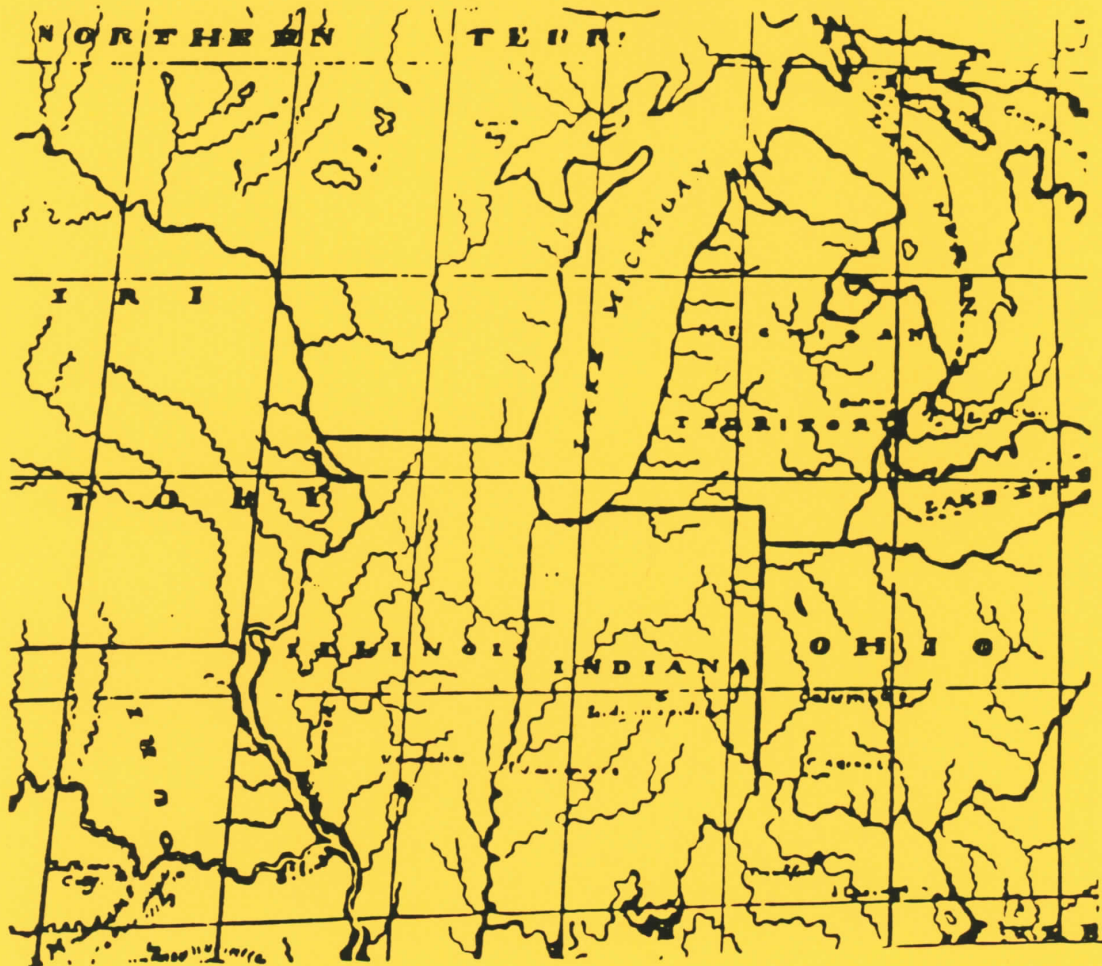


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UNCLE JOHN

William Thomas

"Well, I declare!" exclaimed my mother. It's Uncle John."

And so it was, Uncle John in reality, Uncle John grinning broadly, knowing he had surprised us, and enjoying his triumphal moment. He came onto the porch, set down his suitcase, and went into the kitchen.

That was the way he always came, without warning; we might expect him, though at the beginning of every summer. Of all visitors to the farm he was the one I was always most delighted to see. Older than my father, he was already a widower and seemed an old man when I first knew him. Yes there was ever a spirit in Uncle John which if not youthful is ageless; to me he was immortal. He usually came to see us in summer; but sometimes in fall or winter, for he was not bound by the season, or by anything. Independence was the governing principle of his life.

"Would you like something to eat?" asked my mother.

Uncle John said he would wait until suppertime if he could have a glass of milk

"We were talking about you just the other day."

Uncle John was pleased. He smiled as he stroked his iron-gray mustache.

"Ellsworth said he wouldn't be surprised to see you drop in any time."

Uncle John opened his suitcase, got a stick of licorice out of a sack, and handed it to me. When my father came, the brothers greeted each other with warmth. There was real affection between these two proud and reserved men.

"Maybe you'd like to wash up," said my mother. "Willie, take Uncle John's suitcase to the guest room."

Uncle John was easy to get used to having in the house, and when his visit was ended you missed him as you missed no one else. He talked all the time, but you didn't have to listen. In truth, it was better not to. You might be prompted to reply, and it was no use trying that. John gave no attention to anything you said. Never was there a man so full of opinion and comment on so many things and so insistent on putting it into words. It didn't matter what he talked about. The weather, crops, prices, methods of farming, politics, the government—he reduced them all to a common denominator of conversational grist. Some of his subjects were so trivial that only he could have a pronounced opinion regarding them.

The next morning he was talking when he came down the stairs. As he entered the kitchen my mother's canaries, until that moment engaged in full-throated bellowing, fell silent. Birds, beasts, and humans deferred to him. He stood by the kitchen stove and launched earnestly into the day's soliloquy. The sound of his voice was music, coming mellowly and soothingly to one's ear, rising and falling, but never sharply, never abruptly, always agreeably shifting its tones as light and shadow darken and lighten when a cloud obscures the sun.

He talked all through breakfast, somehow managing to consume his cereal, his eggs, his sausage, his toast, his coffee. My father, who never had much to say at meal times, scarcely spoke at all. My mother's eyes twinkled as she filled their coffee cups.

John lingered in the kitchen while my father and the hired man got out the horses, hitched them to the corn plows, and went to the field. Then he and I strolled to the barn, he observing, and commenting on the changes that had been made since his last visit, the quality of the hay in the mow, the amount of corn remaining in the cribs, the size of the calves in the lot, the number of pigs in the pens. We went to the river. Uncle John said it looked just about the way it looked when he was a boy. We walked to the woods. He said it didn't look anything like it did when he was a boy—except the pond. The pond looked just the same.

At breakfast next morning Uncle John said, with seeming casualness: "I'd like to go to Columbus. I haven't been in Columbus for twenty years. Willie, would you like to go to Columbus with me?"

He didn't fool me. I knew it had been arranged the night before, and Uncle John wouldn't have asked me to go without consulting my parents first. But I just answered "Sure I'd like to" and Uncle John said "Then we'll go."

There was a trolley car at 9:20 that arrived in Columbus about eleven o'clock; we got ourselves ready to go on that, my mother gave me some money, and we walked to the station. The car came on time, and Uncle John waved his hand to signal the motorman.

It was a fine ride, the cool breeze coming through the open window, I sitting next to it and Uncle John by the aisle. He was talking all the time, about the countryside we went through, the towns and villages, the number of passengers, the way the conductor rang up the fares. We rode all the way to the Columbus station, and walked from there to the Capitol square and to the west front of the Capitol building, by the statue of William McKinley and the one that says "These are my jewels".

"Twenty years," said Uncle John. "The first time in twenty years."

We went inside the Capitol, with its flags and statues and niches under the great rotunda, in a hushed air and a dim coolness so different from the noise and heat outside. I'd seen it all before, though, and so had Uncle John, so we went over to High Street, where Uncle John read my mind, and we walked in a drug store and to the soda fountain without my saying a word about it or Uncle John's changing his topic of the moment.

"Two chocolate sodas," he said to the waitress.

There wasn't really anything Uncle John wanted to do in Columbus, and I got there so seldom that I didn't remember between times any of the special things I planned. So we just walked about, looking into store windows, and after a while Uncle John asked if I were hungry. I said I was ready to eat, and we found a little restaurant, where Uncle John ordered a hot roast beef sandwich and I ordered a hamburger. The hamburger was all right, but the piece of chocolate cream pie I got wasn't what I expected, and I didn't like it.

Uncle John was tired of walking, and the restaurant wasn't crowded, so we sat quite a while. He tried to talk to the waiter, but when the waiter found out we weren't going to order anything more, he refused to listen and walked off. So Uncle John had nobody to talk to but me and finally he asked if there was anything else I wanted to do in Columbus, and I said no. Then he asked if I'd as lief go home on the two o'clock car as wait till the three, and I said yes, that suited me all right.

We walked to the station but by the time we got there it was nearly two, and all the seats in the car were taken. That is, there was no empty seat for both Uncle John and me. We each had to sit with another passenger. I sat with a young man who looked as if he might be a student, and Uncle John sat ahead of me with an old fellow, about as old himself. I guess that suited him better than to sit with me, for he had somebody to talk to who hadn't heard him talk and he could range more freely over conversational topics. He began talking to his seat mate before the car started to move. He told the man that, thought this was his first visit to Columbus in twenty years, he'd actually grown up in this region; he related how he'd left it for Iowa as a youth, worked hard, acquired some good land, taken a wife, built a house. He spoke simply of her death and said he didn't care what happened after that; he divulged that he had turned the business of farming over to his son, and that enabled him to live a relatively independent existence. He didn't have much, he asserted; but he didn't want much, either. He'd rather do as he pleased. It was better than keeping your nose to the grindstone all the time. He had, he said, a brother who—

And then, remembering that I could hear him, he suddenly shifted the emphasis of his thought. He didn't mean, he went on, that a man shouldn't stand on his own two feet and make his own way. He'd done that, just as his father had done before him. His father had been completely the architect of his own fortune. Uncle John narrated to his seat mate that his father at eighteen had worked at building the Miami and Erie Canal, become a brick-and stone-mason, gone to Louisiana, and nearly died of cholera; that he had joined the gold rush to California, and shot an Indian when his wagon train was attacked; that he found gold, enough to return, marry, and take his bride to California by steamer; and that seventy-two passengers died of malaria on the voyage to San Francisco from Panama City. Uncle John said his father dreamed of finding gold at a particular spot, and when he went there the next day and dug, there it was.

On and on Uncle John talked, while the conductor collected our fares, while the car stopped and people got off and others got on. The young man sitting beside me left and I moved to the window. But Uncle John stayed where he was, talking to the man beside him, who never answered but seemed to absorb it all, which was encouragement to Uncle John. He discoursed on his father's late life, the farms he owned, including that which became the "home place". He told of the gate hinge his father invented, but nobody would believe it as good a thing as he did, so that, thought he got it patented, he was never able to market it successfully—though he peddled it about the country himself, until many people thought him crazy.

At the next stop Uncle John's seat mate rose, stepped carefully over Uncle John's feet, and left the car, without having uttered, all the time, a single word. Uncle John looked after him with mild wonder showing in his countenance and moved back to sit beside me. "He might at least have said 'good-day'," Uncle John mumbled, and thereupon began a discourse on friendliness and unfriendliness which he epitomized in the statement that it takes all sorts of people to make a world.

We were nearing our stop, and it was time to rise and walk to the rear of the car, in order to remind the conductor that we wanted to get off. It was always hard to believe the conductor would remember. So we had to stand a minute or two in the rear vestibule.

"What's the matter with that fellow I was sitting with?" Uncle John asked the conductor. "I was talking to him all the way, and when he got off he never said a word."

"He can't hear," replied the conductor.

"You mean he's deef?"

"Absolutely. He never heard a word you said."

Uncle John walked home crestfallen. "He never heard a word I said," he repeated.
"Never a word.

"I heard every word," I told him, intending to be consoling.

"He might have let me know," Uncle John muttered. "He might have let me know."

Ohio State University—Marion
Emeritus

TERSE VERSE

Louis J. Cantoni

Thinking back, I am convinced that my fascination with brevity took hold a long time ago. In my early teens I wrote epigrams as guides to my life and behavior. Then later, still in my teens, I wrote a number of short poems. The first of these praised a neighborhood girl with flowing tresses and incredible eyes.

The poems stopped, however, when I became a college student and found myself in a feverish pattern of classes, study, and part- and full-time jobs. But the must came back full force in my 37th year, when I became a professor at Wayne State University and began to dwell on the meaning of my work and the wonders of my young and growing family.

Time hies to its own schedule, now I am a Wayne State retiree. In addition to many professional books and articles, I have published 3 volumes of poems and have edited a poetry anthology. The first 2 of the 3 volumes include poems up to 60 lines. However, my most recently published work, A Festival of Lanternes, is comprised entirely of lanternes, a short form with 5 unrimed lines of 1, 2, 3, 4, and 1 syllables.

How short can a short poem be? To my way of thinking, "om" and "God" are one-word poems, the first a mantra whose sound is used to contemplate ultimate reality, and the second a prayer to an all-encompassing, compassionate, personal Being Who grants and guides our lives and awaits our return.

In my view, a really short poem is comprised of 5 or fewer lines. The usual designations for such poems are couplet, tercet, quatrain, and quintet. All of these forms, when used by English-speaking writers, traditionally observe a rime scheme. Haiku, senry, and tanka, Japanese forms, are unrimed; the first 2 have 3 lines, the last has 5. Following, as an example of terse verse, is one of my couplets:

FACULTY ASSEMBLY

Pundits ploy, pundits pause,
pundits puff, picking pawpaws.

The cinquaine is a special instance of quintet. Unrimed, it has 2 syllables in the first line, 4 in the second, 6 in the third, 8 in the fourth, and 2 in the fifth. It is the parent of the lanterne, which halved the cinquaine's 5 lines into 1, 2, 3, 4, and 1 syllables. Lanternes have been written since 1936. I came upon the form 20 years ago and, along with other kinds of poems, have been writing lanternes ever since.

Brief as it is, a lanterne can capture the essence of a mood. Lanternes also lend themselves to philosophic statements, critical observations, and humor. Whimsy can come out of chiding oneself, out of looking at one's own foibles and deficiencies.

My current collection of poems, A Festival of Lanternes, is made up of 170 lanternes placed in 5 sections titled: The Human Condition, Creatures Great and Small, On the Light Side, Musical Notations, and Eternal Verities. This 64 -page book, written over a period of 20 years, can be read in one gentle hour. Following is a lanterne taken from the book:

PERISCOPE

I
jerk my
head up from
a blue funk and
crane.

Poetry may be defined as concise, precise, imaginative use of words in rhythmic patterns. Poems may be long or short, but economic use of words has always been regarded as poetry's central virtue. In truth, thoughtful brevity is appreciated everywhere in day-to-day conversations, in speeches, and in the writing of prose. For me, sculpting my experiences, ideas, and emotions into lantrne form has been challenging, enjoyable, therapeutic. These cameos reflect my work, my life, my love.

Wayne State University Emeritus

The Painful Memories of an Ohio Boyhood

In Jim Tully's Fiction

David D. Anderson

Midwestern fiction, almost from its beginning, and certainly in the works by Mark Twain that gave it its language, its structure, and its people, has been a literature compounded of imagination and talent but above all of memory; much of it, like The Adventures of Tom Sawyer, Huckleberry Finn, and Life on the Mississippi, is extracted from memories of boyhood and youth, however, refracted the perspective from adulthood may be. The result, in the hands of later Midwestern male writers, following Twain, is a series of works of two kinds, stories, books, or parts of books about boyhood for boys, such as The Adventures of Tom Sawyer and stories, books about boyhood clearly for adults, such as The Adventures of Huckleberry Finn. The impact and place of the former strain continues to be far less significant than its progenitor, Tom Sawyer, but the latter, in the works of writers from William Dean Howells through Sherwood Anderson, Booth Tarkington, Clarence Darrow, Saul Bellow, James T. Farrell, Don Roberts, and dozens of others, continues to maintain its significant place in the Midwestern literary canon.

However varied in time and place each of the works about boys for adults by this varied array of writers may be, each by the writers listed above shares a common vision of an evolving American society from the perspective of a pre-adolescent male, and each shares, too, an authorial ambiguity and uncertainty that permits a variety of critical and interpretive approaches: as ostensible fact, ostensible fiction, romance, realism, autobiography, cultural history, psychological experience, or chapters in a continually unfolding Midwestern American myth.

Further as each of the protagonists approaches adolescence, it is evident that his passage reflects the evolving America of which he is a part. Even as Huckleberry Finn contemplates his escape to the territories, more likely is his return to the civilizing influences of the Widow Douglas in a St. Petersburg that has left the Frontier behind and in another generation will turn it back on the river; Sherwood Anderson's Tar

Moorhead and his George Willard turn their backs on the village and the nineteenth century past as they race into manhood, a new century, a new American value system, and the success promised by the city; Clarence Darrow's John Smith learns to survive the Darwinian struggle of American society; Booth Tarkington's Penrod is poised on the verge of middle-class manhood; Saul Bellow's Augie March learns to practice the art of the deal as the means of survival and the path to success in working-class Chicago, a learning experience that eludes Studs Lonigan; Don Robertson's Morris Bird III, alone among the young males, moves from the promise of American urban middle-class fulfillment to the inevitability of death as acute leukemia replaces promise with the inevitable horror of death too soon.

In spite of the overtones of a deterministic universe in each of these boy's stories, there are overtones, too, of the American myth compounded of an open society, individual opportunity, and the promise of social and economic advancement, all of which each of the protagonists may use to his advantage, even as the tragedy of Morris Bird's death is to a great extent that of promise and fulfillment denied through the vagaries of chance. Each of the stories, with the exception of Robertson's The Greatest Thing That Almost Happened, the greatest thing that might have happened had not the vagaries of chance intervened, ends its appraisal of Midwestern American boyhood with the youngster on the verge of adolescence and with the promise of fulfillment—of escape, of opportunity seized, of ultimate social, economic, and personal success—almost within his grasp. Even Huckleberry Finn, whether he retreats to a rapidly-fading nineteenth-century frontier in the territories or joins the mainstream American assault on progress through urbanism and industrialism, has his vision of success an apparently attainable reality, just as at the beginning of The Young Manhood of Studs Lonigan, it appeared he may, like his father, succeed in working class Chicago.

With one significant exception, each of the writers of Midwestern books about boyhood taps, however fleeting or elusive it may happen to be, the Midwestern myth of the search that promises fulfillment at its end, the myth that took Huck Finn down the river, George Willard to Chicago, Augie March to Mexico, to war, to Europe, and promises to take each of them and the others, even the unfortunate Morris Bird, across the threshold of manhood, whether the ultimate promise of fulfillment becomes reality or not. Each of them, in other words, except that one significant exception, reflects the appearance if not the reality of a society evolving toward the realization in the late nineteenth and early twentieth centuries of a dream that had become American in the late eighteenth century and Midwestern throughout much of the nineteenth.

That significant exception among all the Midwestern writers who portrayed Midwestern boyhood within the context of a myth that promises what may be for all of their people as unrealizable as it is for Morris Bird, is a writer who, in his own life, as nearly represents the working out of that dream as it is perhaps possible to do, and yet, in his works, most notably in his six best novels, written between 1922 and 1935, and in his numerous articles, stories, and essays, all of which have strong biographical dimensions, denies the very reality that his own life documents so graphically.

The writer is Jim Tully, the only twentieth-century American writer whose mythological credentials are so impeccable that he was born in a log cabin near the small town of St. Mary's Ohio, on June 3, 1888, and who died in his Holmby Hills mansion near Los Angeles on June 22, 1947, the author of thirty volumes of fiction, autobiography, biography, and sketches, as well as some nine hundred articles, stories, sketches, and screen plays, that have been published in virtually every significant American periodical and dozens that weren't.

Yet that success story, literally from Midwest log cabin to Hollywood mansion, was not Tully's story, and it plays no significant part in his work, whether fictional or factual, his story, truly a Midwestern boy's story, contrasts strongly with those of his predecessors and contemporaries; his work deals not with the search or the promise that populated the Midwest and gave substance to much of its fiction; its substance is the underside of Midwestern boyhood: the determination to escape and survive in an environment that tries to deny both.

That story, the story of the determination of Tully's protagonists to escape and survive, had its origins in the years immediately following Tully's birth in that rural Auglaize County, Ohio, log cabin in 1888. His grandfather, an Irish immigrant, had brought his strong back to western Ohio during the boom years building the Miami and Erie Canal; he survived but sank into the poverty inherited by his son Tully's father, a ditch-digger, general laborer, and alcoholic failure, who, however, lived to see his son's success.

Tully's mother died before he was six, and between the ages of six and eleven he received his only formal education, in a Catholic orphan asylum in Cincinnati. Between eleven and twelve, he was a bound-boy, a laborer on an Auglaize County farm; at twelve he was a runaway, not, however, from the civilizing influences of a Widow Douglas or the moral perverseness of a Miss Watkins, but from the sadistic temperament of an Ohio farmer.

Tully's formative years—and the substance of much of his fiction as well as the source of his lifelong admiration for such diverse survivors as Anna Yeziarska, Charles

Chaplin, and Jack Dempsey —were those between twelve and twenty-one, during which he was a road kid, an authentic hobo, crossing the country by freight train at least three times, an itinerant laborer, including a stint as a link heater in a chain factory, a circus roustabout, and a professional prize fighter, a career that brought him to California and to ultimate success. In his last professional fight, in Los Angeles, he was knocked out and remained unconscious for twenty-four hours. When he came to, he decided to remain where he was and find a new means of earning a living.

During his years on the road Tully had discovered a remarkable American institution, just coming into its period of greatest expansion as the result of Andrew Carnegie's foresight and generosity. This was the public library, at first, for Tully, a place to get warm and to nap, and increasingly a place where a voracious curiosity might be appeased. He read constantly, and as his prize fighting career came to an end, he became convinced that he had a story to tell and that he might tell it someday. In 1922 he published it for the first time; in one way or another he retold it countless times in thirty uneven volumes, of which six deserve more than the obscurity into which they have fallen.

These six, each of which deserves more comment than they have received, are Emmet Lawler (1922), his first novel, Beggars of Life (1924), Circus Parade (1927), Shanty Irish (1928), Shadows of Man (1930), and Blood on the Moon (1931). To these, Tully would probably add The Ladies in the Parlor (1935) and his last novel Biddy Brogan's Boy (1942).

The publication of Emmet Lawler 1922 was what would today be a media event. At that time, it was a literary event largely orchestrated by H.L. Mencken. As Mencken told the story, an unlettered, untutored young roughneck suddenly appeared with a hand-written manuscript of one paragraph 100,000 words long, as intensely autobiographical as it was shocking in subject matter. It was later revised under the tutelage of Rupert Hughes and Mencken.

Each of the six novels I regard as Tully's best is firmly rooted in Tully's experience—in his deprived childhood in St. Mary's, Ohio, in the Cincinnati orphanage, in the year as a farm laborer, in the Rabbit Town district of St. Mary's, Ohio, and in the nine years of wandering between his twelfth and his twenty-first birthdays. Five of the six—all but Emmet Lawler —are written in the first person, and all are graphically realistic. Each is organized in the structure that Tully insisted was the only literary form that he knew, that is, picaresquely, and Tully later like to group the latter five together in what he later like to call the "Underworld Edition" because each dealt not only with a phase of the underside of American life, but each dealt too with a phase

of the American underworld that often crossed the obscure border between the merely disreputable and the criminal. In each of the six there is, inevitably, a measure of overlapping with the experiences recounted in one or more of the others.

Emmet Lawler (1922) is, in conventional paragraphing and punctuation, Tully's third-person story of escape from childhood bondage in Auglaize County and the back streets of Rabbit Town to his first experience in the prize ring, from a boyhood perception that "A mid-summer twilight in Ohio is the very essence of wonder" to the adult perception that the last punch inevitably wins the fight—"if the punch is hard enough."

Beggars of Life (1924), subtitled "A hobo autobiography," is, rather than straightforward narrative, as is Emmet Lawler, the recollection from an adult perspective "across a chasm of years" of life on the road from St. Mary's, Ohio, through a hobo apprenticeship to a maturity that consisted of his discovery of books and the words and stories they contain. Particularly telling is his revelation that books inevitably led to his crossing the line into the underworld: "I stole books from libraries," he recounts, "The Story of An African Farm from the library of the Newsboy's Home in Pittsburgh; Crime and Punishment and Burial of the Dead from a public library in Colorado; Boswell's Johnson and Gorky's Creatures That Once Were Men from an Alabama library, and even a beautifully bound little Bible from a preacher's house in New Haven, Connecticut." Beggars of Life is literally Tully's discovery of what lay for him at the end of the road.

But important, too, in Beggars of Life is that it is Tully's first record of the people whom he met in various situations on the road, and much of the book is a character—based portrait gallery of those whom he remembered from St. Mary's, particularly little Edna, who haunted his memory of the under side of Rabbit Town and of those whom he met on the road—Amy, the Fat Girl in the Side Show, Bill the escapee from the reform school in Pontiac, Illinois, the "Dutch boy," Peg-leg, Cincinnati Red, and the dozens of others who move as inevitably as the seasons turn and the freight trains run from one America through countless others to another America, only to find that each is just like the other.

The other four novels build not merely upon experience, as do the first two, but most importantly they develop the characters of the countless people with whom Tully's young narrators met in their life on the road. Thus, Circus Parade (1927) deals not only with life as a roustabout, but it portrays in physical and psychological detail those who populate the circus, who make it what it is, even as each is clearly what Sherwood Anderson called a grotesque; Shanty Irish (1928) returns to Rabbit Town in

St. Mary's to define and memorialize Tully's grandfather, Old Hughie; Shadows of Men (1930) focuses on the men from the roads and freight trains who were imprisoned by an indigent society; and Blood on the Moon (1931) takes the young narrator from violence in the ring to the determination to write. In each, for Tully, importance lies not in adventure, in movement, in change, or in a search, however, random or pointed it might be; it lies, rather, in the discovery of people and of the words through which he came to know, understand, and define them.

More truly proletarian, both in his works and in the life that gave rise to them, than most of the writers of the depression in the thirties, these works especially support Mencken's comment that "If Tully were a Russian, read in translation, all the Professors would be hymning him. He has all of Gorky's capacity for making vivid the miseries of poor and helpless men, and in addition, he has a humor that no Russian could conceivably have. . ."

Even in his last years, when the myth of Jim Tully of Hollywood began to supplant the myth of Jim Tully the Hobo kid turned writer that he had propagated in his life as well as in his books, when he was fond of pointing out that he lived in a \$100,000 house in Holmby Hills, that he owned an 89 acre ranch in the Valley, and that he owned the finest private library in Southern California, he did not forget his origins, his experiences, and his people. Of the later, he wrote:

. . . Life, and its pitiful objects, interest me more than literature. Every human is a continued story—whether his experience be narrow as a prison cell, or broad as Balzac's. . . .

I did not study the people in these books as an entomologist does a bug on a pin. I was one of them. I am still of them. I can taste the bitterness of their lives in the bread I eat today. . . .

Jim Tully, portrayer of an Ohio boyhood and youth unknown to the dozens of novelists who came out of the villages and towns to achieve a greater or lesser measure of success and to remember if not to celebrate their origins, defines in these and others of his works not the search that is part of the dream but the underside of that dream and that search; wandering, chance, circumstance, and above all the impact of people, of memory, of the discovery of language, of wonder, of empathy, of an undercurrent of violence all too often ignored by those for whom the dream is the only and ultimate reality.

In his last years, secure as actor, screen-writer, and chronicler of the Hollywood dream as well as one of the most widely published writers in America, Tully turned

again, to his past. But it was not the past of the road, its privations, or the violence that often broke the tempestuous surface.

Instead he turned again to St. Mary's Ohio, and the people he remembered best. In Esquire he published "Portrait of my Father;" In Reader's Digest, "Gypsy Sister." In each, in moving sentiment, he recounts the brashness, the privations of the last year of the nineteenth century in his small-town Ohio after the sudden shock of his mother's death. But out of that chaos the image of his father stands clear and strong; that of his sister, warm and caring, the former casting "a magnificent and muddy shadow" from Ohio across countless hobo jungles to Hollywood; the latter, "A little girl who watched others go on journeys she could not take herself." In both essays Tully not only turns back in time to extract a measure of meaning from a memory beyond reality, but he reveals what might have been had not that reality intervened. In them, it is clear, Tully's dream is not that defined by materialistic America, in spite of his long residence in Hollywood; it is that of a time and place beyond or perhaps before material reality, a time before we and he lost our Innocence on the road to someplace, a time in which he recalls as he commented early in his writing career, that "a midsummer twilight in Ohio is the very essence of wonder."

Michigan State University

Jack Conroy and the Literary History of an Era

David D. Anderson

Douglas Wixson, Worker-Writer in America: Jack Conroy and Tradition of Midwestern Literary Radicalism, 1898-1990. (Urbana: University of Illinois Press, 1994). 678 pp. Preface, Introduction, Illustrations, Index. \$34.95

When Edmund Wilson published The American Earthquake, his personal documentary of the 1920s and 1930s in 1958 he commented in the preface that it is difficult "for persons who were born too late to have memories of the depression to believe that it really occurred, that between 1929 and 1933 the whole structure of American society seemed actually to be going to pieces." In the thirty-five years since Wilson wrote, that difficulty to believe has become a near-impossibility, as even people who should know better dismiss references to the Great Depression with such comments as "But things were much cheaper then." Even my undergraduate students in a modern American novel course who regularly declare Jack Conroy's The Disinherited their favorite novel in a list that includes Anderson, Cather, Hemingway, Faulkner, Steinbeck, and others find it difficult to accept the fact that Larry Donovan's experiences in the auto plants and on the road during "the hard winter" had often been duplicated in their own auto-industry families

Not only are the collective family memories of the Depression virtually lost, but for too long, so has the collective literary memory of industrial America in those years—the years of industrial boom and agricultural decline of the twenties, followed by general economic bust—that marked the American literary scene in the years between the end of World War II and the industrial stimulation that began in the later '30s, resulting from Fascist aggression in Europe and Asia. For most Americans of the two post-World War II generations, not only does the economic collapse of the 1930s have no meaningful existence in the collective memory of the age, now more frequently referred to as "the big band era" than the Great Depression, but its literature, with the single exception of

John Steinbeck's The Grapes of Wrath, has been excluded from the era's literary canon and from most courses in American literature.

Whether the memories have been too painful or the significance of the writings has been too politically questionable or dangerous is debatable. But the exclusion of the age from our collective memory and the works from our collective literature has resulted in what amounts to a denial of the existence and a rejection of the validity of the experience of the men, women, and, yes, children whose strength, determination, and willingness to work make industrial America possible in the last years of the nineteenth century and the first two decades of the twentieth. At the same time that exclusion makes it easy for us to forget that the workers' share in the boom years of the twenties was small, and their suffering in the thirties was unprecedented in American history. But in an age that declares the only true American class to be middle at the same time that we insist we are a classless society perhaps nothing else can be expected.

Nevertheless, that exclusion of a significant part of our history may end with publications of Douglas Wixon's Worker-Writer in America, an important biography of Jack Conroy as the focal point of a study of Midwestern literary radicalism as the voice of the working class of the twenties and thirties. Conroy was born on December 5, 1898, in the northern Missouri mining camp of Monkey Nest, near Moberly; his miner father was killed in a mining accident in 1909, and four years later, at 13, his formal education ended with his employment in the railroad-car repair shops of the Wabash Railroad in Moberly. After the failure of the railroad strike of 1922, Jack took to the road, working at various times in Toledo, Detroit, Des Moines, and elsewhere, and finally back in Moberly. During those years Jack educated himself, through the Haldeman-Julius Little Blue Books correspondence course, newspapers and dime novels, and a year at the University of Missouri. By the end of the decade Jack began to write. His "Hard Winter," a fictionalized memoir, was accepted by H.L. Mencken in 1931, while Jack was working as a ditch-digger.

From that point Jack, as writer and founder-editor of the Rebel Poet (1931-32) and the Anvil (1933-35), and New Anvil (1939-40), published and printed at various Midwestern sites, gave direction and cohesion to a growing underground group of young writers as he published poems and stories of Nelson Algren, Langston Hughes, Richard Wright, Meredith Le Sueur, Sanora Bobb, Josephine Johnson and many others, each of whom became part of a growing stable of young Midwestern writers then emerging from a chaotic social and economic environment. Jack's own The Disinherited, certainly the finest as well as the most deeply-felt novel to emerge from

that milieu, was published in 1933, as Jack went on to the Chicago literary world, centering around the Federal Writers Project in the late 1930s. He published his second novel, A World to Win, in 1935. Later, with Anna Bontemps he wrote four folk works, The Fast Sooner Hound (1942), They A Seek A City (1945), Sloppy Hopper, the Wonderful Sign Painter (1946), and Sam Patch, the High, Wide, and Handsome Jumper (1951). He worked as an editor for various commercial enterprises, including the New Standard Encyclopedia, until his return to Moberly to live in 1966. He died at 91 in 1990.

As stirring as is Wixson's telling of Jack Conroy's own story, the story Wixson insists Jack himself should have told, equally stirring is the story in which Conroy played such a central role, that of the rise and fall of Midwestern literary radicalism and the worker-writers, a story that had largely remained untold until this work. Particularly significant is Wixson's interpretation of the absorption of the Anvil by the Partisan Review at the insistence of the Eastern-controlled Communist Party and the resulting obliteration of the radical worker-writers of the Midwest by the radical intellectuals of New York. Jack's important address, "The Worker as Writer," at the American Writers' Congress in New York on April 27, 1935, is clearly, in Wixson's interpretation, both the Zenith and the nadir of the movement as Jack's eloquent plea for simplicity, clarity and honesty in writing is dismissed by the Eastern intellectuals as "pure cornpone" to be eradicated from the movement; thus, perhaps inadvertently, perhaps not, "those who do not write" were deprived of the voice provided by Conroy and the others who came out of the factories and mines of the Midwest to speak for them.

Neither the Midwestern literary radical movement, the worker-writers, nor Jack Conroy's literary career survived the end of the Depression although the Disinherited has been republished in 1963, 1982, and 1990 and collections of his work have appeared in 1979 (The Jack Conroy Reader) and 1985 (The Weed King and Other Stories), and he edited Writers in Revolt: the Anvil Anthology, 1933-1940, with Curt Johnson.

Yet, as Wixson points out in his conclusion, the story of Jack Conroy the worker-writers, and Midwestern literary radicalism is yet incomplete; writers and their works have disappeared from anthologies, literary histories, and the canon in which they should have a prominent place. But, as Wixson demonstrates here, they are not lost beyond recall, nor is their cause. Wixson concludes eloquently and perhaps prophetically that it may happen against that a generation of bright, young, and energetic men and women, uprooted, without a future, helpless and homeless, hear the voices of "those who do not write."

Worker-Writer in America is not only a thorough and intelligent study, but it is the most important contribution to Midwestern literary studies since the appearance of Bernard Duffey's The Chicago Renaissance in American Letters in 1954. As did Duffey's work, Wixson's will mark the beginning of a new direction and new emphasis in our search for understanding.

Michigan State University.

The James Thurber Centennial Conference

On November 18th and 19th, 1994, the Society held a conference and poetry festival at the Therber House in Columbus, Ohio, in honor of the centennial of James Thurber's birth. Twelve members of the Society participated, including Amy Jo Schoonower, Inge Logenburg Kyler, and David Citino, poets, and Wendell Mayo and David D. Anderson, fictionists. Papers were presented by Douglas Noverr, Michigan State, William Baker, Wright State, Bernard Engel, Michigan State, James Hughes, Wright State, Marilyn Atlas, Ohio University, and Guy Szuberla, University of Toledo. A special panel from the University of Toledo, Russ Bodi, Dave Hawes, and Beth Poulos, discussed "Thurber's Wars." Other participants were William Chamberlain and John Rank, Michigan State, and Pat Anderson.

A special feature was the dramatic presentation of "A Thurber Carnival" by the Hiram College Theatre, directed by Richard Kyle and twelve members of the company. A deli dinner for the conference was given by Marilyn Atlas at her home in Columbus.

David D. Anderson

Announcement

Lou Cantoni's new collection of poems, A Festival of Lanternes, has just been published. The full price of this handsome, engaging, hardcover book of short poems is \$5.00. It may be purchased by check from Harlo Press, 50 Victor Avenue, Detroit, Michigan 48203

BILLBOARD

MIDWEST POPULAR CULTURE ASSOCIATION

MIDWEST AMERICAN CULTURE ASSOCIATION

CALL FOR PAPERS

*MPCA/MACA will convene at the
Ramada Plaza on the Circle
Indianapolis, Indiana
on November 3 & 4, 1995.*

While we invite and honor individual proposals, this year we shall prioritize full panel proposals first. If you have a great topic, why not invite two others to discuss other aspects of your topic? If you have any questions about this procedure, feel free to email Carl Holmberg at the address below. A full panel proposal should include:

Proposed Name of the Panel
Names, affiliations, addresses, phone number
and email address of all panelists who will attend
Titles of each proposed presentation
Name of the contact person for the proposed panel.

We especially invite paper proposals and panels in the following areas:

African American History
African American Theatre
American Detective Fiction
American Literature
Animated Cartoons
Animation Studies
Architecture in the Midwest
Archival Collections
Asian American Studies
British Language & Culture
Children's and Young Adult Literature
Comics and Comic Art

Computer Cultures and Virtual Reality
Creative Writing: Fiction
Creative Writing: Poetry
Creative Writing: Theatre
Dance Studies: History and Practice
Detective & Mystery Fiction
Fantasy and Science Fictions
Folklore
Gay and Lesbian Studies
Gender and Jewish Studies
Historical Fiction
Horror & Dark Fantasy
Literature of the Midwest
Men's Studies
Museology
Native American Studies
Nature Spiritualities
19th Century African American Women
Occupational Culture
Popular Music
Rock Lyrics
Sea Literature
Shakers in America
Television
The Seventies
The Sixties
Tourism
Women's Studies

Feel free to propose panels and presentations in other areas!

All proposals are due July 1, 1995. Please send them to:

Carl B. Holmberg
Executive Secretary and Program Director
MPCA/MACA
Department of Popular Culture
Bowling Green State University
Bowling Green, OH 43403

cholmbe@bgnet.bgsu.edu

All audio-visual requests will be due with your proposals on July 1, 1995.

It is MPCA's and MACA's policy that only one kind of A-V be assigned each session room. We shall have the following three kinds of equipment available: VCR and television monitor, slide projector (please bring your own circular tray) with remote and overhead projector. Persons who present on popular music or sound will need to bring their own boom box.

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Call for Papers

POETRY

Poetry Interest Area
Popular Culture Association

March 24-27, 1996

Riviera Hotel and Casino

Las Vegas, NV

Paper and panel proposals are invited on the subject of poetry for the 1996 annual national meeting of the Popular Culture Association. Appropriate topics include (but are not limited to) the following:

- popular poets of the past or present; poetry and popular or folk culture
- relationships between popular and canonical poetry
- pop music lyrics, rap, spoken word, slams
- anthologies and collections; occasional, magazine, and newspaper verse
- New Formalism; poetry criticism, prosody, and poetics
- verse in advertisements, gift plaques, and greeting cards
- poetry as text/performance, written/oral poetry, literary/vernacular poetry
- poetry therapy; verse by and about professions
- teaching poetry and poetry as pedagogical tool; poetry by or about children
- original poetry readings
- editing, publishing, and marketing of poetry

All critical and creative approaches are welcomed. Especially welcome are proposals that examine popular American poets or that challenge academic definitions of poetry. Proposals should include any A-V requests.

Send 250-word critical abstracts or a 5-10 page sample of creative work by **September 15, 1995** to:

Stanley S. Blair
English Department
James Madison University
Harrisonburg, VA 22807

Call for Papers

WORKING CLASS / ACADEMICS

Autobiography, Theory, and Pedagogy

An anthology of essays by academics from the working class

WORKING CLASS / ACADEMICS has three categories of essays:

Autobiography: Personal professional experience of academic life

Theory: "Working class" theories of reading, of writing, and literary criticism.

Pedagogy: Teaching "from" the working class, teaching "in" the working class

Contact:

E.J. Hinds

Department of English

University of Northern Colorado

Greeley, CO 80631

e-mail: <jhinds@blue.UnivNorthCo.edu>

A CALL FOR CONTRIBUTORS
FOR

WAR AND AMERICAN POPULAR CULTURE:
A HISTORICAL ENCYCLOPEDIA

Greenwood Press has asked me to develop and edit a brief but comprehensive as possible encyclopedia surveying the ways that American popular culture has dealt with this nation's many wars. The volume will cover the entire span of American history, from the colonial wars through the American Revolution, the Civil War, the Indian Wars in the Trans-Mississippi West, World Wars I and II, Korea, Vietnam, and Desert Storm. Some of these conflicts will, of course, be covered in far more detail than others.

Depending on contributors, who are encouraged to author one or more entries depending on their expertise, there will be specific articles dealing with topics in popular literature (both adult and juvenile), drama, films, television and radio shows, music, art and artists, photography, advertising, personal narratives, and any number of other relevant items.

War and American Popular Culture: A Historical Encyclopedia, will be, of necessity, arranged alphabetically and will deal with *specific* rather than *topical* areas. An entry on, say Herman Wouk's *The Caine Mutiny*, whether book, play or film, will certainly be included; one on the fictional literature of World War II, a topic that easily could fill half the available space, almost certainly will not. The completed volume, to be published no later than the fall of 1997, and hopefully much earlier, will be approximately 180,000 words in length. This will, of necessity, limit most topics to short, concise entries but each will be signed and given attribution.

If you would like to be a part of this project, if you have queries about it, or if you know of other persons who might be interested, please contact:

M. PAUL HOLSINGER
DEPARTMENT OF HISTORY, ILLINOIS STATE UNIVERSITY
NORMAL, ILLINOIS 61790-4420
Phone (309) 438-8129 / Fax (309) 438-5310

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Once considered merely a coterie writer and literary adventuress, Anaïs Nin slowly found both critical acclaim and a world-wide audience. But in the sixty years since her writings began to appear, no systematic overview of the critical response to her work has been available until now. Jason, who two decades ago edited the *Anaïs Nin Reader*, now defines the issues in Nin criticism, traces the historical contours of that criticism, and assesses the major critical statements. In this succinct yet admirably thorough study, Jason has provided future students and scholars a reliable guide to the quite varied responses Nin's works have provoked. He discusses critics' treatments of such topics as Nin's poetic style, the relationship between her *Diary* and her fiction, her place in the feminist pantheon, affinities and influences, and the role of psychoanalysis in her works.

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--Noël Riley Fitch, in *Choice*

Philip K. Jason is Professor of English at the United States Naval Academy. His other publications include *Nineteenth Century American Poetry: An Annotated Bibliography* (1989), *Fourteen Landing Zones: Approaches to Vietnam War Literature* (1991), *The Vietnam War in Literature: An Annotated Bibliography of Criticism* (1992), and the *Creative Writer's Handbook* (2nd ed. 1994).

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 1996 edition.

Deadline for Submissions is Dec. 15th, 1995.

Send your manuscript to the editor, Ralph Donald, Chair, Department of Communications, the University of Tennessee at Martin, Martin, TN, 38238-5099. (901-587-7558) Please enclose three double-spaced copies. Manuscripts will not be returned. Illustrations may accompany the final version of your article, but the author 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. Queries may also be sent via E-mail to RDONALD@UTM.EDU

*** See reverse of this flyer or authors' instructions.*

The Mid-Atlantic Almanack

Instructions to Authors

What kind of articles do we publish? The MAPCA is a regional division of the Popular and American Culture Associations, which are "multi-disciplinary associations interested in new approaches to the culture which most people enjoy: Literature and art, materials, patterns and expressions, mass media and all other phenomena of everyday life. Among the many academic disciplines represented in the popular culture movement are American Studies, Anthropology, Art, Communications, English, History, Law, Political Science and Sociology." We will also attempt to provide as much variety in subject matter and critical/historical approaches possible in each edition. But this may mean that an excellent article may not be able to compete for space with another excellent article of a similar genre.

Among the considerations given to publish/no publish decisions will be whether the author's work is of potential interest to our multi-disciplinary membership, or whether it is more a more appropriate submission for a journal in the scholar's own academic specialty. Preference will be given to articles that avoid unexplained disciplinary jargon, and can communicate ideas clearly to diverse academic audiences.

After the review process and a commitment to publish, authors must provide a final, revised hard copy draft along with a 3 1/2-inch computer disc on either the IBM or Macintosh platform. Authors whose articles are published are requested to become members of the Mid-Atlantic Popular/American Culture Association. Although authors may use their own discipline's style book, sooner or later the editors must take some liberties with style for the sake of uniformity in the journal's typography. Please adhere to the following practices in manuscript preparation:

1. Because of the way our computer program justifies text, please leave only one space after any kind of punctuation, including periods and colons.
2. If you prepare a manuscript in Word Perfect, please send the editor a separate file for all notes and bibliographical references. The particular program we use to translate files cannot translate the notes and bibliography embedded in Word Perfect.
3. Please use *italics* for all book, magazine, newspaper, movie and play titles in both the text and bibliography. Use quotation marks for song titles. To emphasize a word or phrase, underline it. If you use subheads within the text, center them in bold-face, upper and lower case.
4. Place all notes and references at the end of the article -- no footnotes within the text.
5. If you wish pictures or other art to be included in the article, please carefully identify each picture, write a caption for each, identify any people in each, and indicate parenthetically within the text where you would like the pic art to appear.
6. Remember that for any copywritten pictures and/or art, you must obtain a letter from the copyright holder granting the *Almanack* free, one-time publication rights. Permission letters should accompany the original submission. You must do the "leg work" to contact copyright holders. They rarely charge an academic a royalty, but if there is a royalty, you must pay it. Also, they often require some particular sort of wording on the photo/art credit ("reproduced with permission," etc.). If this wording isn't spelled out on the letter of permission you send the *Almanack*, please provide it.

CALL FOR PAPERS

ACA LITERATURE AND POLITICS

1996 ACA/PCA Meeting in Las Vegas

The 1996 American Culture Association / Popular Culture Association Meeting will be held in Las Vegas, March 24-27, 1996 (Sunday-Wednesday). Proposals on any aspect of North American literature and politics, considered in the broadest sense, are invited for submission to the ACA Area Chair below.

You must indicate with your proposal whether AV equipment (TV/monitor or slide projector/screen) will be needed.

You one-page proposal for the 1996 ACA/PCA Meeting must be received by the ACA Area Chair for Literature & Politics by September 15, 1996.

Submit
your
proposal
to:

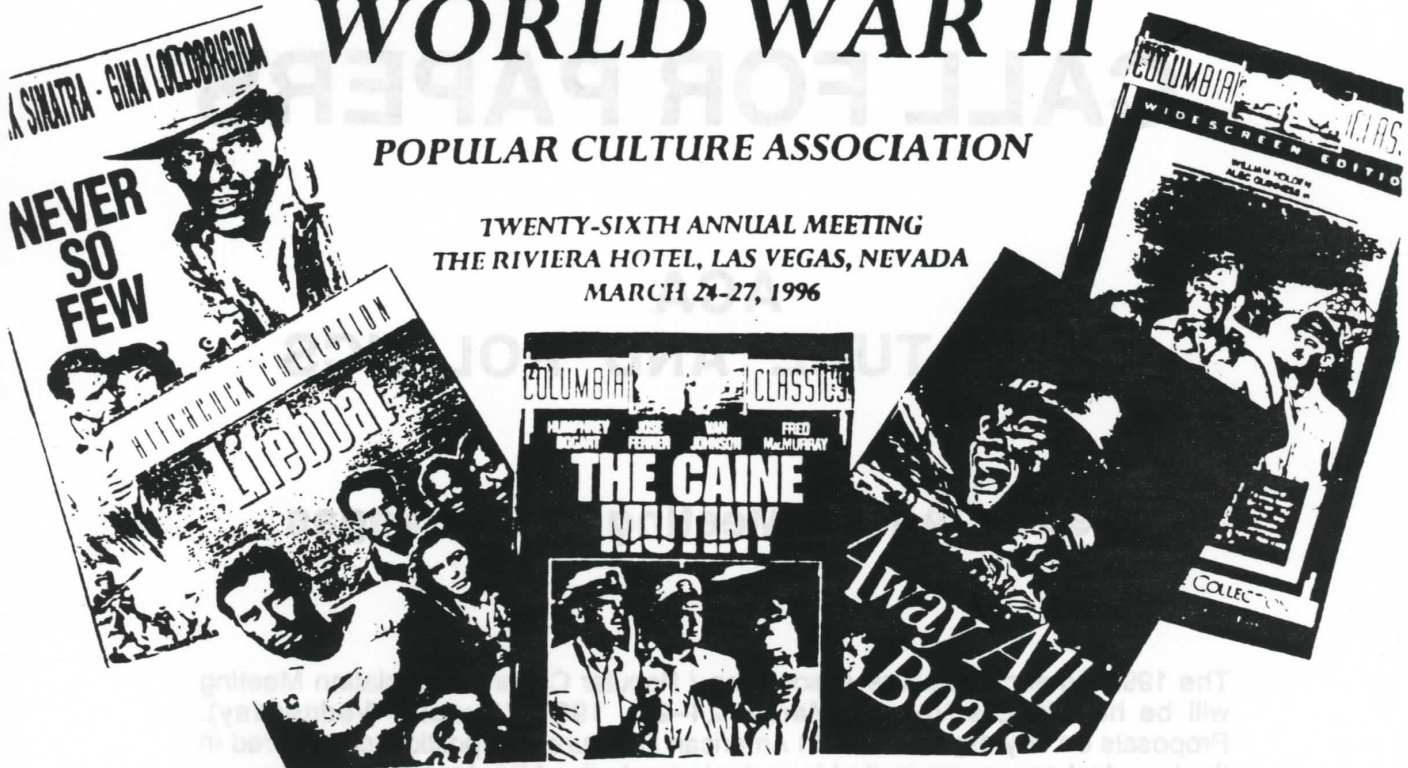
Adam J. Sorkin
ACA Area Chair, Literature & Politics
Penn State Delaware County Campus
Media PA 19063-5596
PHONE: (610) 892-1444; FAX 892-1357
E-MAIL: AJS2@psuvm.psu.edu

CALL FOR PAPERS
DEALING WITH THE ERA OF

WORLD WAR II

POPULAR CULTURE ASSOCIATION

TWENTY-SIXTH ANNUAL MEETING
THE RIVIERA HOTEL, LAS VEGAS, NEVADA
MARCH 24-27, 1996



Individual topics of interest, whether dealing with material contemporary to the war or with the many ways that the era of World War II has been interpreted since 1945, will be considered. Material about military aspects of the war are welcomed but so, too, are those dealing with the many home fronts and/or the Holocaust. Though sessions will be created to accommodate as many strong paper proposals on as many different topics as possible, particularly encouraged are presentations on such areas as modern and popular literature (adult or juvenile), worldwide cinema, radio and television, and the use of World War II-related popular culture in the college or university classroom. Topics dealing with the United States are always welcomed; so too are those that focus on either European and Asian materials.

To propose a paper, send a short précis of your topic to:

M. PAUL HOLSINGER
DEPARTMENT OF HISTORY, ILLINOIS STATE UNIVERSITY
NORMAL, IL 61790-4420

no later than September 20, 1995

Guidelines for Proposals

Title page which states:

- the title of the presentation and/or panel
- format of the presentation (research paper, panel, workshop, roundtable)
- name of the author(s)/presenter(s)
- academic or other professional affiliations
- address, telephone number, fax and E-mail addresses (if available)
- anticipated audio-visual equipment needs (VCR, slide projector/screen, overhead projector)

Proposal of no more than two double-spaced pages. Use only the title of your presentation on these pages for identifying information. Do not include your name on these pages.

Deadline for proposals is **Monday, April 22, 1995**. Notification of acceptance will be mailed by May 30, 1995. Presenters must be current members of the GPPCA/ACA. [Annual dues are \$15.00 for full-time employees, \$10.00 for part-time employees, and \$5.00 for students, seniors, and unemployed persons. Dues may be paid now or when registering for the conference. Make check out to Great Plains PCA/ACA and mail to Marty Knepper at the address below.]

Mail proposals to: Marty Knepper, Secretary-Treasurer, Great Plains PCA/ACA, Dept. of English, Morningside College, 1501 Morningside Ave., Sioux City, IA 51106. Phone: 712-274-5264. FAX: 712-274-5101. E-mail: msk001@chief.morningside.edu

Direct questions to: Marty Knepper (above addresses) or Echo Fields, President, Great Plains PCA/ACA, Dept. of Sociology, Briar Cliff College, 3303 Rebecca Street, Sioux City, IA 51104. Phone: 712-279-1623.

Marty Knepper
Department of English
Morningside College
1501 Morningside Ave.
Sioux City, IA 51106

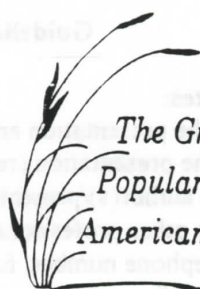
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*The Great Plains
Popular Culture Association
American Culture Association*

Great Plains Popular Culture Association and American Culture Association

Call for Papers, Panels, Workshops, and Roundtables

**First Annual Meeting
October 12-14, 1995
Morningside College
Sioux City, Iowa**

You are cordially invited to participate in the first annual meeting of the new regional chapter of the Popular Culture Association and American Culture Association. The conference theme is "Teaching and Researching Popular Culture." Scholars, teachers, students, and other professionals and enthusiasts are invited to submit proposals and attend this inaugural conference. Major speakers will include Kathleen Norris, author of the award-winning *Dakota: A Spiritual Geography*, and Michael Marsden, President of the American Culture Association, author/editor of numerous books and articles on American popular culture, and co-editor of *The Journal of Popular Film and Television*.

Topics for papers, presentations, or roundtables include:

- the use of cultural analysis in teaching
- original research/analysis of American popular culture
- analysis of regional culture, particularly of the Midwest and the Great Plains
- anything that relates to the areas listed to the left of this page

Presentation Formats:

(Regular sessions will be scheduled for 90 minutes.)

Research paper presentation: A scholarly paper based on research and analysis. Three or four papers will be scheduled in each session. Presentations should be limited to 15 minutes to allow time for questions and discussion at the end of each session.

Workshop: A seminar emphasizing development of teaching and/or research skills, group activities, free discussion, or exchange of expertise. Sessions should include active audience participation.

Panel: A dialogue among three or four scholars focusing on a particular topic.

Roundtable: A forum for presenting works-in-progress to an audience in a less formal, conversational setting.

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and

American Culture Association
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Send papers, proposals, or 150 word abstracts to

**Cheri Louise Ross
Penn State University
Mont Alto, PA 17237**

(717) 749-5152

DEADLINE: June 1, 1995

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on

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and

The Horror Story

**for the 1996 PCA/ACA National Meeting
in Las Vegas**

A call for papers to be presented at the 1996 Popular Culture Association/American Culture Association meeting to be held in Las Vegas, Nevada at the Riviera Hotel from March 24 through March 27.

Individual paper proposals dealing with any aspect of the popular horror story in fiction, television, or film is welcome, as is any paper proposal dealing with any aspect of the popular adventure story in fiction, television, or film.

Deadline for proposals is September 1, 1995.

Please contact:

Gary Hoppenstand
Associate Professor
Department of American Thought and Language
270 Bessey Hall
Michigan State University
East Lansing, MI 48824-1033
phone: (517) 353-6664
fax: (517) 353-5250
e-mail: 21798GAH@msu.edu

CALL FOR PAPERS

NORTH EAST POPULAR CULTURE ASSOCIATION

ANNUAL CONFERENCE
OCTOBER 6 - 7, 1995
WORCESTER POLYTECHNIC INSTITUTE
WORCESTER, MASSACHUSETTS

The program committee welcomes proposals from scholars within or without the region. Papers or panels may be proposed on any popular culture or culture studies topic. Papers on the Irish-American experience are cordially invited. Proposals should include an abstract and a short c.v..

Deadline for proposals is JUNE 1, 1995.

Please send proposals with a brief vita of participant(s) to:

Professor James Hanlan
Humanities Department
Worcester Polytechnic Institute
100 Institute Road
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The U.S. Encyclopedia of Popular Culture still needs short articles dealing with the following topics in popular fiction. Each contributor may submit up to three essay entries. Please send me a ranked list of three to four essay entries that you would be interested in writing, in case your first choice has already been assigned. Deadline for manuscript copy of entries is June 1, 1995.

The Adventure Genre:

"Wilbur Smith" (250 word essay)

The Gothic/Horror Genre:

"Ambrose Bierce" (250 word essay)

"Robert W. Chambers" (250 word essay)

The Fantasy Genre:

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"Karl Edward Wagner" (250 word essay)

"Michael Moorcock" (250 word essay)

"Fantasy in the Pulp Magazines" (750 word essay)

Please contact:

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270 Bessey Hall
Michigan State University
East Lansing, MI 48824-1033
phone: (517) 353-6664
fax: (517) 353-5250 / e-mail address: 21798GAH@msu.edu