

*Contemporary  
Authors*

*volume 104*

## *Contemporary Authors*



# *Contemporary Authors*

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

**FRANCES C. LOCHER**  
Editor

**MARTHA G. CONWAY  
MARIE EVANS  
DAVID VERSICAL**  
Associate Editors

*volume 104*

## **EDITORIAL STAFF**

Christine Nasso, *General Editor, Contemporary Authors*

Frances C. Locher, *Editor, Original Volumes*

Martha G. Conway, Marie Evans,  
and David Versical, *Associate Editors*

Anne M. Guerrini, B. Hal May,  
and Les Stone, *Senior Assistant Editors*

Tim Connor, Charity Anne Dorgan, Diane L. Dupuis,  
Nancy S. Gearhart, Michael L. LaBlanc, Lillian S. Sims,  
Mary Sullivan, and Susan M. Trosky, *Assistant Editors*  
Denise M. Cloutier, Shirley Kuenz, Christine J. May,  
Norma Sawaya, and Shirley Seip, *Editorial Assistants*

Kathryn T. Floch, Adele Sarkissian,  
and Barbara A. Welch, *Contributing Editors*  
Peter Benjaminson, C. H. Gervais, Jean W. Ross,  
and Judith Spiegelman, *Interviewers*  
Andrea Geffner, Arlene True,  
and Benjamin True, *Sketchwriters*  
Eunice Bergin, *Copy Editor*

Special recognition is given to the staff of  
Young People's Literature Department, Gale Research Company

Frederick G. Ruffner, *Publisher*

James M. Ethridge, *Editorial Director*

Copyright © 1982 by  
**GALE RESEARCH COMPANY**

Library of Congress Catalog Card Number 62-52046  
ISBN 0-8103-1904-7  
ISSN 0010-7468

No part of this book may be reproduced in any form without permission in writing from the publisher, except by a reviewer who wishes to quote brief passages or entries in connection with a review written for inclusion in a magazine or newspaper. Manufactured in the United States of America.

## Authors Featured in This Volume

Among the more than 1,600 listings in *Contemporary Authors*, Volume 104, are full-length sketches on these authors and media people.

**Melvin Belli**—Well-known American trial lawyer, innovator in the field of civil law, and defense attorney for Lee Harvey Oswald's accused murderer, Jack Ruby; author of an autobiography, *My Life on Trial*, and more than thirty other popular and scholarly books.

**Romulo Betancourt**—Late Venezuelan political activist and advocate of a democratic government; served as Venezuela's president; author of nearly twenty books, including *Venezuela: Oil and Politics*.

**Andre Brink**—Award-winning South African novelist and playwright; author of *Rumours of Rain* and the once-banned *A Dry White Season*. (Sketch includes interview.)

**Bryher**—British writer, critic, and poet, best known for her historical novels *Gate to the Sea* and *This January Tale* as well as other well-received works, recognized for the quality of their writing and their mastery of history.

**John Byrne**—British playwright; his plays include "The Slab Boys," "Writer's Cramp," and "Normal Service."

**Mary S. Calderone**—Award-winning American physician; co-founder of Sex Information Educational Council of the United States (SIECUS); author of books, including *Sexuality and Human Values* and *The Family Book About Sexuality*.

**Rod Carew**—Professional baseball player; now first baseman for the California Angels; described as "the best damn hitter in baseball"; author of an autobiography.

**Arlene Croce**—Award-winning American dance critic; now with *New Yorker* magazine; author of well-received collection of her dance columns, *Afterimages*. (Sketch includes interview.)

**Salvador Dali**—Well-known Spanish painter, illustrator, designer, and etcher; commonly regarded as founder and leader of the surrealist movement; author of several books, including autobiographies and art manifestos; also author of surrealist screenplays.

**Elizabeth Drew**—Award-winning American journalist; author of books on the American political scene, including *Washington Journal: The Events of 1973-74* and *Portrait of an Election: The 1980 Presidential Campaign*. (Sketch includes interview.)

**Linda Du Breuil**—Late prolific American author under a variety of pseudonyms and in several genres, including science fiction, historical fiction, murder mysteries, and gothic novels. (Sketch includes interview, obtained four months prior to the author's death.)

**Dizzy Gillespie**—Award-winning, widely recognized American jazz performer, composer, and arranger; besides his numerous musical compositions, he wrote his autobiography, *To Be or Not to Bop*.

**Ellen Goodman**—Award-winning American journalist; won 1980 Pulitzer Prize for distinguished commentary; author of books *Turning Points*, *Close to Home*, and *At Large*. (Sketch includes interview.)

**Robert W. Greene**—American investigative journalist, currently assistant managing editor of *Newsday*; has received prestigious awards in his field, among them two Pulitzer Prizes; author of books, including *The Heroin Trail* and *The Sting Man: Inside ABSCAM*.

**Vaclav Havel**—Prize-winning Czech playwright whose plays have been banned from the Czech stage since 1968; he is recognized as one of the most important playwrights in eastern and central Europe; plays known to the West include "The Garden Party," "The Memorandum," and "The Increased Difficulty of Concentration."

**Hans Hellmut Kirst**—German novelist; described by some as the conscience of his people with regard to the burden of Nazism on postwar Germany; author of internationally known works, including *The Wolves*, *Revolt of Gunner Asch*, *The Night of the Generals*, and his trilogy, *Zero Eight Fifteen*.

**Kris Kristofferson**—Award-winning American songwriter, country singer, and film actor.

**A. J. Liebling**—Well-known late American reporter and columnist with the *New Yorker* magazine for twenty-eight years; sometimes called "the conscience of American journalism."

**Raymond Fernand Loewy**—Award-winning French-born American industrial designer; originator of the streamlining concept, calling it "beauty through function and simplification"; author of three books, including an autobiography, *Never Leave Well Enough Alone*.

**Henry R. Luce**—Late American journalist; founder of the magazine publishing empire Time Inc., including *Time*, *Fortune*, *Sports Illustrated*, and *Life* magazines.

**Raymond Massey**—Canadian-born American actor, director, and producer; best known for stage and screen portrayals of Abraham Lincoln and as the character Dr. Gillespie on the "Dr. Kildare" television series; author of his autobiography in two volumes, *When I Was Young* and *A Hundred Different Lives*. (Sketch includes interview.)

**Vladimir Maximov**—Soviet novelist and playwright exiled for opposition to the Soviet political system; author of *Farewell From Nowhere*, *Quarantine*, *A Man Survives*, and other novels and plays.

**David McFadden**—Canadian poet and fiction writer; has won awards for his books of poetry *A Knight in Dried Plums* and *A New Romance*. (Sketch includes interview.)



**Gian Carlo Menotti**—Award-winning composer, librettist, and playwright; his name is associated with well-known operas, including "Amahl and the Night Visitors," "The Consul," "The Saint of Bleecker Street," and his Broadway success, "The Medium"; co-founder of Festival of Two Worlds in Spoleto, Italy.

**Marvin M. Mitchelson**—American attorney who has been involved in several precedent-setting cases, including *Marvin v. Marvin*, which concerned the legal rights of lovers who live together, and the case of the *People v. Douglas*, which gave indigents the right to counsel, a principle later adopted in all fifty states.

**C. L. Moore**—American science fiction writer; author of the genre classic *Judgment Night*. (Sketch includes interview.)

**Peter Nichols**—Award-winning British playwright; author of black comedies, including "A Day in the Death of Joe Egg," "The National Health," and "The Freeway."

**Vijaya Lakshmi Pandit**—Well-known Indian nationalist; first woman elected to India's legislature; served India in other governmental capacities; wrote four books, including the recent memoir *The Scope of Happiness*.

**Gail Thain Parker**—American free-lance writer; policy changes she made while Bennington College's president resulted in her forced resignation; author of four nonfiction books, including *The Writing on the Wall: Inside Higher Education in America*.

**Molly Picon**—American actress, well known in Yiddish theatre as "the sweetheart of Second Avenue"; elected to Theatre Hall of Fame; author of *So Laugh a Little* and her autobiography, *Molly!*

**Abraham Polonsky**—American screenwriter and novelist; blacklisted from 1951 to 1967; tells *CA* how blacklisting affected him personally and professionally. (Sketch includes interview.)

**V. Sackville-West**—British novelist and poet; subject of *Portrait of a Marriage*, a biography by her son Nigel Nicolson; associated with the Bloomsbury group and with Virginia Woolf in particular.

**Lee Salk**—American columnist, author, and award-winning psychologist in the field of pediatric psychology; *How to Raise a Human Being*, *What Every Child Would Like His Parents to Know*, and *Fathers and Sons: An Intimate Relationship* are among his books.

**Alvin Sapsinley**—American writer; author of many teleplays, notably public television's rendition of *The Scarlet Letter*, produced by WGBH-TV (Boston) in 1979.

**Siegfried Sassoon**—Late British poet and author best known for his poems written during World War I and his autobiographical novels.

**Tony Scaduto**—American free-lance writer and journalist; well known as author of books on popular musicians, including *Bob Dylan* and *Mick Jagger: Everybody's Lucifer*.

**George P. Shultz**—American economist and labor relations specialist, who served in several posts during the Nixon administration; author of works in his field, including *Leaders and Followers in an Age of Ambiguity* and *Economic Policy Beyond the Headlines*.

**Jerry Sonenblick**—American attorney; author of *The Legality of Love*, a paperback guide on "the hottest topic in legal circles these days," the legal rights of lovers living together.

**Peter Terson**—British regional playwright; his plays include "Mooney and His Caravans," "I'm in Charge of These Ruins," and "Zigger Zagget."

**John Kennedy Toole**—Late American college teacher whose novel, *A Confederacy of Dunces*, was published eleven years after the author's death; a best-seller, it made the author, posthumously, a success both critically and commercially.

**Roy Wilkins**—Award-winning late American civil rights activist; long-time director of the NAACP; instrumental in 1954 Supreme Court decision that declared segregation in public schools unconstitutional.

**Emlyn Williams**—British actor, director, and playwright, best known for his 1930's productions "Night Must Fall" and "The Corn Is Green," and for his one-man shows on the lives of Charles Dickens and Dylan Thomas.

## Preface

This volume of *Contemporary Authors* marks the first step in broadening the series' scope to encompass authors deceased since 1900 whose works are still of interest to today's readers. (Previously, *CA* covered only living writers and authors deceased 1960 or later.) Since the great poets, novelists, short story writers, and playwrights of the early twentieth century are popular writers for study in today's high school and college literature courses, and since their writings continue to be analyzed by today's literary critics, these writers are in many ways as contemporary as the authors *CA* has featured up to this point. Students and others, not recognizing the stated scope of *CA*, have often questioned the absence from the series of major writers of the early twentieth century.

Therefore, future volumes of *CA* will contain full-length sketches on important authors who lived and wrote between 1900 and 1959. To begin providing information on authors from this period, most of whom will receive longer treatment later, we are including in this and subsequent *CA* volumes brief, one-paragraph entries on them. These brief entries are further explained in the section of the preface below headed "New Feature: Brief Entries."

The emphasis of *CA* will, of course, continue to be on living and recently deceased authors. A large proportion of the more than 1,600 entries in this volume (which bring to over 67,000 the number of authors now represented in the series) cover current, nontechnical writers in all genres—fiction, nonfiction, poetry, drama, etc.—whose books are issued by commercial, risk publishers or by university presses. Authors of books published only by known vanity or author-subsidized firms are ordinarily not included. Since native language and nationality have no bearing on inclusion in *CA*, authors whose writings are in languages other than English are included in *CA* if their works have been published in the United States or translated into English.

Although *CA* focuses primarily on authors of published books, the series also encompasses prominent persons in communications: newspaper and television reporters and correspondents, columnists, newspaper and magazine editors, photojournalists, syndicated cartoonists, screenwriters, television scriptwriters, and other media people.

No charge or obligation is attached to a *CA* listing. Authors are included in the series solely on the basis of the above criteria and their interest to *CA* users.

### Compilation Methods

The editors make every effort to secure information directly from living authors through questionnaires and personal correspondence. If authors of special interest to *CA* users are deceased or fail to reply to requests for information, material is gathered from other reliable sources. Biographical dictionaries are checked (a task made easier through the use of Gale's *Biography and Genealogy Master Index* and other volumes in the "Gale Biographical Index Series"), as are bibliographical sources, such as *Cumulative Book Index* and *The National Union Catalog*. Published interviews, feature stories, and book reviews are examined, and often material is supplied by the authors' publishers. Whether prepared from questionnaires or through extensive research, all sketches on living writers are sent to the authors for review prior to publication. Sketches on recently deceased authors are sent to family members, agents, etc., if possible, for a similar review.

### New Feature: Brief Entries

*CA* users have indicated that having some information, however brief, on authors not yet in the series would be preferable to waiting until full-length sketches can be prepared as outlined above under "Compilation Methods." Beginning with this volume, therefore, *CA* introduces one-paragraph entries on authors, including both early twentieth-century and current writers, who presently do not have sketches in *CA*. These short listings, identified by the heading **BRIEF ENTRY**, highlight the author's career and writings and often provide a few sources where additional information can be found.



*Brief entries are not intended to replace sketches.* Instead, they are designed to increase *CA*'s comprehensiveness and thus better serve *CA* users by providing pertinent information about a large number of authors, many of whom will be the subjects of full sketches in forthcoming volumes.

This volume, for example, includes brief entries on living authors, such as Hank Aaron, Bella Abzug, and Philip Agee, for whom full-length sketches have not yet been compiled. As noted earlier in the preface, this volume also contains a substantial number of brief entries on authors deceased since 1900 who are still of interest to today's readers. Among the early twentieth-century authors in this volume who are slated for full sketch treatment in the future are Leo Tolstoy, Mark Twain, and Virginia Woolf.

### **Informative Sidelights**

Numerous *CA* sketches contain Sidelights, which provide a personal dimension to the listing, supply information about the critical reception the authors' works have received, or both. Some authors work closely with *CA*'s editors to develop lengthy, incisive Sidelights, as in the case of Hungarian-born Marie de Balkany, who writes under the pen name Marie Balka. She contends, "My life lies more between the covers of my books than in my days, although I don't write about myself." Concerned that her books reflect her commitment to well-expressed writing as well as theme, Balkany remarks that *Le Dieu éparpille*, her latest book, is "my best book, the one that has taken me farthest in toil, meaning, and achievement. More than the others it has been ignored." Speaking in poignant terms about how ultimately important readership is to a writer, Balkany tells *CA*: "A writer's lifespan is a journey . . . . Were I to die tomorrow one could say about me: 'She fought to give life to ghosts, turn them into flesh and blood. She tried to read a pattern into the senseless maze of life. She did it obscurely, without prizes, honors, awards, and yet she lived each day with passion, as if it were the last.' " Nevertheless hopeful, Balkany admits, "I shall, of course, not die tomorrow, nor the day after, and something may yet happen to pull me out from the cold toward recognition."

Journalists, too, report to *CA*'s editors how their concern with communication can be applied in their craft. For many of them, book writing becomes either a natural extension of their work or a compensation for limitations they perceive in the medium. For instance, Leonard Levitt stresses to *CA*'s readers that "writing is hard and unglamorous work." He notes, "I learned my craft writing for newspapers, but after some point newspaper writing and good writing become antithetical." Recently turned full-time writer, Levitt points out that his nonfiction book *The Healer* "grew out of a story I covered for the Long Island *Newsday*, but its scope and point of view surpassed the limits of newspaper journalism."

*CA*'s editors compile equally incisive Sidelights when authors and media people of particular interest to *CA* readers are unable to supply Sidelights material or when demand for information about the critical reception their works have received is especially high. For instance, in his Sidelights on Melvin Belli, assistant editor Tim Connor depicts the flamboyant attorney as a legal innovator, defender of unpopular causes, courtroom actor, and jet-setter, a man who "emerges as Puck, Pan and Gladstone rolled into one." Dance critic Arlene Croce's Sidelights section, by assistant editor Mary Sullivan, acknowledges that "a lot of us have thought for some time that Croce is about the best reviewer writing about any of the arts." Senior assistant editor Anne M. Guerrini writes about Salvador Dali's bizarre surrealism and includes in her Sidelights quotes from the artist's first autobiography, *The Secret Life of Salvador Dali*, in which he admits: "At seven I wanted to be Napoleon. And my ambition has been growing steadily ever since." In her Sidelights about jazz musician Dizzie Gillespie, assistant editor Diane L. Dupuis portrays him as "a great figure in American music, in world music, and perhaps the greatest living musical innovator we have." And stage, screen, and television actor Raymond Massey's Sidelights, written by assistant editor Lillian S. Sims, recall how the theatre was first described to Massey by his mother as a " 'once-upon-a-time' place where people called actors and actresses tell stories." These sketches, as well as others with Sidelights compiled by *CA*'s editors, provide informative and enjoyable reading.

### **Writers of Special Interest**

*CA*'s editors make every effort to include a substantial number of entries in each volume on active authors and media people of special interest to *CA*'s readers. Since *CA* also includes sketches on deceased writers of special interest, a significant amount of work on the part of *CA*'s editors goes into the compilation of full-length entries on important deceased authors. Some of the prominent writers whose sketches are contained in this volume are noted in the list headed "Authors Featured in This Volume" immediately preceding the preface.

### **Exclusive Interviews**

*CA* provides exclusive, primary information on certain authors in the form of interviews. Prepared specifically for *CA*, the never-before-published conversations presented in the section of the sketch headed *CA INTERVIEW* give *CA* users the opportunity to learn the authors' thoughts, in depth, about their craft. Subjects chosen for interviews are, the editors feel, authors who hold special interest for *CA*'s readers.

Authors and journalists in this volume whose sketches include interviews are Andre Brink, Arlene Croce, Elizabeth Drew, Linda Du Breuil, Ellen Goodman, Raymond Massey, David McFadden, C.L. Moore, and Abraham Polonsky.

### **Obituary Notices Make *CA* Timely and Comprehensive**

To be as timely and comprehensive as possible, *CA* publishes brief, one-paragraph obituary notices on deceased authors within the scope of the series. These notices provide date and place of birth and death, highlight the author's career and writings, and list other sources where additional biographical information and obituaries may be found. To distinguish them from full-length sketches, obituaries are identified with the heading *OBITUARY NOTICE*.

*CA* includes obituary notices for authors who already have full-length sketches in earlier *CA* volumes, in effect completing their sketches. Fifteen percent of the obituary notices in this volume are for authors with listings already in *CA*. *CA* also contains obituary notices for authors not yet included in the series. Deceased authors of special interest presently represented only by obituary notices are scheduled for full-length sketch treatment in forthcoming *CA* volumes.

### **Cumulative Index Should Always Be Consulted**

The most recent *CA* cumulative index is the user's guide to the volume in which an author's listing appears. The entire *CA* series consists of original volumes, containing entries on authors new to the series, and revision volumes, containing completely updated entries on authors with earlier sketches in the series. The cumulative index, which lists all original and revision volume entries, should always be consulted to locate the specific volume containing an author's original or most recently revised sketch.

For the convenience of *CA* users, the *CA* cumulative index also includes references to all entries in three related Gale series—*Contemporary Literary Criticism* (CLC), which is devoted entirely to current criticism of today's novelists, poets, playwrights, short story writers, filmmakers, screenwriters, and other creative writers, *Something About the Author* (SATA), a series of heavily illustrated sketches on authors and illustrators of books for young people, and *Authors in the News* (AITN), a compilation of news stories and feature articles from American newspapers and magazines covering writers and other members of the communications media.

### **Retaining *CA* Volumes**

As new volumes in the series are published, users often ask which *CA* volumes in their collections, if any, can be discarded. The chart following the preface is designed to assist users in keeping their collections as complete as possible.

As always, suggestions from users about any aspect of *CA* will be welcomed.



IF YOU HAVE:	YOU MAY DISCARD:
1-4 First Revision (1967)	1 (1962) 2 (1963) 3 (1963) 4 (1963)
5-8 First Revision (1969)	5-6 (1963) 7-8 (1963)
Both 9-12 First Revision (1974) AND <i>Contemporary Authors Permanent Series</i> , Volume 1 (1975)	9-10 (1964) 11-12 (1965)
Both 13-16 First Revision (1975) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	13-14 (1965) 15-16 (1966)
Both 17-20 First Revision (1976) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	17-18 (1967) 19-20 (1968)
Both 21-24 First Revision (1977) AND <i>Contemporary Authors Permanent Series</i> , Volumes 1 and 2 (1975, 1978)	21-22 (1969) 23-24 (1970)
Both 25-28 First Revision (1977) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	25-28 (1971)
Both 29-32 First Revision (1978) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	29-32 (1972)
Both 33-36 First Revision (1978) AND <i>Contemporary Authors Permanent Series</i> , Volume 2 (1978)	33-36 (1973)
37-40 First Revision (1979)	37-40 (1973)
41-44 First Revision (1979)	41-44 (1974)
45-48 (1974) 49-52 (1975) 53-56 (1975) 57-60 (1976) ↓ ↓ 104 (1982)	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 will be revised and included in the <i>New Revision Series</i> .
Volumes in the <i>Contemporary Authors New Revision Series</i>	NONE: The <i>New Revision Series</i> does not replace any single volume of <i>CA</i> . All volumes appearing in the left column of this chart must be retained to have information on all authors in the series.



# 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.*

## A

**AALLYN, Alysse**  
See **CLARK, Melissa**

\* \* \*

**AARON, Hank**  
See **AARON, Henry Louis**

\* \* \*

**AARON, Henry Louis 1934-**  
(Hank Aaron)

**BRIEF ENTRY:** Born February 5, 1934, in Mobile, Ala. American professional baseball player. Aaron began his baseball career in the Negro League in 1952, then played with the Atlanta Braves (named Milwaukee Braves until 1966) from 1954 to 1974. He was the National League batting champion in 1956 and 1959 and was named the National League's most valuable player in 1957. Aaron reached the pinnacle of his career in 1974 when he hit his 715th home run, breaking Babe Ruth's career home run record. In 1975 and 1976 Aaron played for the Milwaukee Brewers and before retiring raised his home run total to 755. Aaron was elected to baseball's Hall of Fame in 1982. Aaron's writings include *Aaron, r.f.* (World Publishing, 1968), *How to Hit and Run the Bases* (Grosset, 1971), and *Hitting the Aaron Way* (Prentice-Hall, 1974). *Biographical/critical sources:* *Current Biography*, Wilson, 1958; *New York Times*, April 30, 1972, July 8, 1973, July 26, 1973, September 11, 1975, April 1, 1976; *Biography News*, Gale, April, 1974.

\* \* \*

**ABBENSETTS, Michael 1938-**

**PERSONAL:** Born June 8, 1938, in Georgetown, Guyana; became citizen of England, 1974; son of Neville John (a doctor) and Elaine Abbensetts. *Education:* Attended Queens College (Guyana), 1952-56, Stanstead College (Canada), 1956-58, and Sir George Williams University (Canada), 1960-61. *Home:* 4 Caxton Rd., London W12 8AJ, England. *Agent:* Gil Parker, William Morris Agency, 1350 Avenue of the Americas, New York, N.Y. 10019; and Jane Annakin, William Morris Agency Ltd., 147-149 Wardour St., London W1V 3TB, England.

**CAREER:** Playwright. Tower of London, London, England, security attendant, 1963-67; associated with Sir John Soahe

Museum, 1968-71, Carnegie-Mellon University, Pittsburgh, Pa., professor of drama, 1981—. Resident dramatist at Royal Court Theatre, 1974. *Awards, honors:* George Devine Award from Royal Court Theatre, 1973, for "Sweet Talk"; Afro-Caribbean Award from *Afro-Caribbean Post*, 1979, for "Empire Road."

**WRITINGS:** *Empire Road* (novel), Granada, 1979.

**Plays:** *Sweet Talk* (two-act; first produced in the West End at Royal Court Theatre, 1973), Methuen, 1974; "Alterations" (two-act), first produced in the West End at Theatre at New End, 1978; "Samba" (two-act), first produced in the West End at Tricycle Theatre, 1980; "In the Mood" (two-act), produced in the West End at Hampstead Theatre, October, 1981.

**Teleplays:** "The Museum Attendant," 1973; "Inner City Blues," 1974; "Crime and Passion," 1975; "Roadrunner," 1977; "Black Christmas," 1977. Also author of scripts for the television series "Empire Road," 1978-79.

**Radio plays;** broadcast by BBC-Radio, except as noted: "Sweet Talk," 1974; "Home Again," 1975; "The Sunny Side of the Street," 1977; "Brothers of the Sword," 1978; "Alterations," BBC World Service, 1980; "The Fast Lane," Capital Radio, 1980; "The Dark Horse," 1981.

**WORK IN PROGRESS:** A television play, "Easy Money" (tentative title); a play, "The Caribbean Lady" (tentative title).

**SIDELIGHTS:** Abbensetts told *CA*: "When I first started to write for the theatre, there were maybe two or three black playwrights living in England. Certainly black novelists wrote plays, but I'm talking about black playwrights. Originally, I too wanted to be a novelist. Then I saw a version of John Osborne's play 'Look Back in Anger.' It changed my life. After that, all I wanted was to be a playwright. This turned out to be slightly more difficult than I imagined. I knew so little about plays, not only did I have to teach myself to write plays, I also had to teach myself to read them. I loved reading books, but reading a play was foreign to me.

"The first play I ever wrote was a long one-act, not a full-length play. I no longer remember the title, but the play was about a West Indian adolescent and the mother of a Canadian school friend. When I was about sixteen or seventeen I was sent away to a boarding school in Canada. One summer, a school friend and his mother who was divorced invited me down to their summer cottage. The play is loosely based on what happened during that holiday.

"After I wrote the play I did not know what to do with it. I should add that by then I was living in London, having decided England was the best country for a budding playwright. Anyway, I realized the best thing to do was find myself an agent. I know no agents. None. So I bought a copy of a play by David Mercer and looked to see who his agent was. He was represented by Peggy Ramsay. It was not until later that I discovered that Miss Ramsay was one of the most influential and successful agents in England. So not knowing any of this I just turned up on her doorstep with my play, only to be told by her assistant, 'Oh no, Miss Ramsay never, never accepts a script delivered by hand.' One had to write a letter of introduction first. However, luck was with me that day, because Miss Ramsay's assistant did accept my play. Never underestimate the charm of a Gemini!

"Two weeks later I was still waiting for a reply. So I telephoned to see what had happened about my play. Miss Ramsay herself answered the phone. 'What,' she said, 'you just turned up and left a play here. Come and take it away immediately.' The next day I turned up at her office to take my play away. I discovered that Miss Ramsay had gone to Edinburgh and had taken a pile of plays to read on the train. By accident my play happened to be among the pile. The next day my phone rang. This time it was Peggy Ramsay phoning me. She liked my play. She suggested we meet. So I went around to her office yet again. She talked, I listened. She told me that though she had liked the play, she felt I could do better. She advised me to write another play. A full-length play. 'Tell us,' she said, 'what it feels like to be a black man in England today.'

"The next day I quit my job and decided this would be my make-or-break play. I began a play about a sweet-talking young man whose weakness was gambling on the horses. In the interest of research, I began to frequent betting parlours to such an extent that I became hooked on gambling. Every morning I would write from 7:30 to 1:00. Then all afternoon I would spend betting on the horses. I couldn't stop myself. I hated Sundays when there was no racing. Yet when the play was finished I lost all interest in gambling. I have never bet again since. The play took me about six months to write. I called it 'Sweet Talk.'

"'Sweet Talk' was later performed at the Royal Court Theatre, the same theatre where, years before, Osborne's 'Look Back in Anger' started. To date, 'Sweet Talk' has been staged in ten different countries. Perhaps the strangest thing of all is that Peggy Ramsay never did become my agent."

\* \* \*

# **ABBEY, Lloyd Robert 1943-**

**BRIEF ENTRY:** Born April 4, 1943, in London, Ontario, Canada. Canadian educator and poet. Abbey has taught English at the University of Toronto since 1977. His writings include *The Antlered Boy* (Fiddlehead Poetry Books, 1970), *Flies* (Oberon Press, 1973), and *Braindances* (Oberon Press, 1979). **Address:** Victoria College, University of Toronto, Toronto, Ontario, Canada M5S 1K7. **Biographical/critical sources:** *Times Literary Supplement*, April 10, 1981.

\* \* \*

# **ABELES, Elvin 1907-** (Kerwin Bowles)

**PERSONAL:** Surname is pronounced *Abb-uh-les*; born July 5, 1907, in New York, N.Y.; son of Emanuel (a dentist) and Adele (Cohen) Abeles; married Nadya Morgenstern (a dancer),

September 14, 1929. **Education:** Cornell University, B.A., 1928; Columbia University, M.A., 1931. **Home:** 80-04 213th St., Queens Village, N.Y. 11427. **Office:** Macmillan Publishing Co., Inc., 866 Third Ave., New York, N.Y. 10022.

**CAREER:** Associated with Civil Works Administration, 1933-34, and Works Progress Administration, 1934-41; Workers Alliance (union), New York City, editor of *Work*, 1937-40; U.S. Navy Yard, Brooklyn, N.Y., machinist, 1942-44; Unicorn Press, New York City, began as encyclopedia editor, became production manager, 1946-48; free-lance writer and editor, 1948-49; Blanchard Press, New York City, in production department, 1949-50; free-lance writer and editor, 1950-54; P. F. Collier, New York City, associate editor of *Collier's Encyclopedia*, 1954-59; Grolier Society, New York City, associate editor of *Encyclopedia International*, 1959-61; P. F. Collier, editor of *National Encyclopedia*, 1961-65; Stravon Educational Press, New York City, editor of *Living History of the World*, 1965-70; free-lance writer and editor, 1971-73; Macmillan Education Corp., New York City, associate editor of *Collier's Encyclopedia*, 1973-74; free-lance writer and editor, 1974-80; Macmillan Publishing Co., Inc., New York City, associate editor of *Collier's Encyclopedia* and *Merit Students Encyclopedia*, 1980—. Worked as copy editor for Paris edition of *Chicago Tribune* and *Paris Times*. **Military service:** U.S. Navy, 1944-46.

**WRITINGS:** *The Student and the University*, Parents' Magazine Press, 1969.

Children's books; under pseudonym Kerwin Bowles: *Mike and the Giant* (biography of Michelangelo), Stravon, 1951; *The Magic Painter* (biography of Rembrandt), Stravon, 1951; *The Man Who Painted the Sun* (biography of Van Gogh), Stravon, 1951. Contributor to *Collier's Encyclopedia*, *Living History of the World*, and *Harper Encyclopedia of Science*.

**SIDELIGHTS:** Abeles told CA: "I married in Paris and returned to New York during the Depression. I worked for a master's degree but could get no appropriate job, so I lived on the Works Progress Administration until World War II. I helped organize the unemployed and was editor of the union paper for the Workers Alliance. During World War II I became a machinist. I have been an editor rather than a writer, always writing on assignment.

"In all my encyclopedia work I thoroughly enjoyed what I was doing; when I did not, I resigned and found something better (usually). I never stayed in a job I didn't enjoy; I never applied for a job since leaving the Navy; I never knew where I would work next, or if I would work; and I never made much money or had a prestige job. But I always learned something while I worked, which made working worthwhile. I still enjoy editing, while my youthful colleagues are apparently miserable at it (they certainly cannot live on what we get)."

\* \* \*

# **ABZUG, Bella (Savitzky) 1920-**

**BRIEF ENTRY:** Born July 24, 1920, in New York, N.Y. American lawyer, politician, and author. Bella Abzug began her law practice in New York City in 1944. She defended victims of Senator Joseph McCarthy's attack on suspected communists and worked as counsel for the American Civil Liberties Union. Abzug was elected United States representative from New York in 1971 and served for three terms. An outspoken Democrat and sought-after public speaker, she worked tirelessly during the Vietnam era to end war and the draft and to promote the amnesty movement. Abzug was a co-founder of Women Strike



for Peace in the 1960's and received their woman of the year award in 1975. An advocate of the Equal Rights Amendment, Abzug presided over the National Commission on the Observance of International Women's Year in 1977 and co-chaired the President's National Advisory Committee for Women in 1978. She wrote *Bella! Ms. Abzug Goes to Washington* (Saturday Review Press, 1972). Address: 37 Bank St., New York, N.Y. 10014; and 76 Beaver St., New York, N.Y. 10005. *Biographical/critical sources*: *Current Biography*, Wilson, 1971; *Christian Science Monitor*, June 28, 1972; *New York Times Book Review*, July 2, 1972; *Biography News*, Gale, January/February, 1975; *New York Times*, August 21, 1977.

\* \* \*

**ABZUG, Robert H(enry) 1945-**

**PERSONAL**: Born May 2, 1945, in New York, N.Y.; son of Seymour W. (a business executive) and Frances (Wolff) Abzug; married Penne L. Restad (in legal research), November 16, 1980. **Education**: Harvard University, B.A. (magna cum laude), 1967; University of California, Berkeley, Ph.D., 1977. **Residence**: Austin, Tex. **Office**: Department of History, University of Texas, Austin, Tex. 78712.

**CAREER**: University of California, Berkeley, instructor in history, 1976-77; University of California, Los Angeles, lecturer in history, 1977-78; University of Texas, Austin, assistant professor of history, 1978—. Member of board of trustees of Carver Museum of Black History, 1981—. **Member**: American Historical Association, Organization of American Historians.

**WRITINGS**: (Contributor) Nathan I. Huggins, Martin Kilson, and Daniel Fox, editors, *Key Issues in the Afro-American Experience II*, Harcourt, 1971; *Passionate Liberator*, Oxford University Press, 1980. Contributor to history journals.

**WORK IN PROGRESS**: A book on antebellum reform; a book about America's initial responses to the opening of the concentration camps in 1945.

\* \* \*

**ACKERMANN, Paul Kurt 1919-**

**BRIEF ENTRY**: Born September 5, 1919, in Bremen, Germany (now West Germany). American educator, editor, and author. Ackermann joined the staff of Boston University in 1948 and has been professor of German, theology, and religious studies since 1965. His works include editions of Thomas Mann's *Die Bekenntnisse des Hochstaplers* (Houghton, 1958), Friedrich Duerrenmatt's *Der Besuch der alten Dame* (Houghton, 1960), Max Frisch's *Biedermann und die Brandstifter* (Houghton, 1963), and Frisch's *Homo Faber* (Houghton, 1973). Address: Department of Modern Languages, Boston University, 718 Commonwealth Ave., Boston, Mass. 02215.

\* \* \*

**ADAMS, Glenda 1939-**

**PERSONAL**: Born December 30, 1939, in Sydney, Australia; came to the United States, 1964; daughter of Leonard Henry and Elvira (Wright) Felton. **Education**: University of Sydney, B.A., 1962; Columbia University, M.S., 1965. **Residence**: New York, N.Y. **Agent**: Rhoda Weyr, William Morris Agency, 1350 Avenue of the Americas, New York, N.Y. 10036.

**CAREER**: Held various writing and editorial jobs in New York, N.Y., and Europe, 1965-72; associate director of Teachers and Writers Collaborative, 1973-76; workshop instructor at Columbia University and Sarah Lawrence College, 1976—. **Awards**,

**honors**: Fellow of New York State Creative Artist Program Service, 1975-76; senior fellow of Australia Council, 1979.

**WRITINGS**: *Lies and Stories*, Inwood Press, 1976; *The Hottest Night of the Century* (stories), Angus & Robertson, 1979; *Games of the Strong* (novel), Angus & Robertson, 1981.

Work represented in anthologies, including *Bitches and Sad Ladies*; *In the Looking Glass*; *Statements Two*. Contributor of stories to magazines in the United States, England, Australia, Denmark, and the Netherlands, including *Ms.*, *Mother Jones*, *Transatlantic Review*, *Sun*, and *Seattle Review*.

**WORK IN PROGRESS**: A novel, publication by Angus & Robertson expected in 1983; stories.

\* \* \*

**ADAMS, Henry (Brooks) 1838-1918**  
(Tauraatua i Amo, Frances Compton Snow)

**BRIEF ENTRY**: Born February 16, 1838, in Boston, Mass.; died March 27, 1918, in Washington, D.C. American historian, philosopher, and author. An eccentric figure in American letters, Adams is best known for his third-person autobiography, *The Education of Henry Adams* (1918). In this Pulitzer Prize-winning work, Adams suppressed personal details to focus on his "dynamic theory of history." He contrasted thirteenth-century man's spiritual aspirations, symbolized by the Virgin in his earlier *Mon Saint Michel and Chartres* (1913), with the chaotic and scientifically oriented twentieth century he dubbed the "Dynamo." Most of Adams's books deal with the conflict between man and nature, man's inability to control the course of the world, and Adams's own search for order in a world he believed was falling apart. His novels and two biographies, like his other works, are noted for their historical and political commentary. His nine-volume study entitled *The History of the United States of America During the Administrations of Thomas Jefferson and James Madison* (1890) is still considered one of the best works on U.S. politics in the early 1800's. Adams's voluminous correspondence has been published in several collections. He was a descendant of presidents John Adams and John Quincy Adams. *Biographical/critical sources*: *The Oxford Companion to American Literature*, 4th edition, Oxford University Press, 1965; *A Formula of His Own: Henry Adams's Literary Experiment*, University of Chicago Press, 1970; *American Authors and Books, 1640 to the Present Day*, 3rd revised edition, Crown, 1972; *Twentieth-Century Literary Criticism*, Volume 4, Gale, 1981.

\* \* \*

**ADAMS, William Yewdale 1927-**

**BRIEF ENTRY**: Born August 6, 1927, in Los Angeles, Calif. American anthropologist, educator, and author. Adams has been a professor of anthropology at the University of Kentucky since 1971. He also worked as an archaeologist for UNESCO in liaison with the Sudan Antiquities Service from 1959 to 1966. He wrote *Survey and Excavations in Lower Glen Canyon, 1952-58* (Northern Arizona Society for Science and Art, 1961), *Shonto: A Study of the Role of the Trader in a Modern Navaho Community* (U.S. Government Printing Office, 1963), and *Nubia: Corridor to Africa* (Princeton University Press, 1977). Address: Department of Anthropology, University of Kentucky, Lexington, Ky. 40506. *Biographical/critical sources*: *Who's Who in the South and Southwest*, 14th edition, Marquis, 1975; *Times Literary Supplement*, December 2, 1977.

**ADELMAN, Morris Albert 1917-**

**BRIEF ENTRY:** Born May 31, 1917, in New York, N.Y. American economist, educator, and author. Adelman joined the faculty at Massachusetts Institute of Technology in 1948 and became a professor of economics there in 1961. He was a fellow of the Social Science Research Council, 1947-48, and the Ford Foundation, 1962-63. His writings include *A & P: A Study in Price-Cost Behavior and Public Policy* (Harvard University Press, 1959), *The Supply and Price of Natural Gas* (Basil Blackwell, 1962), *Alaskan Oil: Costs and Supply* (Praeger, 1971), and *The World Petroleum Market* (Johns Hopkins Press, 1972). *Address:* 83 Nehoidan Rd., Waban, Mass. 02168; and Department of Economics, Massachusetts Institute of Technology, E52-354, Cambridge, Mass. 02139. *Biographical/critical sources:* *American Economic Review*, December, 1960; *Who's Who in World Jewry: A Biographical Dictionary of Outstanding Jews*, Pitman, 1972; *Economist*, May 13, 1972, June 2, 1973.

\* \* \*

**ADELMAN, Saul J(oseph) 1944-**

**PERSONAL:** Born November 18, 1944, in Atlantic City, N.J.; son of Benjamin (a writer) and Kitty (Sandler) Adelman; married Carol Jeanne Sugerman (a baker), March 28, 1970; children: Aaron, Barry, David. *Education:* University of Maryland, B.S., 1966; California Institute of Technology, Ph.D., 1972. *Home:* 1434 Fairfield Ave., Charleston, S.C. 29407. *Office:* Department of Physics, The Citadel, Charleston, S.C. 29409.

**CAREER:** Goddard Space Flight Center, Greenbelt, Md., post-doctoral resident research associate in astronomy, 1972-74; Boston University, Boston, Mass., assistant professor of physics, 1974-78; The Citadel, Charleston, S.C., assistant professor of physics, 1978—. *Member:* International Astronomical Union, American Astronomical Society, Optical Society of America, Royal Astronomical Society, British Interplanetary Society, Astronomical Society of the Pacific, Phi Beta Kappa, Sigma Xi, Sigma Pi Sigma, Phi Kappa Phi.

**WRITINGS:** *Bound for the Stars: Space Travel in Our Solar System and Beyond*, Prentice-Hall, 1981. Contributor of more than fifty articles to scientific journals.

**WORK IN PROGRESS:** A science-fiction novel, with father, Benjamin Adelman.

\* \* \*

**ADKINS, A(rthur) W(illiam) H(ope) 1929-**

**BRIEF ENTRY:** Born October 17, 1929, in Leicester, England. British classicist, educator, and author. Adkins has been a professor of Greek, philosophy, and early Christian literature at the University of Chicago since 1974, and Edward Olson Professor of Greek since 1977. He began teaching at Scottish and British universities in 1954 and was a fellow of Exeter College, Oxford, from 1961 to 1965. His scholarly writing includes *Merit and Responsibility: A Study in Greek Values* (Clarendon Press, 1960), *From the Many to the One: A Study of Personality and Views of Human Nature in the Context of Ancient Greek Society, Values, and Beliefs* (Cornell University Press, 1970), and *Moral Values and Political Behavior in Ancient Greece: From Homer to the End of the Fifth Century* (Norton, 1972). *Address:* Department of Classics, University of Chicago, 5801 Ellis Ave., Chicago, Ill. 60637. *Biographical/critical sources:* *Times Literary Supplement*, January 8, 1971; *Virginia Quarterly Review*, winter, 1974; *Directory of*

*American Scholars*, Volume III: *Foreign Languages, Linguistics, and Philosophy*, 7th edition, Bowker, 1978.

\* \* \*

**A.E.**

See **RUSSELL, George William**

\* \* \*

**AGEE, Philip 1935-**

**BRIEF ENTRY:** Born July 19, 1935, in Tacoma Park, Fla. American author. Agee spent twelve years as an operative of the Central Intelligence Agency, including work in Mexico and Ecuador, after which he wrote the exposes *Inside the Company: CIA Diary* (Simon & Schuster, 1975), *Dirty Work: The CIA in Western Europe* (Lyle Stuart, 1978), and *Dirty Work II: The CIA in Africa* (Lyle Stuart, 1980). The U.S. Government has taken legal steps to prevent Agee from receiving profits from these books, which were published without the permission of his former employer. Agee has not resided in the United States in recent years, preferring to live in England and West Germany. *Biographical/critical sources:* *New York Times*, July 12, 1974, April 3, 1980; *Spectator*, January 11, 1975; *American Political Science Review*, March, 1980.

\* \* \*

**ALAIN-FOURNIER**

See **FOURNIER, Henri Alban**

\* \* \*

**ALCAYAGA, Lucila Godoy**

See **GODOY ALCAYAGA, Lucila**

\* \* \*

**ALEICHEM, Sholom**

See **RABINOVITCH, Sholem**

\* \* \*

**ALEXANDER, Josephine 1909-**  
(Josephine Lora)

**PERSONAL:** Born July 4, 1909, in Biloxi, Miss.; daughter of Sol (a manufacturer) and Lily (Bien) Brown; married Harry Holmes Alexander, Jr. (divorced, 1948); children: Susan Offaly, David Dean. *Education:* University of California, Berkeley, B.A., 1932. *Home:* 140 Downey St., San Francisco, Calif. 94117. *Agent:* Carol A. Murray, 2427 10th St., Berkeley, Calif. 94710. *Office:* Swords to Plowshares, 944 Market St., San Francisco, Calif. 94102.

**CAREER:** Rancher and dude rancher in Arizona, 1934-48; worked as secretary in Dillon Beach, Calif., and San Francisco, Calif., 1949-72; Swords to Plowshares, San Francisco, Calif., secretary, 1972—. Associated with The Lamplighters and Norman G. Levine and Associates. Photojournalist. *Member:* Media Alliance.

**WRITINGS:** *American Through the Eye of My Needle: Common Sense for the Eighties*, Dial, 1981. Contributor to magazines, including *Pacific Discovery*, *Nation*, and *Harvest Years*, and newspapers, sometimes under pseudonym Josephine Lora, including *Sacramento Bee* and *Santa Rosa Press Democrat*.

**WORK IN PROGRESS:** *At Sea on the Range*, completion expected in 1981; *By the Sea With the Grange*; *My Grandfather the Rabbi*; *Democracy's Best Weapon: A Free Press*.