

*Contemporary  
Authors*

*volume 173*

# Contemporary Authors®

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

volume 173



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*Contemporary Authors*<sup>®</sup>

# Preface

*Contemporary Authors* (CA) provides information on approximately 100,000 writers in a wide range of media, including:

- Current writers of fiction, nonfiction, poetry, and drama whose works have been issued by commercial publishers, risk publishers, or university presses (authors whose books have been published only by known vanity or author-subsidized firms are ordinarily not included)
- Prominent print and broadcast journalists, editors, photojournalists, syndicated cartoonists, graphic novelists, screenwriters, television scriptwriters, and other media people
- Authors who write in languages other than English, provided their works have been published in the United States or translated into English
- Literary greats of the early twentieth century whose works are popular in today's high school and college curriculums and continue to elicit critical attention

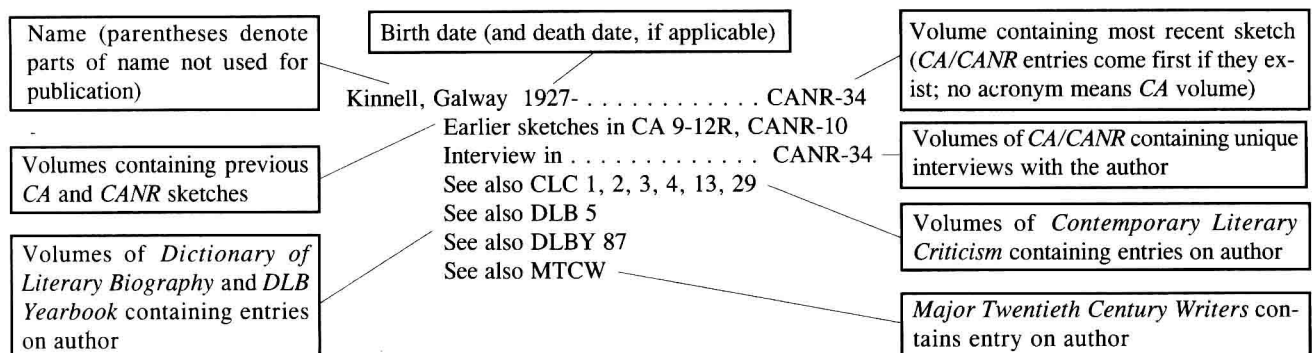
A CA listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to CA users. Sources of potential listees include trade periodicals, publishers' catalogs, librarians, and other users.

## How to Get the Most out of CA: Use the Index

The key to locating an author's most recent entry is the CA cumulative index, which is published separately and distributed with even-numbered original volumes and odd-numbered revision volumes. It provides access to *all* entries in CA and *Contemporary Authors New Revision Series* (CANR). Always consult the latest index to find an author's most recent entry.

For the convenience of users, the CA cumulative index also includes references to all entries in these Gale literary series: *Authors and Artists for Young Adults*, *Authors in the News*, *Bestsellers*, *Black Literature Criticism*, *Black Writers*, *Children's Literature Review*, *Concise Dictionary of American Literary Biography*, *Concise Dictionary of British Literary Biography*, *Contemporary Authors Autobiography Series*, *Contemporary Authors Bibliographical Series*, *Contemporary Literary Criticism*, *Dictionary of Literary Biography*, *Dictionary of Literary Biography Documentary Series*, *Dictionary of Literary Biography Yearbook*, *DIScovering Authors*, *DIScovering Authors: British*, *DIScovering Authors: Canadian*, *DIScovering Authors: Modules* (including modules for Dramatists, Most-Studied Authors, Multicultural Authors, Novelists, Poets, and Popular/Genre Authors), *Drama Criticism*, *Hispanic Literature Criticism*, *Hispanic Writers*, *Junior DIScovering Authors*, *Major Authors and Illustrators for Children and Young Adults*, *Major 20th-Century Writers*, *Native North American Literature*, *Poetry Criticism*, *Short Story Criticism*, *Something about the Author*, *Something about the Author Autobiography Series*, *Twentieth-Century Literary Criticism*, *World Literature Criticism*, *World Literature Criticism Supplement*, and *Yesterday's Authors of Books for Children*.

## A Sample Index Entry:



## How Are Entries Compiled?

The editors make every effort to secure new information directly from the authors; listees' responses to our questionnaires and query letters provide most of the information featured in *CA*. For deceased writers, or those who fail to reply to requests for data, we consult other reliable biographical sources, such as those indexed in Gale's *Biography and Genealogy Master Index*, and bibliographical sources, including *National Union Catalog*, *LC MARC*, and *British National Bibliography*. Further details come from published interviews, feature stories, and book reviews, as well as information supplied by the authors' publishers and agents.

*An asterisk (\*) at the end of a sketch indicates that the listing has been compiled from secondary sources believed to be reliable but has not been personally verified for this edition by the author sketched.*

## What Kinds of Information Does an Entry Provide?

Sketches in *CA* contain the following biographical and bibliographical information:

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

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

### **Related Titles in the *CA* Series**

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

***Contemporary Authors Bibliographical Series*** surveys writings by and about important American authors since World War II. Each volume concentrates on a specific genre and features approximately ten writers; entries list works written by and about the author and contain a bibliographical essay discussing the merits and deficiencies of major critical and scholarly studies in detail.

### **Available in Electronic Formats**

**CD-ROM.** Full-text bio-bibliographic entries from the entire *CA* series, covering approximately 100,000 writers, are available on CD-ROM through lease and purchase plans. The disc combines entries from the *CA*, *CANR*, and *Contemporary Authors Permanent Series (CAP)* print series to provide the most recent author listing. The *CA CD-ROM* is searchable by name, title, subject/genre, nationality/ethnicity, and personal data, as well as by using Boolean logic. The disc is updated every six months. For more information, call 1-248-699-4253.

*Contemporary Authors* is also available on CD-ROM from SilverPlatter Information, Inc.

**Online.** The *Contemporary Authors* database is made available online to libraries and their patrons through online public access catalog (OPAC) vendors. Currently, *CA* is offered through Ameritech Library Services' Vista Online (formerly Dynix).

**GaleNet.** *CA* is available on a subscription basis through GaleNet, an online information resource that features an easy-to-use end-user interface, the powerful search capabilities of the BRS/Search retrieval software, and ease of access through the World-Wide Web. For more information, call 1-248-699-4253.

**Magnetic Tape.** *CA* is available for licensing on magnetic tape in a fielded format. The database is available for internal data processing and nonpublishing purposes only. For more information, call 1-248-699-4253.

### **Suggestions Are Welcome**

The editors welcome comments and suggestions from users on any aspects of the *CA* series. If readers would like to recommend authors for inclusion in future volumes of the series, they are cordially invited to write the Editors; or call at 1-248-699-4253; or fax at 1-248-699-8054.

# CA Numbering System and Volume Update Chart

Occasionally questions arise about the *CA* numbering system and which volumes, if any, can be discarded. Despite numbers like “29-32R,” “97-100” and “172,” the entire *CA* print series consists of only 177 physical volumes with the publication of *CA* Volume 173. The following charts note changes in the numbering system and cover design, and indicate which volumes are essential for the most complete, up-to-date coverage.

## CA First Revision

- 1-4R through 41-44R (11 books)

*Cover:* Brown with black and gold trim.

There will be no further First Revision volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

## CA Original Volumes

- 45-48 through 97-100 (14 books)

*Cover:* Brown with black and gold trim.

- 101 through 173 (73 books)

*Cover:* Blue and black with orange bands.

The same as previous *CA* original volumes but with a new, simplified numbering system and new cover design.

## CA Permanent Series

- CAP-1 and CAP-2 (2 books)

*Cover:* Brown with red and gold trim.

There will be no further *Permanent Series* volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

## CA New Revision Series

- CANR-1 through CANR-77 (77 books)

*Cover:* Blue and black with green bands.

Includes only sketches requiring significant changes; **sketches are taken from any previously published *CA*, *CAP*, or *CANR* volume.**

## If You Have:

## You May Discard:

CA First Revision Volumes 1-4R through 41-44R <b>and</b> CA <i>Permanent Series</i> Volumes 1 and 2	CA Original Volumes 1, 2, 3, 4 Volumes 5-6 through 41-44
CA Original Volumes 45-48 through 97-100 <b>and</b> 101 through 172	<b>NONE:</b> These volumes will not be superseded by corresponding revised volumes. Individual entries from these and all other volumes appearing in the left column of this chart may be revised and included in the various volumes of the <i>New Revision Series</i> .
CA <i>New Revision Series</i> Volumes CANR-1 through CANR-76	<b>NONE:</b> The <i>New Revision Series</i> does not replace any single volume of <i>CA</i> . Instead, volumes of <i>CANR</i> include entries from many previous <i>CA</i> series volumes. All <i>New Revision Series</i> volumes must be retained for full coverage.

# A Sampling of Authors and Media People Featured in This Volume

## **Andre Alexis**

Alexis, a poet, playwright, and radio and fiction writer, has received praise for the short story collection *Despair and Other Stories of Ottawa* and the novel *Childhood*, which explores the meaning of love through the eyes of an adult looking back on his childhood.

## **Gillian Armstrong**

A native Australian, Armstrong is the director of such films as *My Brilliant Career*, *Little Women*, and *Oscar and Lucinda*. She contributed to the screenplay for *The Singer and the Dancer*, which won the 1976 Sydney Film Festival Award for best short film.

## **Errol Broome**

A former journalist, Broome has written numerous books for children, like *Tangles* and *Dear Mr. Sprouts*, which won a 1992 West Australian Premier's Children's Book Award. Many of Broome's books are set in Western Australia and appeal to children of varying ages.

## **Kelly James Clark**

Clark, a college professor and Christian philosopher, examines the connection between philosophy and theology in such works as *Return to Reason: A Critique of Enlightenment Evidentialism and a Defense of Reason and Belief in God*.

## **Frank Davey**

A Canadian poet and literary critic, Davey has penned several volumes of poetry, including *Bridge Force* and *King of Swords*. He is the winner of a 1962 Macmillan prize for poetry and a 1986 Writers' Choice Award. An autobiographical essay by Davey appears in this volume of *CA*.

## **Paul Di Filippo**

Di Filippo, whose story "The Double Felix" won a British Science Fiction Award for best short story of 1994, has authored works like *The Steampunk Trilogy* and *Fractal Paisleys*. An autobiographical essay by Di Filippo which discusses his transition from boyhood to early adulthood appears in this volume of *CA*.

## **Michael Kimmelman**

*New York Times* chief art critic Kimmelman has collected his interviews with contemporary artists and issues them, along with additional information, in the 1998 volume *Portraits: Talking with Artists at Met, the Modern, the Louvre, and Elsewhere*.

## **Harmony Korine**

Writer and film director Korine authored the screenplays for *Kids* as well as *Gummo*, which won the international critics' prize at the Venice Film Festival. These films are noted for their controversial portrayals of teenage life in the U.S.

## **Molly Ladd-Taylor**

An educator and writer, Ladd-Taylor is the author of *Mother-Work: Women, Child Welfare, and the State, 1890-1930* and the editor of *Raising a Baby the Government Way: Mothers' Letters to the Children's Bureau, 1915-1932*.

## **Milton Murayama**

A Japanese American novelist, Murayama delves into the early twentieth-century history of his native Hawaii. His first novel, the award-winning *All I Asking for Is My Body*, focuses on Japanese sugar plantation workers during the years preceding World War II.

## **Knud Rasmussen**

Rasmussen, a Danish explorer, ethnologist, journalist, and author, wrote and compiled several volumes detailing his observations of the Eskimos of Greenland during the early twentieth century. His books include *The People of the Polar North: A Record* and *Knud Rasmussen's Arctic Odyssey*.

## **Christopher Reeve**

Reeve, famous for his leading role in the "Superman" series of films, is coauthor of *Still Me: A Life*. In this volume Reeve reflects on his life as an actor before and after the tragic equestrian accident that resulted in his becoming a quadriplegic.

## **Irvine Welsh**

Scottish writer Welsh is the author of *Trainspotting*, a work that details the experiences of a group of drug users in 1980s Edinburgh. The work was later adapted to both film and stage. Welsh is also the author of *Filth: A Novel* and the short story collection *The Acid House*.

## **Carl Zimmer**

A *Discover* magazine editor and science journalist, Zimmer is the author of *At the Water's Edge: The Macroevolution of Life*, an examination of Darwin's theory of macroevolution. Zimmer has received an Everett Clark Award for science journalism and an American Institute of Biological Sciences Media Award.

# Acknowledgments

Grateful acknowledgment is made to the following publishers, authors, and artists whose works appear in this volume.

**Kim Addonizio:** Essay “The Concept of God,” by Kim Addonizio, appeared in *Italian Americana*. Poem “The Concept of God,” from *The Philosopher’s Club*, by Kim Addonizio. BOA Editions, 1994. Copyright © 1994 by Kim Addonizio. All reprinted by permission of Kim Addonizio.

**Hank Lazer:** Poem “INTER(IR)UPTIONS 4,” in *INTER(IR)UPTIONS*, by Hank Lazer. Generator Press, 1992. Copyright by Hank Lazer. Reprinted by permission of John Byrum/Generator Press. \ Page from *Selected Language Poems: Charles Bernstein, Hank Lazer, and James Sherry*, translated by Yunte Huang and Zhang Ziqing. Sichuan Art and Literature Publishing House (Chengdu, China, 1993). \ Poem “ideologized bodies . . .,” in *3 of 10*, by Hank Lazer. Chax Press, 1996. Copyright by Hank Lazer. Reprinted by permission of Chax Press. \ Poems and poetry excerpts “The Rose Garden,” “The Story of Rudoy’s Life,” “Kerensky,” “Stories,” “Not My Own Life,” “Law Poems,” “Number Theory,” and “Tricks,” in *Doublespace: Poems 1971-1989*, by Hank Lazer. Segue Books, 1992. Copyright by Hank Lazer. Reprinted by permission of Chax Press.

**Douglas Oliver:** Poem “Wells of Sorrows in Purple Tinctures,” in *Douglas Oliver: Selected Poems*, by Douglas Oliver. Talisman House, 1996. Copyright by Douglas Oliver. Reprinted by permission of Douglas Oliver. \ Excerpts from *The Infant and the Pearl*, by Douglas Oliver. Silver Hounds for Ferry Press, 1983. Copyright by Douglas Oliver.

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

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

# A

\* 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.

## ABRAMS, Ovid (S. McL.) 1939-

**PERSONAL:** Born April 12, 1939, in Guyana; naturalized U.S. citizen; son of Alexander (a carpenter and farmer) and Beryl Carlotta Abrams; married, wife's name Rosamund (divorced, 1970); married, wife's name Norma, March 24, 1973; children: Abiola, Ovid, Jr., Damali, Dion, Diana, Wayne, Winston, Jenifer, Kwesi, Dara, Avril, Deon, Trevor. **Ethnicity:** "African." **Education:** Attended Hunter College of the City University of New York and State University of New York, earned B.S.; Columbia University, M.S. **Politics:** Republican. **Religion:** Christian. **Avocational interests:** Playing the saxophone, organ, and drums, photography, writing poems.

**ADDRESSES:** *Home*—113-27 210th St., Queens Village, NY 11429-2216. *Office*—McGraw-Hill Book Co., 1221 Avenue of the Americas, New York, NY 10020; fax 212-512-2504. *E-mail*—ovidabrams@prodigy.net; oabra@platts.com.

**CAREER:** CNS News (wire service), New York City, city editor, 1972-75; Fairchild Publications, New York City, news editor, 1976-78; *Publishers Weekly* (magazine), New York City, assistant news editor, 1978-80; E. F. Hutton, vice president and research analyst, 1980-89; McGraw-Hill Book Co., New York City, senior editor, 1989—. Ordained minister and writer.

**MEMBER:** International Precious Metals Institute, Society of Business Economists, New York Deadline Club, New York Financial Writers Association, Sigma Delta Chi.

## WRITINGS:

*How to Find the Job of Your Dreams*, 1993.

*Let God Answer Your Prayers*, 1994.

*Metegee: The History and Culture of Guyana*, Eldorado, 1998.

Also co-author of *The Columbia University Guide to Business Journalism*.

**WORK IN PROGRESS:** A manuscript on civil disturbances in five South American countries; research on racism in the United States.

**SIDELIGHTS:** Ovid Abrams told *CA*: "I write to communicate my thoughts and my innermost feelings. I do not force myself to write; I wait for the inspiration, and the words just flow effortlessly. I write primarily because there is hardly anything I love more than expressing myself in words. When I take pictures, I am capturing an image that is already there; I am not creating something. When I play music, most of it is what other people have composed or written; I merely express their creations. When I write, I have full control of the process. I can choose what word I want to use, choose how to assemble the words to express the feeling or emotion I desire, and determine how many words I will use. None of this control is available to nonwriters.

"My work is influenced by God, who inspires me and guides me through every assignment. I throw myself fully at the mercy and direction of my inner thoughts and the inner voice that speaks from the deep crevices of my soul.

"Sometimes I choose to write on a subject that is based on current events, but I prefer to write on

matters that trouble and on things that are of interest to me. I've written a lot of poems and prose on spiritual and religious subjects because of an inner urge and a deep spiritual devotion. I select subjects that I feel need more explanation or subjects that seem to confuse people. When I wrote my recent book *Metegee: The History and Culture of Guyana*, every topic that I included came through inspiration—an inner urge that says 'include this or drop that or modify this.' I always keep paper and pencil and a micro-cassette tape recorder handy because I am always jotting down notes about some subject that will become an article, poem, or book. I write on the subway, while riding on the bus, while driving my car—just about any place when that spark of inspiration illuminates my soul."

\* \* \*

#### ADAMS, Edie 1929-

**PERSONAL:** Born Elizabeth Edith Enke, April 16, 1929 (some sources say 1927), in Kingston, PA; daughter of Sheldon and Ada (Adams) Enke; married Ernie Kovacs (an actor and comedian), 1955 (died in a car crash, 1962); married Marty Mills (a photographer), 1964 (divorced); married Pete Candoli (an entertainer), 1972 (divorced); children: (first marriage) Mia Susan (died, 1981); stepchildren: (first marriage) two daughters. **Education:** Attended Juilliard School of Music and Columbia University; trained in design at the Traphagen School of Fashion Design. **Avocational interests:** Dressmaking, interior decoration.

**ADDRESSES:** Office—c/o Roger Richman Agency, 9777 Wilshire Blvd., Suite 700, Beverly Hills, CA 90212.

**CAREER:** Television, film, and stage actress. Television series include *Ernie in Kovacsland*, NBC, 1951; *Ernie Kovacs Show*, CBS, 1952-53, then NBC, 1956; *Chevy Show*, NBC, 1958; *Take a Good Look*, ABC, 1960-61; *Edie Adams Show* (also known as *Here's Edie*), ABC, 1963-64; *Take Charge!*, PBS, 1988; and *As the World Turns*, CBS.

Television movie appearances include *Evil Roy Slade*, 1972; *The Return of Joe Forrester* (also known as *Cop on the Beat*), 1975; *Superdome*, 1978; *Fast Friends*, 1979; *Kate Loves a Mystery* (also known as *Mrs. Columbo: Word Games*), NBC, 1979; *A Cry for Love*,

1980; *Make Me an Offer*, 1980; *Portrait of an Escort*, 1980; *Shooting Stars*, ABC, 1983; *Ernie Kovacs: Between the Laughter*, 1984; and *Jake Spanner, Private Eye* (also known as *Jack Spanner, Back on the Case, The Old Dick*, and *Hoodwinked*), USA Network, 1989.

Television miniseries appearances include Flora Cato, *The Seekers*, 1979; and in Armistead Maupin's "*Tales of the City*," 1993.

Television special appearances include *Cinderella*, 1959; *Bob Hope Show*, 1970, 1971; *Don Adams Special: Hooray for Hollywood*, CBS, 1970; *Haunting of Harrington House*, 1981; *Ernie Kovacs: Television's Original Genius*, (cable), 1982; *Screen Actors Guild Fiftieth Anniversary Celebration*, 1984; *Neat and Tidy* (also known as *Adventures beyond Belief*), 1986; *Television Academy Hall of Fame*, 1987; *Bosom Buddies* (pilot), 1990; and *Kovacs Unlimited*, WCBS.

Television episodic appearances include *Lucy-Desi Comedy Hour*, CBS, 1960; *Vega\$*, ABC, and on *U.S. Steel Hour*, *Miss U.S. Television*, *Kovacs on the Corner*, *Three to Get Ready*, *Jack Paar Show*, *Ed Sullivan Show*, *Perry Como Show*, *G.E. Theatre*, *Dinah Shore Show*, *Pat Boone Show*, *Colgate Comedy Hour*, and *Palace*.

Film appearances include *The Apartment*, United Artists, 1960; *Lover, Come Back*, Universal, 1962; *Under the Yum-Yum Tree*, Columbia, 1963; *It's a Mad, Mad, Mad, Mad World*, United Artists, 1963; *Call Me Bwana*, 1963; *Love with the Proper Stranger*, Paramount, 1964; *The Best Man*, United Artists, 1964; *Made in Paris*, Metro-Goldwyn-Mayer, 1966; *The Oscar*, Embassy, 1966; *The Honey Pot*, United Artists, 1967; *Cheech & Chong's "Up in Smoke,"* 1978; *Racket*, 1979; and *Boxoffice*, 1982. Production assistant, *Kovacs* (film), 1971.

Stage appearances include *Blithe Spirit*, Chapel Theatre, Ridgewood, NJ, 1947; *Wonderful Town*, New York Winter Garden Theatre, 1953; *Li'l Abner*, St. James Theatre, NY, 1956; *The Merry Widow* (tour), 1959; *Free as a Bird*, 1960; *Rain*, 1963; *La Perichole*, Opera House Seattle, WA, 1972; *It's a Bird, It's a Plane, It's Edie and Peter* (cabaret), 1973; *Anything Goes* (tour), 1974; *The Cooch Dancer* (tour), 1975; *Broadway, My Way* (cabaret), 1982; *Best Little Whorehouse in Texas*, Falmouth Playhouse, ME, 1983; *The Merry Widow*, Long Beach Civic Light Opera, CA, 1986; and *Happy Birthday, Mr. Abbott!*

or *Night of One Hundred Years*, 1987; *Mame*, and *Where's Charley?*

**AWARDS, HONORS:** Antoinette Perry Award, 1956, for *Li'l Abner*.

**WRITINGS:**

*Kovacs* (screenplay), 1971.

(With Robert Windeler), *Sing a Pretty Song: The "Offbeat" Life of Edie Adams, Including the Ernie Kovacs Years*, Morrow (New York City), 1990.

Recordings include *The Charming Miss Edie Adams*, Sarabande, 1959.

**SIDELIGHTS:** Groucho Marx once said of Edie Adams, "There are some things Edie won't do, but nothing she can't do." In the course of a long career that has included numerous film and television appearances, Adams has indeed done a great deal. In her personal life, she was married to comedian Ernie Kovacs (who with his bushy black eyebrows and mustache resembled Marx) from 1955 until Kovacs died in a car crash in 1962. Twenty years later Adams lost her daughter Mia Susan in another car wreck. During the intervening years Adams underwent a difficult process, rebuilding her finances after Kovacs' death left her in a state of near-ruin. Ultimately she became a highly successful businesswoman, and told the story of her triumph in *Sing a Pretty Song: The "Offbeat" Life of Edie Adams, Including the Ernie Kovacs Years* (1990), written with Robert Windeler.

Born Elizabeth Edith Enke in 1929, Adams was raised by strict Welsh Presbyterian parents who forbade her to attend movies. She saw her first film at age sixteen, and made her stage debut two years later, in 1947, when she appeared in *Blithe Spirit* at the Chapel Theatre in Ridgewood, New Jersey. After attending the prestigious Juilliard School of Music, in 1950 she tried modeling and won the Miss U.S. Television contest. She then auditioned for Kovacs's show and, as Suzanne Adelson later wrote in *People*, "It was love at first sight gag." Adams remembered her first impression of Kovacs: "Here was this guy with the big mustache, big cigar and silly hat. I thought, 'I don't know what this is, but it's for me.'"

Within half a decade, Adams was married to "the mad Hungarian," as she called Kovacs. After his death in 1962 she faced not only the pain of her personal loss, but grave financial difficulties as well: Kovacs, wrote Adelson, "loved extravagances like his

17-room Beverly Hills mansion, and would shush Edie's frets about finances by chuckling, 'Don't worry, sweetheart. We have it somewhere.' They didn't." The thirty-two-year-old widow found herself \$520,000 in debt, with the IRS harassing her and a lawsuit filed against her by Kovacs' first wife. Later, Kovacs's mother also challenged Adams for control of the late entertainer's estate. Reported Adelson, "It was, Edie understates, 'a frightening experience.'"

But Adams went to work, not only in dramatic and comedic appearances, but also making commercials for Muriel Cigars, with the famous tagline, "Why don't you pick one up and smoke it sometime?" By 1982 the fifty-three-year-old Adams was the owner of a 160-acre Bakersfield, California, almond grove which brought in half a million dollars a year. In addition, she made regular appearances on the soap opera *As the World Turns*, designed party gowns that sold for \$1,500 apiece at Neiman-Marcus, and owned a chain of over three hundred Edie Adams Cut and Curl beauty salons. "Not bad for a lady who in eight years with Kovacs rarely handled anything heavier than a charge card," Adelson observed.

In 1984 Adams served as a consultant for *Ernie Kovacs: Between the Laughter*, an ABC-TV movie starring Jeff Goldblum as Kovacs and Adams as Mae West. She released her autobiography in 1990, and in 1993 appeared in the public TV miniseries *Tales of the City*. The Sarabande record label in 1997 reissued her *The Charming Miss Edie Adams* recording, originally released in 1959, on compact disc. Along with that CD, which included a novelty song "He Don't Wanna Be Kissed," which Kovacs co-wrote with others, the label also released *The Ernie Kovacs Record Collection*.

**BIOGRAPHICAL/CRITICAL SOURCES:**

**BOOKS**

Adams, Edie, with Robert Windeler, *Sing a Pretty Song: The "Offbeat" Life of Edie Adams, Including the Ernie Kovacs Years*, Morrow (New York City), 1990.

*Contemporary Theatre, Film, and Television*, Volume 18, Gale (Detroit), 1998.

**PERIODICALS**

*Billboard*, February 19, 1994, p. 59; August 2, 1997, p. 78.

*Library Journal*, June 1, 1990, p. 130.

*People*, May 3, 1982, p. 68; May 24, 1982, p. 4;  
March 12, 1984, p. 91.  
*Publishers Weekly*, June 1, 1990, p. 53.

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#### ADAMS, James Truslow 1878-1949

**PERSONAL:** Born October 18, 1878, in Brooklyn, NY; son of William Newton (a Wall Street employee) and Elizabeth (Truslow) Adams; married Kathryn M. Seely, 1927; died May 18, 1949, in Southport, CT. **Education:** Brooklyn Polytechnic B.A., 1898; attended Yale University and received M.A. by mail, 1900.

**CAREER:** American historian, business executive, editor, and author. Also worked on Wall Street, and served as a railroad official, a bank executive, and a manufacturing company director. **Military service:** U.S. Army, Military Intelligence Service, 1918-19; became captain.

**MEMBER:** American Academy of Arts and Letters; other literary and historical societies.

**AWARDS, HONORS:** Pulitzer Prize in history, 1922, for *The Founding of New England*; Royal Society of Literature fellow; recipient of numerous honorary degrees; award from *Yale Review*, in 1933, for an article on politics.

#### WRITINGS:

*Some Notes on the Currency Problem*, Lindley (New York City), 1908.

*Speculation and the Reform of the New York Stock Exchange*, privately printed (Summit, NJ), 1913.

*Memorials of Old Bridgehampton*, privately printed (Bridgehampton, NY), 1916.

*History of the Town of Southampton, East of Canoe Place*, Hampton Press (Bridgehampton, NY), 1918.

*The Founding of New England*, Atlantic Monthly Press (Boston), 1921.

*Revolutionary New England, 1691-1776*, Atlantic Monthly Press, 1923.

*New England in the Republic, 1776-1850*, Little, Brown (Boston), 1926.

*Provincial Society, 1690-1763*, Macmillan (New York City), 1927.

(Editor) *Hamiltonian Principles*, Little, Brown, 1928.

(Editor) *Jeffersonian Principles*, Little, Brown, 1928.

*Our Business Civilization: Some Aspects of American Culture*, A. & C. Boni (New York City), 1929, published as *A Searchlight on America*, Routledge (London), 1930.

*The Adams Family*, Little, Brown, 1930.

*The Epic of America*, Little, Brown, 1931.

*The Tempo of Modern Life*, A. & C. Boni (New York City), 1931.

(With Henry S. Graves and Edward A. Filene) *New England's Prospect*, American Geographic Society (New York City), 1933.

*The March of Democracy, volumes 1 and 2*, Scribner (New York City), 1932-33, published as *History of the American People*, Routledge, 1933.

*Henry Adams*, A. & C. Boni, 1933.

*America's Tragedy*, Scribner (London), 1934.

(With Charles Garrett Vannest) *The Record of America*, Scribner, 1935.

*The Living Jefferson*, Scribner, 1936.

*Building the British Empire, to the End of the First Empire*, Scribner, 1938.

*Empire on the Seven Seas: The British Empire, 1784-1939*, Scribner, 1940.

(Editor) *Dictionary of American History*, six volumes, Scribner, 1940.

*An American Looks at the British Empire*, Farrar & Rinehart (New York City), 1940, published as *America Faces the War and an American Looks at the British Empire (America Faces the War, No. 2)*, Oxford University Press (London), 1941.

(Reviser) *James Montgomery Beck, the Constitution of the United States*, Doubleday, Doran (Garden City, NY), 1941.

*The American: The Making of a New Man*, Scribner, 1943.

(Editor) *Atlas of American History*, Scribner, 1943.

*Frontiers of American Culture: A Study of Adult Education in a Democracy*, Scribner, 1944.

(Editor) *Album of American History*, volumes 1-4, Scribner, 1944-1948.

*Big Business in a Democracy*, Scribner, 1945.

**SIDELIGHTS:** A successful businessman and award-winning historian, James Truslow Adams became in the first half of the twentieth century one of the most popular historians of early New England. He was particularly noted for his unfavorable depiction of the Puritans who settled in the area in the seventeenth century. "Although he attempted to demonstrate that the New England Puritans were moved by multiple influences," stated *Dictionary of Literary Biography* contributor C. James Taylor, "the one factor he constantly repeated was economic. Their desire for acquisition of place and property, he wrote, far ex-

ceeded their desire to live democratically and humanely. This resulted not in the unbiased history that he insisted he was writing but, in fact, in a work so vehemently anti-Puritan that it was a good balance only for the extreme views presented in nineteenth-century studies."

Adams began his writing career at age thirty. His first two works, *Some Notes on the Currency Problem* and *Speculation and the Reform of the New York Stock Exchange*, were modest books that focused on what Adams knew best at that time—money. Adams worked on Wall Street until he was thirty-four years old and had saved enough money to live comfortably. With approximately \$100,000 in the bank, Adams took to writing full time and produced two books that charted the history of local townships. These works, *Memorials of Old Bridgehampton* and *History of the Town of Southampton, East of Canoe Place*, sold well and were critically acclaimed for accuracy and attention to detail.

When World War I began Adams enlisted and worked in the Military Intelligence Service. The experiences he gained during the war proved invaluable to his later writings. Adams believed that hands-on experience was as equally important as research for documenting a certain time period or place. After the war Adams began the huge endeavor of chronicling the history of New England. The three-volume series was Adams' tour de force, placing him at the forefront of historical writers. The first volume, titled *The Founding of New England*, was published in 1921, and it immediately drew acclaim from peers and critics. S. E. Morison of the *American History Review of Books* considered it a "valuable and timely contribution—no student of colonial history should fail to read it." One of the factors that set the book apart from others of the period was its objective viewpoint. Other similar books were criticized for being too patriotic and heaping undue praise on the Puritans, who, according to Adams, were not always driven by good intentions. While Adams had research to back up his claims, some critics thought he went too far in his critical portrayal of the Puritans. Despite these reservations, however, the book was considered the best in its class. Adams' reputation was solidified when *The Founding of New England* won the Pulitzer Prize in 1922.

The second volume in the trilogy followed in 1923. Titled *Revolutionary New England, 1691-1776*, it was an instant bestseller, partly due to the popularity of the first volume and partly due to the praise it received from critics. Evarts B. Greene of the *American*

*History Review of Books* hailed Adams for "help[ing] us to see more clearly than before the varied and complex situation, which . . . tended to produce a revolutionary state of mind. In short, he has given us a book which will long be indispensable." Three years later Adams published the last volume, *New England in the Republic, 1776-1850*. Unfortunately this final volume, which chronicled the period after the American Revolution through the struggle to end slavery, was not as well-received as the others due to Adams' lack of thorough research. The book attempted to explore the difficulties inherent in following through with the doctrines put forth during the Revolution. While Frederic L. Thompson of the *American Historical Review* called it "interesting and provocative," ultimately, Thompson thought the book too critical, saying "there is no doubt that earlier writers on New England have shown a tendency to magnify our virtues and minimize our vices, but should a thorough scholar in these enlightened days reverse the process?"

While Adams had clearly made a name for himself with his trilogy on New England history, he never achieved the same critical success, though he continued with historical writings until he died. Part of Adams' trouble lay in his quest for money. In 1927 Adams married Kathryn M. Seely, and he felt an even greater need to be financially secure. He often complained of the low pay that he received for his work, claiming that society did not place enough value on intellectual scholars. "Adams went so far as to indicate that the scholar might have to adapt his work to methods employed by modern business and industry," wrote Taylor, "where production and sales relied on mass consumption to turn huge profits."

To support himself and his new wife Adams took to writing biographical sketches on famous historians for the *Dictionary of American Biography*. The sketches paid well and had no adverse effect on his reputation as a scholar; however, Adams felt the work to be beneath him. In 1929 Adams and his wife moved to London, a city in which Adams felt quite comfortable and happy. There he worked tenaciously for many magazines and published his essays in two collections, *Our Business Civilization: Some Aspects of American Culture* and *The Tempo of Modern Life*. It was during this time that he wrote a biography of the celebrated Adams family (to which he was not related), which received mixed reviews. A reviewer with the *Atlantic Bookshelf* considered it to be "a permanent contribution to historical literature," while a *Boston Transcript* critic stated that "few books of the day are

more provocative, more fair or more enlivening.” However, other critics felt it was too generalized and scolded Adams for writing the book too quickly, claiming the Adams family deserved far more consideration due to their tremendous importance in history. Nonetheless, *The Adams Family* brought Adams the financial success he was obsessed with at the time.

Continued financial success resulted from Adams’ next book, *The Epic of America*, published in 1933. The book, which attempted to address the development and vision of America, was disappointing to critics who thought the book did not live up to its title. In fact, Carl Becker in the *American Historical Review* summed up his feelings for *The Epic of America*, by noting that “the laudable irritation which inspires it banishes all sense of epic grandeur and tragic conflict which the story of America is so well suited to convey.” Despite such criticism, the book did extremely well, selling more than 500,000 copies.

By the end of Adams’ life, he had relegated himself to the role of editor, lending his expertise to works such as the *Dictionary of American History*, the *Atlas of American History*, and the *Album of American History*. When Adams stopped writing, he claimed he did it to save his reputation while it was still intact. “His place as an author, synthesizer, and critic of America and Americans remained intact,” stated Taylor. “Unfortunately, Adams’s distinction as a historian did not. The consideration he retained in historical circles was greatly diminished by almost two decades of work that did not live up to the promise of his first histories of New England and provincial society.”

#### BIOGRAPHICAL/CRITICAL SOURCES:

##### BOOKS

- Contemporary American Authors: A Critical Survey and 219 Bio-Bibliographies*, AMS Press, 1970.  
*Dictionary of Literary Biography*, Volume 17: *Twentieth-Century American Historians*, Gale, 1983.  
*The National Cyclopaedia of American Biography*, Volume 36, James T. White, 1950.  
 Nevins, Allan, *James Truslow Adams: Historian of the American Dream*, University of Illinois Press, 1968.

##### PERIODICALS

- American Historical Review*, Volume 27, 1921, pp. 129-31; Volume 29, 1924, pp. 343-44; Volume 32, 1927, pp. 614-16; Volume 37, 1932, p. 558.

*Atlantic Bookshelf*, June, 1930, p. 14.  
*Boston Transcript*, June 7, 1930, p. 1.  
*New York Times*, May 19, 1949.\*

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#### ADAMS, Nicholas

See MACDONALD, James D.

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#### ADDONIZIO, Kim (Theresa) 1954-

**PERSONAL:** Born July 31, 1954, in Washington, DC; daughter of Bob and Pauline (Betz) Addie; twice married and divorced; children: Aya Rachel Cash. **Education:** San Francisco State University, B.A. (summa cum laude), 1982, M.A., 1986. **Politics:** Liberal. **Religion:** Ex-Catholic. **Avocational interests:** Flute and harmonica.

**ADDRESSES:** Home—1725 Quintara St., San Francisco, CA 94116-1234.

**CAREER:** Writer, 1986—. Adjunct instructor at various colleges and universities.

**MEMBER:** Associated Writing Programs.

**AWARDS, HONORS:** Ludwig Vogelstein Foundation grant, 1989; Bread Loaf scholar, 1990; NEA creative writing fellowships. 1990, 1995; Bread Loaf fellow, 1994; Great Lakes Colleges Association New Writers Award, 1994; Commonwealth Club Poetry Medal, 1994; Pushcart Prize, 1998; Chelsea Poetry Award, 1998.

#### WRITINGS:

##### POETRY

- (With Laurie Duesing and Dorianne Laux) *Three West Coast Women*, Five Fingers Poetry, 1987.  
*The Philosopher's Club*, foreword by Gerald Stern, BOA Editions (Rochester, NY), 1994.  
*Jimmy & Rita* (verse novel), BOA Editions (Rochester, NY), 1997.

Contributor of the chapbook *DarkVeil to Sextet One*, Pennywhistle Press (Santa Fe, NM), 1996.