

*Contemporary
Authors*

volume 113

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 113

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Authors and Media People Featured in This Volume

Harry Allard—American professor of French; known widely as the author of award-winning children's books, such as *The Stupids Step Out*, *Miss Nelson Is Missing!*, and *It's So Nice to Have a Wolf Around the House*. (Sketch includes interview.)

Anthony Blunt—Celebrated British art historian who died in 1983; exposed in 1979 as an espionage agent for the Soviets during the late 1940's; noted authority on French landscape painter Nicolas Poussin and author of numerous works in the field of art history, including *French Art and Architecture, 1500 to 1700*.

Ed Bradley—Award-winning American broadcast journalist; well-known correspondent for the CBS-TV news program "60 Minutes" since 1981; his many honors include several Emmy Awards for his reportage in television documentaries, notably "Blacks in America: With All Deliberate Speed" and "The Boat People." (Sketch includes interview.)

Albert Brooks—American comedian; wrote, directed, and acted in the feature-length comedy films "Real Life" and "Modern Romance"; once described as the "smartest, most audacious comic since Lenny Bruce and Woody Allen."

Rosalyn Carter—Former American first lady; has received numerous humanitarian awards for her efforts in the fields of mental health, aid for the elderly, and women's rights; author of an autobiography, *First Lady From Plains*.

Barbara Chase-Riboud—Internationally known black American sculptor, poet, and novelist; her best-selling 1979 historical novel, *Sally Hemings*, traces the relationship between President Thomas Jefferson and his alleged mistress, Sally Hemings, a mulatto slave.

Paul Conrad—American syndicated editorial cartoonist; associated with the *Los Angeles Times* since 1964 and recipient of three Pulitzer Prizes; called "one of the most respected practitioners of his trade." (Sketch includes interview.)

John Evan Weston Davies—British adventure novelist better known under the pen name Berkely Mather; author of well-received spy thrillers variously featuring heroes Peter Feltham, Idwal Rees, and James Wainwright; among his books are *The Achilles Affair*, *With Extreme Prejudice*, and *The Pass Beyond Kashmir*. (Sketch includes interview.)

Dian Fossey—American primatologist; noted for her research on the near-extinct mountain gorilla of Africa; author of the autobiographical adventure *Gorillas in the Mist*.

Terry Gilliam—American animator, screenwriter, and film director; animator, writer, and performer with the British comedy troupe Monty Python; his screenplays include such popular films as "Monty Python and the Holy Grail," "Time Bandits," and "Monty Python's The Meaning of Life." (Sketch includes interview.)

Cathy Guisewite—American syndicated cartoonist; creator of

the comic strip "Cathy"; her cartoons have been collected in numerous best-selling books, among them *The Cathy Chronicles*, *I Think I'm Having a Relationship With a Blueberry Pie*, and *Men Should Come With Instruction Booklets*. (Sketch includes interview.)

Arlo Guthrie—American folksinger; his best-known song, "Alice's Restaurant," was adapted as a popular motion picture; son of legendary folksinger Woody Guthrie (also sketched in this volume).

Woody Guthrie—American folksinger who died in 1967; considered "one of the most influential figures in American cultural history"; composer of more than one thousand songs, notably "This Land Is Your Land," and author of an autobiography, *Bound for Glory*.

Hedda Hopper—American actress and gossip columnist who died in 1966; her renowned gossip column reportedly attracted thirty million daily readers; she wrote two autobiographies, *From Under My Hat* and *The Whole Truth and Nothing But*.

Rhys L. Isaac—South African historian now residing in Australia; his 1983 Pulitzer Prize-winning book, *The Transformation of Virginia, 1740-1790*, is considered "one of the best—and most provocative—books written on colonial Anglo-America over the past decade."

Edward I. Koch—American politician; mayor of New York City since 1978; described as "the consummate New Yorker," Koch is known as "a full-time public servant whose entire being . . . is fused with the life of his lunatic city"; author of a best-selling autobiography, *Mayor*.

Hilton Kramer—American art journalist; formerly art news editor for the *New York Times*; author of *Revenge of the Philistines* and a book of essays, *The Age of the Avant-Garde*.

Emmanuel Le Roy Ladurie—French historian; considered "one of the most celebrated historians of the Western world"; among his best-known works in English translation are *Montaillou*, *Carnival in Romans*, and *The Territory of the Historian*.

Mina Loy—British-born American poet, painter, and lampshade designer and manufacturer who died in 1966; now recognized as an important poet, Loy published little during her lifetime; a collection of poems, *The Last Lunar Baedeker*, was issued posthumously in 1982.

Natalia Makarova—Russian-born ballet dancer, choreographer, and actress, now residing in London; ranked among the twentieth century's greatest ballerinas, she has performed with the Kirov Ballet, the American Ballet Theatre, the Royal Ballet, and other troupes; author of *A Dance Autobiography*.

Mary Martin—Award-winning American entertainer; best known for her roles in the stage productions of "Peter Pan,"

"The Sound of Music," and "South Pacific"; she has written an autobiography, *My Heart Belongs*.

Peter Martins—Acclaimed Danish-born American ballet dancer; longtime principal dancer with the New York City Ballet, he is now its ballet master in chief; author of *Far From Denmark*, an autobiography.

Walter R. Mears—Pulitzer Prize-winning American journalist; currently vice-president and executive editor of the Associated Press; author, with NBC-TV newsman John Chancellor, of *The News Business*. (Sketch includes interview.)

Thomas F. Monteleone—American science fiction and fantasy writer; among his works are the novel *The Time-Swept City*, a Nebula Award finalist, and the short story collection *Dark Stars and Other Illuminations*. (Sketch includes interview.)

Chad Oliver—American novelist and short story writer; best known for his science fiction works, including *Shadows in the Sun* and *The Shores of Another Sea*; also author of *The Wolf Is My Brother*, an award-winning historical western novel.

Shaunelle Perry—Black American actress, director, and playwright; cousin of famed playwright Lorraine Hansberry, Perry is best known as the director of such plays as "Rosalee Pritchett," "Black Girl," and "The Sty of the Blind Pig."

James Poe—Award-winning American screenwriter who died in 1980; among his well-known scripts are "Around the World in Eighty Days," "Lilies of the Field," and "Cat on a Hot Tin Roof."

Dennis J. Reardon—Award-winning American playwright; regarded by many critics as one of America's most promising new talents; author of "The Happiness Cage," "The Leaf People," "Siamese Connections," and other works noted for their "dark, insular, nightmarish worlds." (Sketch includes interview.)

Arthur Rubinstein—World-renowned American pianist who died in 1982; well known for his flamboyant technique, imaginative interpretations, and prodigious talent, Rubinstein also wrote two autobiographies, *My Young Years* and *My Many Years*.

Mark Russell—American political satirist; appears regularly each year in "Mark Russell" comedy specials on public

television; author of a syndicated daily newspaper column, "Mark Russell's World," and a book of humor, *Presenting Mark Russell*. (Sketch includes interview.)

Curt Siodmak—German-born novelist, screenwriter, and director of horror films; his best-known work is the popular novel *Donovan's Brain*; Siodmak's screenplays include "The Wolf Man," "The Beast With Five Fingers," and "Tarzan's Magic Fountain."

Gene Siskel—American journalist; film critic for the *Chicago Tribune* and co-host, with Roger Ebert, of the syndicated weekly television program "At the Movies"; according to *Newsweek*, Siskel and Ebert are "probably . . . the most widely viewed film critics in the country."

Scott Spencer—American novelist; author of *Endless Love*, the well-received novel about an adolescent boy's obsessive love for a sixteen-year-old girl; the book was adapted as a motion picture by Universal Pictures.

Frank Tashlin—American screenwriter and director who died in 1972; renowned for his slapstick comedies, notably those starring Jerry Lewis, including "Rock-a-Bye Baby," "Cinderella," and "The Disorderly Orderly."

Walter Tevis—American novelist; his best-known books *The Hustler* and *The Man Who Fell to Earth* were both adapted as motion pictures; his other works include *Mockingbird* and *The Queen's Gambit*.

Lee Trevino—One of America's foremost professional golfers; his tournament victories include the prestigious U.S. Open, British Open, and PGA Championship; author of two how-to books and an autobiography, *They Call Me Supermex*.

Shelley Winters—Academy Award-winning American actress; received Academy Awards as best supporting actress for her performances in "The Diary of Anne Frank" and "A Patch of Blue"; she has written a best-selling autobiography, *Shelley: Also Known as Shirley*.

William Woolfolk—American novelist and free-lance writer; author of more than a dozen novels, including the 1968 best-seller *The Beautiful Couple*; also author of a nonfiction study of child rearing, *The Great American Birth Rite*.

Preface

The over 1,300 entries in *Contemporary Authors (CA)*, Volume 113, bring to more than 80,000 the number of authors now represented in the *Contemporary Authors* series. *CA* includes 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 who write 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.

Starting with Volume 104, the editors of *CA* began to broaden 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 curriculums, 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.

Therefore, *CA* now contains information on important authors who lived and wrote between 1900 and 1959. Numerous authors from this period, most of whom will receive longer treatment later, are presently represented in *CA* with short, succinct entries that summarize their lives and literary contributions. These brief entries are further explained in the section of the preface below headed "Brief Entries."

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 the authors through questionnaires and personal correspondence. If writers 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. All sketches, whether prepared from questionnaires or through extensive research, are sent to the biographees for review prior to publication. Sketches on recently deceased authors are sent to family members, agents, etc., if possible, for a similar review.

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." Since Volume 104, therefore, *CA* has included concise, condensed entries on 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 serve as 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.

Informative Sidelights

Numerous *CA* sketches contain sidelights, which provide personal dimensions to the listings, supply information about the critical reception the authors' works have received, or both. Some authors listed in Volume 113 worked closely with *CA*'s editors to develop lengthy, incisive sidelights, such as those provided by Pulitzer Prize-winning historian Rhys L. Isaac. In his comments to *CA*, Isaac explains why he urges historians to consider a new visual approach to historical analysis: "I have been drawn forward by the thrill of seeking to know and describe in visualizable terms a past world quite different from my own. We live in an age of cinematic image, and I believe that historians must respond to its challenge positively, both by actively engaging in filmmaking . . . and by writing so as to evoke the kind of visual immediacy that the screen gives. I believe that this is not just a matter of keeping up with a compelling new medium. The . . . capabilities in visual analysis that the varieties and sequences of cinematic images have developed in us all have made necessary a new systematic approach to the records of the past."

CA's editors compile equally incisive sidelights when authors and media people of particular interest do not supply sidelights material, or when demand for information about the critical reception their books have received is especially high. The sidelights for New York City's Mayor Ed Koch, for instance, written by senior assistant editor Mary Sullivan, open with *Time* magazine's depiction of the city's most colorful administrator since Fiorello La Guardia, "If New York is a taxi, [Mayor] Ed Koch is its driver—quick tempered, belligerent, opinionated, chatty, protective, frank and possibly nuts." In sidelights for Emmanuel Le Roy Ladurie, considered to be "perhaps the most fashionable living historian in the Western world," assistant editor Lori R. Clemens observes that Le Roy Ladurie's best-selling works, such as *Montaillou* and *Carnival in Romans*, have been acclaimed by scholars and the reading public alike. His *Montaillou* has been called "a wholly successful demonstration of the historian's capacity to bring together almost every dimension of human experience into a single satisfying whole." And assistant editor Susan Stefani, in sidelights for comedian/filmmaker Albert Brooks, notes that Brooks may be the successor to such talents as Lenny Bruce and Woody Allen. His short, satiric films, stand-up routines, and motion pictures reveal an entertainer who "traffics not so much in jokes as wild ideas [and] bits of madhouse theatre, [making] comic epiphanies out of the giddy, gruesome excesses of popular culture."

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 on pages 7-8 headed "Authors and Media People Featured in This Volume."

Exclusive Interviews

CA provides exclusive, primary information on certain writers 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.

Writers and journalists in this volume whose sketches include interviews are Harry Allard, Ed Bradley, Paul Conrad, John Evan Weston Davies, Terry Gilliam, Cathy Guisewite, Walter R. Mears, Thomas F. Monteleone, Dennis J. Reardon, and Mark Russell.

Obituary Notices Make *CA* Timely and Comprehensive

To be as timely and comprehensive as possible, *CA* publishes 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 writers who already have full-length entries in earlier *CA* volumes—23 percent of the obituary notices in this volume are for such authors—as well as for authors who do not yet have

sketches in the series. Deceased writers of special interest currently represented only by obituary notices will be scheduled for full-length sketch treatment in forthcoming *CA* volumes.

Numerous *CA* users have commented favorably on the value of *CA*'s obituary notices. To continue to meet the need for concise obituary information on authors and media people, *CA*'s editors intend to maintain the emphasis on comprehensive obituary coverage.

Contemporary Authors New Revision Series

A major change in the preparation of *CA* revision volumes began with the first volume of *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, entries 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 enables us to provide *CA* users with updated information about active writers on a more timely basis and avoids printing entries 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.

Contemporary Authors Autobiography Series

Designed to complement the information in *CA* original and revision volumes, the new *Contemporary Authors Autobiography Series* provides autobiographical essays written by important current authors. Each volume contains from twenty to thirty specially commissioned autobiographies and is illustrated with numerous personal photographs supplied by the authors. The range of contemporary writers who will be describing their lives and interests in the new *Autobiography Series* is indicated by the variety of authors who contributed to Volumes 1 and 2—writers such as Dannie Abse, Vance Bourjaily, Erskine Caldwell, John Ciardi, Doris Grumbach, Elizabeth Forsythe Hailey, Marge Piercy, Frederik Pohl, Alan Sillitoe, and Diane Wakoski. Though the information presented in the autobiographies is as varied and unique as the authors, common topics of discussion include their motivations for writing, the people and experiences that shaped their careers, the rewards they derive from their work, and their impressions of the current literary scene.

Autobiographies included in the *Contemporary Authors Autobiography Series* can be located through both the *CA* cumulative index and the *Contemporary Authors Autobiography Series* index, which lists not only personal names but also titles of works, geographical names, subjects, and schools of writing.

CA Numbering System

Occasionally questions arise about the *CA* numbering system. Despite numbers like "97-100" and "113," the entire *CA* series consists of only 56 physical volumes with the publication of *CA* Volume 113. The information below notes changes in the numbering system, as well as in cover design, to help *CA* users better understand the organization of the entire *CA* series.

CA First Revisions

- 1-4R through 41-44R (11 books)
Cover: Brown with black and gold trim.
There will be no further *First Revisions* because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

CA Original Volumes

- 45-48 through 97-100 (14 books)
Cover: Brown with black and gold trim.
- 101 through 113 (13 books)
Cover: Blue and black with orange bands.
The same as previous *CA* original volumes but with a new, simplified numbering system and new cover design.

CA New Revision Series

- *CANR*-1 through *CANR*-14 (14 books)
Cover: Blue and black with green bands.
Includes only sketches requiring extensive change; **sketches are taken from any previously published *CA* volume.**

CA Permanent Series

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

CA Autobiography Series

- *CAA-1* and *CAA-2* (2 books)
Cover: Blue and black with pink and purple bands.
Presents specially commissioned autobiographies by leading contemporary writers to complement the information in *CA* original and revision volumes.

Retaining CA Volumes

As new volumes in the series are published, users often ask which *CA* volumes, if any, can be discarded. The *Volume Update Chart* on page 13 is designed to assist users in keeping their collections as complete as possible. All volumes in the left column of the chart should be retained to have the most complete, up-to-date coverage possible; volumes in the right column can be discarded if the appropriate replacements are held.

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 these related Gale literary series: *Something About the Author*, *Dictionary of Literary Biography*, *Contemporary Literary Criticism*, and *Authors in the News*.

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

Volume Update Chart

| 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) ↓ ↓ 113 (1985) | 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.*

ABATA, Russell M(ary) 1930-

PERSONAL: Born May 30, 1930, in North East, Pa.; son of Joseph (a factory worker) and Josephine (Cuccia) Abata. *Education:* Attended Grove City College, 1948, and John Carroll University, 1949; Mount St. Alphonsus Seminary, B.D., 1958; Academia Alfonsiana, D.M.Th., 1962. *Home:* 323 East 61st St., New York, N.Y. 10021.

CAREER: Entered Congregatio Sanctissimi Redemptoris (Redemptorists), 1952, ordained Roman Catholic priest, 1957; Mount St. Alphonsus Seminary, Esopus, N.Y., professor of moral guidance, 1963-66; worked as missionary and mental health counselor, 1966-68; Fordham University, Bronx, N.Y., professor of comparative religion, 1968—. Conducts workshops in new theology; pastoral counselor, 1966—.

WRITINGS—Published by Liguori Publications, except as noted: *All Things to All Men*, Joseph Wagner, 1967; *Love Is a Rainbow*, 1971, reprinted as *Love: How You Recognize It*, 1976; *Double Dare to Be You!*, 1972; *Sex Sanity in the Modern World*, 1975, reprinted as *Sexual Morality*, 1978; *Helps for the Scrupulous*, 1976; *You and the Ten Commandments*, 1976; *How to Develop a Better Self-Image*, 1980; (with William Weir) *Dealing With Depression*, 1982; *Unlocking the Doors of the Heart*, 1984; *Is Love In, and Sin Out?*, 1985. Also contributor to *Confession: Obtaining Its Full Effect*.

SIDELIGHTS: Russell M. Abata told *CA*: "Although most of my energies are spent being a theologian, mental health counselor, and writer, one of my most satisfying interests is gardening. Since I was a child in the small town of North East, Pennsylvania, I have been interested in the soil and what it can produce. Not having a father to depend on (he died when I was two), I felt a closeness to the earth. My roots are deeply planted there. In Manhattan, an unlikely place for a large garden, I have one of the best basil patches around. My gardening interests were humorously featured in a large article in the *New York Daily News*, and were followed up on a television news program. My closeness to the earth has influenced my thinking, teaching, counseling, and writing.

"I believe that sexual morality has a definite place in society. A person can be modern and 'with it' and still have sexual values.

"I believe that depression is a protective device that buys a person time and relief from unresolved panic and rage because one or several of the depressed person's four basic needs have not been met. I think 90 percent of our panic and rage comes from the pressures of having to live up to an image that is too demanding. Scrupulosity is a most severe mental and moral disorder where a person has an exaggerated perception of sin. It is an obsessive-compulsive reaction to sin. It is devastating to the sufferer and to everyone around him or her. Psychiatry and psychology have a very poor track record in helping such persons. Most priests are not equipped to cope with it.

"On the whole, I believe that religion and those aspects of society that look to religious guidelines for determining social morality are in a crisis state. Being a theologian and mental health counselor, I am in a position to do my small part in seeing us through these unsettled and unsettling times. I find the times hard but rewarding."

BIOGRAPHICAL/CRITICAL SOURCES: *New York Daily News*, June 4, 1974.

* * *

ABBOTT, Shirley 1934-

PERSONAL: Born November 16, 1934, in Hot Springs, Ark.; daughter of Alfred (a farmer) and Velma (a physical therapy assistant; maiden name, Loyd) Abbott; married Alexander Tomkiewicz (a commercial artist), September 12, 1964; children: Katharine, Elizabeth. *Education:* Texas State College for Women (now Texas Woman's University), A.B., 1956; attended University of Grenoble, 1957-58, and Columbia University, 1958-59. *Home:* 58 Crabapple Road, Manhasset, N.Y. 11030. *Agent:* Wallace & Sheil, 177 East 70th St., New York, N.Y. 10021. *Office:* Rebus, Inc., 250 Park Ave. S., New York, N.Y. 10003.

CAREER: *Horizon* magazine, New York City, editorial assistant, 1959-62, assistant editor, 1963-65, associate editor, 1966-70, managing editor, 1971-73, editor in chief, 1973-76; Rebus, Inc. (book packager), New York City, editor and consultant, 1980—. *Member:* Authors Guild. *Awards, honors:* Fulbright scholarship for study in Grenoble, France, 1957.

WRITINGS: *The Art of Food*, Oxmoor, 1977; *The National Museum of American History*, Abrams, 1981; *Womenfolks:*

Growing Up Down South, Ticknor & Fields, 1983; *Historic Charleston*, Knapp Press, 1985. Also author of essays to accompany a series of historical American cookbook reproductions, published by Oxmoor House. Contributor of articles to periodicals, including *Horizon*, *Smithsonian*, *Harper's*, *American Heritage*, *Southern Living*, and *Boston Review*.

WORK IN PROGRESS: A novel, tentatively titled *Isle of Fire*; a nonfiction account of the history of divorce; essays for Oxmoor House to accompany American historical cookbook reproductions; a piece for *Smithsonian* concerning the history of divorce.

SIDELIGHTS: Inspired by a letter from an aged aunt urging her to trace their female ancestors, Shirley Abbott wrote *Womenfolks: Growing Up Down South*. What began as an examination of her own past, however, developed into "a meditation on Southern women in history and myth," observed *Nation* critic Bell Gale Chevigny. "Like nesting Russian dolls," Chevigny remarked, "one project lies inside another: the pursuit of one woman's life story becomes an inquiry into the distortions and oversights of standard history."

Womenfolks won critical acclaim for its vivid depiction of the strong-willed Scotch-Irish immigrants who settled the wilds of Arkansas, and for its distinctive style, which Chevigny likened to "the swaggering language of a backwoods tall tale." Many reviewers also mentioned what *New Republic's* Dorothy Wickenden called Abbott's "clear-eyed ambivalence about her heritage." Chevigny claimed that Abbott's attitude toward her female forebears "is understandably equivocal. . . . While [she] admires the passionate bonding of these women, she also laments their distrust of men and fear of sex." Chevigny further stated: "Stylistically as well as ideologically, Abbott stands between flight and return, criticism and defense, and her writing is by turns caustic and feistily proud."

Abbott's pride in the Southern rural heritage is evidenced by characterizations such as that of an eighty-year-old grandmother named Lizzie Ethridge: "She had helped clear a homeplace and plant a crop. She had heard mountain lions scream at night, had watched a milk snake drink from a cow's udder in the light of dawn. Had been saved by the Lord Jesus and baptized in a running stream. . . . She had married young and borne many children, some of whom died in infancy, some of whom, now old themselves, looked in on her from time to time."

Despite Abbott's "ferociously adoring" tributes to women such as Granny Ethridge, *New York Times Book Review* critic Diane McWhorter found the author's recollections of her own childhood tinged with "the intense class shame she felt." Abbott tells us, in *Womenfolks*, that she lived with her family in the resort town of Hot Springs, Arkansas, until "an agrarian fit momentarily took hold" of her father, prompting him to pack them up and move them to a forty-acre farm. In many ways, Abbott remembers, the farm proved a bitter disappointment: "What we had was barren ground. The apple orchard that [my father] planted in high hope never bore. The well constantly threatened to go dry. We scarcely dared flush the toilet or bathe." Just thirteen years old at the time, Abbott had difficulty adjusting to the drastic change in lifestyle she was experiencing. "Urban spirit that I was," she explains, "I had no more aptitude as a farmer's daughter than my father had as a farmer. I hated digging potatoes, and I hated gathering eggs. I hated the smell of the chicken houses—vinegary, sweet, rotten. . . . As I loaded the wire baskets, hoping not to infuriate the ill-

humored old hens, I comforted myself with the thought that I had, after all, not been born for such indignities."

Wickenden noted that "much as Abbott now admires her forebears, she had no choice but to flee from their 'lunatic stoicism.'" Abbott "escaped" from Arkansas soon after finishing college, explained Peter S. Prescott of *Newsweek*, "as soon as she concluded that there was no place in the South, save in the schoolroom, for an educated woman—no jobs, and no men, either." Prescott also pointed out that the "same intelligence that propelled her out of the South prevents her from recollecting it in bitterness." Wickenden, nevertheless, felt that *Womenfolks* might be "a product of guilt as much as of love, and for this reason, perhaps, Abbott's portraits of her ancestors, here and there, are just a shade soft around the edges. But, the critic concluded, "there is nothing soft about her style, which has an appealingly unadorned wit and grace."

Abbott told CA: "I am part editor and part writer, having begun my working life at *Horizon* magazine, which was under the original editorship of Joseph J. Thorndike, Jr. I could have found no better place to learn the craft of a writer, editor, and historical researcher. For me history is a prime impetus for imagination and pleasure. I have come to believe in the *annaliste* approach to history—that is, history from the ground up. We are all part of daily life, which is history's foundation. History shapes us, but we shape history as well.

"I am particularly interested in women's studies and am currently writing essays about American historical cookbooks. Oxmoor House is reissuing these cookbooks in facsimile as a series (there will probably be twelve volumes in all, each volume containing a facsimile and one of my essays), and I am using them as a mirror of women's work and women's lives. It is astonishing to see what can be learned about women's lives and about American society, using nothing but a cookbook and a little empathy as source materials. I believe the effort to unearth and define the contributions of women to American life will not only illuminate the past but will help redefine our values and, I hope, make the coming century more habitable and less brutal than the twentieth century has been so far.

"I learned to respect and love history from having been born a Southerner. I draw my identity from that region, even though I have lived most of my life in New York. To come from a definable place and to seek an understanding of that place are incentives for the writer's imagination. Writing *Womenfolks* combined all these passions as no other piece of work has done for me. I hope to explore these themes in fiction and to continue my work in historical journalism."

AVOCATIONAL INTERESTS: Biking, needlepoint, cooking.

BIOGRAPHICAL/CRITICAL SOURCES: *Washington Post Book World*, December 6, 1981; *Village Voice*, December 9, 1981; *Time*, December 14, 1981; *Newsweek*, December 21, 1981, February 21, 1983; *Nation*, March 26, 1983; *New York Times Book Review*, May 1, 1983; *New Republic*, June 13, 1983.

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ABEEL, Erica (Hennefeld) 1937-

PERSONAL: Born May 2, 1937, in New York, N.Y.; daughter of Edmund B. (a lawyer) and Lilian (a teacher; maiden name, Shore) Hennefeld; married, 1963 (divorced); children: Neilson, Maud. **Education:** Sarah Lawrence College, B.A., 1958; Columbia University, Ph.D., 1965. **Home:** 320 West 104th St., New York, N.Y. 10025. **Agent:** Kathy P. Robbins, Robbins