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# East Tennessee **Writer**

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Newsletter of the Knoxville Writers' Guild  
Volume 10, Number 6, June 2002

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## Frank Jamison Will Read June 6



### Not Getting Your KWG Newsletter?

We are experiencing problems with our membership computer database, causing the interruption of delivery of the newsletter to some members.

We apologize for this inconvenience and ask for your patience while we work diligently to correct the problem.

If you have not been receiving your newsletter, please contact Julie Auer, KWG president, at [hildegaard@earthlink.com](mailto:hildegaard@earthlink.com)

If you wish to receive back issues that you never got, e-mail newsletter editor Jeanne McDonald at [jmd531k@msn.com](mailto:jmd531k@msn.com) for any back copies.

### Frank Jamison is a man who sees things

that ordinary people might miss. That's because he's a poet, a person who translates those observations into words. His new book, from which he will read at the June 6 meeting of the Knoxville Writers' Guild, is called *Marginal Notes: Poems*, and is published by Celtic Cat Publishing, Jim Johnston, publisher.

The title of his collection refers to his habit of jotting down notes wherever and whenever an inspiration strikes his imagination. The 46 poems in the Knoxville's book represent a lifetime of thoughts, images and experiences.

Poet George Scarborough says of his work: "Frank Jamison attempts to break through the veil that masks the answers all men are seeking. These first poems are, above all, honest. In addition, they are often beautiful. Controlling the whole collection is the metaphor of the sack, in which we carry our story with us, wherever we go, whoever we are. I find it compelling. It resonates, as all good writing should."

Connie Jordan Green, prize-winning local poet, says, "The reader, too, finds grace as the collection closes with one's 'face pressed into wet sand' where are found visions as near to heaven as one could need."

The program will be held on Thursday, June 6, at 7 p.m. at the Laurel Theater in the University area. The public is invited, and refreshments will be served. A one-dollar donation is requested.



Frank Jamison

See insert, page 4, for a poem by Frank Jamison.

### Summer Writing Workshops to Begin in June

Every summer for the past three years, the Knoxville Writers' Guild has offered writing workshops in all genres—fiction, nonfiction, poetry, screenwriting, and songwriting. This year, all classes will be held at the Magnolia Avenue Campus of Pellissippi State Community College, which generously offers its facility to the Guild. John Reaves has organized the workshops since their inception, enlisting the expertise of dozens of talented writers and poets. **Look inside this newsletter for a list of time, dates, classes, teachers, and other details.**

# The Writing News



## Welty's Photos Shine in Mississippi Exhibit

### "Passionate Observer" Introduces Some Seldom-seen Welty Photographs

If you are lucky enough to be in Jackson, Mississippi, any time between now and June 30, you'll have the opportunity to view some of the fabulous photographs that



famed southern writer Eudora Welton snapped during the 1930s. Among the other artists featured in the exhibition are Dorothea Lange, Thomas Hart Benton, Edward Hopper, and Walker Evans. Like the characters in many of her stories, Ms. Welty's photographs reveal the bravery and endurance of the American people during the difficult days of the

Depression. For tours, activities, or additional information, call 601-960-1515 or see [www.msmuseumart.org](http://www.msmuseumart.org)

Ms. Welty, who died July 23, 2001, said that in photography, as in fiction, the purpose was "not to point the finger in judgment but to part a curtain, that invisible shadow that falls between people, the veil of indifference to each other's presence, each other's wonder, each other's human plight."

**CREATIVE WRITING CLASS:** Candance Reaves, Guild member, will be teaching a course in Creative Writing next fall at Pellissippi State Technical Community College, Division Street Campus. The course will cover poetry, short stories, novels, and "the writing biz." Registration began on April 8, 2002, and the class begins August 27. Meetings will be held Tuesday evenings from 6 to 8:50 p.m. For more information, e-mail [creaves@pstcc.cc.tn.us](mailto:creaves@pstcc.cc.tn.us)

YOU STILL HAVE TIME TO SEND IN A MANUSCRIPT for the Food Anthology the Guild is publishing in October. Saturday, June 1, is the postmarked deadline. Editor Jeannette Brown is accepting poems, short stories, creative nonfiction and art "that feed the heart and the brain." Prose, limit of 10 pages; poems, limit of 3; art, black and white photos or illustrations, limit of 5. Include cover sheet with author's name, address, phone and e-mail, and the title of the submission. No identification should be included on the manuscript itself. Include an SASE post card for notification. Submissions will not be returned without SASE envelope with correct postage. Publication, October 2002. Mail to KWG Anthology, P.O. Box 10326, Knoxville, TN 37939

**PRESERVATION FOUNDATION SPONSORS WRITING CONTEST**  
The Preservation Foundation's fifth annual contest for unpublished writers will be for nonfiction stories between 1500 and 5000 words in length. First prize will be \$100. There is no entry fee. Nonfiction entries will be accepted through December 31, 2002. There may be other contests for year 2002, but plans are not yet finalized.

The Preservation Foundation, a nonprofit corporation, encourages limited market works, primarily biography or other nonfiction. Most are published on the Internet. The purpose is to preserve the extraordinary works of 'ordinary' people. To learn more about the foundation and the 2002 nonfiction contest visit their site at: <http://www.storyhouse.org>  
E-mail: [preserve@storyhouse.org](mailto:preserve@storyhouse.org)

**WINNERS!** Deborah Scaperoth won the Yemassee literary journal summer issue prize for poetry (\$200). The journal is published by the University of South Carolina.

**Judy Loest has won 3d place in *Now & Then's* poetry competition** (judged by Michael McFee, \$100), to be published in the summer issue.

Judy also reports that she has found a really great writers' resource website, The Southern Scribe (<http://www.southernscribe.com/resources/resources.htm>)

This site has extensive lists of publishing outlets, and Judy has contacted them to include KWG in their list of writers' organizations.

# Pointers for Poets

(Marvin Bell's observations about writing poetry are reprinted from the AWP Chronicle's 35th anniversary issue.)

1. Every poet is an experimentalist.
2. Learning to write is a simple process read something, then write something; read something else, then write something else. And show in your writing what you have read.
3. There is no one way to write and no right way to write.
4. The good stuff and the bad stuff are all part of the stuff. No good stuff without bad stuff.
5. Learn the rules, break the rules, make up new rules, break the new rules.
6. You do not learn from work like yours as much as you learn from work unlike yours.
7. Originality is a new amalgam of influences.
8. Try to write a poem at least one person in the room will hate.
9. The I in the poem is not you but someone who knows a lot about you.
10. Autobiography rots.
11. A poem listens to itself as it goes.
12. It's not what one begins with that matters; it's the quality of attention paid to it thereafter.
13. Language is subjective and relative, but it also overlaps; get on with it.
14. Every free verse writer must reinvent free verse.
15. Prose is prose because of what it includes; poetry is poetry because of what it omits.
16. A short poem need not be small.

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Learn the rules, break the rules, make up  
new rules, break the new rules.

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17. Rhyme and meter, too, can be experimental.
18. Poetry has content but is not strictly about its contents. A poem containing a tree may not be about a tree.
19. You need know nothing more to write poems than bits of string and thread and some dust from under the bed.
20. At heart, poetic beauty is tautological: it defines its terms and exhausts them.
21. The penalty for education is self-consciousness. But it is too late for ignorance.
22. What they say "there are no words for"—that's what poetry is for. Poetry uses words to go beyond words.
23. One does not learn by having a teacher do the work.
24. The dictionary is beautiful; for some poets, it's enough.
25. Writing poetry is its own reward and needs no certification. Poetry, like water, seeks its own level.
26. A finished poem is also the draft of a later poem.
27. A poet sees the differences between his or her poems but a reader sees the similarities.
28. Poetry is a manifestation of more important things. On the one hand, it's poetry! On the other, it's just poetry.
29. Viewed in perspective, Parnassus is a very short mountain.
30. A good workshop continually signals that we are all in this together, teacher too.
31. Use it up/ wear it out/ make it do/ or do without.
32. Art is a way of life, not a career.

## PRESIDENT'S COLUMN BY JULIE AUER

Thank God for summer. One can laze in summertime and almost get away with



it. I have a full-time job, a garden that needs constant tending, and I have a book under contract that needs more revision. I also have this KWG duty, but I'm going

to give it a rest for a couple of months and see how it works on auto-pilot. I expect to find out that not much will change.

John Reaves is in charge of the summer workshops again and is doing a fine job of organizing it. There will be more on that at the June 6 meeting at Laurel. Judy Loest has lined up two great programs for June and July: Frank Jamison and Open Mike, my favorite program of the year. Catherine Landis will read from her new novel in August. I've pretty much decided to lengthen the Open Mike program to make room for more readers: sort of like an executive order. You can do things like that when you're president, especially when you're looking for something to do.

The board of directors will be relieved to know that I will not be sending out e-mails asking for feedback on any issue, no matter how pressing. All ideas, questions and crises are hereby deferred to an inflatable doll named Irma I have installed in our Candy Factory office. She's a kind of sergeant at arms. I'm going on retreat this summer, and am taking a vow of silence. Other than to write this column and make announcements at the general meeting, I withhold all comments and requests until September. If anything comes up, Irma will take care of it. Toodles

# Do You Have a Letter from Ernest Hemingway?

STATE COLLEGE, Pennsylvania (Adapted from an AP story) –Scholars are embarking on a literary treasure hunt to collect, edit and annotate thousands of Ernest Hemingway's letters, including many that he never even sent. Hemingway himself once described his correspondence as "often libelous, always indiscreet and often obscene."



Two decades ago, biographer Carlos Baker published a volume containing about 600 letters, but those are thought to represent barely one-tenth of the complete correspondence. "Some biographical critics have been searching Hemingway's fiction and works of poetry for years, looking for the man," said Joseph DeFalco, professor emeritus of English at Marquette University. "But the letters can give us the man behind the art."

There may be 8,000 to 10,000 letters in libraries and private collections around the world. Some of the correspondence, such as the collection at the John F. Kennedy Library in Boston, have been available to scholars for some time, but new collections are constantly being found. Sandra Spanier, associate professor of English and women's studies at Penn State, will coordinate a team of scholars from around the world to locate letters and ready them for publication. She estimates that the project will take several years, producing as many as a dozen volumes for scholars and a collection of selected letters of interest to the general public.

"I envy her the treasure hunt," said James Plath, professor of English at **Illinois Wesleyan University and co-author of *Remembering Ernest Hemingway***. "I do not envy her for what I'm sure will seem to her like coal mining, because she's going to be working in the dark without a canary. But there are some treasures to be found." Plath indicated that the letters would help identify real-life analogs for characters and situations in Hemingway's fiction. "The list of people who knew him and are still alive is becoming a short list," Plath said. "The letters are a way to revive relationships – they're there like a psychic thumbprint to show moods, to show inclinations. They're there for people to draw connections between the works and the private life."

## The Hemingway Resource Center Short Story Contest

### Submission Guidelines

**We're looking for some great writers!** Enter to win the Hemingway Resource Center's Writing Contest! Two times a year we'll select a new story to publish at our site. Just submit your best short stories of 5,000 words or less and you could have your work seen by over 15,000 visitors a month! Along with the great exposure, the winner of each quarterly contest now receives a free subscription to Writer's Digest Magazine!

**Current deadline for the Fall - Winter Issue is September 21,** For a submission form and more details about rules, go to <http://www.lostgeneration.com/hrc.htm>

### A Poem by Frank Jamison

#### THE ONE WE HAVE BECOME

In the springtime of our days  
When love was urgent and wanting  
We would throw ourselves into each other  
Until we were a single shout,  
Then fall away to each again.

In slippered feet and old blue robes,  
That love has left us, replaced by  
Measured moves less urgent  
And more of needing to be close.

Not less exuberant we come  
With whispered sound and soft  
laughter  
To put aside that each in us  
In favor of the one we have become.

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# On Freedom of Expression in the Arts

*Ed. Note: Below is a letter read by Claire Braz-Valentine, the author, at this year's gathering of "In Celebration of the Muse," Cabrillo College. At a time when many of our freedoms are being challenged or curtailed, artists must fight to hold onto our rights of freedom of expression in the arts. Although this letter is tongue-in-cheek, its message is serious and of import to all areas of the arts.*

## AN OPEN LETTER TO JOHN ASHCROFT, U. S. ATTORNEY GENERAL



On January 28, 2002, Attorney General John Ashcroft announced that he spent \$8,000 of taxpayers' money for drapes to cover up the exposed breast of The Spirit of Justice, an 18-foot aluminum statue of a woman that stands in the Department of Justice's Hall of Justice.

John, John, John, you've got your priorities all wrong. While men fly airplanes into sky-scrapers, dive-bomb the pentagon, while they stick explosives into their shoes, and then book a seat right next to us, while they hide knives in their luggage, steal kids on school buses, take little girls from their beds at night, drive trucks into our state capital buildings, while our president calls dangerous men all over the world evildoers and devils, while we live in the threat of biological warfare, nuclear destruction, annihilation, you are out buying yardage to save Americans from the appalling alarming, abominable aluminum alloy of evil, that terrible ten-foot tin tittie. You might not be able to find Bin Laden, but you sure as hell found the hooter in the hall of justice.

It's not that we aren't grateful. But while we were begging the women of Afghanistan to not cover up their faces, you are begging your staff members to just cover up that nipple, to save the American people from that monstrous metal mammary. How can we ever thank you?

So, in your office every morning, in your secret prayer meeting, while an American woman is sexually assaulted every 6 seconds, while anthrax floats around the post office and settles in the chests of senior citizens, you've got another chest on your mind. While American sons arrive home in body bags and heat-seeking missiles fly around a foreign country looking for any warm body, you think of another body. And you pray for the biggest bra in the world. John, you see that breast on the Spirit of Justice in the spirit of your own inhibited sexuality.

And when we women see our grandmothers, our mothers, our daughters, our granddaughters, our sisters, ourselves, when we women see that statue, the Spirit of Justice, we see the spirit of strength, the spirit of survival. Every day we view innocent bodies dragged out of rubble, and women and children laid out like thin limp dolls and baptized into death as collateral damage, and we see the hollow-eyed Afghani mother whose milk has dried up underneath her burka in famine, in shame, and her children are dead at her breast. While you look at that breast, John, that jug on the Spirit of Justice, and deal with your thoughts of lust and sex and nakedness, we see it as a testimony to motherhood. You see it as a tit. It's not the money it cost. It's the message you send. We've got the right to live in freedom. We've got the right to cheat Americans out of millions of dollars and then just not want to tell Congress about it.

We've got the right to drop bombs, night and day, on a small country that has no army, no navy, no military at all, because we've got the right to bear arms. But we just better not even think about the right to bare breasts.

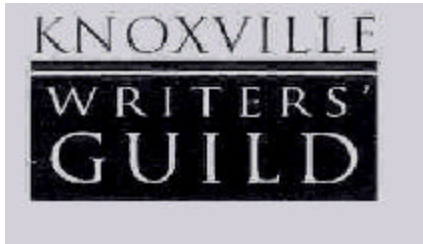
So now John, you can be photographed while you stand there and talk about guns and bombs and poisons without that breast appearing over your right shoulder, without that bodacious bosom bothering you and we just wanted to tell you in the spirit of justice, in the spirit of truth, John, there is still one very big boob left standing there in that picture.

Claire Braz-Valentine

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## Knoxville Writers' Guild:

Organized in December 1992 in Knoxville, TN, to facilitate a broad, inclusive and egalitarian community among area writers; to provide a forum for information, support and sharing among writers; to help members improve and market their writing skills, and to promote writing and creativity in the wider community through education, publication, and sponsorship of writing-related public events. Meetings are held the first Thursday of each month at the Laurel Theater. **Officers:** President: Julie Auer; Vice President: Don Williams; Secretary: Kim Trevathan; Treasurer: Laura Still; Hospitality: Kay Newton; Publicity: Marybeth Boyanton; President Emeritus: Jack Reese; VP Emeritus: Michael Gillespie; **Newsletter Editor:** Jeanne McDonald; **Webmistress:** Jo Ann Pantanizopoulos. **Board Members:** Julia Auer, Marybeth Boyanton, Robert Boyd, Jacqueline Kittrell, Michael Knight, Judy Loest, Robert Lydick, Kay Newton, Caroline Norris, Elaine Oswald, Pamela Schoenwaldt, Laura Still, Kim Trevathan, Perry Tschantz, and Don Williams. Dues are \$20, \$15 for students. The KWG does not discriminate against any person because of race, age, gender, handicap or country of national origin. Tel: 531-8855; send e-mail messages to editor, [jmd531k@msn.com](mailto:jmd531k@msn.com) or to pres. at [hildegard@earthlink.com](mailto:hildegard@earthlink.com) web: [www.knoxvillewritersguild.org](http://www.knoxvillewritersguild.org)



**P.O. Box 10326  
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## HOW TO JOIN

To join the Writers' Guild, complete the form below and mail to P.O. Box 10326, Knoxville, TN 37939, along with annual dues of \$20. Dues are \$15 if you are a student. Membership allows you to participate in study groups, receive discounts on books and Guild-sponsored merchandise, and monthly issues of the newsletter.

## Notice: Changes of Upcoming Programs

Please make a note on your calendar: The Guild's October meeting has been moved from Thursday, Oct. 3 to Thursday, Oct. 10. On that date, A. G. Hamon, winner of the 2001 Peter Taylor Prize, will read from his work at the Laurel Theater.

Programs announced for July and August will be reversed in order. Since the regular July meeting will fall on Independence Day, that meeting, an open mic program, has been rescheduled for Thursday, July 11. Catherine Landis will read from her novel, *The Days There's Pie*, on Thursday, August 1. All programs will be held at the Laurel Theater.

<p>Name _____</p> <p>Address _____</p> <p>Telephone No. _____</p> <p>Email Address _____</p>
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**P.O. Box 10326  
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