however, as none of his followers remain completely under his control.

Nevertheless, he closely resembles the evil wizard of the Firebird myths.

Simon believes that David Hutton is his most reliable recruit, but David's psychological state is far from stable.

As a teenager, David stole an MG and took his best friend for a joyride. When David wrecked the car, his friend was decapitated, and Hutton was given the choice of joining the army or going to prison. Sent to Vietnam, he was a gunner on a helicopter until the helicopter was shot down; the Vietnamese cut the pilot's throat and tried to shoot Hutton, but their gun blew up and he escaped.

Plagued by nightmares, he was a good candidate for the "anger group" Simon established, and his loyalty to the cell is not shaken until Mercer points out the risk of betrayal by Simon. Then when Larkin gives him the choice of leaving the Times Square tunnels or being killed, Hutton quickly abandons Simon and Ruben.

Another participant in the group is Charles Mercer. After his older brother was killed in Vietnam, Mercer decided that he would avoid the draft by attending college, and he managed to win a scholarship to the University of Chicago, where he befriended Frank (Francesco) Scotti. Through Scotti's ties with organized crime, Mercer made vast sums of money as a drug courier and lived well until he was captured by the Mexican guardia and thrown into prison, where he was beaten and tortured with a cattle prod. During his



four-year imprisonment, he received no help — not even a message — from Scotti; so, when he suddenly was released, he returned to Chicago, where he killed Scotti and three other organized crime figures at their social club.

He came to New York to hide out and lived in a transients' hotel until he joined Simon's "anger group." His ruthlessness made him the logical choice for second in command; so he soon began to live in Simon's apartment, supported by Simon. Nevertheless, he is the first to challenge Simon's authority, and given the same choice as Hutton, he readily withdraws from the plot to blow up Times Square.

Probably the most reckless and violent member of the cell is Ruben Carrera. The eldest child of Manuela, he suffered most as the result of her insanity. On April 1, 1970, she doused his face with a boiling mixture of water, Clorox, and raw lye. Ruben was sent to a series of foster homes and youth correctional facilities, where he told everyone that his face had been burned when he tried, unsuccessfully, to rescue his mother and his siblings from a terrible apartment fire. Eventually taken in by three professional burglars, he was given heroin to steady his nerves during break-ins; by the age of fourteen he was addicted, and at fifteen he was mainlining. After he was finally cured of his addiction at Blossom Ranch Farm, Ruben went to New York City, where he pursued an interest in explosive compounds, even making and dismantling a nitroglycerin bomb. Ruben, who was lonely in the city, found in Simon's "anger group" a substitute for the sense of belonging he had felt at Blossom Ranch Farm, and dependence upon Simon replaced his addiction to heroin. Thus, when Simon orders the cell to commit violent acts as a kind of initiation, Ruben causes one of the worst subway disasters in history, derailing an uptown train into an oncoming downtown train, killing more than one hundred people, and putting the track out of service for weeks. Similarly reckless is his behavior when he is setting his bomb; he is the first to disregard the danger of radiation sickness and remove his protective clothing. The only member of the cell to remain loyal to Simon, Ruben finally is killed by Larkin.



Social Concerns

Waiting for the End of the World portrays a number of contemporary social problems. Urban violence is vividly described, especially when the cell undertake their "Mau Mau" initiation and when Hector's devils goad him to shed blood. Poverty, too, is an issue.

Most of the characters subsist on the fringes of society; several are homeless, and they especially are subjected to violent treatment. Drug and alcohol abuse are also factors in the characters' behavior: Simon is addicted to cocaine, Larkin is an alcoholic, and Ruben's dependence upon Simon has merely replaced his addiction to heroin.

Psychological problems also are almost universal in this novel. At one time or another, several characters question their own sanity. Charles Mercer is known — with good reason — as Crazy Charlie, and David Hutton is a victim of post-traumatic stress.

Characters such as Manuela Carrera and Hector Morales obviously are insane; and, in both of these households, insanity leads to terrible child abuse: Manuela throws a pot of boiling lye in Ruben's face, and Hector burns satanic symbols on his son's back.

While the end of the world is not a new topic, the danger of nuclear apocalypse has certainly been a social issue since the Doomsday Clock was set at the end of World War II. In addition, the past thirty years have seen the rise of terrorism, especially domestic terrorism, as more and more countries — including even the United States — have been rocked by assassinations and bombings. Thus, while the references to the International and to nuclear material seem somewhat dated, the plot to blow up Times Square seems distressingly contemporary.

Techniques

The structure of *Waiting for the End of the World* continues the pattern set in *The Washington Square Ensemble* (1983), with a prologue and five parts, each of which focuses upon a distinctive element of the novel. Combined, these five parts, or books, lend an epic quality to the events portrayed. In the prologue, Bell describes the theft of the nuclear material from the perspective of the Virginia highway patrolmen who discover that the truck is missing and the driver has been murdered. After the prologue's end, the perspective of the social establishment does not reenter the novel until near the end of the final section. "Part I, The Unicorn" (Chapters 1-14) relates significant events in Larkin's life from birth, through his association with Tommy, to the time he leaves Tommy with Arkady. Since this part ends with Arkady's comparing him to the unicorn, clearly Larkin is linked to that mythical creature. "Part II, The Cell" (Chapters 15-34) introduces the members of Simon's cell, provides strong hints about their plot, and demonstrates their violent natures in the Mau Mau initiation.

"Part III, The Desert" (Chapters 35-49) chronicles Larkin's wanderings in the Bowery, concluding with the fight in which he kills Hector. The Biblical parallels to the Israelites' forty-year sojourn in the desert and Christ's temptations in the wilderness are too obvious to require comment. In "Part IV, Ground Zero" (Chapters 50-59), Larkin works out his own redemption as he discovers the danger of radiation sickness, kills Simon and Ruben, scares off Hutton and Mercer, and thwarts the plot to blow up Times Square. "Part V, The Ark" (Chapters 60-64) focuses upon Arkady and Tommy/Gabriel as they attempt to save Larkin. As this section concludes, the unicorn figure (Larkin) reaches the ark he earlier shunned, and Larkin's final exit suggests that he has indeed achieved a kind of sainthood, although he explicitly denies that he is a martyr.

Like Bell's first novel, *Waiting for the End of the World* also reflects Bell's experience as a filmmaker. The novel consists of a series of vignettes. Each chapter concentrates upon the actions of a single character, and Bell's shifting focus keeps several parallel stories in motion at the same time as a cinematographer might cut from one scene to another in order to provide a panoramic sweep of the action. Through this method, Bell maintains chronological sequence in the current plot line without losing the emphasis upon individual characters and actions. In addition, he stresses the same kind of chronological sequence in relating the biographies of the characters. Moreover, his detailed listing of specific times and places adds to the credibility of his narrative.

Themes

The primary theme of this novel is the protagonist's struggle to discern good from evil and to choose the former while overcoming the latter. Initially Larkin appears to be truly the disinterested character, little concerned about self-preservation. He also claims to avoid involvement with others; however, he repeatedly attempts, usually with limited success, to rescue people in trouble, and as his repressed memory illustrates, he has tried — in one case, literally — to "break through" to people such as Karin and Sybil. Further, Larkin is drawn to fire; Arkady refers to his apocalyptic obsessions and fantasies. In fact, Larkin is obsessed with the question of redemption; as one of his demons insists, he believes that he possesses a great soul and so must also be a great sinner.

Certainly the issues of sin and redemption are central to this novel.

A secondary theme is the thin line between sanity and madness. Manuela and Hector obviously are mad. Simon's obsession with power is a kind of monomania; Mercer and Hutton too display signs of insanity; and Ruben's behavior certainly suggests that he is emotionally unstable. Nevertheless, these men are capable of functioning on a day-to-day basis. Larkin also manages to survive on the street, although his depression and his apocalyptic obsessions drive him to the edge of insanity and at times his mental stability seems questionable at best.

Finally, though, the theme of this novel is precisely what the title suggests: man's wait for the end of the world. Larkin tells Dutch that he has literally been killing time for the past five years, and he joins Simon's cell because he hopes to precipitate the final cataclysm by an act of overwhelming and unspeakable violence.

Finally, though, he conquers his demons, asserts his basic humanity, and thwarts Simon's plot. In the novel's denouement (resolution) he recognizes that the plot "wasn't the end of the world, after all. . . . It was only the end of me." He then describes to Arkady the balance that he sees in the universe: "I'm going to die. . . . It evens out, though. I just got through killing a lot of other people. I can't complain."

Key Questions

Analysis of this novel obviously should begin with its title, which ties it to the tradition of apocalyptic literature. Discussion groups might choose to emphasize the ways in which this version of the apocalypse reflects the issues and concerns of the 1980s, but any examination must also include the novel's relationship to other postWorld War II versions of the end of the civilized world. Discussants should consider the implications of the obvious shift from destruction of the entire society to individual destruction.

A second area for the discussion is the novel's development of the age-old conflict between the forces of good and evil. Humans' efforts to overcome the temptation to evil and follow the path of virtue are the substance of much literature, especially saints' lives and morality plays. Discussants might analyze the parallels between this novel and various examples of those earlier genres. In addition, like many of the popular horror novels and films of the 1980s, *Waiting for the End of the World* presents a diabolically, almost supernaturally, evil antagonist opposed by an apparently unremarkable human being who must develop extraordinary abilities in order to prevail. As in films like the *Friday, the 13th* series, *The Little Shop of Horrors*, and the *Nightmare on Elm Street* series — or in novels like those of Stephen King or Peter Straub — the outcome of the conflict is always in doubt and the triumph of good may not be permanent. Thus, discussion groups might examine the ways Bell has grafted elements of modern Gothic fiction onto the tradition of saints' lives.

Central to this novel is the Firebird myth, particularly the elements of the quest and the broken spell. Discussion groups should thoughtfully read the Russian myths of Tsarevitch Ivan and the Firebird, but discussants must be careful to distinguish between Bell's probable use of the myths as a source and the unjustified assumption that this novel is merely allegorical. Discussion leaders would be wise to emphasize the difference between allusion and allegory.

Like most of Bell's novels, *Waiting for the End of the World* reflects the writer's background in cinematography. Discussants might observe the ease with which the novel can be adapted as a screenplay, looking for Bell's hints to a possible director and film editor. An issue that might be raised is the extent to which this use of cinema techniques is intentional.

1. This novel is composed of a prologue and five sections ["The Unicorn," "The Cell," "The Desert," "Ground Zero," and "The Ark"]. Why is each title appropriate? How does each reinforce Bell's themes of apocalypse and redemption? How are the first and last sections particularly linked?
2. Generally Bell's novel seem to have multiple protagonists, but in *Waiting for the End of the World*, the focus appears to be largely upon Larkin. Why must Bell direct the reader's attention primarily toward Larkin?



How is this emphasis related to the novelist's theme? What is the function of the other major characters?

3. In parallel sequences, Bell recounts the life story of each cell member, then intersperses descriptions of their activities with accounts of Larkin's actions. As a result, some critics have complained that the novel's plot structure is too loose. Is this criticism justified? Why does Bell devote major parts of the second and fourth sections to these characters?

4. Clearly the Firebird myths are an important element in this novel. What are the various myths? How does knowledge of these myths — especially the Russian ones — influence interpretation of the novel? What other myths are also important on a secondary level?

5. Compared with *The Washington Square Ensemble*, this novel seems considerably more violent. Why does Bell interject numerous graphic details of mutilation and violent death? Is there a thematic, as well as a symbolic, purpose?

6. Why does Bell choose to make Larkin and Arkady of Russian descent?

Could any other ethnic background be substituted? What would be lost?

7. Symbolic elements abound in *Waiting for the End of the World*: e.g., Larkin's photographs, his cats, Manuela's dress, Simon's pin, Worm, radiation sickness, the churches in Little Russia, and the sheep. Consider the thematic significance of each. Why does this novel especially lend itself to symbolism?

8. There are few women in this novel; actually Sybil and Karin are the only living women, and their roles seem very minor indeed. What is the role of each? Why must Bell essentially exclude female characters?

9. Who are Larkin's demons, and what is their role? Is Hector their chief? Is Simon? How are all of them related to Igor Stravinsky's ballet version of the Firebird myth?

10. What is the role of Tommy/Gabriel? Why does he refuse to speak until near the end of the novel? How is his speaking related to the Firebird myth?

11. This novel comments upon the nature of myths — both individual/ family legends and myths accepted by society as a whole. What are some of these myths, and how does each help to reveal why myths develop?

12. Dreams and visions are extremely important in *Waiting for the End of the World*. Which characters experience these dreams and visions? What is the content of each revelation, and how does each function in the novel?

13. One of Larkin's demons accuses him of trying to be a great sinner because he believes he is a great soul. Is this assessment accurate? Does Larkin resemble the Christian saints whose lives followed the same path?



14. Bell describes the rise and disintegration of the terrorist cell. Is his primary purpose to show its role in Larkin's quest? Does this account also indirectly comment upon the nature of terrorists? What does Bell seem to suggest about the stability of such people?

15. Fyodor Zerashev, Arkady's blind father, lives alone in a haunted house. Why is his blindness significant? Although he cannot see Felice, he can talk with her, and Tommy does see her. What is Felice's role in the novel?

16. Some critics have described as self-indulgent Bell's detailed descriptions of several Skid Row vagrants.

Why does he provide thorough development of characters such as Estrellita, Two Tone, and Aztec Sam?

17. What is the characters' attitude toward social institutions? Does Bell include social criticism in this novel?

18. What levels of society are portrayed? Why are other social groups largely excluded?

19. Why does Bell choose to involve his terrorists in stealing nuclear materials and building a massive bomb under Times Square? How does radiation sickness function symbolically in this novel?

20. Throughout the novel, Larkin is interested in accounts of spontaneous human combustion similar to those sometimes found in supermarket tabloids. How does Bell use these accounts in developing his theme? What is the significance of Larkin's final exit?

Literary Precedents

Waiting for the End of the World is part of a tradition of apocalyptic literature stretching back at least as far as the Biblical "Revelation." Since the end of World War II, the threat of nuclear warfare has intensified popular interest in the end of the civilized world. Novels such as *Alas, Babylon*, movies like *On the Beach*, and various episodes of *Twilight Zone* and *Alfred Hitchcock Presents* have dealt with global destruction.

More recently popular novels and movies have suggested that the greater threat may be terrorist attacks on assembled groups of people, as in *Black Sunday*, or madmen preying upon vulnerable individuals, as in the *Friday the 13th* series.

Likewise, from the beginning of the Christian era, the lives of saints have been a distinct genre intended to encourage average people in their pursuit of goodness. Since the days of St. Paul, generally the saint has turned from a life of extreme wickedness to a life of outstanding virtue. A notable parallel is Thomas a Becket in T. S. Eliot's *Murder in the Cathedral* (1935). Like Becket, Larkin has been a great sinner, and his demon's ultimate temptation is the issue of the motivation underlying his action.

A major thread in this novel is the Firebird myth, first implied in the accounts of spontaneous human combustion and finally explicit in Larkin's death. According to Russian myths — especially those upon which the Igor Stravinsky ballet is based — Tsarevitch Ivan sets out in quest of the Firebird and eventually captures it in an enchanted wood near the castle of the wizard Kastchei. When the Firebird begs for its freedom, Ivan agrees and is rewarded with a golden feather, which he soon uses to avoid the evil spells of Kastchei. The Firebird leads Ivan to a buried casket containing Kastchei's soul in the form of an egg. Ivan juggles the egg until finally he drops it. In the ensuing turmoil, Kastchei and his attendant demons are swept away, his castle vanishes, and numerous youths and maidens are freed from Kastchei's evil spells. Clearly Bell used elements of this myth in creating Larkin, Tommy, Arkady, Hector, Simon, and the demons which besiege Larkin.

Related Titles

Like most of Bell's fiction, *Waiting for the End of the World* is set primarily in New York. Here Larkin meets two characters who play larger roles in other Bell novels: Porco Miserio in *The Washington Square Ensemble* and Charles (Charlie) Mercer in *Save Me, Joe Louis* (1993). Also David Hutton's story of his brush with the law is similar to that of Macrae. Moreover, Larkin, Arkady, and their friend Sparrow are filmmakers, as is the protagonist in *Straight Cut* (1986), and photography figures prominently both in this novel and in *Save Me, Joe Louis*.



Copyright Information

Beacham's Guide to Literature for Young Adults

Editor - Kirk H. Beetz, Ph.D.

Library of Congress
Cataloging-in-Publication Data

Beacham's Guide to Literature for Young Adults

Includes bibliographical references.

Summary: A multi-volume compilation of analytical essays on and study activities for fiction, nonfiction, and biographies written for young adults.

Includes a short biography for the author of each analyzed work.

1. Young adults—Books and reading. 2. Young adult literature—History and criticism. 3.

Young adult literature—Bio-bibliography. 4. Biography—Bio-bibliography.

[1. Literature—History and criticism. 2. Literature—Bio-bibliography]

I. Beetz, Kirk H., 1952

Z1037.A1G85 1994 028.1'62 94-18048 ISBN 0-933833-32-6

Copyright ©, 1994, by Walton Beacham. All rights to this book are reserved. No part of this work may be used or reproduced in any form or by any means, electronic or mechanical, including photocopy, recording, or in any information or storage and retrieval system, without written permission from the copyright owner, except in the case of brief quotations embodied in critical articles and reviews. For information, write the publisher, Beacham Publishing, Inc., 2100 "S" Street, N.W., Washington, D.C. 20008.

Printed in the United States of America First Printing, November 1994