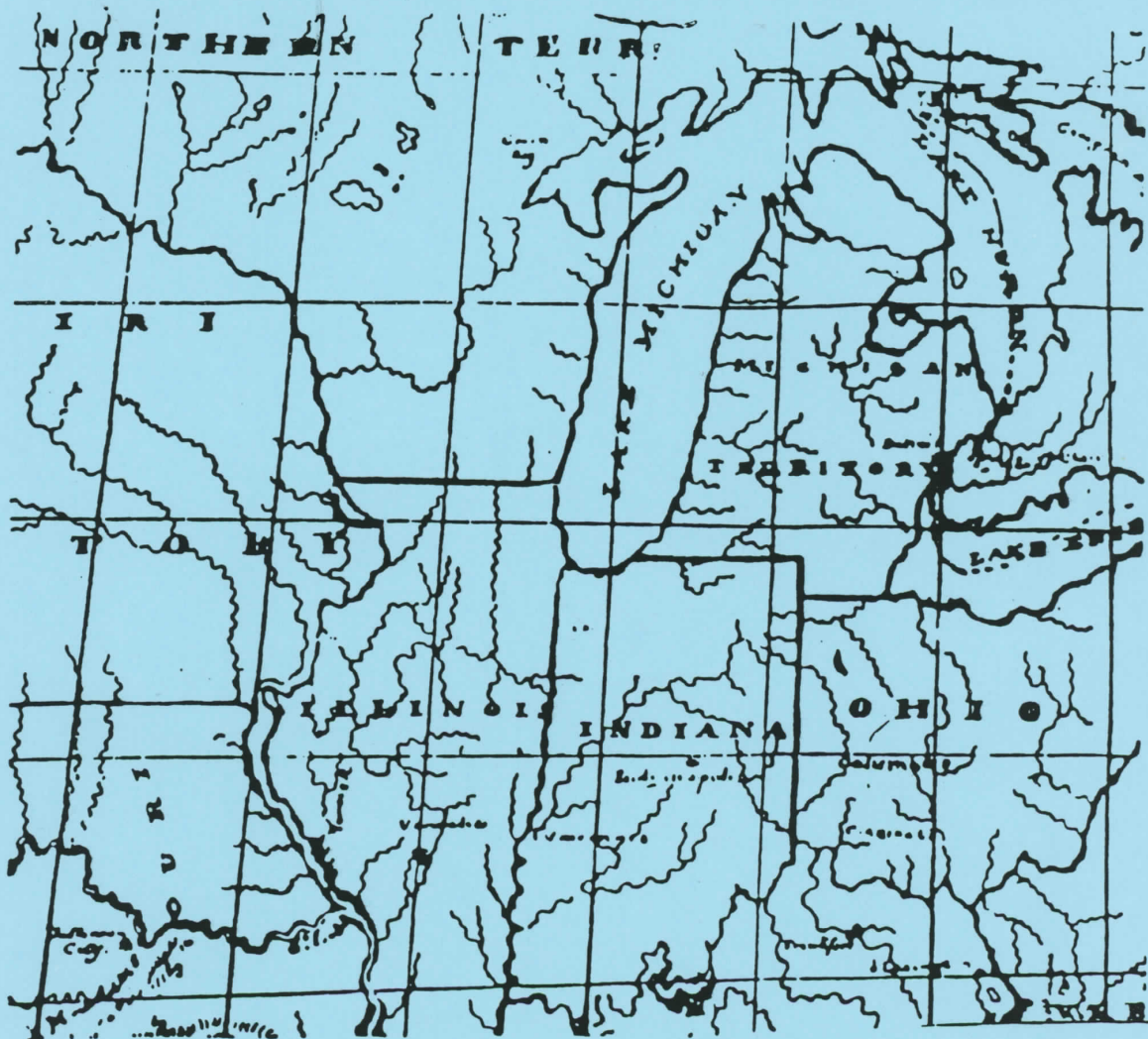


1-31-94

# §ML Newsletter



The Society for the Study of Midwestern Literature

The Center for the Study of  
Midwestern Literature and Culture

Founded 1971

VOLUME TWENTY-THREE  
NUMBER ONE  
SPRING, 1993

Society for the Study of Midwestern Literature  
Newsletter

Volume Twenty-Three, Number One

Spring, 1993

Published at Michigan State University with the support of the Department of  
American Thought and Language

Editorial Office

Ernst Bessey Hall  
Michigan State University  
East Lansing, MI 48824-1033

Editor

David D. Anderson  
Phones: (517) 353-4370  
(517) 355-2400  
(517) 646-0012

Associate Editor

Roger J. Bresnahan  
Phones: (517) 336-2559  
(517) 355-2400  
E-Mail: 2179bre@msu.edu

Editorial Assistants

Valarie Milligan  
Judy Easterbrook

Copyright 1993 by the Society for the Study of Midwestern Literature  
Published in Spring, Summer, Fall

THE MIDWEST POETRY PRIZE  
For the best poem read at the annual conference

1986	JOHN MATTHIAS	1990	ALICE FRIMAN
1987	SYLVIA WHEELER	1991	MARGOT LAGATTUTA
1988	DIANE GARDEN	1992	DANIEL JAMES SUNDAHL
1989	MARIL NOWAK	1993	SHARON KLANDER

THE MIDWEST HERITAGE ESSAY PRIZE  
for the best essay delivered at the annual conference

1986	PHILIP GREASLEY	1990	WILLIAM BARILLAS
1987	BRUCE BAKER	1991	JAMES SEATON
1988	MARCIA NOE	1992	PAUL MILLER
1989	KENNETH ROBB	1993	MICHAEL WENTWORTH

THE MIDWEST FICTION PRIZE  
for the best story read at the annual conference

1991	MARIA BRUNO	1993	LINDA RYEGUILD-FORSYTHE
1992	ETTA ABRAHAMS		

# THE SOCIETY FOR THE STUDY OF MIDWESTERN LITERATURE

1970-1992

FOUNDER  
DAVID D. ANDERSON

## FOUNDING MEMBERS

MERTON BABCOCK  
BERNARD DUFFEY  
ROBERT HUBACH

WILLIAM MCCANN  
RUSSEL NYE  
WILLIAM THOMAS

## PRESIDENTS

1971-73 DAVID D. ANDERSON  
1974 ALMA PAYNE  
1975 BERNARD ENGEL  
1976 LINDA WAGNER-MARTIN  
1977 GERALD NEMANIC  
1978 NANCY POGEL  
1979 GENE DENT  
1980 PAUL FERLAZZO  
1981 MARTHA CURRY  
1982 KENNY J. WILLIAMS

1983 JANE BAKERMAN  
& ARTHUR SHUMAKER  
1984 RONALD PRIMEAU  
1985 MARY JEAN DEMARR  
1986 KATHLEEN ROUT  
1987 PHILIP GREASLEY  
1988 MARILYN ATLAS  
1989 PAUL MILLER  
1990 MARCIA NOE  
1991 ROBERT NARVESON  
1992 JILL GIDMARK

## THE MARK TWAIN AWARD

for distinguished contributions to Midwestern literature

1980 JACK CONROY  
1981 FREDERICK MANFRED  
1982 WRIGHT MORRIS  
1983 JOHN VOELKER  
1984 HARRIETTE ARNOW  
1985 GWENDOLYN BROOKS  
1986 JOHN KNOEPFLE

1987 ANDREW GREELEY  
1988 HARRY MARK PETRAKIS  
1989 DUDLEY RANDALL  
1990 JIM HARRISON  
1991 DON ROBERTSON  
1992 RAY BRADBURY  
1993 MONA VAN DUYN

## THE MIDAMERICA AWARD

for distinguished contributions to the study of Midwestern literature

1977 JOHN FLANAGAN  
1978 RUSSEL NYE  
1979 WALTER HAVIGHURST  
1980 HARLAN HATCHER  
1981 BARNARD DUFFY  
1982 CLARENCE ANDREWS  
1983 WALTER RIDEOUT  
1984 DONALD PADY &  
ROBERT BEASECKER

1985 ARTHUR SHUMAKER  
1986 GENE DENT & KENNY J. WILLIAMS  
1987 RAY LEWIS WHITE  
1988 DIANA HASKELL  
1989 JAMES AUSTIN  
1990 PHILIP GERBER  
1991 BERNARD F.. ENGEL  
1992 FREDERICK C. STERN  
1993 JANE BAKERMAN



# **SOCIETY FOR THE STUDY OF MIDWESTERN LITERATURE**

## **OFFICERS, 1993-1994**

### **President**

David Newquist  
Northern State University

### **Vice President and President-Elect**

Mary De Jong Obuchowski  
Central Michigan University

### **Executive Secretary/Treasurer**

David D. Anderson  
Michigan State Univ.

### **Secretary**

Roger J. Bresnahan  
Michigan State Univ.

### **Recording Secretary**

Philip A. Greasley  
Univ. Kentucky

### **Archivist**

Pat Anderson  
Dimondale, Michigan

### **Bibliographers**

Robert Beasecker  
Grand Valley State Univ.

Donald Pady  
Mayo Clinic

### **Executive Council**

Expires 1996	Robert Narveson University of Nebraskas-Lincoln	Jill Gidmark Univ. of Minnesota-Twin Cities
--------------	--	--

Expires 1995	Ronald Grosh Springfield, Ohio	Mary Dejong Obuchowski Central Mich. Univ.
--------------	-----------------------------------	---

Expires 1994	Marcia Noe Univ. Tennessee/Chattanooga	Paul Miller Wittenberg Univ.
--------------	---	---------------------------------

**Society for the Study of Midwestern Literature**  
**Newsletter**

Volume Twenty-Three  
Number One

Spring, 1993

**CONTENTS**

The Twenty-Third Annual Conference.....	1
The Mark Twain Award.....	3
The MidAmerica Award.....	5
Signpost on the Plains: William Stafford's Kansas: A Review Cynthia Pederson.....	6
The Literary History of Michigan: A Review Essay David D. Anderson.....	10
Sherwood Anderson in Short: A Review Essay David D. Anderson.....	13
Announcements.....	18
Billboard.....	19

## The Twenty-Third Annual Conference

The Twenty-third annual conference of the Society for the Study of Midwestern Literature, the symposium "The Cultural Heritage of the Midwest" and the concurrent "Midwest Poetry Festival," was held at the Michigan State University Union and at the East Lansing Holiday Inn on May 20-22, 1993. More than 100 members and friends participated, presenting more than 40 papers and more than 40 readings of poetry and fiction. At the Awards Dinner on May 21 the 14th Mark Twain Award for Distinguished Contributions to Midwestern Literature was presented to Mona Van Duyn and the 17th MidAmerica Award was presented to Jane Bakerman. David D. Anderson was surprised and gratified to be presented with the festschrift Exploring the Midwestern Literary Imagination: Essays in Honor of David D. Anderson, edited by Marcia Noe, to which many members of the society contributed their essays and other support.

At the annual convivium, held at the home of Roger and Mary Bresnahan on Saturday, May 22, announcement was made of the winners of the Midwest Heritage Award for the best paper read at the symposium, the Midwest Poetry Award for the best poem read at the poetry festival, and the Midwest Fiction Award for the best short story read at the festival. The awards were founded by Gwendolyn Brooks in 1986.

Winner of the Midwest Heritage Award for 1993 was Michael Wentworth of the University of North Carolina at Wilmington for "A Walk Through the Paradise Garden: Vachel Lindsay's Idea of Kansas." Honorable Mention was awarded to Robert Dunne of Central Connecticut State University for "Not for White Men Only: the Methodology Behind the Dictionary of Midwestern Literature:" and to David Jones of Michigan State University for "He Got It Right: Edmund G. Lowe, 1912-1990."

The Midwest Poetry Award was presented to Sharon Klander of Ohio University—Lancaster for "In Good Time." Honorable Mention was awarded to Marcus Cafagna of Michigan State University for "Aunt Sarah (1903-1981)" and to Fred W. "Skip" Renker of Delta College for "Holy Child, 1954."

The Midwest Fiction Award was presented to Linda Ryeguild-Forsythe of Michigan State for "Dining Car." Honorable mention was awarded to Claudia Limbert of Pennsylvania State University for "A Handful of Cosmos" and to Samuel E. Longmire of the University of Evansville for "Revolutions."

Announcement was made of officers elected for 1993-1994. They included:

**President:** David Newquist of Northern State University (Note: Kenneth Robb of Bowling Green State University had received a greater number of votes but withdrew from the Society and the election.)

**Vice President and President-elect:** Mary DeJong Obuchowski  
Central Michigan University

**Executive Council, expiring in 1996:** Jill Gidmark  
University of Minnesota/Twin Cities

Robert Narveson  
University of Nebraska/Lincoln

The next conference will be held in East Lansing on May 12-14, 1994.



## The Mark Twain Award

The Mark Twain Award, which came into existence in 1980, had as its purpose the recognition of the work of writers who, in the words of the late John T. Frederick, best explain the Midwest, its experience, and its people not only to others but to Midwesterners themselves and who do so in the living language of the region itself, the language that Mark Twain gave to the American mainstream. Fittingly, the first award in 1980 was presented to Jack Conroy of Missouri whose the Disinherited defined the Midwestern depression experience of the 1930 for his time, for ours, and for generations to come. His successors include Frederick Manfred, Wright Morris, Harriette Arnow, Gwendolyn Brooks and other contributors to the literature of the region.

Tonight's honoree is unable to be here tonight; instead, she is attending to the affairs of state as Poet Laureate of the United States and (It's nice to know that somebody is minding the store on the Potomac) Poetry Advisor to the Library of Congress.

Our honoree is, of course, Mona Van Duyn of St. Louis, who wrote her first poem in the second grade in Eldora, Iowa, and published it in the "Teeney Weeny Newspaper" sixty-five years ago, and whose more recent distinction is, besides her appointment as Poet Laureate, winning the Pulitzer Prize in 1991 for her most recent collection, Near Changes. Along the way she has won the Harriet Monroe Prize, the National Book Award, and the Bollingen Prize, among others.

Mona Van Duyn is my kind of writer. She not only refuses to join the electronic age, but she ignores it, continuing to write in long hand on lined paper as she did back in Iowa when she and I and America were, if not young, at least younger.

If a dominate theme can be extracted from her work it is a dedication to the examined life of love and commitment; she is a poet of ideas and the feeling that lies beyond them, a poet as rich as she is demanding, as universal as she is particular, in poetry that, as she phrases it, "fixes the world I to eye."

One of her poems that demonstrate her control of the I, the eye, and the feeling that lies beyond is "The Beginning:

The end  
of passion  
May refashion  
a friend  
Eyes meet  
in fear  
of such dear  
defeat.

The hearts' core,  
unbroken,  
cringes.

The soul's door  
swings open  
on its hinges.

For such moments, sharply drawn in pure feeling, for her distinguished contributions to Midwestern literature, I am delighted to present the Mark Award for 1993 to Mona Van Duyn, poet.

Dave Anderson

## The MidAmerica Award

The MidAmerica Award, which was first awarded in 1977, was the first attempt by the Society to recognize the work of scholars, critics, and writers who have made substantial contributions to our knowledge and understanding of those writers and works that have come out of the Midwest to define the place, to explain its experience, and to interpret its people to the region and the world beyond. The name of the award is itself both an evocation of the place in all its dimensions— geographical, literary, cultural, perhaps even spiritual— as it recognizes the importance of those who have contributed to carrying out the purpose of the Society— to encourage and support the study of the literature of the Midwest in all its manifestations in whatever direction their insight, imagination, curiosity, and sensitivity may take them. The array of distinguished recipients is a testimony to the importance of the Award, ranging from John Flanagan, Russel Nye, Walter Havighurst, and Harlan Hatcher to, most recently, Bernard Engel and the late Fred Stern.

Tonight's honoree is not only part of that distinguished company, but she needs no introduction to any of you, nor does her work. She is Jane Bakerman, professor emerita of Indiana State University, former president of the SSML, of the Midwest MLA, of the Popular Culture Association; distinguished interpreter of American and particularly Midwestern popular literature, and she is a devotee of Midwestern detective fiction.

Jane's distinguished contributions to the Study of Midwestern Literature speak for themselves, as, indeed, Jane always does. For my part, I am pleased and proud to present the MidAmerica Award for 1993 to Jane Bakerman.

Dave Anderson



Signpost on the Plains:

William Stafford's Kansas:

Cynthia Pederson

Kansas Poems of William Stafford, Ed. Denise Low (Topeka, Kansas: Woodley Memorial Press, 1990). Paper \$7.00.

A flatness spreads through these pages, as though the reader, from a great distance, can see the uncurving road of the poem and has only to hasten to his journey's expected end. There are few bumps and no sudden thumps of emotion here.

Often visitors to Kansas complain of driving I-70--that long, boring trek to get SOMEWHERE, like Colorado or Kansas City. Too many, I think, will equate these Kansas Poems with that bland journey. Unfortunately, only an experienced eye can discern the subtle changes in geology across Kansas, and only those who come to this collection with a quiet heart will hear its wisdom.

An excursion past and then into the poem "Afterward" might reveal the rewards of such a patient pilgrimage.

#### AFTERWARD

In the day I sheltered on the sunny side  
of big stones. In the whole world other things  
were giddy: they moved. I leaned on the steady part.

Every day passed into darkness. Dawn  
rescued the top of the rocks and the middle  
and then me. The sun loved my face.

You can hardly believe what I did: when winter  
came, when the nights began to be cold,  
I dissolved away into the still part of the world.  
/stanza break/



Now it is cold and dark, and the long nights  
return to the wilderness. One big rock is here  
for my place. All else moves. I am learning to wait.

There is an obvious contrast here between the surface, the knowable world, where the personal begins, and the depth of what he dissolves into. Now "one big rock" holds his place. That rock implies a geological scale of time—a span incomprehensible to humans.

For help with the unknowable, we can turn to Denise Low. In her introduction to Kansas Poems. Low, in turn, turns to Jonathan Holden, author of the critical text, The Mark To Turn A Reading of William Stafford's Poetry.

[With] such words as "deep," "dark," "cold," "God," "home," "near," and "far" Stafford consciously uses a symbolic shorthand, as components in that set of interlocking metaphors which defines his vision of the world.

Understanding Stafford's cryptic language provides a turning point. Thus Holden's text serves as a kind of guidebook. Holden further elaborates on Stafford's vocabulary.

"Dark," then and images of darkness such a "night are Stafford's primary metaphors for the invisible, for what can be apprehended only through the imagination. They correspond to that obscurity which, throughout Romantic poetry and particularly in the poems of Wordsworth and Coleridge, liberates the imagination and allows it free play.

In "Afterward" and other poems, "dark," "cold," and "winter" are all associated with the otherness of Nature, that which is opposed to human interests and needs. These words denote an indifferent world, unlike the

"warm" one which rescues the poem's persona and "loves" his face. The "wilderness" to which this world returns is, in both the historical and mythical sense, an unexplored and therefore only imagined territory.

That a rock holds the poet's "place" is equally significant. As Holden points out, many of Stafford's poems present:

A major portion of Stafford's vision--his theory of the imagination, his faith in the justice of Nature as a model for human behavior and some of the inferences he draws from this model: that there is an ideal human "place" in the world, that this place is a humble one, that this "place" is a humble one, that this "place" is defined through process, that the way to find this "place" is defined through process, that the way to find this "place" is to live economically and [guided] by faith.

Part of the process of defining our "place" in the world is the act of writing. As Stafford explains in one of his prose essays, "A writer is not so much someone who has something to say as he is someone who has found a process that will bring about new things he would not have thought of if he had not started to say them." Thus, it is through this process of writing, which leads to imagining, which leads to discovering, that we learn important things like how "to wait."

Unfortunately, if all these clues seem apart from the poetry contained in Kansas Poems, then like the tired tourists on I-70, it may pay either to peer more closely at a seemingly bland landscape, or to invest in a recommended guidebook, like A Mark To Turn.

Kansas Poems of William Stafford contains forty-eight poems, culled primarily from literary magazines. Divided into four sections, these plains poems explore the landscape and the past, especially memories of home, family and friends. Although Stafford has not lived in his native state for many years, he is revered there and his poetry continues to celebrate that state.

Kansas Poems of William Stafford also marks a celebration for Woodley Memorial Press. This publication commemorates the tenth anniversary of the founding of this non-profit small press in Topeka, Kansas. As Robert Lawson, Editor-in-Chief, writes, "The Bob Woodley Memorial Press, established to publish Kansas writers, has existed for ten years now, having published, on average, two paperback volumes each year." This book, Lawson notes, is intended to encourage "Kansas poets everywhere to persevere."



## The Literary History of Michigan:

### A Review Essay

David D. Anderson

Like the Midwestern literature of which it is a part, that of Michigan, a state little more than a century and a half old, shares a literature that is perhaps the oldest, richest, and most complex of any of the American regions. Not only are its origins pre-national, in the histories, memoirs, and verse of the Europeans, French and later British, but, in the rich oral tradition of the Great Lakes Indians, translated by Henry Rowe Schoolcraft and others, it parallels and defines the earliest human experiences in what has been, for only a fraction of its history, part of the United States.

Equally rich is the Michigan literature that is both American and Midwestern as we have come to know and define them in the works that define the state and its people from pre-colonialism to post-industrialism, the periods of settlement, of lumbering, of the rise of towns, of cities, of an industrial empire that fears both its existence and its decline, a literature, in other words that is part of that of the region and the nation even as it amplifies and supplements both.

For too many years the richness and complexity of this literary heritage has not only been neglected but ignored, except when some of its writers have been satirized as in the recreation of Julia A. Moore as Mark Twain's Emmeline Grangerford or misread, as in the continued case of the works of Ernest Hemingway. And, what is even more unbelievable is the fact that Michiganders or Michiganians—perhaps because their identity is still uncertain—don't seem to care.



Such neglect and disinterest is not unique to Michigan; although Ohio, for example, has a library, the Martha Kenney Cooper Ohioana Library, and an annual series of awards as well as an on-going research project that has produced Ohio Authors and Their Books, few other states come close to that kind of recognition. My own anthology, Michigan: A State Anthology was to be the first in a series of fifty, one for each of the states and, although it was well received, the market and apparently the interest weren't there, and the project died.

Now, however, we have a major attempt to provide the foundation of an understanding and appreciation of the complexities of Michigan's literary heritage in Michigan in Literature (Detroit: Wayne State University Press, 1992) by Clarence Andrews, recipient of the MidAmerica Award for 1982, former President of the society for the Study of Midwestern Literature, and a dedicated scholar of Midwestern Literature.

The sheer weight of Professor Andrew's accomplishment is impressive: a chronological and for all practical purposes complete listing of writing about Michigan from the early nineteenth century to the late twentieth.

Organized chronologically and by subject matter, the work begins with "Michigan in Literature," a chapter on sources of information about that topic, and almost immediately it becomes evident that Professor Andrews has done his basic research thoroughly and well. Although it become evident almost at once that there has been a paucity of writing about Michigan literature as well as bibliographies of it, the surprising fact is that there has been, particularly since World War II, an increasing amount of both, and Andrews defines succinctly the strengths and weaknesses of both.

Following are fifteen chronological—topical chapters dealing with "Indians, French, and British" through "Settlers Come to Michigan" and on to

"Timber-r-r-r", and chapters dealing with the farm, the small town, the Great Lakes, the Campus, business and industry, and more than half a dozen more.

Because Andrews is primarily concerned with subject matter as the factor that determines the Michigan nature of the writing he examines, each chapter deals chronologically and in detail with the use of material appropriate to that topic. Again, the sheer weight of Andrew's research is impressive. Not only does he identify literally thousands of works by hundreds of writers, but, as he says in the Preface, he catalogs the works, placing them in context, evaluating them, and providing information about their authors and the particular image that each conveys about Michigan.

Michigan in Literature is an encyclopedic reference book about Michigan literature, a necessity for anyone who wants information about works in which the state plays a central role. As such, it does not set the record straight about that vast array of works and writers; it is the record, the most complete and useful that we are likely to see for a long time.

Inevitably, however, such a work does not meet all the expectations of all its potential readers or users: it is inevitably incomplete because writers have emerged, risen to prominence, or died since the research in the work was terminated; it is not a critical history, but it was not meant to be; it is not selective but it aspires to completeness; as is inevitable in such a work, some errors are bound to occur, as are some inadvertent omissions.

But whatever shortcomings one attempts to find in the work, they are minor compared to the achievement. Professor Andrews has in Michigan in Literature, compiled a record of achievement that can no longer be ignored or denied. I have used it often already and I know I will in the future.

Sherwood Anderson in Short:

A Review Essay

David D. Anderson

When Sherwood Anderson died in Colon, Panama Canal Zone, on March 8, 1941, at the age of 64, he had, beginning at age 40, published 29 volumes of fiction, verse, memoirs, and journalism, of which nine works, including two editions of Winesburg, Ohio, were in print in the United States at his death. Since his death, sixteen volumes of memoirs, letters, and other previously uncollected works have been published in the United States as well as dozens of reprinted volumes of memoirs, stories, and novels. Currently, more than half a century after his death, 21 Anderson titles are in print, including several volumes of letters and journals, and four trade editions of Winesburg, Ohio and three of A Story Teller's Story, as well as several limited editions of Winesburg, Ohio.

If the Anderson literary and biographical records were complete at this point, and all the demands met for his works, for insights into his mind, and for the details of his life, experiences, and relationships, his place in American literary history would be secure, certainly far more so than many of his critics, followers, and fair-weather friends suggested in the decade before his death and that immediately following. But neither record is yet complete and the continued demand is not yet sated, as the most recent contribution to both makes clear. This is Certain Things Last: The Selected Short Stories of Sherwood Anderson (New York: Four Walls Eight Windows Press, 1992), edited by Charles E. Modlin, Professor of English at Virginia Tech, Trustee of the



Sherwood Anderson Literary Estate, and able contributor to the Sherwood Anderson literary record.

Certain Things Last, the title derived from the lead story in the volume, previously unpublished, is appropriately named; it is a collection of Anderson's stories that makes clear why Anderson's literary reputation and his accomplishments are secure in American literary history as they are significant in the continually unfolding history of American fiction, particularly but not exclusively in the short story form. Shortly after Anderson's death, the English novelist-critic H.E. Bates wrote that "The ultimate effect of Anderson's pioneering example was to have. . .immense creative results," much of which has been identified in its effect on their own work by writers as diverse as William Faulkner, Thomas Wolfe, Wright Morris, Herbert Gold, and dozens of others. But more of those results, the durability of Anderson's own work, is evident in this volume.

Certain Things Last contains thirty post-Winesburg, Ohio stories, twenty-five of them written and/or published between 1919 and 1947 and five of them previously unpublished. Two of them, however, had been retitled, reworked, and published after Anderson's death. Taken together, whether meticulously restored by Professor Modlin to the forms and titles Anderson gave them, published in their original forms, or published in the form in which Anderson left them, the stories give eloquent testimony to Anderson's mastery of the short story form and to the uniqueness of the subject matter, character types, and narrative structure that Anderson gave freely to the young writers who read him and learned from him, whether they would later admit their debt or deny it. But most of all, they give further evidence to support the thesis I have argued for more than thirty years: that, contrary to much critical opinion, Anderson's creative impulse, insight, compassion, and talent did not



deteriorate or stagnate from the mid-twenties to his death but that they remained strong and true to the end.

Among the previously published stories are four, ranging in published date from 1920 to 1933, that rank high among stories published in any language in this century, but interestingly, for the most part they are not among Anderson's most frequently anthologized stories. These are "The Egg" (originally "the Triumph of the Egg," Dial 68, March 1920), "The Man Who Became a Woman" (Horses and Men, 1923), "Death in the Woods" (American Mercury 9, September, 1926), and "Brother Death" (Death in the Woods, 1933). Significantly, two of the four first appeared in collections rather than periodicals, in one case, "The Man Who Became a Woman," undoubtedly because of its subject matter, and in the other, "Brother Death," extracted from an unfinished novel, because it was re-written as a capstone story and companion piece to the title story in the uniformly high-level collection Death in the Woods.

In each of these stories, as in the more widely anthologized "I Want to Know Why" and "I'm a Fool," Anderson's central character, often his narrator, attempts to come to understand the experience of a moment that is receding rapidly into the past but remains alive and vivid as it demands his, or in the case of "Brother Death," her recognition as significant and as demanding the understanding that haunts the recesses of his or her mind.

These moments, like those moments of insight in which Anderson lays bare the secret that has made each of his people a grotesque, are the means by which Anderson's people seek in the post-Winesburg stories the secret that, if it can be understood, will reveal the experience and the relationship that has made each of them what he or she is. Thus, in "The Egg," the adult narrator attempts to see beneath the surface of his father's grotesquerie and failure and

in so doing discovers the relationship that he had attempted to reject as well as his own identity; in "Death in the Woods" the adult narrator sees, in a vividly-remembered incident and impression from his youth, that death is liberation, that beneath the appearance of brutalized life, beauty waits for its momentary release, a theme that he was to repeat in "Brother Death" in the contest between beauty and practicality, and the realization by a young girl that her younger brother's death is indeed his liberation from such struggles. In "The Man Who Became a Woman," a story neglected in Anderson's own time as it is unfortunately too often in our own, Anderson expresses the two sides of human nature, their faulty perception in a boy's terrifying experience in the man's world of the race track and the saloon, and the adult narrator's perception in recalling that moment in which he discovers, unalterably and forever, the identity that circumstances have imposed on him.

Like these four stories, most of the other stories deal with the individual's—often the narrator's—attempt to come to terms with and perhaps even understanding of a moment, an experience, that he knows intuitively contains the key to self-knowledge and ultimate fulfillment, however momentary it may be. The three stories Professor Modlin includes that have not been published previously in any form recognize too that life is the sum of its moments, of the experiences that have made the individual what he is, that some moments, sometimes one moment, if understood, is the microcosmic key to understanding life itself.

Thus, "Certain Things Last," Professor Modline's well-chosen title for a manuscript Anderson had left untitled, probably written in the early 1920s, is the story of a would-be writer who seeks the point of departure—of beginning—for the story that he knows he must write; "Fred" is the story of a successful magazine illustrator and failed artist whose true gift is what he calls

the fine art of love, whether in the moment in which a tired, abused wife rediscovers her youthful beauty or that in which an adolescent niece finds that making music is also a form, perhaps the most expressive, of love.

The third previously unpublished story, "Red Dog" is also the story of an adult who would be an artist, who seeks to unravel the curious complex of life, love, and art, and the inevitable conflict between the flat tire and the unpainted landscape and the unfulfillable wish for an unfettered existence. Anderson concludes the story with the observation that "it is not a man's fate that bothers him; it is the little things," a comment that may well be the controlling thesis in his work as well as his life.

Certain Things Last is a significant addition to the Anderson corpus, both in its selection and execution. The stories, each a fine example not only of Anderson's art but that of the short-story, combine to continue to deny the assertions that Anderson was a one-book writer and that his creative powers had waned in the 1920's and '30s. Professor Modlin's editorship is both intelligent and unobtrusive, and his introduction and notes complement the collection. The result is an enduring testament to Anderson's talent and durability.

Michigan State University

#### Notes

1. "Certain Things Last" also appeared also in The New York Times Book Review, December 20, 1992, after the volume was published.
2. "Ken" also appeared in Esquire, September, 1992, as the volume was published.



### Announcements

Marcia Noe, Professor of English at the University of Tennessee at Chattanooga and former president of the Society, has been awarded a Fulbright grant to teach and conduct research in Brazil. She is currently in Brazil, teaching two graduate courses in American drama at the Universidade Federal de Minas Gerais in Belo Horizonte and she is also studying Brazilian feminist playwrights.

X X X

It is with great regret that we announce the suspension of publication of The Old Northwest, effective with the winter, 1992, issue. Ably edited by Robert Kettler, Andrew Coyton, and Jerome Rosenberg, it has, for the nearly two decades of its existence, been at the forefront of Midwestern studies. Like The Great Lakes Review and Western Illinois Regional Studies it deserved better, not only from the sponsoring university but from those of us who should have given it our support.



BILLBOARD



## *National Archives—Great Lakes Region*

7358 South Pulaski Road Chicago, Illinois 60629

Telephone (312) 581-7816

### AN INTRODUCTION TO THE NATIONAL ARCHIVES-GREAT LAKES REGION

The National Archives-Great Lakes Region (NA-GLR) is one of 12 regional archives operated by the National Archives and Records Administration, the U.S. Government agency responsible for preserving federal records and making them available for research. NA-GLR holdings consist of over 60,000 cubic feet of original records of Federal agencies and Federal courts in Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin, and over 50,000 rolls of National Archives microfilm publications.

Records and microfilm in our custody are available for public examination in our research rooms at no charge. To conserve these historical materials for future generations, stacks are closed, and records and microfilm are not loaned. To promote use of our holdings, the NA-GLR sponsors a variety of public programs, such as genealogy and archives workshops, exhibits, and audiovisual presentations.

The NA-GLR is located approximately 10 miles southwest of downtown Chicago, 20 miles southeast of Chicago O'Hare International Airport, 2 miles southeast of Chicago Midway Airport, and 4 1/2 miles south of the Pulaski Road exit on the Stevenson Expressway (Interstate 55). There is ample free parking. The facility can be reached by taxi or CTA (city) bus; call (312) 836-7000 for bus information. Research facilities are open to the public except on Federal holidays as follows: Monday, Wednesday, Thursday, and Friday from 8:00 a.m. to 4:15 p.m. and Tuesday from 8:00 a.m. to 8:30 p.m. Researchers are strongly advised to telephone in advance for additional introductory information and to discuss their research. Researchers wishing to use microfilm should telephone for a reservation; ask for the Microfilm Reading Room.

We encourage you to make use of our unique resources. For more information, please contact us at the above address.

09/93

# Paul Laurence Dunbar: The Eyes of the Poet



...works of Dunbar read by  
Herbert Woodward Martin

Some of the favorite poems of Paul Laurence Dunbar read by Herbert Woodward Martin and recorded on VHS tape.

This anthology — recorded at Dunbar's Dayton, Ohio home, the Dunbar Library, and at his gravesite — is a wonderful audio/visual support for both university and high school level English programs. Works equally well for African / African-American Studies or as part of a private literary collection. Running time is approximately 30 minutes.

*Paul Laurence Dunbar: The Eyes of the Poet* is only available through this offer. Cost is \$19.95 plus \$5.00 shipping & handling for each VHS Video Cassette.

Use the attached order form or write:

Herbert Woodward Martin  
University of Dayton  
300 College Park Drive  
Dayton OH 45469-0001

☐ Yes. Please send \_\_\_\_\_ VHS tape(s), *Paul Laurence Dunbar: The Eyes of the Poet*. Enclosed is \$19.95 plus \$5.00 shipping & handling for each video cassette ordered.

Send completed form with your check, money order, or institutions purchase order to:

Herbert Woodward Martin  
University of Dayton  
300 College Park Drive  
Dayton, Ohio 45469-0001

NAME _____	TITLE _____
SIGNATURE _____	
DEPARTMENT _____	PHONE # _____
INSTITUTION _____	PURCHASE ORDER # _____
STREET _____	
CITY _____	STATE / ZIP+4 _____



### The Fixorism

Before I leave this town  
There is one thing you ought to know.  
The first time I said I loved you  
I was as honest as the summer's warm.  
In a manner of speaking, that is crazy man's talk.  
What other way does a man bleed the full moon without  
seeming foolish?

He acts.

If a man follows his heart the journey is difficult.

The fool that watches what he eats is wise.

I didn't bring you no flowers.

I didn't come to say goodbye with no gold.

Woman, on your rough road I grew old

Lost years like few men ever do.

My ache all come from loving you;

It all come from loving you.

I ain't going to associate with no white gal.

I ain't going to associate with no black gal.

Don't think no red or yellow one will do, neither.

You women are all the same!

Vanity is your game.

That's the first thing I'm going to tell you for a change!

Next I'm going to look in the mirror and see myself fine!

Get me some fine black walks, some slender zippers.

And some bright buttons, then I'm going to exhibit.

I'm going to get in all the windows for you to look at.

I let you drool; war your greedy tongue.

Lick your red lips, roll your eyes

Then let the window dresser pull the drapes -

Because my price is too high!

### THE LADY HAS HER SAY

Listen to me, Woolworth Man.  
Who you think needs a store-bought boy  
That's got a price tag on his leg?  
Who you think's anxious to possess a pretty toy?  
Me? Huh! Your thinking's mighty wrong.  
I want a real strong man with life in his crawl  
Who understands what it takes to give,  
Who feels the pulse to live,  
Who can generate heat all through my house  
'Cause I'm a sweet meat mama  
That don't do nobody's crying,  
That refuses to spend time lying,  
And don't have to waste no time trying,  
'Cause my strawberries are plump and red  
And sweet throughout.  
So, go right ahead;  
Take a train, fly a plane,  
Hop in a car,  
Double, triple the distance,  
Make it four times as far.  
Don't hesitate for my sake,  
Store-bought Man,  
I got you at the five and dime. . .

For: John G. G. G.



# Inventing the Invisible

© Margo LaGattuta

## "ART IN THE AIR" POETRY CONTEST

What is money in your life?  
If money could talk, what would it say?  
Where does it go on vacation?  
What would you do for money?  
Is it square to have money?  
What is the square root of money?

### CONTEST RULES:

Submit up to three poems, using the theme "money" in some way. The subject can be taken in any direction you choose, and poems will be judged on originality, craft, and content.

Entry fee: \$5, for up to 3 poems. Make check out to Inventing the Invisible.

Deadline: Postmarked by ~~May 15~~, 1992 *June 15*

Prizes: First - \$100, Second - \$50

Winners will be announced in June 1992, and they will appear and read their poems on the "Art in the Air" radio show.

Judges: Margo LaGattuta and Gay Rubin

Poems must be typed, can be any form, and must not be longer than two pages per poem.

Name and address of poet must not appear on the same page as the poem, but on a separate sheet which includes the titles and first lines of the poems.

Poems will not be returned and only winners will be notified. Please include an SASE, if you wish to be sent copies of the winning poems.

Send entries to: "ART IN THE AIR" POETRY CONTEST  
c/o INVENTING THE INVISIBLE  
29 W. Lawrence  
Pontiac, MI 48342

For more information, call 334-1810, or tune in "Art in the Air", the invisible magazine, every Thursday with poet Margo LaGattuta, on WPON, 1460 AM, from 11 am till noon.

**PLEASE POST**

ANNOUNCING THE 1994

**MIDWEST POPULAR CULTURE  
ASSOCIATION**

**&**

**MIDWEST AMERICAN CULTURE  
ASSOCIATION**

**CONFERENCE**

The conference will meet at The Mariott Green Tree Inn

at

Pittsburgh, Pennsylvania

October 7 & 8, 1994

Plan now for an exciting conference which will include many more new areas as well as new constituencies, such as *Computers & Virtual Culture, Popular Culture Outside of North America, Comics and Graphic Novels, Popular Music, Fantasy and Science Fictions, Sports, New Age/Alternate Spirituality, Musical Performance, Postmodern Approaches to Culture, Elvis, Foodways* and lots more! We also plan to open more book tables, as well as tables for artists.

KEEP A WATCH FOR THE **CALL FOR PAPERS** IN THE MAIL  
AND AT THE CHICAGO PCA/ACA!

THIS NEXT YEAR WE'LL HAVE A  
NEW AND EARLIER  
DUE DATE FOR PROPOSALS {so plan now}:

JUNE 1, 1994.

## *Call for New Area Chairs*

We already have volunteers for new areas in comics, popular music, new age/alternate spiritualities and computer culture.

*We'd like to add the following areas to our regular circle of presentational areas:*

Popular Art	Vietnam
Popular Culture Outside of North America	The Fifties
Fantasy and Science Fictions	The Sixties
Sports	The Seventies
Fitness	The Eighties
Musical Performance	Asian American Culture
Flea Markets, Auctions & Collectibles	Packaging, Labeling, Logos
Desktop Publishing	Deviance
Gender Studies	Popular Entertainments
Men's Studies	Media Philosophy
Gay/Lesbian Studies	
Material Culture	
Star Trek	
Folklore	
Archival Collections	
Postmodernism	
Music Videos	
The Tabloid Experience	
Occupational Culture	
Theatre	
Video Gaming	
Animated Cartoons	
Storytelling	
Ghosts	
Intercultural Communication	
Elvis	
James Dean	
Radio & Televangelism	
Foodways	
Madonna	

*We also need new persons for our established areas in:*

American Literature  
Literature of the Midwest  
Women's Studies

Naturally, we invite you to suggest new areas of interest, whether or not you are interested in being an Area Chair. ***Please contact:***

Carl B. Holmberg, Executive Secretary, MPCA/MACA  
Popular Culture Department  
BGSU  
Bowling Green, OH 43403

419 372 8172 {leave a message on the voice mail, if not in}  
email: cholmbe@andy.bgsu.edu

# CALL FOR PAPERS

We are currently planning a book examining *The Rocky Horror Picture Show* and its surrounding phenomena. Articles and proposals from a wide range of theoretical, methodological, and disciplinary approaches, including previously published material, will be considered for inclusion.

In general, abstracts should be between 200-250 words and articles twenty to thirty double-spaced pages, including notes and appendices. Manuscripts may be submitted on paper, through electronic mail (ASCII text), or on computer diskette (Macintosh format, ASCII text or Microsoft™ Word). Please enclose a SASE with all correspondence.

Solomon Davidoff

Johanna Draper

Matthew White

Inquiries, abstracts, and articles should be sent to:

Solomon Davidoff  
Department of Popular Culture  
Bowling Green State University  
Bowling Green, Ohio 43403-0226  
phone: (419) 372-2981  
fax: (419) 372-2577

Internet: [dancer@halifax.syncomas.com](mailto:dancer@halifax.syncomas.com)

**DEADLINE FOR SUBMISSIONS IS JANUARY 1, 1994.**



# CALL FOR PAPERS

## ACA LITERATURE AND POLITICS

**1994 ACA/PCA Meeting in Chicago**

Proposals are invited for the 1993 American Culture Association / Popular Culture Association Meeting in Chicago, April 6-9, 1994. Submit proposals on any aspect of North American literature and politics, considered in the broadest sense, to the ACA Area Chair below.

Possible topics and approaches include the representation of political figures and topics in the writing of the United States or Canada, the political attitudes of an author and their effect on his or her writing, the hidden political and/or economic assumptions or structure within a work or an *oeuvre* or a literary movement, political satire, the dramatics or rhetoric of revolution, the revolutionary as heroine or hero, political change, political ideology and writing, the political climate of a period as reflected in its literature, the politics of war and peace in literature, character choice as political choice, apolitical evasions, political commitment and character, the political presuppositions of readers, leadership, discipleship, rebellion, obedience, disobedience, etc. etc. etc.

One-page proposals for the 1994 ACA/PCA Meeting must be received by the ACA Area Chair for Literature & Politics by September 10, 1993.

Submit  
your  
proposal  
to:

Adam J. Sorkin  
ACA Area Chair, Literature & Politics  
Penn State—Delaware County Campus  
Media PA 19063-5596

## *Call for Papers For The Mid-Atlantic Almanack*

The *Mid-Atlantic Almanack*, the annual refereed journal of the Mid-Atlantic Popular / American Culture Association, has issued an open call for papers for the 1994 edition.

*Deadline for Submissions is Dec. 15th, 1993.*

Send your manuscript to the editor, Ralph Donald, Dept. of Communications, the University of Tennessee at Martin, Martin, TN, 38238-5099. (901-587-7558) Please enclose three double-spaced copies and a self-addressed, stamped manila envelope. Illustrations may accompany the text, but the author is responsible for obtaining written reproduction permission from copyright holders. Preferred article length is less than 20 pages, including notes and bibliography. Documentation may be in the form appropriate for the discipline of the writer. Otherwise, MLA style is preferred. Promising articles will be sent to two associate editors for open peer review and publish/not publish recommendations. Contributing authors are asked, but not required, to join the Mid-Atlantic Popular / American Culture Association.

ESSAYS IN LITERATURE BOOK SERIES

CALL FOR PAPERS

"The Eye of The Reporter"



The Essays in Literature Book Series will publish a collection of articles devoted to the influence of the journalistic experience on American fiction writers.

Papers might touch the works of Bierce, Clemens, Didion, Dreiser, Ephron, Edna Ferber, George Fitch, Bill Granger, Hecht, Hemingway, Hillerman, Langston Hughes, William Kennedy, Jack London, Edgar Lee Masters, O'Hara, Runyon, Sandburg, Sinclair, E.B. White, William Allen White, Whitman or others. This list is offered merely to define the scope of the project. It's neither inclusive nor exclusive.

Papers might be developed around a theme struck by Ben Hecht when he wrote, "Along with the endless saga of misfortune that hits the eye of the reporter, he gets to see the queer stamina of little people in big troubles. He is given a privileged look at the undaunted moments that are the soul of human history."

The deadline for submissions is Jan. 31, 1994. No minimum length. Maximum length is 30 double-spaced typed pages. If possible, please send papers on 5 1/4 or 3 1/2-inch disk in WordPerfect in addition to hard copy in triplicate.

Papers should be submitted to:  
Bill Knight or Deckle McLean  
Department of English & Journalism  
Western Illinois University  
Macomb, IL 61455



## PEOPLE'S CULTURE

Since 1990, the New Series of this bulletin has appeared every two months, with a perspective based on the great tradition of Midwestern radical and progressive thought and life, as furthered in our own times by writers like Meridel LeSueur, Tom McGrath, and Jack Conroy. At a time when many left and liberal publications have folded, we resolve to hold high the banner of Revolt.

Each issue features news and notes concerning conferences, cultural events, book reviews, historical and travel articles, graphics, and essays on theory, strategy and so on. We have also had issues devoted to particular themes, such as Latin American Literature, Decelebrating Columbus, The Tom McGrath Memorial Meetings, British Labor Literature, Poetry, and the American West. Future themes will include the Women's Movement, African-American Culture, and Theory. Our perspective is thoroughly grass-roots, trying to draw together a sense of momentum from our People.

We frequently receive letters from other countries, acknowledging the example of what *People's Culture* is able to achieve in the face of advanced, decaying Capitalism. We avoid sectarian narrowness, and attempt to provide a place where controversial ideas of all sorts can find expression. So far as we know, there is no other newsletter in the United States like this.

Letters, articles, poems, and other contributions are always welcome, but please bear in mind that this is a newsletter and not a full-fledged literary magazine; concision is a virtue.

—Fred Whitehead, Editor

---

PLEASE SEND:    ☐ A sample issue=\$2.    ☐ \$15.=Subscription

Name:

Address:

PEOPLE'S CULTURE, Box 5224, Kansas City, KS 66119

# CALL FOR PAPERS

## Literacy Networks

Premier issue forthcoming October 1994

We welcome manuscript submissions from all literacy providers: ABE teachers, Literacy Volunteers, Workplace Providers, Program Directors, Prison Educators, Alternative Educators, Community Colleges, and Universities.

Articles for the premier issue will feature new ways of constructing or defining literacy and the adult learner. Subsequent issues will include topics such as: literacy myths of the adult learner; Michigan issues and politics; funding programs; success stories; innovative new practices; collaborative networks, theory into practice; etc.

Send manuscripts to:

State Literacy Resource Center  
Central Michigan University  
Dr. Susan A. Schiller  
Ronan Hall  
Mt. Pleasant, MI 48859  
(517) 774-7691  
FAX (517) 774-4374

We accept typed manuscripts or Macintosh compatible disks. Attach a self addressed stamped envelope if you wish your manuscript to be returned.

Submission deadline for the premier issue is February 1, 1994

# PIG IRON PRESS

26 N. Phelps Street

Post Office Box 237  
Youngstown, Ohio 44501

216/747-6932

## PIG IRON PRESS ANNOUNCES 1993 KENNETH PATCHEN COMPETITION in POETRY

Pig Iron Press of Youngstown, Ohio is accepting entries for the 1993 Kenneth Patchen Competition in the genre of Poetry. Writers interested in participating may submit manuscripts of poems until October 31, 1993. Judge of the competition is poet and dramatist Joel Climenhaga of Kansas State University. A Reading Fee of \$10.00 is required to enter the contest. The winner will be announced in February, 1994.

Born in 1922, judge Joel Climenhaga retired as Associate Professor Emeritus from Kansas State University in 1987, where he taught theater and playwrighting for 20 years. He continues to make his home in Manhattan, Kansas. A lifelong dramatist, Mr. Climenhaga has written 17 stage plays and directed 136 theater productions. A writer, reader, and performer of poetry, Climenhaga was a personal friend of competition namesake, Kenneth Patchen. He has had 2 plays published by Samuel French, Incorporated and 9 collections of poetry published by Transient Press. In 1992, Climenhaga contracted with the Smithsonian Institution's Center for Folklife to edit the Institution's "Folkways" folk music catalogue to create a compact disc and cassette series.

The Kenneth Patchen Competition is established in memory of Kenneth Patchen (1911-1972), the Mahoning Valley's most distinguished and controversial author. Born in Niles, Ohio in 1911, Patchen authored over 40 books of poetry & fiction: the novels Before the Brave and The Journal of Albion Moonlight, and poetry collections including Murrah for Anything, Hallelujah Anyway, and When We Were Here Together. Patchen was awarded the



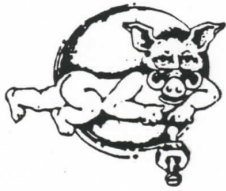
Shelley Memorial Award, a Guggenheim Fellowship, and a National Foundation for the Arts and Humanities Award for life-long contribution to American letters.

Works in any poetic styles, forms, or length, without restriction to content, will be considered in the competition. Entries will not be compared, either stylistically or ideologically, to the work of Kenneth Patchen.

Manuscripts submitted should be between 75 and 500 typed pages. The author should include his or her name in a cover letter, but the name should not appear in the manuscript, as judging is anonymous. The competition reading fee should be made payable to Pig Iron Press. Include return postage if you want the manuscript returned; manuscripts not accompanied by return postage will be recycled. Send manuscript and reading fee to The Patchen Competition, Pig Iron Press, P.O. Box 237, Youngstown, Ohio 44501. The competition is open to any writer working in the English language, regardless of age, sex, or geography. Winners will be publicly announced, participants notified by mail.

The annual competition awards to the winning manuscript paperback publication in an edition of 1,000 copies, contract, \$100.00 cash prize, and 50 copies. The 1994 Competition will be in the genre of Fiction. The competition is open to any writer working in the English language, regardless of age, sex, or geography. Winner of the first contest, in 1992, was Jim Sanderson of Beaumont, Texas, whose novel, Semi-Private Rooms, will be published by Pig Iron Press in September, 1993.

Pig Iron Press, publisher of literature, was established in 1973. The Pig Iron Series of thematic anthologies features poetry, fiction, nonfiction, art, and photography by international writers and artists. Collected by libraries, the Pig Iron Series has received public funding from the National Endowment for the Arts, the Ohio Arts Council, and private foundations. In 1980 Pig Iron Press published the last collected works of competition namesake Kenneth Patchen, Still Another Pelican in the Breadbox.



## PIG IRON PRESS

Post Office Box 237  
Youngstown, Ohio 44501

(216) 747-6932

PRESS RELEASE

For Information Contact:

Jim Villani

(216) 747-6932

### PIG IRON PRESS PUBLISHES POEMS ABOUT OHIO VALLEY

Title: STEEL VALLEY: POSTCARDS & LETTERS

Price: \$5.95

Publication Date: December, 1992 (ISBN 917530-32-2; LC No. 92-62452)

Pig Iron Press of Youngstown, Ohio announces publication of STEEL VALLEY: POSTCARDS & LETTERS, a collection of poems by Ohio Valley native, Larry Smith, presently professor of English and Humanities at the Firelands campus of Bowling Green State University. STEEL VALLEY: POSTCARDS & LETTERS contains forty-six poems derived from authentic post cards and letters authored by or written to residents of Ohio, Pennsylvania, and West Virginia.

Larry Smith was born and raised in Mingo Junction, Ohio, from 1943 to 1965. He is a graduate of Mingo Central High School, of Muskingum College, and he received a masters and doctorate degree in English from Kent State University in Ohio. STEEL VALLEY is the author's sixth book of poems. He has also written and produced documentary video programs on Ohio poets James Wright, of Martins Ferry, and Kenneth Patchen, of Warren, Ohio. Smith is also publisher and managing editor of Bottom Dog Press, an independent literary publishing company. In 1988, Smith received a Citation from the Ohioana Library Association for his contribution to the art of poetry.

The correspondence from which the letter-poems are derived is dated from 1919 to the present. Smith acquired the post cards and letters from regional flea markets, garage sales, and antique shops. The author preserved the historical voices breathed in the correspondence and crafted those voices into

poems by creating the lining of the texts, by stylizing the diction and idiom, and by making the pieces grammatically correct and structurally consistent. The voices in the poems address a variety of familial and social issues and events.

According to poet and essayist Richard Hague, the collection spans "practically the entire 20th Century in one of the most industrialized river valleys on earth," [and] "lets us overhear the private griefs and joys of immigrants old and new, of millwrights; coal miners; victims of the Shadyside, Ohio floods; of college students; Vietnam-era expatriates; of mothers, wives, and union women in what becomes a chorus of working class America."

Larry Smith supposes in the introduction to his collection that "the letter-poem is an old form that was often used during the Great Depression. From whatever source, the poet assumes the voice of a real or imagined person writing a letter and subtly captures the feeling and tone in a simple and human poem." Smith explains that he chose to write letter-poems because he didn't want to just write about the Ohio Valley, that he wanted to help people voice their own lives.

Publication of the book was undertaken with financial support from the Ohio Arts Council. The volume is published paperbound, 5.5 X 8.5 inches, 64 pages. Pig Iron Press celebrates its 20th anniversary as a company in 1993, and has published 23 books. Publisher & Editor Jim Villani received the "Editorial Excellence" award from the Ohioana Library Association in 1990. Copies of Steel Valley may be ordered for \$5.95 from Pig Iron Press, P.O. Box 237, Youngstown, Ohio 44501.



# PIG IRON PRESS

July 1993

26 N. Phelps Street

Post Office Box 237  
Youngstown, Ohio 44501

216/747-6932

PRESS RELEASE

for Immediate Release

for Information Contact

Jim Villani

WINNER ANNOUNCED for 1992 KENNETH PATCHEN COMPETITION

Pig Iron Press of Youngstown, Ohio will publish an integrated collection of short stories, Semi-Private Rooms, by Jim Sanderson, of Beaumont, Texas, the selected winner of the publisher's 1992 Kenneth Patchen Competition. The competition, established in 1992, will continue annually. Last year's competition, in the genre of Fiction, was judged by Al Young, award-winning novelist at the University of California at Santa Cruz. The 1993 Competition is in the genre of Poetry.

For winning the competition, which generated over 300 entries, Mr. Sanderson's fiction collection will be published in a trade paperback edition of 1,000 copies with contract for royalties and future rights, a \$100.00 cash prize, and fifty (50) copies of the book. Pig Iron Press will pursue national marketing of the volume, which will be released in September, 1993.

Semi-Private Rooms is a stylistic and innovative collection of stories about the Texas landscape and Texas personalities. Most of the personalities that the reading audience associates with the Texas climate, the macho cowboy types, frontier women, Mexicans, Indians, medicine men and mystics, oil well workers, farmers, ranchers, day laborers, whores, and drunks are included. The setting, in and around Odessa, spins through town, desert, reservation, oil field, ranch, and the Mexican border. Subject matter of the stories includes oil field injury, lovers' broken hearts, guns, violence, witchcraft, loss, and failure. The readers see Texas in its boomtimes and see the down and out part of the Texas psyche, too.

Author James B. Sanderson is Assistant Professor of English at Lamar University, Beaumont, Texas. A native Texan, born in San Antonio, he wrote Semi-Private Rooms over the past ten years, while living and teaching in Odessa, in an attempt to understand a Texas oil town where the author proposes nobody wants to be. Sanderson argues that the transient nature of the populace is manifested in a tough attitude toward the world, fatalistic and ironic. In looking at the black humor of the Texan personality, Sanderson manages to catch all the subtle naturalism and spirituality of the Southwest, creating characters of grace, elegance, and magic. In 1986 he was conferred Professor of English with Tenure at Odessa College. A graduate of Southwest Texas State University and Oklahoma State University, Professor Sanderson teaches Creative Writing, Advanced Writing, The American Novel, and American Film at Lamar. Sanderson's publication credits include fiction, criticism, and reviews. Stories in Semi-Private Rooms were published in the New Mexico Humanities Review, Descant, the Vanderbilt Street Review, the Cimarron Review, and "The Commerce Street Bridge" (chapter 9) is anthologized by Mark Busby in New Growth II: Contemporary Texas Writers.

Final Judge of the 1992 competition was writer Al Young, who, since 1987, has served as lecturer in Literature and Creative Writing at the University of California at Santa Cruz. Born in 1939, in Ocean Springs, Mississippi, Al Young's most recent novel, Seduction by Light, is published by Delacorte/Seymour Lawrence. Other novels are published by McGraw Hill and Holt/Rinehart/Winston. Also author of 5 books of poetry, Al Young's fiction, poetry, and articles have appeared in Harper's, The New York Times, Rolling Stone, and the Paris Review. Al Young also writes screenplays, having authored scripts for Sidney Poitier, Bill Cosby, and Richard Pryor.

Continue Next Page

Impressed with Jim Sanderson's craftsmanship, Al Young praises the "writer's range of characters, subject matter, voices, settings, and themes," and considers the collection, which he sees as "adventurous, dramatic, funny and sad by turns," to "deal knowingly and compassionately" with Southwestern tradition and behavior. Although not a factor or consideration in selecting the winner, Mr. Young supposes that competition namesake, Kenneth Patchen, who wrote about working class roots and the Midwest steel industry, would have "responded sympathetically" to the stories in Semi-Private Rooms.

Each annual competition will be judged by a published writer of national stature. Genre will alternate, one year the award going to fiction, the following year to poetry. Judge for the 1993 poetry competition is poet and dramatist Joel Climenhaga of Kansas State University. The competition is open to any writer working in the English language, regardless of age, sex, or geography. A reading fee of \$10.00 is required to enter.

The competition is established in memory of Kenneth Patchen, the Mahoning Valley's most distinguished and controversial literary author. Patchen, born in Niles, Ohio in 1911, authored over forty books of poetry, fiction, and drama, including the novels Before the Brave and The Journal of Albion Moonlight, and 24 collections of poetry, including Hurrah for Anything, Hallelujah Anyway, Cloth of the Tempest, and When We Were Here Together. Patchen was awarded the Shelley Memorial Award, a Guggenheim Fellowship, and a National Foundation for the Arts and Humanities Award for life-long contribution to American letters. Kenneth Patchen passed away in 1972.

Works in any style, form, or length, without restriction to content, will be considered in the competition. Entries will not be compared, either stylistically or ideologically, to the work of Kenneth Patchen. Manuscripts submitted should be between 75 and 500 typed pages. The competition reading



fee should be made payable to Pig Iron Press. The author should include his or her name in a cover letter, but the name should not appear in the manuscript, as judging is anonymous. Include return postage if you want the manuscript returned; manuscripts not accompanied by return postage will be recycled. Send manuscript and reading fee to The Patchen Competition, Pig Iron Press, P.O. Box 237, Youngstown, Ohio 44501.

Pig Iron Press, publisher of literature, was established in 1973. The Pig Iron Series of thematic anthologies features poetry, fiction, nonfiction, art, and photography by an international venue of writers and artists. Collected by libraries, the Pig Iron Series has received public funding from the National Endowment for the Arts, the Ohio Arts Council, and private foundations. In 1980 Pig Iron Press published the last collected works of competition namesake Kenneth Patchen, Still Another Pelican in the Breadbox.

-30-

**PIG IRON PRESS**

Post Office Box 237  
Youngstown, Ohio 44501