

*Contemporary
Authors*

volume 178

Contemporary Authors®

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

volume 178



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Library of Congress Catalog Card Number 62-52046

ISBN 0-7876-3238-4

ISSN 0010-7468

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

Contemporary Authors[®]

A Bio-Critical Guide to
Current Writers in Fiction, General Fiction, Poetry,
Drama, Journalism, History, Science, Biography,
Autobiography, and Other Fields

Volume 113

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

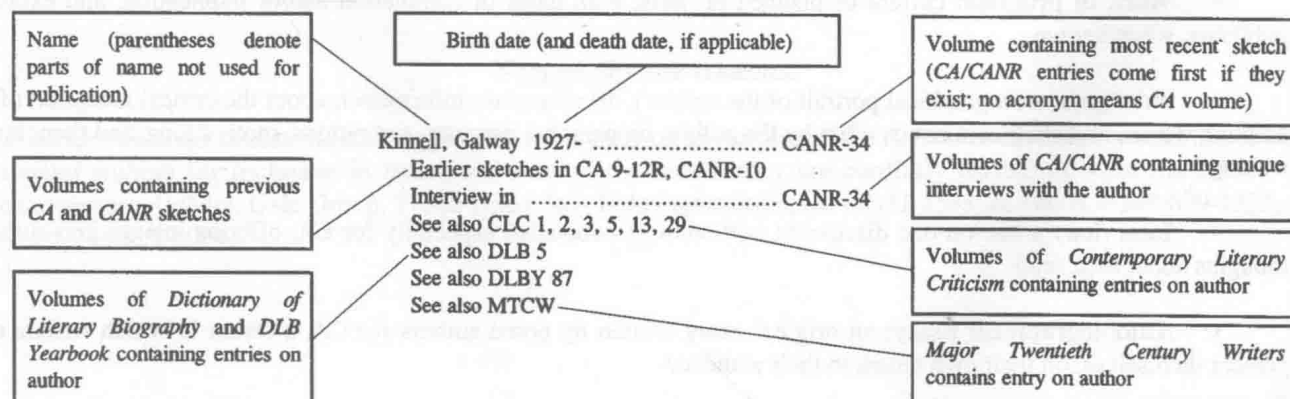
A CA listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to CA users. Sources of potential listees include trade periodicals, publishers' catalogs, librarians, and other users.

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 twice a year. 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*, 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
- **Interview:** a one-on-one discussion with authors conducted especially for *CA*, offering insight into authors' thoughts about their craft
- **Autobiographical Essay:** an original essay written by noted authors for *CA*, a forum in which writers may present themselves, on their own terms, to their audience
- **Photographs:** portraits and personal photographs of notable authors

- **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. The entries also summarize the authors' careers and writings and list other sources of biographical and detail 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, personal data, and 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 aspect 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 at *Contemporary Authors*, Gale Group, 27500 Drake Rd., Farmington Hills, MI 48331-3535; 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 "177," the entire CA print series consists of only 186 physical volumes with the publication of CA Volume 178. 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 178 (78 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-81 (81 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 and <i>CA 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 and 101 through 176	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 may be revised and included in the various volumes of the <i>New Revision Series</i> .
CA New Revision Series Volumes CANR-1 through CANR-81	NONE: The <i>New Revision Series</i> does not replace any single volume of CA. Instead, volumes of CANR include entries from many previous CA 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

Opal Palmer Adisa

Adisa's richly textured novels, children's stories, poetry, and essays embody the vibrance of Caribbean culture. The multi-talented artist, storyteller, educator, and author has received numerous honors including the PEN Oakland/Josephine Miles Literary Award for her verse collection *Tamarind and Mango Women*. In addition, Adisa has exhibited her artwork in various shows and performed in the poetry and jazz collaborative work *Fierce Love*.

Kofi Anyidoho

Anyidoho is a Ghanaese poet who has written in English about the turbulent political climate and the destructive force of colonialism on his country. His poetry, which now addresses the more universal black plight, has earned him prestigious awards both in Ghana and abroad. In the poem "Domingo Blues," contained in the volume *Ancestral Logic and Caribbean Blues*, Anyidoho considers the tourists who are oblivious to the abuses endured by Caribbean natives.

Margaret Ayer Barnes

A novelist, playwright, and short story writer, Barnes won a 1931 Pulitzer Prize for *Years of Grace*, a novel about the life of a Chicago socialite caught in the tide of changing social codes. Barnes also wrote the plays *Jenny* and *Dishonored Lady*, both of which became Broadway hits.

Carlos Bousoño

Preeminent Spanish poet and literary theorist Bousoño issues writings which reflect a desire to make sense of the unhappy childhood that has formed his outlook. His despair as an orphan at the hands of an unloving aunt is reflected in "Recuerdo de infancia". In addition to his poetry, Bousoño's major critical works *Seis calas en la expresion literaria espanola* and *Teoria de la expresion poetica* have established him as one of Spain's foremost literary critics.

Alan Garner

English-born Garner is the winner of several awards, including a 1967 Carnegie Medal and a 1968 Guardian Award, both for *The Owl Service*, a tale that combines ancient symbolism and Welsh folklore with a modern plot. Largely noted as a children's author, Garner is also recognized for the many levels of meaning in his stories and the utilization of folk traditions in his writing.

Garner contributes an autobiographical essay to this volume of CA.

Gilles Henault

One of the leaders of the Canadian surrealist movement, poet Henault has been influenced by the symbolist writers Rimbaud, Mallarmé, and Valéry. In works such as *Theatre en plein air* and *Totems* he aims to reconcile scientific knowledge with the unique and subjective view of the poet. Henault's style, in which he embeds complex concepts within linguistically simple constructs, has earned him several honors, including the Prix du Grand Jury des Lettres.

Sarah Kirsch

Though she was expelled from East Germany's communist party in 1976 and has lived in West Berlin since, poet and author Kirsch remains deeply sympathetic to socialist ideals. Kirsch melds her political vision with her poetic sensibilities in such works as *Die ungeheuren bergehohen Wellen auf SEE*, a collection of stories focusing on the everyday life of East German women.

Denise Levertov

A native of England who came to the United States in 1948, Levertov was recognized for her contributions to American poetry, as critics saw an American idiom and style surfacing in many of her works. Various works of Levertov's are of a socio-political nature. Among the poetry collections of this award-winning writer are *Here and Now* and *Candles in Babylon*. An autobiographical essay by Levertov is included in this volume of CA.

Philip Oakes

British novelist and poet Oakes draws on his background in news media for his fictional work, which is largely concerned with the way people communicate. His 1994 novel *Shopping for Women* deals with a journalist coming to terms with a recent divorce while on assignment in North Korea. Oakes elaborates on his life and work in an autobiographical essay he contributes to this volume of CA.

Jean Roudaut

An art historian, writer, and literary critic, Roudaut is the author of *Poetes et grammairiens au XVIIIe siecle*, a work which proposes a philosophical tie between the

grammarians and the encyclopedic poets of eighteenth-century France. Roudaut's other works include *Les Villes Imaginaires dans la littérature française* and *Le bien des aveugles*.

Lou Andreas-Salome

A former Russian author, theologian, psychologist, philosopher, and critic, Andreas-Salome is remembered for works that spanned several genres, such as biography, novels, poetry, and psychoanalytic studies. Her works include the biography *Rainer Maria Rilke* and

the novels *Im Kampf um Gott* and *Ruth*. Some of her writings give accounts of her own romantic adventures with various well-known intellectuals of her time.

Lytton Strachey

Strachey was an English biographer, essayist, and literary critic who associated with some of the famous intellectuals and writers of his day. He is the author of several works, among them the biographies *Eminent Victorians*, *Elizabeth and Essex: A Tragic History*, and *Queen Victoria*, his most popular book.

Acknowledgements

Grateful acknowledgment is made to those publishers, photographers, and artists whose work appear with these authors' essays.

Photographs/Art

Michael Bishop: Photograph of Michael Bishop with wife, Jeri, by Yvonne Navarro. Reproduced by permission.

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Indexing note: All *Contemporary Authors* entries are indexed in the *Contemporary Authors* cumulative index, which is published separately and distributed twice a year.

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.

ADAMS, Franklin P(ierce) 1881-1960

PERSONAL: Born November 15, 1881, in Chicago, IL; died March 23, 1960, in New York, NY; son of Moses and Clara (Schlossberg) Adams; married Minna Schwartz, 1904 (marriage ended); married Esther Sayles Root, 1925; children: Anthony, Timothy, Jonathan, Persephone. **Education:** Armour Scientific Academy, graduated, 1899; attended University of Michigan, 1914.

CAREER: *Chicago Journal*, Chicago, IL, columnist, 1903-04; *New York Evening Mail*, columnist, 1904-13; *New York Tribune*, New York City, columnist, 1914-21; *New York World*, columnist, 1922-31; *New York Herald Tribune*, New York City, columnist, 1931-37; *New York Post*, columnist, 1938-41; panelist and expert for *Information Please!*, 1938-52. Also wrote a column for *Stars and Stripes* while in the army. **Military service:** United States Intelligence Service; served in France during World War I; became captain.

AWARDS, HONORS: Honorary Master of Arts, University of Michigan, 1914; Distinguished Service to Literature, *Saturday Review of Literature*, 1940.

WRITINGS:

In Cupid's Court, Lord (Evanston, IL), 1902.
Tobogganning on Parnassus, Doubleday (Garden City, NY), 1911.
In Other Words, Doubleday, 1912.
By and Large, Doubleday, 1914.
Weights and Measures, Doubleday, 1917.
Among Us Mortals, Houghton Mifflin (Boston and New York), 1917.
Something Else Again, Doubleday, 1920.

(Author of introductory essay) C. L. Edson, *The Gentle Art of Columning: A Treatise on Comic Journalism*, Brentano (New York), 1920.

Overset, Doubleday, 1922.

Women I'm Not Married To (bound with *Men I'm Not Married To*, by Dorothy Parker), Doubleday, 1922.

So There!, Doubleday, Page, 1923.

So Much Velvet, Doubleday, 1924.

(Compiler with Deems Taylor, Jack Bechdolt, Helen Rowland, and Mabel Claire) *The Book of Diversion*, Greenberg (New York), 1925, revised and enlarged edition compiled by Adams, Taylor, Rowland, and Percival Wilde published as *The Weekend Companion*, World (Cleveland and New York), 1941.

(Editor) *The Conning Tower Book*, Macy-Masius (New York), 1926.

(Editor) *The Second Conning Tower Book*, Doubleday, 1927.

(Compiler with Harry Hansen) *Answer This One: Questions for Everybody*, Clode (New York), 1927.

Half a Loaf, Doubleday, 1927.

The Column Book of F. P. A., Doubleday, 1928.

Christopher Columbus and Other Patriotic Verses, Viking (New York), 1931.

(Editor) *Berenice Dewey, Poems*, Galleon Press (New York), 1933.

The Diary of Our Own Samuel Pepys, 1911-1934, two volumes, Simon & Schuster (New York), 1935.

The Melancholy Lute: Selected Songs of Thirty Years, Viking (New York), 1936.

(With John Anderson, Brooks Atkinson, and others) *Percy Hammond: A Symposium in Tribute*, Doubleday, 1936.

(Author of foreword) Finley Peter Dunne, *Mr. Dooley at His Best*, Scribners (New York), 1938.

- (With John L. Lewis, Herbert Bayard Swope, and others) *Heywood Broun as He Seemed to Us*, Random House (New York), 1940.
- (Author of introduction) *William Congreve, Love for Love*, Scribners, 1940.
- (Editor) *Innocent Merriment: An Anthology of Light Verse*, McGraw-Hill (New York and London), 1942.
- Nods and Becks*, McGraw-Hill (London and New York), 1944.
- (Compiler) *The F. P. A. Book of Quotations*, Funk & Wagnalls (New York), 1952.

Also contributor *Squads Write! (A Selection of the Best Things in Prose, Verse and Cartoon from "The Stars and Stripes")*, edited by John T. Winterich, Harper (New York), 1931; and *The Best in the World*, edited by John K. Hutchens and George Oppenheimer, Viking, 1973. Contributor to periodicals, including *New Republic*, *Nation's Business*, *Harper's*, and *Atlantic Monthly*.

SIDELIGHTS: Franklin P. Adams, or F. P. A. as he was known to his readers, was best known for his witty and satirical column "The Conning Tower," which was syndicated in the *New York Tribune*, the *New York World*, the *New York Herald Tribune* and the *New York Post*. In his column, to which he had a cult-like following, Adams wrote limericks, puns, and satirical prose to dissect political events, review books and plays, and parody the age. A forthright writer who had the freedom to comment on whatever he chose, F. P. A. peppered his column with light verse. He scorned unrhymed free verse, and his poetry was clever and catchy, utilizing the kind of quipping that was the very spirit of his column. His audience was known to repeat these "F. P. A.isms" everywhere. The verse he wrote for "The Conning Tower" prompted the *New York Times* to refer to him as "the direct intellectual descendant of Charles Stuart Calverly and Sir William Gilbert," according to *Dictionary of Literary Biography* contributor Nancy L. Roberts.

Writing every day of the working week, Adams took a respite from "The Conning Tower" to write a different column in the form of a diary on Saturdays. In this column, "The Diary of Our Own Samuel Pepys," Adams wrote in the style of the seventeenth century, remarking on the daily activities of his life. He discussed with readers all that had taken place during his week, which ranged from the artists and writers with whom he dined, to political events he supported or criticized, to the people and politics he trusted and did not trust, to where he played poker—one of his favorite games. It is this

column that is largely responsible for making Adams's personality and his writing inextricable from one another in the eyes of his readers. Roberts related that the *New Yorker* described the column as having "an amusing, intelligent, unpretentious personality." Known for his unassuming style, Adams wrote on one particular Saturday, "Read this day the worst parody of a thing ever I read, called, 'If Winter Don't,' by Barry Pain, maladroit and without skill or humour, and utterly without any sense of the Hutchinsonian style. Yet very pretentious."

This Saturday column also took a serious look at the events of the times. As news of the war in Europe began to reach New York in the late thirties, Adams used his column to express his disgust over the horrendous killings and beatings of Jews in a succession of nights that came to be known as Kristallnacht ("Night of Broken Glass"). Adams was also an adroit critic; he was often the first to see talent, recognizing the abilities of such writers as D. H. Lawrence and W. Somerset Maugham. According to Roberts, F. P. A. wrote of Eugene O'Neill's play *Mourning Becomes Electra* that his "humourlessness . . . hath carried him toward the stars." In verse, he admiringly wrote, "Stick close to your desk with a heart of steel / And you all may be playwrights like Eugene O'Neill!"

Among Adams's friends were New York City's writers and artists, many of whom made appearances in "The Conning Tower." Writers and famous personalities such as Edna St. Vincent Millay, Edna Ferber, Groucho Marx, and Sinclair Lewis all contributed to the column. It has been said that Adams raised Dorothy Parker "from a couplet."

Though he moved to New York after marrying his first wife, Minna Schwartze, in 1904, Adams was originally from Chicago. Working as a solicitor in 1901, he once saw a writer eating strawberries in the middle of winter. He has written that it was this scene that gave him cause to switch vocations. "I resolved then to abandon trade for belles-lettres," quoted Roberts, "that I too might lie long and have strawberries in February." Despite possessing a mathematical and scientific background, he turned to writing, and in 1903 began with his column "A Little about Everything" in the *Chicago Journal*. Upon moving to New York the following year, he took over the column "Always in Good Humor" from Henry L. Stoddard for the *Evening Mail*. He continued this column for the next nine years until, in 1914, he began "The Conning Tower," which would truly make his name as a writer and a personality. He took a brief break from it during World War I, when he served as

a captain and wrote an occasional column, "The Listening Post," for *Stars and Stripes*, a magazine edited by Harold Ross that became part of the foundation for the *New Yorker*. With trademark sarcasm regarding his personal experiences, Adams—quoted by Roberts—wrote of his tour of duty, "I didn't fight and I didn't shoot / But General, how I did salute!" Much of Adams's material from his column has been reprinted in book form. *Overset*, a term meaning material that is in excess of what is required, was published in 1922. A reviewer in *Bookman* said, "He slays us with such winsome gambolings, such seductive waggery, that there is rich balm in every thrust."

Following *Overset*, came *So There!* in 1923, a collection of Adams's rhymes and limericks. "Here is a wit in abundance—smiling satire, rollicking humor, and excellent fooling of many sorts," wrote a *Bookman* critic. In 1927, yet another book that gathered material from "The Conning Tower" was published as *So Much Velvet*. A *Saturday Review of Literature* writer said of it: "The charm of the man sparkles in his verse. It consists of a salty sincerity." In addition to the writing his column, Adams's verse was also collected in more than ten volumes. Beginning with *In Cupid's Court* (1902), and ending with *The Melancholy Lute* (1936), his own selections condensed into one body of work. His work is anthologized in *The Conning Tower Book* (1926) and *The Second Conning Tower Book* (1927). In addition to his prose and verse, Adams also collaborated with O. Henry on the lyrics for the musical, *Lo*, early in his career.

Adams will be remembered for the manner in which he impudently and cleverly scrutinized the world. Nearly daily, he wrote his comments and criticism in a manner accessible to all people, appearing on the pages of America's most widely circulated and important newspapers.

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

Dictionary of Literary Biography, Volume 29: *American Newspaper Journalists, 1926-1950*, Gale, 1988.

Masson, Thomas L., *Our American Humorists*, Moffat, Yard, 1922.

The Oxford Companion to American Literature, 4th edition, Oxford University Press, 1965.

PERIODICALS

American Magazine, April, 1914, pp. 66-68.

Bookman, February, 1923; June, 1923.

Century, December, 1923, pp. 308-15.

Everybody's, April, 1920, pp. 52-53.

Newsweek, March 13, 1937, p. 32; February 11, 1946, p. 78.

Poetry, July, 1937, pp. 210-15.

Saturday Review of Literature, December 27, 1924.

Time, March 15, 1937, pp. 52-55; August 25, 1941, p. 51; February 11, 1946, p. 65.*

* * *

ADDY, Sharon Hart 1943-

PERSONAL: Born February 3, 1943, in Oak Creek, WI; daughter of Earl (a bricklayer and janitor) and Gertrude (a caterer; maiden name, Ueberfluss) Hart; married Gordon Addy (a hydraulic repairman), August 9, 1969; children: Mari Jo Burri, Jill. **Education:** University of Wisconsin, Whitewater, B.E., 1964. **Religion:** Catholic. **Avocational interests:** Gardening.

ADDRESSES: *Office*—4098 East Studio Lane, Oak Creek, WI 53154.

CAREER: Freelance writer, speaker and teacher. Fifth-grade teacher in Stone Bank, WI, 1964-66, Commerce City, CO, 1966, and Oak Creek, WI, 1967-70; substitute teacher in Oak Creek, WI, 1983-87; Community Newspapers, Inc., Milwaukee, WI, staff and features writer, 1985-90. Institute of Children's Literature, West Redding, CT, instructor, 1995—.

MEMBER: Society of Children's Book Writers and Illustrators.

WRITINGS:

We Didn't Mean To ("Life and Living from a Child's Point of View" series), illustrated by Jay Blair, Raintree, 1981.

A Visit with Great-Grandma, illustrated by Lydia Halverson, Albert Whitman, 1989.

Kidding Around Milwaukee: What to Do, Where to Go, and How to Have Fun in Milwaukee, John Muir, 1997.

Right Here on This Spot, illustrated by John Clapp, Houghton Mifflin, 1999.

Contributor of short story "The Breakwater" to *Wisconsin Seasons: Classic Tales of Life Outdoors*, Cabin Bookshelf, 1998. Contributor of short stories, poems,

and articles to children's magazines, including *Highlights for Children*, *The Friend*, and *The Pennywhistle Press*.

WORK IN PROGRESS: Research on blacksmithing in the late 1800s and on Milwaukee's German community in the early 1900s.

SIDELIGHTS: Sharon Hart Addy commented: "One of my strongest memories from second grade is walking home from school thinking about becoming a writer. I wanted to write stories as wonderful as the ones I read.

"When I reached ninth grade, I discovered I could handle words pretty well. That year my English teacher accused me of plagiarism over my description of a leaf rustling down the street. Three years later, the same teacher sent an article I wrote for the school paper to the local newspaper. They published it with my byline.

"Unfortunately, by this point my dream of becoming a writer was supplanted by the practical decision to become an elementary school teacher. In college I kept my vision of writing to myself. Real writers certainly didn't spend as much time as I did on a single paragraph!

"After graduation from college, I taught fifth grade for several years, then married and left teaching to raise my family. I started writing while my girls watched *Sesame Street*, and I've been at it ever since. I write anything I get a good idea for—stories, articles, poetry, riddles, books.

"I wrote *We Didn't Mean To* after I learned that a series of books about problems children encounter could use a book on vandalism. *A Visit with Great-Grandma* grew out of an article I did as a feature writer for the local newspaper. My editor asked for a story about people who immigrated to America. The great-grandmas I interviewed didn't speak English very well, but they both enjoyed visiting with their great-grandchildren. I wondered how they communicated. As I played 'What if?' the story came together.

"A call from an editor looking for a Milwaukee-based writer led to *Kidding Around Milwaukee*, a guide to the Milwaukee area for kids. Exploring my own childhood for ideas led me to write "The Breakwater," a story in the adult outdoor anthology *Wisconsin Seasons*.

"*Right Here on This Spot* grew from an idea for a magazine article. A children's magazine planned an issue on the Great Lakes. Since I live near Lake Michigan and

find archaeology interesting, I contacted the Great Lakes Archaeological Research Center and set up an interview with the Center's archaeologist. The day we met he didn't have time to talk, so he handed me a report on one of his digs. The magazine rejected the article, but I never forgot what I read in the report. He excavated a spot just a few miles from my house and found evidence that humans hunted at the edge of Ice Age glaciers. I got to thinking about all the people who lived on the land we occupy today. The result was *Right Here on This Spot*.

"The stack of folders beside my computer contains notes for a novel, ideas for picture books, and several unfinished stories. When one project stalls, I set it aside to let my subconscious mind work on it and pick up another one. Now I know: Writers do take a long time to perfect their work. They even do a lot of research to write fiction."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Booklist, April 15, 1989, p. 1460.

School Library Journal, March, 1982, p. 142; June, 1989, p. 81.

* * *

ADISA, Opal Palmer 1954-

PERSONAL: Born November 6, 1954, in Kingston, Jamaica; immigrated to United States, 1970; naturalized U.S. citizen, 1980; daughter of Orlando and Catherine (James) Palmer; children: Shola, Jawara, Teju. *Ethnicity:* "African-Caribbean." *Education:* Hunter College of the City University of New York, B.A., 1975; San Francisco State University, M.A. (English), 1981, M.A. (drama), 1986; University of California, Berkeley, Ph.D., 1992. *Politics:* Democrat. *Religion:* "Humanist." *Avocational interests:* Biking, nature walks.

ADDRESSES: *Home*—1427 Linden Street, Oakland, CA 94607; and P.O. Box 10625, Oakland, CA 94610. *Office*—Ethnic Studies/Cultural Diversity Program, California College of Arts and Crafts, Oakland, CA 94618. *E-mail*—Opalpro@aol.com.

CAREER: Artist and writer. San Francisco State University, San Francisco, CA, lecturer, 1981-87; California College of Arts and Crafts, Oakland, CA, associate

professor, 1993-98, chair of ethnic studies/cultural diversity program, 1993—; professor of literature, 1998—. Visiting professor at various institutions, including University of California, Berkeley, 1994-96; lecturer at various institutions, including St. Mary's College, 1993, and Holy Name's College, 1994. Writer-in-residence at Headlands Center for the Arts, Sausalito, CA, 1996-97. Developer and consulting writer for reader programs and projects. Member of various museum boards and consortiums.

Art works represented in shows, including (in) *Forming the Visual: (re)Presenting Women of African Descent*, Montgomery Gallery, 1995; and *Art for the Holidays*, Bedford Gallery, 1997-98. Performer on *Fierce Love* (collaborative poetry/jazz recording), Irresistible/Revolution (San Francisco), 1992. Performer the poetry videos *Despair Series*, 1994, and *Tamarind and Mango Women*, Quilombo Enterprises ICM, 1995.

MEMBER: Women's International League for Peace and Freedom, Society for the Study of Multi-Ethnic Literature of the United States, National Association for Ethnic Studies, National Writers Union, Northern Association of African American Storytellers, Association of Caribbean Women Writers and Scholars, Caribbean Association for Feminist Research and Action, California Poets in the Schools.

AWARDS, HONORS: Third place, American Poetry Association contest, 1982; merit certificate, Jamaica Festival Literature Competition, 1982; Bronze Medal, Jamaica Festival Literature Competition, 1984; Pushcart Prize, 1987, for the short story "Duppy Get Her"; grants, University of California, Berkeley, 1987, 1987-88, and 1988-90; Distinguished Bay Area Woman Writer Award and California Legislative Assembly Certificate, both 1991; PEN Oakland/Josephine Miles Literary Award, 1992, for *Tamarind and Mango Women*; honor, Literary Women, 1994; grants, California College of Arts and Crafts, 1994 and 1995; Daily News Prize, University of the Virgin Islands, 1995, for poems in *The Caribbean Writer*; grant, University of California, Berkeley, 1996; Canute A. Brodhurst Prize, University of the Virgin Islands, 1996, for the story "The Brethren"; named distinguished writer, Middle Atlantic Writers Association, 1998; Creative Work Fund grant, 1998-99, for West Oakland (CA) Senior Citizen Oral History Project.

WRITINGS:

Pina, the Many-Eyed Fruit (children's book), Julian Richardson (San Francisco, CA), 1985.

Bake-Face, and Other Guava Stories, Kelsey Street Press (Berkeley, CA), 1986.

(With Devorah Major) *Traveling Women* (poetry), Jukebox Press (Oakland, CA), 1989.

Tamarind and Mango Women (poetry), Sister Vision Press (Toronto, Canada), 1992.

It Begins with Tears (novel), Heinemann, 1997.

Until Judgment Comes (short stories), forthcoming.

Poems and short stories represented in anthologies, including *A Bite to Eat*, edited by Andrea Adolph and others, Redwood Press, 1995; *The Garden Thrives: Twentieth-Century African American Poetry*, edited by Clarence Major, HarperPerennial, 1996; *Father Songs*, edited by Gloria Wade-Gayles, Beacon Press, 1997; *An Intricate Weave: Women Writing about Girls and Girlhood*, edited by Margaret Miller, Iris Editions, 1997; and *Bittersweet: Contemporary Black Women's Poetry*, edited by Karen McCarthy, Women's Press, 1998. Member of advisory board, *Caribbean Writer*, 1998—.

CONTRIBUTOR

Evelyn C. White, editor, *The Black Women's Health Book*, Seal Press, 1990.

Ron Padgett, editor, *Old Faithful: Eighteen Writers Present Their Favorite Writing Assignments*, Teachers and Writers Cooperative, 1995.

Carole Boyce Davies and Molara Ogundipe-Leslie, editors, *Moving beyond Boundaries: International Dimensions of Black Women's Writing*, Pluto Press, 1995.

Wesley Brown, editor, *Teachers and Writers Guide to Frederick Douglass*, Teachers and Writers Cooperative, 1996.

Lorenzo Thomas, editor, *Sing the Sun Up: Creative Writing Ideas from African American Literature*, Teachers and Writers Cooperative, 1998.

Adele S. Newson and Linda Strong-Leek, editors, *Winds of Change*, Peter Lang, 1998.

Helen Pyne-Timothy, editor, *The Woman, the Writer, and Caribbean Society*, Center for Afro-American Studies Publications, 1998.

Contributor to reference books, including *Reference Guide to American Literature*, edited by Jim Kamp, St James Press, 1994; and *The Oxford Companion to African American Literature*, edited by William Andrews and others, Oxford University Press, 1997. Contributor of poetry, short stories, essays, articles and book reviews to periodicals, including *African American Review*, *Black Elegance*, *Black Quarterly Review of Books*, *Caribbean Writer*, *Chimera*, *Crab Orchard Review*, *Garden Design*, *Journal of Multicultural*