

Contemporary Authors

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

ANN EVORY

Editor

NEW REVISION SERIES
volume 2

CAREER: Arkansas State Teachers College (now University of Central Arkansas), Conway, instructor in English, 1947-48; Centenary College of Louisiana, Shreveport, assistant professor of English, speech, and journalism and director of publicity, 1949-54; Tulane University, New Orleans, La., instructor in English, 1951-53; Arkansas State College (now University), Jonesboro, Ford Foundation lecturer in humanities, 1954-55; University of Southwestern Louisiana, Lafayette, La., professor of English, 1955—, Dupre Professor of the Humanities, 1967—. Board member and college coordinator, Deep-South Writers Conference, 1963. *Military service:* U.S. Army Air Forces, 1942-45. *Member:* South-Central Modern Language Association (chairman, eighteenth-century English literature section, 1962), American Studies Association, Louisiana Historical Association (board member, 1961-62), Phi Kappa Phi, Alpha Chi, Phi Alpha Theta, Sigma Tau Delta. *Awards, honors:* Player's Workshop award in drama, 1964, for "There's Death for the Lonely."

WRITINGS: *Round-the-World Plays for Young People*, Plays, 1961; (editor and author of introduction) *The One-Act Plays of Lee Arthur*, Pioneer Drama Service, 1962; *Chaucer for Children*, Little Red Schoolhouse Press, 1963; (author of dramatization) Stephen Crane, *The Bride Comes to Yellow Sky*, Pioneer Drama Service, 1963; *Writing the One-Act Play for the Amateur Stage*, Pioneer Drama Service, 1964; *Buffalo Bill's Life on the Border*, Pioneer Drama Service, 1965; (editor) *Three Plays by J. W. Crawford: An Experiment in Myth-Making*, Mouton, 1966; *Drama Workshop Plays*, Plays, 1970; *Describing People*, Heath, 1970; *Marc Connelly*, Twayne, 1971; (with James Burke) *Between Hisses*, Pioneer Drama Service, 1976; (with Burke) *The Highwayman*, Pioneer Drama Service, 1976; *Hedda Gabler South*, Edgemoor, 1977. Contributor of children's plays to *Drama Magazine for Young People*. *Grade Teacher, Instructor*, and other periodicals. Contributor of articles to drama, historical, and educational journals.

WORK IN PROGRESS: Plays for the adult community theatre; academic articles.

BIOGRAPHICAL/CRITICAL SOURCES: *Louisiana Schools*, May, 1961; *Rectangle*, spring, 1962; Katherine Finley, *Sherif*, Kent University, 1966; James Salem, *The Teacher as Writer*, Scarecrow Press, 1970.

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NORRIS, Donald F (ranklin) 1942-

PERSONAL: Born October 2, 1942, in Memphis, Tenn.; married; children: two. *Education:* Memphis State University, B.S., 1964; University of Virginia, M.A., 1968, Ph.D., 1971. *Home:* 1117 Lovell View Dr., Knoxville, Tenn. 37922. *Office:* Municipal Technical Advisory Service, University of Tennessee, Knoxville, Tenn. 37916.

CAREER: U.S. Public Health Service, St. Louis, Mo., member of staff of Venereal Disease Branch working with St. Louis City Health Department, 1964-65; Memphis Municipal Juvenile Court, Memphis, Tenn., probation and non-support officer, 1965-66; Aquinas College, Grand Rapids, Mich., assistant professor of political science and head of department, 1970-72; Greater Grand Rapids Chamber of Commerce, Grand Rapids, director of community development and governmental affairs, 1973-75; West Michigan Regional Planning Commission, Grand Rapids, director of water quality planning project, 1975-78; University of Tennessee, Municipal Technical Advisory Service, Knoxville, director of technology innovation project, 1978—. Member of board of directors of Greater Grand Rapids

Housing Corp., beginning 1974. *Military service:* U.S. Marine Corps Reserve, 1962-68; became sergeant. *Member:* American Political Science Association, American Society for Public Administration, Southern Political Science Association.

WRITINGS: *Police-Community Relations: A Program That Failed*, Lexington Books, 1973; (editor) *United States Energy Reality*, Zondervan, 1979. Also author of monographs and papers on numerous subjects in the field of urban affairs.

WORK IN PROGRESS: Studies of technology application in local government.

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NORTON, Alice Mary 1912-

(Andrew North, Andre Norton; Allen Weston, a joint pseudonym)

PERSONAL: Born 1912, in Cleveland, Ohio; daughter of Adalbert Freely (a salesman) and Bertha (Stemm) Norton. *Education:* Attended Western Reserve University (now Case Western Reserve University), two years. *Home and office:* 682 South Lakemont, Winter Park, Fla. 32789. *Agent:* Larry Sternig, 742 Robertson St., Milwaukee, Wis. 53212.

CAREER: Cleveland Public Library, Cleveland, Ohio, children's librarian, 1930-41, 1942-51; free-lance writer of juvenile fiction and science fiction, 1950—. Editor, Gnome Press, 1950-58. *Member:* American Penwomen, Women in Communications, Science Fiction Writers of America, American League of Writers, Swordsmen and Sorcerers Association. *Awards, honors:* Award from Dutch government, 1946, for *The Sword Is Drawn*; Headliner Award, Theta Sigma Phi, 1963; Invisible Little Man Award for science fiction, 1963; Certificate of Merit, Boy's Clubs of America, 1965; Phoenix award, 1975; Gandalf Master of Fantasy award, 1977; Andre Norton Award, Women Writers of Science Fiction, 1978; Ohioana Book Awards, honorable mention; Balrog Fantasy Award, 1979.

WRITINGS—"Solar Queen" series: under pseudonym Andrew North, except as indicated: *Sargasso of Space*, Gnome Press, 1955; *Plague Ship*, Gnome Press, 1956; *Voodoo Planet*, Ace Books, 1959; (under pseudonym Andre Norton) *Postmarked the Stars*, Harcourt, 1969.

Under pseudonym Andre Norton, except as indicated: *The Prince Commands*, Appleton, 1934; *Ralestone Luck*, Appleton, 1938; *Follow the Drum*, Penn, 1942; *The Sword Is Drawn* (Junior Literary Guild selection), Houghton, 1944; *Rogue Reynard*, Houghton, 1947; *Scarface*, Harcourt, 1948; *Sword in Sheath*, Harcourt, 1949; *Huon of the Horn*, Harcourt, 1951; *Star Man's Son*, Harcourt, 1952, published as *Daybreak 2250 A.D.*, Ace Books, 1954; *At Swords Points*, Harcourt, 1954; (with Grace Allen Hogarth; under joint pseudonym Allen Weston) *Murder for Sale*, Hammond-Hammond, 1954; *Yankee Privateer*, World Publishing, 1955; *Stand to Horse*, Harcourt, 1956; *Sea Seige*, Harcourt, 1957; *Star Gate*, Harcourt, 1958; *Secret of the Lost Race*, Ace Books, 1959.

Sioux Spaceman, Ace Books, 1960; *Shadow Hawk*, Harcourt, 1960; *Star Hunter*, Ace Books, 1961; *Ride Proud, Rebel!*, World Publishing, 1961; *Catseye*, Harcourt, 1961; *Eye of Monster*, Ace Books, 1962; *Rebel Spurs*, World Publishing, 1962; *Night of Masks*, Harcourt, 1964; *X Factor*, Harcourt, 1965; *Steel Magic*, World Publishing, 1965; *Octagon Magic*, World Publishing, 1967; *Operation Time Search*, Harcourt, 1967; *Dark Piper*, Harcourt, 1968; *Fur Magic*, World Publishing, 1968; (with mother, Bertha Stemm Norton) *Bertie and May*, World Publishing, 1969.

High Sorcery (story collection). Ace Books, 1970; *Ice Crown*, Viking, 1970; *Dread Companion*, Harcourt, 1970; *Android at Arms*, Harcourt, 1971; *Dragon Magic*, Crowell, 1972; *Breed to Come*, Viking, 1972; *The Crystal Gryphon*, Atheneum, 1972; *Garan the Eternal* (story collection), Fantasy Publishing, 1973; *Forerunner Foray* (Science Fiction Book Club selection), Viking, 1973; *Here Abide Monsters*, Atheneum, 1973; *Lavender-Green Magic*, Crowell, 1974; *Many Worlds of Andre Norton* (story collection), edited by Roger Elwood, Chilton, 1974, published as *The Book of Andre Norton*, DAW Books, 1975; *The Jargoan Pard*, Atheneum, 1974; *Iron Cage*, Viking, 1974; *Outside*, Walker, 1975; (with Michael Gilbert) *Day of Ness*, Walker, 1975; *White Jade Fox*, Dutton, 1975; *Merlin's Mirror*, DAW Books, 1975; *No Night without Stars*, Atheneum, 1975; *Knave of Dreams*, Viking, 1975; *Perilous Dreams* (story collection), DAW Books, 1976; *Wraiths of Time*, Atheneum, 1976; *Red Hart Magic*, Crowell, 1976; *Velvet Shadows*, Fawcett, 1977; *Opal-eyed Fan*, Dutton, 1977; *Quag Keep*, Atheneum, 1978; *Yurth Burden*, DAW Books, 1978; *Zarthor's Bane*, Ace Books, 1978; (with Phyllis Miller) *Seven Spells to Sunday*, McElderry, 1979; *Snow Shadow*, Fawcett, 1979; *Iron Butterflies*, Fawcett, 1980; *Voor Loper*, Ace Books, 1980.

"Central Control" series: *Star Rangers*, Harcourt, 1953, published as *The Last Planet*, Ace Books, 1955; *Star Guard*, Harcourt, 1955.

"Pax" series: published by World Publishing: *The Stars Are Ours!*, 1954; *Star Born*, 1957.

"Blake Walker" series: *The Crossroads of Time*, Ace Books, 1956; *Quest Crosstime*, Viking, 1965.

"Time Travel" series: published by World Publishing: *The Time Traders*, 1958; *Galactic Derelict*, 1959; *The Defiant Agents*, 1962; *Key Out of Time*, 1963.

"Hosteen Storm" series: published by Harcourt: *The Beast Master*, 1959; *Lord of Thunder*, 1962.

"Planet Warlock" series: *Storm over Warlock*, World Publishing, 1960; *Ordeal in Otherwise*, Harcourt, 1964.

"Janus" series: published by Harcourt: *Judgement on Janus*, 1963; *Victory on Janus*, 1966.

"Witch World" series: published by Ace Books, except as indicated: novels, except as indicated: *Witch World*, 1963; *Web of the Witch World*, 1964; *Three against Witch World*, 1965; *Year of the Unicorn*, 1965; *Warlock of the Witch World*, 1967; *Sorceress of the Witch World*, 1968; *Spell of the Witch World* (story collection), DAW Books, 1972; *Trey of Swords* (story collection), 1977.

"Free Traders" series: published by Viking: *Moon of Three Rings*, 1966; *Exiles of the Stars*, 1971.

"Jern Murdock" series: published by Viking: *The Zero Stone*, 1968; *Uncharted Stars*, 1969.

"Star Ka'at" series, with Dorothy Madlee: published by Walker: *Star Ka'at*, 1976; *Star Ka'at World*, 1978; *Star Ka'ats and Plant People*, 1979.

Editor: *Bullard of the Space Patrol*, World Publishing, 1951; *Space Service*, World Publishing, 1953; *Space Pioneers*, World Publishing, 1954; *Space Police*, World Publishing, 1956; (compiler) *Gates to Tomorrow*, Atheneum, 1973; (compiler) *Small Shadows Creep*, Dutton, 1974.

SIDELIGHTS: Alice Mary Norton had her first book published before the age of twenty-one. She began writing children's fantasies and science fiction in the 1950's, after publishing a variety of adventure, mystery, and spy stories, as well as some historical novels.

Norton is often praised for the complex and imaginative nature of her fantasy-adventure and science fiction books. Her work, says Christopher Wordsworth in the *Observer Review*, "can be read, as they say, at several levels—a purely adult gauge. What counts with children is how the story works. . . . Miss Norton's stories work superbly."

In the *Riverside Quarterly*, Barry McGhan notes that certain themes occur throughout Norton's books. "There is the 'beast master' theme, a quasi-symbiotic relationship between men and animals that involves some kind of direct mind-to-mind communication. There is the 'space-opera,' often involving a galactic empire (or two). There is the 'ancient race' theme, the concept of an old and mysteriously powerful culture that lurks in the background. There is time travel, and the aftermath-of-atomic-war theme. In addition, nearly all books written since 1963 contain the themes of witch powers and parallel universes."

According to McGhan and others, Norton's stories are a cut above the usual science fiction-action-adventure tales because of the author's vivid and detailed descriptions. "Her books, filled with action, peril, and mystery, are rich with complex and colorful descriptions of settings, characters, and societies," McGhan comments. Jane Manthorne of *Horn Book* states that in *The X Factor* "the author goes far beyond good plotting and peopling of fiction to construct a fantastic never-never-land of new color, new sound, new motion. Readers feel truly like off-worlders with off-world eyes suddenly gazing for the first time [at a different planet.]" Marcus Crouch is similarly impressed by Norton's ability to describe the nonexistent as if it existed. "Hers is an astonishingly complete vision; she describes the topography and the sociology of new worlds as if from the life."

Moreover, Crouch and a *Times Literary Supplement* critic find that the other worlds Norton creates are completely believable. The latter reviewer points out that in *Ice Crown* "the action is set in a fantastic background which is, as always, utterly believable because of Andre Norton's unique imagination and vivid precise writing." And Crouch asserts that Norton "gives a tangible quality to the most improbable invention by clothing it in vividly imagined detail, and her highly charged style—admittedly a little hard to digest in large quantities—evokes with equal success the terrors of darkness and the blinding glare of light."

Although her books are aimed at the young adult market, Norton has acquired a substantial following among adult readers. While she offers action-packed adventure, the author also provides food for thought. Each of Norton's books is thoroughly researched, and each contains elements of history, religion, archeology, folklore, legend, and, especially in her later stories, the occult. A later *Times Literary Supplement* reviewer notes that "the background of her stories is a literary one and includes myth and legend and the high tone and seriousness of epic, the dark and brooding matters of tragedy." Still another critic for the same publication contends that *Octagon Magic* is a story "in which little is explained but everything explicable; in which the overtones, the implications are fascinating." He adds: "The fantasy is marvellously controlled. . . . You are slid imperceptibly from one world to another, never sure how and when the transition will come. Similarly you are given no simple answers." John Rowe Townsend agrees and concludes: "The sheer size of her world, which is infinitely extended in time and space, and in which nothing is outside the bounds of possibility, is matched by the size of themes she tackles. . . . There is always something beyond the immediate action to be reached for and thought about."

Norton has published over eighty books. Her works have been translated into several languages, including Danish, German, Russian, Italian, Japanese, and Arabic.

AVOCATIONAL INTERESTS: Collecting antiques and old dolls, needlework.

BIOGRAPHICAL/CRITICAL SOURCES: *Horn Book*, December, 1965; *Book World*, December 29, 1968; *Times Literary Supplement*, June 6, 1968, June 26, 1969, October 16, 1969, July 2, 1971, September 28, 1973; *Books and Bookmen*, December, 1969; *Observer Review*, December 7, 1969, April 4, 1971; *Riverside Quarterly*, January, 1970; John Rowe Townsend, *A Sense of Story: Essays on Contemporary Writers for Children*, Lippincott, 1971; *New Statesman*, June 4, 1971; *New York Times*, September 20, 1971; Marcus Crouch, *The Nesbit Tradition: The Children's Novel in England, 1945-1970*, Benn, 1972; Roger Schlobin, *Andre Norton, Gregg*, 1979; (under pseudonym Andre Norton) *Contemporary Literary Criticism*, Volume XII, Gale, 1980.

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NOVA, Craig 1945-

PERSONAL: Born July 5, 1945, in Los Angeles, Calif.; son of Karl and Elizabeth (Sinclair) Nova. *Education:* University of California, Berkeley, B.A. (with honors), 1967; Columbia University, M.F.A. (with distinction), 1969. *Agent:* Francis Greenburger, Sanford J. Greenburger Associates, Inc., 825 Third Ave., New York, N.Y. 10022.

CAREER: Writer. Has held jobs as farm hand, truck driver, computer salesman, editor, real estate manager, painter, reporter, proofreader, and gas station attendant. *Awards, honors:* Harper-Saxton Prize, 1971, for *Turkey Hash*; National Endowment for the Arts fellowships, 1971 and 1975; New York State Council on the Arts fellowship, 1974; Guggenheim fellowship, 1977.

WRITINGS—Novels: all published by Harper: *Turkey Hash*, 1972; *The Geek*, 1975; *Incandescence*, 1979.

SIDELIGHTS: John Domini once wrote in the *New York Times Book Review* that Craig Nova's "themes do not merely live; they burn. . . . Nova has proved that nothing gives off sparks like hard living struck against surfaces even harder: the passing of time and our relentless struggle to make it stop."

While Nova is heralded by some critics, including *Village Voice* critic William O'Rourke, as "one of the finest writers of his generation (post World War II) and, more importantly, one of the few in possession of an entirely unique voice," other critics, like Anatole Broyard of the *New York Times*, disagree and write that his work "is just one bad joke after another, an itch that Mr. Nova cannot seem to scratch."

The difference of opinion regarding Nova's novels tends to center around his surrealistic characters and unusual dialogue. In his review of Nova's first book, *Turkey Hash*, Martin Levin writes in the *New York Times Book Review* that the book is filled with "mental defectives, maimed drifters who think with their appetites, geek material, random assassins and their victims—these float in and out of Craig Nova's harsh spotlight. The center of attention is Niles Cabro, an L.A. youth whom the publisher bills as 'borderline' psychotic. Tut. Anyone whose idea of fun is to be beaten nearly senseless in an offal orgy is hardly 'borderline.'" In partial agreement with Levin's assessment, *New York Review of Books* critic Michael Wood holds *The Geek* up for scrutiny and feels that "there is something too cryptic about a lot of the novel's transactions, a suggestion of dialogue out of

Henry James shifted to a dusty tavern and . . . the writing keeps reaching for effects that are more than a little lurid. But the blending of emblematic and literal truth . . . is remarkable. The specificity of the island landscape, the clear characters and past history of the individual islanders, . . . all help to pitch *The Geek* somewhere between reality and nightmare."

However, Jerry G. Bowles writes in *Saturday Review* that Nova "is a fine writer. His style is telegraphic and minimal, yet strangely evocative of landscape. His characters appear both real and surreal as they act out strange rituals and plot insane acts. His handling of pace and dialogue is superb, and the writing in general has the feel of a polished hand. Despite its ultimate coldness, [*Turkey Hash*] is a remarkably accomplished first novel."

C.D.B. Bryan in his review of *The Geek* reflects the uncertainties of many critics when he writes in the *New York Times Book Review* that "each action's reaction inexorably increases the offense. . . . There is no point in summarizing this plot; it isn't what happens that makes this book so strong. In fact, I find it difficult to articulate where exactly Craig Nova's genius lies. I know only that it has been a long time—a very long time—since I have come across a novel so gripping, a talent so exciting, so immense and so pure that I am ashamed I have not read him before. This book is so powerful, so alive, it is a wonder that turning its pages doesn't somehow burn one's hands."

BIOGRAPHICAL/CRITICAL SOURCES: *Saturday Review*, September 23, 1972; *New York Times Book Review*, October 29, 1972, December 21, 1973, February 11, 1979; *Village Voice*, November 3, 1975; *New York Review of Books*, June 10, 1976; *Contemporary Literary Criticism*, Volume VII, Gale, 1977; *New York Times*, February 21, 1979; *Chicago Tribune Arts and Fun/Books*, February 25, 1979; *Washington Post*, April 7, 1979.

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NURNBERG, Maxwell 1897-

PERSONAL: Born December 11, 1897, in Poland; son of Israel and Esther (Warmbrunn) Nurnberg; married Rose Reiskind (a college adviser), December 28, 1924; children: Ellen (Mrs. Eugene Saletan). *Education:* City College of New York (now City College of the City University of New York), B.A. (cum laude), 1919. *Home:* 1135 Ditmas Ave., Brooklyn, N.Y. 11218. *Agent:* Joan Daves, 59 East 54th St., New York, N.Y. 10022; Shirley Collier Agency, 1127 Stradella Rd., Los Angeles, Calif. 90024.

CAREER: Abraham Lincoln High School, Brooklyn, N.Y., chairman of English department, 1930-66. New York University, adjunct associate professor of English, Division of General Education. Master of ceremonies and scriptwriter for half-hour radio series, "What's the Good Word?," Mutual Broadcasting Network, 1945. *Member:* Phi Beta Kappa.

WRITINGS: (With Harold Clarke) *Chalk Dust* (play: produced by Federal Theatre), Samuel French, 1937; *What's the Good Word?*, Simon & Schuster, 1942; (with Morris Rosenblum) *How to Build a Better Vocabulary*, Prentice-Hall, 1949, revised edition, Popular Library, 1961; (with Rosenblum) *Your Baby's Name*, World Publishing, 1951, revised edition published as *What to Name Your Baby*, Collier, 1962; (with Rosenblum) *All About Words: An Adult Approach to Vocabulary Building*, Prentice-Hall, 1966; *Wonders in Words*, Prentice-Hall, 1968; (editor) *A Gathering of Poems*, Pocket Books, 1969; *Fun with Words*, Prentice-Hall, 1970; *Word Play*, Dell, 1971; *Questions You Always*