

*Contemporary
Authors*

volume 105

Contemporary Authors

Contemporary Authors

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

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volume 105

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Library of Congress Catalog Card Number 62-52046
ISBN 0-8103-1905-5
ISSN 0010-7468

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Authors and Media People Featured in This Volume

Hubert Aquin—Award-winning Canadian novelist, who died in 1977; one of Canada's most popular contemporary writers; *The Antiphony* and *Hamlet's Twin* are among his best-selling novels.

Uri Avnery—Israeli journalist; editor-in-chief of *Ha'olam Hazei*, a controversial magazine well known for its opposition to establishment politics and for its exposes of economic and political corruption in Israel.

Jean-Louis Barrault—Internationally acclaimed French actor, director, and mime; director of the official French theatre company; author of many books and play adaptations as well as *Memories for Tomorrow: The Memoirs of Jean-Louis Barrault*.

Maria Isabel Barreno—Portuguese writer; along with her two co-authors, imprisoned and tried for "abuse of press freedom" and "outrage to public decency" for publishing *The Three Marias: New Portuguese Letters*.

Peter Brook—Award-winning British director, playwright, and screenwriter; well known for his 1964 direction of "The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade."

Anatole Broyard—American book reviewer and feature writer for the *New York Times*; also author of two books, *Aroused by Books* and *Men, Women, and Other Anticlimaxes*.

Arthur Bryant—Renowned British historian and biographer; books include *King Charles II*, *The Medieval Foundation of Britain*, and *The Lion and the Unicorn*.

Harry Chapin—American singer, songwriter, poet, and dramatist, who died in 1981; "WOLD," "Taxi," and "Cat's in the Cradle" are among his well-known songs.

Michael Cimino—American screenwriter and motion picture director; screenplays include "Heaven's Gate" and the Academy Award-winning picture "The Deer Hunter."

Luther Davis—Award-winning playwright and producer of stage plays and motion pictures; author of the popular stage musical "Kismet."

John Wesley Dean III—Disbarred American lawyer; principal witness at the Senate hearings on the Watergate conspiracy; author of *Blind Ambition*, written after serving four months in prison for his role in the conspiracy.

Bernadette Devlin—Civil rights activist in Northern Ireland; author, at age twenty-two, of an autobiography, *The Price of My Soul*.

Christopher Durang—One of the "new American playwrights"; his play "Sister Mary Ignatius Explains It All for You" won an Obie Award, and "A History of the American Film" was nominated for a Tony Award.

Betty Ford—First Lady during the Gerald R. Ford presidency and author of her autobiography, *The Times of My Life*.

Michel Foucault—French scholar and cultural analyst; writer on the history of systems of thought; author of *The History of Sexuality*, *Madness and Civilization*, and other books.

Celia Gittelson—American publishing executive and first novelist; author of *Saving Grace*, "about a pope who runs away from the Vatican."

Katharine Graham—American newspaper executive; under her leadership the *Washington Post* rose to a position of prominence; currently board chairman of the Washington Post Company.

Mary Hazzard—Award-winning American free-lance writer; author of critically successful novel *Sheltered Lives*.

Jack Heifner—American playwright; author of "Vanities," the longest-running nonmusical in the history of Off-Broadway theatre.

Douglas R. Hofstadter—American computer science professor; author of prize-winning best-seller *Goedel, Escher, Bach: An Eternal Golden Braid*. (Sketch includes interview.)

Howard Kaminsky—American publisher; author of best-selling thriller *The Glow*. (Sketch includes interview.)

Joseph Kessel—Award-winning French author; "one of France's most widely read authors between the two world wars"; well-known books include *L'Equipage* and *The Horsemen*.

Hank Ketcham—American cartoonist; creator of the "Dennis the Menace" cartoon strip.

Osbert Lancaster—British cartoonist, artist, and author; creator of the cartoon character Maudie Littlehampton; also author of autobiographies, including the popular and critically acclaimed *With an Eye to the Future*.

Marghanita Laski—British journalist, broadcaster, critic, and writer; author of novels, including *Love on the Supertax*, *The Victorian Chaise-Longue*, and *Little Boy Lost*, and biographies, notably *Jane Austen and Her World* and *George Eliot and Her World*.

Stanislaw Lem—Best-selling Polish writer of science fiction, who was dubbed "the Titan of East European science fiction"; *Solaris*, *The Invincible*, *Memoirs Found in a Bathtub*, and *The Cyberiad* are among his works.

Mort R. Lewis—Award-winning American comedy writer and amateur historian, specializing in Lincolniana; contributor to books about Lincoln, *Lincoln for the Ages: An Anthology* and *Lincoln: A Contemporary Portrait*.

Herbert R. Lottman—Expatriate American journalist and

authority on international publishing; author of *Camus*, a definitive study of Albert Camus. (Sketch includes interview.)

Julia Markus—American academic and novelist; author of widely acclaimed novels *Uncle* and *American Rose*. (Sketch includes interview.)

Frank McGee—Well-known American broadcast journalist, who died in 1974; former anchorman for NBC News and host of "Today."

James R. Mellow—American writer; his book *Charmed Circle: Gertrude Stein and Company* was nominated for the National Book Award in 1974, and his book *Nathaniel Hawthorne in His Times* was nominated for the American Book Award in 1980.

Stanley Milgram—Noted American social psychologist, recognized for his experiments on human conformity and aggression; his book *Obedience to Authority* was nominated in 1975 for the National Book Award.

Roger Mudd—Award-winning American journalist; long associated with CBS as a congressional correspondent and as Walter Cronkite's substitute on the "CBS Evening News"; now anchoring the "NBC Nightly News."

Martin Mull—American humorist, songwriter, artist, and actor; gained notoriety as a character in the "Mary Hartman, Mary Hartman" television series, and later on "Fernwood 2-Tonight"; well known as lyricist-composer and performer of songs, including "Marge the Midget" and "Ventriloquist Love."

Anthony Newley—British entertainer, playwright, composer, and lyricist; won awards for song "What Kind of Fool Am I?" from his popular musical "Stop the World—I Want to Get Off."

Marsha Norman—Award-winning American playwright; author of Off-Broadway success "Getting Out."

Victoria Ocampo—Grande dame of Argentine letters, who died in 1979; founding editor of *Sur*, which introduced new Latin American writers while offering in Spanish the works of North American and European authors.

Iris Origo—Biographer of Anglo-Irish and American parentage living in Italy, who has been called "the best writer in English about things Italian"; author of well-received biographies, including *Leopardi*, *The Merchant of Prato*, and *The World of San Bernardino*.

Pa Chin—Pseudonym of Li Fei-kan, mainland Chinese author noted for his rejection of the Confucian family system and his interest in revolution; best-known works in translation include *The Family* and *Cold Nights*.

James Rado—Award-winning American librettist, lyricist, and composer; author of book and lyrics for "Hair," the first pop-rock musical.

Gerome Ragni—Award-winning American actor, librettist, and lyricist; author of book and lyrics for "Hair" and a later pop-rock musical, "Dude, the Highway Life."

Elliott Roosevelt—American businessman and writer; author of several books about his famous parents, Franklin and Eleanor Roosevelt, including *As He Saw It* and a trilogy, *An Untold Story*, *A Rendezvous With Destiny*, and *Mother R*.

Marcia Rose—American romantic novelist; author of steamy paperbacks, including *Prince of Ice*, *Music of Love*, and *Second Chances*.

Ken Russell—British screenwriter and director of motion picture and television productions, including critically and commercially acclaimed "Tommy" and "Women in Love."

Al Santoli—American Vietnam veteran and free-lance writer; author of well-received *Everything We Had: An Oral History of the Vietnam War by Thirty-Three American Soldiers Who Fought It*.

George Seaton—Academy Award-winning American screenwriter, producer, and director, who died in 1979; best known as the screenwriter of "The Song of Bernadette," "Miracle on 34th St.," and "Airport." (Sketch includes interview with Seaton's widow, Phyllis Seaton.)

Anne Seifert—American epidemiologist, psychologist, and writer; author of *His, Mine, and Ours: A Guide to Keeping Marriage From Ruining a Perfectly Good Relationship*.

William Shawcross—Award-winning British journalist; author of several books, including *Sideshow: Kissinger, Nixon, and the Destruction of Cambodia*.

Carly Simon—American singer, composer, and recording artist; among her songs are "You're So Vain."

Frank Snepp—Former CIA chief strategic analyst in Saigon; author of *Decent Interval*; sued by the U.S. Government for violating a secrecy agreement he signed when he joined the CIA. (Sketch includes interview.)

Steve Tesich—Playwright and screenwriter best known for the popular motion picture "Breaking Away," which received an Academy Award for best original screenplay in 1979.

Jack W. Tracy—American writer and publisher; his book *Encyclopaedia Sherlockiana* received a special Edgar Award in 1978.

Margaret Truman—American writer; daughter of President Harry S. Truman; author of mysteries employing her knowledge of the nation's capital, including *Murder in the White House* and *Murder on Capitol Hill*.

Henry A. Wallace—American agronomist, who died in 1965; served as President Franklin D. Roosevelt's secretary of agriculture and later as U.S. vice-president; author of many books, including *America Must Choose* and *New Frontiers*.

C.V. Wedgwood—Distinguished British historian, translator, and biographer, specializing in seventeenth-century Britain; *The Great Rebellion* and *The King's Peace* are among her works.

Linda R. Weltner—American free-lance writer and photographer; author of well-received novels for young adults, *Beginning to Feel the Magic* and *The New Voice*.

Stark Young—Southern American writer, who died in 1963; best known for the Civil War novel *So Red the Rose* and for his theatrical criticism, which appeared in the *New Republic* for twenty-six years.

Preface

This volume of *Contemporary Authors* continues the steps begun with Volume 104 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 *CA* volumes brief, one-paragraph entries on such authors. 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 1,400 entries in this volume (which bring to nearly 69,000 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 Volume 104, therefore, *CA* has introduced 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 Joel Agee, Thomas Eagleton, and Andrei Sakharov, 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 Franz Kafka, H.L. Mencken, and Will Rogers.

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 Neil Ravin, a physician and novelist, who complains, "People keep asking whether I'm a writer or a doctor, as if the two were mutually exclusive." An inveterate reader of fiction, he admits, "I used to feel guilty reading a novel . . . but now I've got a financial excuse: I made more money this year from [my own novel] *M.D.* than I did from being an endocrine fellow." Ravin claims that *M.D.* "was conceived as the *Catch-22* of medical novels. But I couldn't bring myself to do it. It turned out, as I entered the trance-like sessions of memory in which the book was written, that the hospital experience was not, after all, as absurd as the war experience . . . Basically the hospital is the polar opposite of war; it is man's last best work. Often it doesn't work, of course, but the whole idea springs from the noble side. So [my novel] changed from a farce, a depiction of absurdity, to a defense."

Publishing professionals find book writing a natural extension of their craft, like Quarto Communications president Tony Meisel, who tells *CA*'s editors: "All my writing is done for the sheer fun of it. Either the subject is one for which no satisfactory book has appeared or, in the case of [my] novel in progress, *The Golden Madonna*, because I have dreamed up such a devilishly obtuse plot as to warrant letting a segment of the public suffer with me." Commenting on the state of the art, Meisel maintains: "Despite all the blather written about the creative process, most inspired by unconscious self-indulgence, the act of writing is essentially a process of organization and intellectual rigor. I used to make my authors, in my editing days, submit detailed, multipaged outlines. They didn't like it, but they wrote better books for it . . . Any author . . . must remember he or she is writing for an audience, a living, writhing marketplace. If an experience cannot be explained in comprehensible words and metaphors, that act has not been successfully presented to the reader."

CA's editors compile equally incisive Sidelights when authors and media people of particular interest to *CA* readers do not themselves supply Sidelights material or when demand for information about the critical reception their works have received is especially high. For instance, in her Sidelights on playwright Christopher Durang, assistant editor Charity Anne Dorgan reports that the humor of the born satirist "does not step back for comic perspective. It does not really see its target. It leaps onto it, instead, engages it totally and burrows its head into it as if it were a mock target; much in the same way that a mother is a mock target for a not terribly naughty child."

The acclaimed author of *Sheltered Lives* and *Idle and Disorderly Persons*, Mary Hazzard, adds to associate editor B. Hal May's remarks: "When my writing career is summarized it may seem to move in an unbroken line. However, in thinking carefully about it, I find that it has wavered, nearly died at times, and been influenced to a surprising degree by chance."

Iris Origo's Sidelights, by assistant editor Tim Connor, relay the critics' assessment that she is "the best writer in English about things Italian," "a biographer who understands the heart." The author of books on the lives of medieval and nineteenth-century Italians, Origo writes in a manner that brings her historical subjects to life again. She believes that "only by discovering what life 'felt like,' to our subject . . . can we become aware of him as a *person* at all."

Senior assistant editor Les Stone writes about Britain's most eccentric filmmaker, Ken Russell, claiming that throughout his erratic career, Russell has pursued his own vision, rarely compromising to critical expectations. Russell declares: "I follow this code: entertain first, instruct second. I've got lots of films inside me. Some of them will be good, some will be bad. But I'll go on, whatever the critics say about me."

And in her Sidelights on William Shawcross's book *Sideshow: Kissinger, Nixon, and the Destruction of*

Cambodia, assistant editor Mary Sullivan compiles a detailed analysis of America's Cambodian involvement from the late 1960's to the mid-1970's, which Shawcross implies in his book was a "real corruption of democratic processes."

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 noteworthy deceased writers, 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, both living and deceased, whose sketches are contained in this volume are noted in the list headed "Authors and Media People 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 Douglas R. Hofstadter, Howard Kaminsky, Herbert R. Lottman, Julia Markus, George Seaton, and Frank Snepp.

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, and 31 percent of the obituary notices in this volume are for such authors. In addition, *CA* provides obituary notices for authors who do not yet have sketches 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.

Contemporary Authors New Revision Series

A major change in the preparation of *CA* revision volumes began with the first volume of the newly titled *Contemporary Authors New Revision Series*. No longer are all of the sketches in a given *CA* volume updated and published together as a revision volume. Instead, sketches from a number of volumes are assessed, and only those sketches requiring *significant change* are revised and published in a *New Revision Series* volume. This change enables us to provide *CA* users with updated information about active writers on a more timely basis and avoids printing sketches from previous volumes in which there has been little or no change. As always, the most recent *CA* cumulative index continues to be the user's guide to the location of an individual author's revised listing.

Retaining *CA* Volumes

As new volumes in the series are published, users often ask which *CA* volumes, if any, can be discarded. Since the *New Revision Series* does not supersede any specific volumes of *CA*, all of the following must be retained in order to have information on all authors in the series:

- all revised volumes
- the two *Contemporary Authors Permanent Series* volumes
- *CA* Volumes 45-48 and subsequent original volumes

The chart following the preface is designed to assist users in keeping their collections as complete as possible.

Cumulative Index Should Always Be Consulted

The key to locating an individual author's listing is the *CA* cumulative index bound into the back of alternate original volumes (and available separately as an offprint). Since the *CA* cumulative index provides access to *all* entries in the *CA* series, the latest cumulative index should always be consulted to find 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 the works 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.

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) ↓ ↓ 105 (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.*

ABEL, Bob
See **ABEL, Robert**

* * *

ABEL, I(orwith) W(ilbur) 1908-

BRIEF ENTRY: Born August 11, 1908, in Magnolia, Ohio. American labor union official and author. Abel became international president of the United Steelworkers of America in 1965. He began as a steelworker and union organizer in the 1930's, participating in the "Little Steel" strike of 1937. Abel was a member of the pay board of the National Stabilization Program in 1971 and 1972 and a committee member of the President's Cost of Living Council in 1973. His many awards include the Franklin D. Roosevelt Award from the Four Freedoms Foundations, which he won in 1971. He wrote pamphlets on labor and unions, and a book, *Collective Bargaining: Labor Relations in Steel, Then and Now* (Carnegie-Mellon University, 1976). Address: 3216 Apache Rd., Pittsburgh, Pa. 15241; and Commonwealth Building, Pittsburgh, Pa., 15222. *Biographical/critical sources:* *Current Biography*, Wilson, 1965; *New York Times*, July 31, 1971; *Biographical Dictionary of American Labor Leaders*, Greenwood Press, 1974; *Biography News*, Gale, November, 1974.

* * *

ABEL, Robert 1931-1981
(Bob Abel)

OBITUARY NOTICE—See index for CA sketch: Born January 22, 1931, in Middletown, Conn.; died of cancer, December 21, 1981, in New York, N.Y. Editor and author. A senior editor at Dell Publishing Company, Abel was responsible for the publication of Xaviera Hollander's best-seller *The Happy Hooker*. In 1972, after moving to the position of executive editor at Warner Books, Abel gained another notable work, *Sybil* by Flora Rheta Schreiber. He specialized in editing books on wine, food, and travel. After his death a scholarship fund was founded in his name. Abel was a contributor to magazines and newspapers, such as the *New York Times*, *Realist*, *Cavalier*, *Playboy*, *McCall's*, and *True*. His books include *The Funnies: An American Idiom*, *The American Cartoon Album*, *The Book of Beer*, and *The Beer Book*. Obituaries and other sources: *New York Times*, December 30, 1981; *Publishers Weekly*, January 8, 1981.

ABRAMS, Philip 1933(?) -1981

OBITUARY NOTICE: Born c. 1933; died October 31, 1981. Educator, sociologist, and author. Educated at Cambridge University, Abrams played a leading role in establishing and administering the university's Social and Political Science Tripos. Under his chairmanship, the Department of Sociology and Social Policy at Cambridge became one of the leading centers of postgraduate study and research in Britain. Abrams was a member of the editorial board of *Past and Present* and was the editor of *Sociology*, the journal of the British Sociological Association. He wrote *The Origins of British Society* and co-wrote *Communes, Sociology and Society* with A. McCulloch. Obituaries and other sources: *London Times*, November 10, 1981.

* * *

ACHILLES
See **LAMB, Charles Bental**

* * *

ADAM, Heribert 1936-

PERSONAL: Born July 1, 1936, in Offenbach, Germany (now West Germany). Office: Simon Fraser University, Burnaby, British Columbia, Canada.

CAREER: Associated with Institute of Social Research, Frankfurt, West Germany, 1961-65; Simon Fraser University, Burnaby, British Columbia, professor of sociology, 1968—. Formerly associated with University of Natal, Durban, South Africa. Visiting professor at universities in Germany, Egypt, and the United States.

WRITINGS: *Suedafrika*, Suhrkamp, 1969, 4th edition, 1977; *Modernizing Racial Domination: The Dynamics of South African Politics*, University of California Press, 1971; (editor) *South Africa: Sociological Perspectives*, Oxford University Press, 1971; (with Hermann Giliomee) *Ethnic Power Mobilized: Can South Africa Change?*, Yale University Press, 1979.

BIOGRAPHICAL/CRITICAL SOURCES: *New York Review of Books*, October 31, 1974.

ADAMS, Frederick C(harles) 1941-

BRIEF ENTRY: Born June 3, 1941, in Montpelier, Vt. American historian, educator, and author. Adams joined the faculty of Drake University in 1973 and has been a professor of history there since 1976. His writings include *Economic Diplomacy: The Export-Import Bank and American Foreign Policy, 1934-1939* (University of Missouri Press, 1976). **Address:** Department of History, Drake University, Des Moines, Iowa 50311. **Biographical/critical sources:** *Directory of American Scholars*, Volume I: *History*, 7th edition, Bowker, 1978.

* * *

ADAMS, Mildred

See KENYON, Mildred Adams

* * *

ADAMS, Robert H(ickman) 1937-

PERSONAL: Born May 8, 1937, in Orange, N.J.; son of J. Ross (an actuary) and Lois (Hickman) Adams; married Kerstin Mornestam (a librarian), June 11, 1960. **Education:** University of Redlands, B.A., 1959; University of Southern California, Ph.D., 1965. **Home:** 326 Lincoln St., Longmont, Colo. 80501.

CAREER: Colorado College, Colorado Springs, assistant professor of English, 1962-70; free-lance photographer and writer, 1970—. **Awards, honors:** Photography fellow of National Endowment for the Arts, 1973 and 1978; Guggenheim fellow, 1973 and 1980; award of merit from American Association of State and Local History, 1975; award in the arts from governor of Colorado, 1979.

WRITINGS—Illustrated with own photographs: *White Churches of the Plains*, Colorado Associated University Press, 1970; *The Architecture and Art of Early Hispanic Colorado*, Colorado Associated University Press, 1974; *The New West*, Colorado Associated University Press, 1974; *Denver: A Photographic Survey of the Metropolitan Area*, Colorado Associated University Press, 1977; *Prairie*, Denver Art Museum, 1978; *From the Missouri West*, Aperture, 1980.

Other writings: *Beauty in Photography: Essays in Defense of Traditional Values*, Aperture, 1981.

WORK IN PROGRESS: *Where Shall We Be?*, a photographic essay about the Rocky Flats Nuclear Weapons Plant.

SIDELIGHTS: Robert Adams commented: "The suburban West (which is the subject of much of my work) is, from a moral perspective, depressing evidence that we have misused our freedom. There is, however, another aspect to the landscape, an unexpected glory. Over the cheap tracts and littered arroyos one sometimes sees a light as clean as that recorded by Timothy O'Sullivan. Since it owes nothing to our care, it is an assurance; beauty is final."

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ADAMS, Willi Paul 1940-

PERSONAL: Born January 16, 1940, in Leipzig, Germany (now East Germany); son of Paul (a food store owner) and Elisabeth (a tailor; maiden name, Junker) Adams; married Angela Meurer (a translator), July 10, 1968; children: Johannes. **Education:** Attended University of Bonn, 1960-62; Free University of Berlin, Ph.D., 1968. **Home:** Beerenstrasse 50, D-1000 Berlin 37, West Germany. **Office:** John F. Kennedy

Institute for North American Studies, Free University of Berlin, Lansstrasse 7, D-1000 Berlin 33, West Germany.

CAREER: Free University of Berlin, Berlin, West Germany, assistant professor of American history, 1971-72; University of Frankfurt, Frankfurt, West Germany, professor of American Studies, 1972-77; Free University of Berlin, professor of North American history, 1977—. Visiting professor at University of Chicago, 1978. Fellow of Charles Warren Center for Studies in American History, Harvard University, 1972, 1975-76, and Woodrow Wilson International Center for Scholars, 1980-81.

MEMBER: American Historical Association, Organization of American Historians, European Association of American Studies, German Association of American Studies, Verband der Historiker Deutschlands, Ranke Gesellschaft, Gesellschaft fuer Kanada-Studien, Immigration History Society, Canadian Historical Association, Berliner Wissenschaftliche Gesellschaft. **Awards, honors:** American Council of Learned Societies fellow, 1972; Bicentennial Prize from American Historical Association, 1976, for *The First American Constitutions*.

WRITINGS: *Republikanische Verfassung und buergerliche Freiheit: Die Verfassungen and politischer Ideen der amerikanischen Revolution*, Luchterhand Verlag, 1973, revised translation published as *The First American Constitutions: Republican Ideology and the Making of the State Constitutions in the Revolutionary Era*, University of North Carolina Press, 1980; (editor with Wolfgang J. Helbig) *Directory of European Historians of Canada and the United States: Addresses, Publications, Research in Progress*, John F. Kennedy Institute for North American Studies, Free University of Berlin, 1979; (contributor) Bernard Bailyn and John Hench, editors, *The Press and the American Revolution*, American Antiquarian Society, 1980; (contributor) Rob Kroes, editor, *The American Identity: Fusion and Fragmentation*, Amerika Instituut, University of Amsterdam, 1980.

Other writings: (Contributor) Heinrich August Winkler, editor, *Die grosse Krise in Amerika: Vergleichende Studien zur politischen Sozialgeschichte, 1929-1939* (title means "The Great Crisis in Comparative Studies in Political and Social History, 1929-1939"), Goettingen, 1973; (editor with wife, Angela Meurer Adams, and translator) *Die amerikanische Revolution in Augenzeugenberichten* (title means "The American Revolution in Eyewitness Accounts"), Deutscher Taschenbuchverlag, 1976; (editor) *Die deutschsprachige Auswanderung in die Vereinigten Staaten: Berichte ueber Forschungsstand und Quellenbestaende* (title means "The German-speaking Emigration to the United States: Reports on Source Material and the State of the Art"), John F. Kennedy Institute for North American Studies, Free University of Berlin, 1980; (translator with A. M. Adams, and contributor) Richard M. Nixon, *Memoiren*, Ullstein Verlag, 1981. Also contributor to *La Revolution americaine et l'Europe* (title means "The American Revolution and Europe"), edited by Claude Fohlen and Jacques Godechot, 1977. Contributor to history and American studies journals. Member of editorial board of *Amerikastudien/American Studies*, 1980—.

WORK IN PROGRESS: A book on the assimilation of German immigrants in the United States, 1830-1930, publication expected in 1984.

SIDELIGHTS: Adams told CA: "Teaching American history in West Germany is a constant challenge to examine some of the presuppositions which many of my American colleagues can afford to let stand unexamined. A prominent example is the 'uniqueness syndrome' in American historiography. The development of American society, it is assumed, is the result

of such a unique combination of a natural environment and multi-ethnic population that comparisons with other national histories seem useless. For instance, to consider the Civil War as one of several wars of national unification of the nineteenth century from this point of view is sacrilegious. My European perspective, on the other hand, encourages a synoptic and comparative view of North American and West European history. The rigid division of labor among specialists between U.S. history, Canadian history, and the West European national stories, I think, should be overcome by transnational interpretations, not only in economic and diplomatic history, but also in social, intellectual, and cultural history."

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ADAMS, William Howard

BRIEF ENTRY: Born in Jackson County, Mo. American art collector and administrator, and author. Adams directed the national program of the National Gallery of Art and served as member of the board of advisers of Dumbarton Oaks. He has also been senior fellow at Harvard Institute and chairman of the Missouri Council on the Arts. His writings include *The Politics of Art: Forming a State Arts Council* (Arts Councils of America, 1966), *Atget's Gardens* (Doubleday, 1979), *The French Garden, 1500-1800* (Braziller, 1979), *The Eye of Thomas Jefferson*, and *Jefferson and the Arts*. Address: 2820 P St. N.W., Washington, D.C. 20007. *Biographical/critical sources:* *New York Review of Books*, October 14, 1976.

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ADAM-SMITH, Patricia Jean 1926- (Patsy Adam-Smith)

PERSONAL: Born May 31, 1926, in Gippsland, Victoria, Australia; daughter of Albert (a railway repairman) and Bridget (a railway station mistress) Adam-Smith; children: Cate, and one son. *Education:* Educated through correspondence courses, received A.Mus.A. in piano and violin. *Home:* 47 Hawksburn Rd., South Yarra, Victoria 3141, Australia. *Agent:* Joan Saxton, 11 Nepean St., Glenris, Victoria 3146, Australia. *Office:* State Library of Victoria, Melbourne, Victoria 3000, Australia.

CAREER: A.M.V. *Naracoopa*, radio operator in Tasman Sea and Bass Strait, 1954-60; Adult Education Board, Hobart, Australia, adult education officer, 1960-66; full-time writer, 1966-70; State Library of Victoria, Melbourne, Australia, manuscripts field officer, 1970—. *Military service:* Voluntary Aid Detachment, 1942-44; served in military hospitals; became corporal. *Member:* Australian Society of Authors, Australian Journalists Association, Victorian Fellowship of Australian Writers (state president, 1973-75; federal president, 1974-75). *Awards, honors:* Australia Council literary fellowship, 1965, 1972, 1975, and 1982; book-of-the-year award, 1978, for *The Anzacs*; Officer of the Order of the British Empire, 1980, for service to literature.

WRITINGS—Under name Patsy Adam-Smith: *Rediscovering Tasmania*, Advocate News, 1960; *Moonbird People*, Rigby, 1963; *Hear the Train Blow* (autobiography), Ure Smith, 1962, enlarged and illustrated edition, Thomas Nelson, 1981; *There Was a Ship* (novel), Rigby, 1964; *The Rails Go Westward*, Macmillan, 1964; *Tiger Country*, Rigby, 1965; *The Barcoo Salute* (nonfiction), Rigby, 1966; *No Tribesmen*, Rigby, 1967; *When We Rode the Rails*, Macmillan, 1968; *Folklore of the Australian Railwaymen* (nonfiction), Macmillan, 1969; *Across Australia by Indian Pacific*, Thomas Nelson, 1970; *Romance of Australian Railways*, Rigby, 1973; *Victorian and Edwardian Melbourne in Photographs*, Ferguson, 1974; *The Desert Rail-*

way (nonfiction), Rigby, 1974; *The Anzacs*, Thomas Nelson, 1978; *Outback Heroes*, Landsdowne, 1981; *The Shearers* (social history), Thomas Nelson, 1982; *The Young Irishmen* (nonfiction), Thomas Nelson, 1982; *Australian Women at War*, Kangaroo Press, 1982; *The Railway Family*, Landsdowne, 1983.

Also author of *Tasmania*, *Port Arthur*, *Launceston*, and *Hobart* in Rigby's Sketchbook series. Author of radio broadcasts. Contributor of feature articles to periodicals, including *Walkabout*, *A.M.*, and *People*.

WORK IN PROGRESS: *The Troopers*, publication by Thomas Nelson expected in 1984.

SIDELIGHTS: Adam-Smith explained in a *Leongatha Star* interview that she began taking herself seriously as a writer while living abroad. In Ireland to research a book, Adam-Smith appeared on a late-night talk show. When she returned to her hotel, she "found the whole pub waiting for me." Her fellow lodgers held a party for her, complete with champagne, exclaiming, "You didn't tell us you were an author." Adam-Smith noted that "I'd have to be a football star to get that sort of publicity in Australia."

When she went back to Australia, she decided to record her country's often neglected history. She wrote about the rise of the railways, the battle of Gallipoli, and the sheep shearers' strikes of the 1890's. Incorporating in her books the testimonies of people who had lived through those times, Adam-Smith endeavors to capture on paper a living social history. "Our historic novels are all bones and no flesh," she disclosed. "I just can't stand to see all this stuff lost."

Adam-Smith told CA: "Both my parents were fine raconteurs. Brought up in the bush, before radio and television or movies came to us, we talked around the fire at nights, told and retold stories. 'People are people' was our belief; we didn't judge, didn't think of class (perhaps didn't know of it, we were so isolated), therefore our friends range through all classes and peoples. Later I learned that many do not see people the way we did. So I began to write in my own way, trying to get readers to see the trees as well as the woods."

BIOGRAPHICAL/CRITICAL SOURCES: *Melbourne Age*, June 23, 1973, January 13, 1979, June 1, 1979, April 23, 1980, July 21, 1980, September 29, 1981; *Melbourne Sun*, December 2, 1978, October 3, 1981; *London Sunday Telegraph*, December 3, 1978; *Grimsby Evening Telegraph*, December 14, 1978; *Southern Evening Echo*, January 26, 1979; *Leongatha Star*, June 23, 1981; *West Australian*, September 15, 1981.

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ADAM-SMITH, Patsy See ADAM-SMITH, Patricia Jean

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ADASTRA See MIREPOIX, Camille

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ADDIE, Bob 1911(?) -1982

OBITUARY NOTICE: Born c. 1911; died of cardiorespiratory arrest, January 18, 1982. Journalist and author. A graduate of the University of Alabama journalism school, Addie began his career with the *New York Journal-American*, later moving to the *Washington Times-Herald* as a general reporter and sports-writer. When the *Washington Post* bought the *Times-Herald*

in 1954, Addie stayed on as a sportswriter for the *Post*, remaining with the paper until he retired in 1977. He wrote six and seven newspaper columns a week and was a weekly columnist for the *Sporting News*. Addie was well known for his coverage of the Washington Senators baseball team. "He took great pride in being able to say, 'I never missed a day with the Senators in 20 years,'" noted the *Washington Post*. The recipient of several honors, including National Press Club awards, Addie was also president of the Baseball Writers Association and served on the selection committee of the Baseball Hall of Fame. He was the author of *Sports Writer*, a book he wrote after retiring. Obituaries and other sources: *Washington Post*, January 20, 1982.

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ADDIE, Pauline Betz 1919(?)-

BRIEF ENTRY: American professional tennis player and author. Pauline Addie has won Wimbledon and U.S. women's tennis championships. She teaches children and adults and has conducted summer tennis camps. She wrote *Wings on My Tennis Shoes* (Low, 1949) and *Tennis for Everyone: With Official USLTA Rules and Leighton Tennis Tests* (Pond & Co., 1966). *Biographical/critical sources:* *New York Times Book Review*, June 10, 1973.

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ADDINGTON, Arthur Charles 1939-

PERSONAL: Born May 25, 1939, in St. Albans, England; son of Charles Henry and Valerie (Goodyear) Addington. **Education:** Attended private school in St. Albans, England. **Home:** 6 Fairfield Close, Harpenden, Hertfordshire, England.

CAREER: Banker, 1956—. **Member:** Society of Genealogists, Society of Authors, Royal Stuart Society.

WRITINGS: *The Royal House of Stuart: The Descendants of King James VI of Scotland, James I of England*, Charles Skilton, Volume I, 1969, Volume II, 1971, Volume III, 1975; (editor) Gerald Paget, *The Lineage and Ancestry of His Royal Highness Prince Charles, Prince of Wales*, two volumes, Charles Skilton, 1977. Contributor to genealogy journals.

WORK IN PROGRESS: Research on the illegitimate descendants of King James VI of Scotland, England's James I; research on the ancestry of the Princess of Wales.

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ADELSON, Sandra 1934-

PERSONAL: Born October 12, 1934, in New York, N.Y.; daughter of Morris (a used-car dealer) and Rose (a secretary; maiden name, Stahl) Herfield; married Melvin Adelson (a high school guidance director), December 18, 1955; children: Bruce, Marcia. **Education:** City College (now of the City University of New York), B.S.Ed., 1955; Hunter College of the City University of New York, M.S., 1968. **Home:** 33 Bradford Blvd., Yonkers, N.Y. 10710. **Agent:** Steve Blackwelder, 128 Second Pl., Brooklyn, N.Y. 11231. **Office:** New Rochelle High School, Clove Rd., New Rochelle, N.Y. 10801.

CAREER: New Rochelle High School, New Rochelle, N.Y., guidance counselor, 1968—.

WRITINGS: *Wrap Her in Light* (historical novel), Morrow, 1981.

WORK IN PROGRESS: A contemporary novel, completion expected in 1981; a novel set in Renaissance France.

SIDELIGHTS: Sandra Adelson wrote: "The idea for *Wrap Her in Light* began germinating, although I was unaware of it at the time, during two trips to Egypt. To use 'enthralled' as a measure of my response to Egypt's art would actually understate it. Instead of the cold, lifeless passions I had anticipated from a stylized art, I was stunned by the warmth and vitality and familial affection that emanated from even the most pedestrian work. It seemed to me that, separated as we are from that first civilization by time, an unfamiliar language, and strange customs, the early Egyptians have not been depicted as the warm, courageous, spirited, innovative people I believe they were. And so I have attempted to picture the freshness and excitement of a world where everything was new, where possibilities were limitless.

"Everything I've read about Ankhesenamon and her father, Akhenaten, have caused them to spring out of the pages of history with a vitality I found quite compelling. I wanted to picture them as complex, loving, decent people who tried to impress a grand concept—worship of a single God—on their world. Their ultimate failure, caused not so much by their limitations, came about because of the complexities of their society and the self-serving motivations of powerful groups. The predominant issues—conflicting loyalties, ambition, guilt—mirror in the broadest sense those issues we must all work through in accommodating to the realities of our world.

"In a sense I've watched these 'rites of passage' enacted over and over again, as a guidance counselor in a large, suburban high school. *Wrap Her in Light* is not only my first novel—it is the first piece of writing I've ever had published. While it is not at all autobiographical, it does contain elements of those relationships I've observed for almost thirteen years.

"In my own life, there have been certain periods of time when I considered certain involvements to be appropriate—a time when I wanted to be home (when my children were very young), a time when I wanted to return to work (especially since my husband and I were involved in related fields), a time when I wanted to write.

"My contemporary novel is about people living in an affluent suburban community who discover, painfully and shockingly, that the myths they've lived by, the civilized world they fashioned, were quite different from what was intended. They learn their perceptions of themselves and of others, filtered through their own distorted vision, were, in fact, dangerously wrong.

"I've also sketched the outline for a novel set in Renaissance France, where relationships had to be bound by the religious conflicts of the time and by the shifting demands of a capricious court.

"I've traveled abroad quite extensively where my family's collective proficiency in French, German, Russian, and some Arabic has enabled me to gain insights into cultures other than my own."

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ADLER, France-Michele 1942-

PERSONAL: Born May 10, 1942, in Aubenas, Ardeche, France; came to the United States in 1968; daughter of Andre and Suzanne (Dugelay) Parizot; married J. David Adler (in banking). **Education:** Attended University of Nice, 1961-62, and Pitman Institute, 1963. **Home and office:** 333 East 68th St., New York, N.Y. 10021. **Agent:** Robert Cornfield Literary Agency, 145 West 79th St., New York, N.Y. 10024.

CAREER: Contours Travel Agency, Nice, France, reservation agent, 1964-65; Hotel Ducap, Corsica, France, assistant to