

# East Tennessee **Writer**

Newsletter of the Knoxville Writers' Guild  
Volume 11, Number 9, September 2003



## Schneberg, Sept. Reader, to Offer Poetry Workshop

Poet Willa Schneberg will read from her work and answer questions at the Sept. 4 meeting of the Knoxville Writers' Guild, beginning at 7 p.m. at the Laurel Theater, 16th and Laurel Ave. Schneberg's first book of poetry, *Box Poems*, was published by Alice James Books. Her second collection, *In The Margins Of The World* (Plain View Press), was awarded the 2002 Hazel Hall Award for Poetry through Literary Arts Inc. She has also won two Oregon Literary Arts Fellowships in poetry, and received a grant from the Money for Women/Barbara Deming Memorial Fund.

Schneberg will also offer a poetry workshop at Kay Newton's home on Sat., Sept. 6 from 10 a.m. -1:30 p.m. at 1006 Luttrell Street NE, Knoxville, TN 37917 (865-524-1960). Cost of the workshop is \$60, and the poet will donate part of the proceeds to the KWG. She will discuss Writing the Persona Poem, exploring how writing in another voice allows the poet to get inside the life of another human being. Participants are asked to bring a persona poem for group critique and enough copies for other participants.

## 15th Southern Festival of Books Oct. 10, 11, and 12

The Southern Festival of Books: A Celebration of the Written Word, is a three-day event that will take place Oct. 10-12 at the War Memorial Plaza in downtown Nashville. The Festival is free, and all programs are open to the public. More than 200 authors of both adult and children's books participate each year.

Attendees are able to hear some of America's finest authors, both well-known and novice, read from and discuss their works. All Festival authors will sign books in the signing colonnade immediately following their sessions. A few of the many authors appearing this year are Bobbie Ann Mason, Garrison Keillor, Dorothy Allison, Jeanne McDonald, Silas House, Frederick Barthelme, Sam Venable, Sarah Van Arsdale, Stephen Marion, Sue Miller, Marilyn Kallet, and Michael Knight.

Approximately 95 exhibitors have booths on the Plaza, representing major national publishers, regional publishers, and booksellers. Festival performance stages include: Café Stage featuring talented Nashville singers, songwriters and poets; a Children's Stage featuring poets, musicians and storytellers; and the Theater Stage, featuring local actors and playwrights. Performance stages for songwriters, poets, and children's performers, and food vendors are located on the Plaza. Book sales are available at the Festival sales area and at exhibitor booths on the Plaza. For information, including speakers, sessions, directions, and accommodations, see [www.tn-humanities.org](http://www.tn-humanities.org)





# President's Column

By Julie Auer



**I have a riddle for you. What do these famous titles have in common?** *The Catcher in the Rye*, *Tarzan*, *Alice's Adventures in Wonderland*, *The Tales of Sherlock Holmes*, *The Diary of Anne Frank*, *Huckleberry Finn*, and *Leaves of Grass*? All of these titles have been, at one time or another, banned on moral or political grounds, either by governments or educational institutions. What? *Alice in Wonderland*? *Anne Frank*? Aren't these recommended reading for youngsters? They usually are, but certain censors in history found them inappropriate for public perusal, and so the public was denied access to their unexpurgated versions.

I grew up in the Catholic Church, and while I still - despite my decidedly "lapsed" status - defend the Church against popular ridicule, I cannot defend the Church for its history of literary censorship. Until 1966 (when it was dropped), the *Index of Prohibited Books* made life hell for many great writers. 1966 was also the year the U.S. Supreme Court cleared the way for American readers to enjoy (in more ways than the one, I imagine) John Cleland's *Memoirs of Fanny Hill*. This fictional account of a young prostitute's sexual adventures hasn't been out of print since it was published in 1749. Yet for more than two centuries, censors and curious readers have faced off in every country in which the book has **made an appearance. Until the latter part of the 20th century**, the only places it seemed one could find a copy of *Fanny Hill* were the lockers of pubescent schoolboys. Also in the last century, D.H. Lawrence and Henry Miller (and lesser-known writers like Radclyffe Hall and Anais Nin) proved that literature and frank examinations of sexuality make very compatible bedfellows. But you couldn't read them outside of France (God bless those French) for decades without a court order.

Forget sex for the moment. What about politics? One of the founders of the modern concept of democracy, philosopher Jean-Jacques Rousseau was practically blacklisted by both the Crown and the Church. In our country, the heroic and ingenious Thomas Paine was virtually outlawed for his essays. And let us not forget historic Tennessean John T. Scopes! A mild-mannered school teacher focused the attention of the world on East Tennessee when he dared to use Darwin's *Origin of Species* to teach biology. And people are still trying to outlaw that one. Let me illustrate the power of censorship in our own country with a brief examination of the Comstock (anti-obscenity) Law of 1873. It outlawed such dangerous, nefarious titles as Chaucer's *Canterbury Tales*, Boccaccio's *Decameron*, and Defoe's *Moll Flanders* (which, interestingly, was parodied - rather tongue in cheek - in *Fanny Hill*). It also banned *Arabian Nights*, which I would argue is our best weapon against Islamic fundamentalist extremism in the Middle East. Scheherazade, where are you when we really, really need you? In case you were wondering, the Comstock Law is still in force, though the appellate courts have rendered it, well, impotent. But now there is the Patriot Act, section 215 of which empowers law enforcement to investigate the reading habits of individuals, any individual, whether he or she is being investigated for criminal activity or not.



The ACLU is sponsoring a "Banned Books Reading" across the state of Tennessee in recognition of National Banned Books Week. I encourage all of you to attend a special reading of selected "banned books" on Thursday, September 25<sup>th</sup> at 7 p.m. at Borders. Let's support free expression and free assembly, and by doing so we shall celebrate the greatest written document of all time: our Constitution.

## Jane's Press Seeks Short Stories

A Short Story Award from Jane's Stories Press Foundation will be awarded to the best ORIGINAL AND PREVIOUSLY UNPUBLISHED short story written by a woman and submitted by November 1, 2003. A First Prize of \$200 will be awarded.

### GUIDELINES :

1. 6,000 words, double spaced, one -inch margin and size 12 font. Entries must be previously unpublished.
2. Entries should speak to the Foundation's special interests in work by and about women.
3. \$10 entry fee must accompany each submission, up to a limit of 2 stories per person. Enclose SASE for notification and a list of winners.
4. All entries will be recycled rather than returned.
5. IMPORTANT: Enclose a separate cover sheet including your name,
6. The title of the story should appear at the bottom of each page, along with a page number.
8. Entries without SASEs will not be considered and those that arrive after Nov. 1 will be discarded.
9. For a sample chapbook send \$5 to the address below. For a copy of Jane's Stories II, send \$15, or send \$18 and receive Jane's Stories I and II.
10. Mail entries to: Jane's Stories Press Foundation, P.O. Box 687 Mount Prospect, IL 60056.



Above, Jane's Stories Writer's Cooperative Member M. Eliza Hamilton Abégúndé performs at the Printer's Row Book Fair.

## Competition: Glimmer Train's Short Story Award for New Writers.

Eligibility: Open only to writers whose fiction has **not** appeared in any publication (printed or online) with a circulation over 5,000. (Entries must be entirely unpublished.) Open to all themes, subjects. Stories should not exceed 8,000 words.

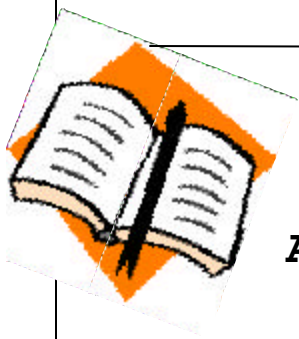
First-place winner receives \$1,200, publication in Glimmer Train Stories, and 20 copies of the issue in which it is published. Second- and third-place winners receive \$500/\$300, respectively, and acknowledgement in that issue.

To submit your story, go to [www.glimmertrainpress.com](http://www.glimmertrainpress.com),

log in, and click on SHORT STORY AWARD FOR NEW WRITERS. Reading fee (payable by visa or mc) is \$12 per story. Entries will be accepted through September 30th. Winners will be called by January 2. Top 25 list will be mailed to all participants by 1/02/04.



# What 's Up with Local Writers



## Guild Seeks Editor for New Anthology

### Requirements and Responsibilities for the Editor of the Knoxville Writers' Guild Anthology

Jeanette Brown submits these suggestions: The editor is, in essence, the publisher of the anthology, carrying out each task from concept to final sales.

**DUTIES:** The editor will make the selections for inclusion and arrange material for the book. Edit and work with writers. Choose the designer, cover art, and printer. Oversee process of book design and production.

Arrange payments for production. Plan marketing and P.R., including readings and publicity. Raise funds for printing and promotion. Place the book in regional bookstores and other outlets such as museums and airports (includes delivery and invoicing). Work with KWG treasurer to ensure that invoices are paid before delivering more books. Manage readers and rides for readings. The editor will be assisted by a KWG committee and can choose an associate/assistant editor, but major responsibility belongs to the editor.

**EXPERIENCE:** Must have worked with committees, work within a budget and time frame; some knowledge of publishing and the book industry (ISBNs, discounts); some business experience; editing others' works. Editor needs to be from the Knoxville area and a member of the KWG, even if he/she joins after being appointed.

**Update:** Last month's article saying that the KWG would sell members' books at the Southern Festival of Books in Nashville Oct. 10-12 is no longer viable. The Chattanooga group has had to withdraw from the agreement, and the high cost of booth rates (\$400) precludes the KWG from sponsoring a booth alone. Thus, KWG offers to sell members' books must now be withdrawn.



## McDonald's Novel Debuts in Sept.

Jeanne McDonald's novel, *Water Dreams*, will hit book stores about the middle of September. Although this is Jeanne's first novel, she has also published numerous short stories and

essays, newspaper and magazine articles and reviews, and has co-authored two nonfiction books with her husband, Fred Brown: *Growing Up Southern: How the South Shapes Its Writers*, and *The Serpent Handlers: Three Families and Their Faith*. The novel will be for sale at local bookstores and will be available on Amazon.com, Borders, and Barnes&Noble web sites.



Fred Chappell, Poet Laureate of North Carolina, has said of the book: "It is one of the strongest first novels I have ever come across and one of the strongest novels of any ordinance that I've read in months and months. . . . Anyone who reads the first chapter will have to read the rest of the book."

Dates for readings and signings will be announced.

## Summer Workshops Judged Successful

The Knoxville Writers' Guild and Pellissippi State conducted their fifth successful series of summer writing workshops in July. This year's program cleared a little less money than past programs, but, as workshops coordinator John Reaves pointed out, "The workshops were never primarily a fundraiser, but a community service. Their purpose is to bring writers who want to learn into contact with writers who have something to teach." Laura Still, KWG treasurer, said, "We made \$400 compared to last year's \$600, but we did it in half the time and attracted more non-members and new members through the Metro Pulse ads."

"I'm grateful to everybody concerned," Reaves said. "The instructors, the participants, the KWG board, the people at Pellissippi State. The workshops are a great cooperative effort we can all be proud of."

# FALLOUT

by Pamela Schoenewaldt



I used to be an expert on the Atom Bomb; I read *Junior Scholastic Magazine*. In Mrs. Thompson's fifth grade class everyone sub-scribed. The first line of defense in the Cold War, Mrs. Thompson re-minded us, was Information. So we put aside our other lessons when the *Junior Scholastics* arrived. The theme for May was "Nuclear War and You," with recipes for Atomic Cookies and a joke column titled "It's a Blast!" We read about twelve year-old Olga who lived in the Ukraine, far behind the Iron Curtain. Olga rose before dawn six days a week, ate black bread and coffee, then trudged miles to frigid schoolrooms where never-smiling teachers grilled her in a dozen subjects. . .

Then "Know the Bomb" on page 27, with vocabulary words: nuclear silo, implode, and firestorm. On the playground, Jimmy Enser told me that . . . his father still thought my father was an ignorant jackass. Jimmy lived next door. Mr. Enser was building a fallout shelter that took up half their back yard. "It's a personal thing, what a man does to protect his family," he told my father that Saturday and no, he didn't need any help with the wiring. My father was a master electrician. "He thinks if I help him, I'll figure he owes me and I'll want in his shelter when the big one comes," my father observed, watching Mr. Enser fight tangled yards of cable. The shelter walls were reinforced cement. A steel door lay in the yard ready to install, double thickness with a deadbolt as big as my wrist. Mrs. Enser defended it with a convert's zeal. "Every family needs one," I heard her tell my mother. "Don't count on the government to save you." She reeled off her own stock list: canned and dried foods, vitamins, flashlights, generator, bottled water, cases of powdered milk and formula, complete first aid kit, chemical toilet, board games, cards, books, everything you need to live underground until the All Clear sounds. Jimmy said . . . that when the bomb falls, if you're in a regular house you die instantly or tum nu-tant, but in a shelter you just wait for the All Clear signal, and then come out, kill the mutants and bury the dead. Jimmy showed me pictures of Hiroshima survivors with their eyeballs melted and strips of skin hanging down.

The mid-summer heat thickened that afternoon without a trace of breeze. By dinnertime, all the sweating fathers had mowed the lawns and the mothers had watered their flowerbeds. . . Up and down the street, we kids ran out on our lawns in bathing suits: Jimmy, me, Laura from across the street, bossy Connie, Brian, and the two Cathys. When we played Crack the Whip, I spun off and landed on my back, staring up at the peaceful violet sky. "Half hour to bedtime," our parents called from the porches. The fathers were turning off the sprinklers; the mothers went to wash dishes and put the babies to sleep. We decided to roll down Jimmy's hill, and then catch fireflies until our time was up. When we crossed the street, bossy Connie made us look both ways. Then we caught fireflies, stood close together and let them leap like sparks from our cupped hands. Jimmy had heard someone paid kids a lot of money for fireflies. He ran inside and got an empty mayonnaise jar from his kitchen. For a while, we helped Jimmy fill his jar, but we were tired now and only caught the ones flying near us. When Jimmy said there were more in Laura's yard, we said, "Fine, go get them yourself." Connie and the Cathys were talking; Brian, Laura and I were counting stars, and Mrs. Enser was inside, so nobody made Jimmy look both ways. The car that killed him was a big Oldsmobile, so quiet there was no warning until the brakes squealed, then the first thud when Jimmy's body hit the fender and the second when he landed on the asphalt. His jar shattered, exploding plumes of fireflies across our fresh-cut lawns.



**Pamela wrote this story in a monastery in Spoleto this summer while on a grant awarded her by UT Professional Development funds. The complete version of this condensation will be published in *Sum*, the magazine of Chapel Hill.**

## Future of *Now&Then* Magazine in Doubt

*On the 20<sup>th</sup> anniversary of its first publication (a cruel irony), Now & Then: the Appalachian Magazine will cease publication in its present form due to budget cuts at East Tennessee State University. The future of the publication is presently undecided. Linda Marion began as Now & Then's poetry editor in early 1995 and wants to share her thoughts on the magazine's passing, scheduled for December, 2003.*

I love the joke where St. Peter is leading a new group of folks through heaven and they pass some people chained to a tree. St. Peter explains, "Oh, they're Appalachians. If we didn't keep them chained up, they'd be running back home every chance they got. . ." I feel that in a literary, cultural, and documentary sense, *Now & Then* has provided a home base of words, history, and stories for the entire Appalachian region. So often Appalachians have had to leave the area for economic reasons—and they long



for that homeplace the rest of their lives. Even those who stay often long for things as they used to be. The magazine has long provided a forum for that longing. In its pages, we have celebrated what is beautiful in our region and what makes us so particularly us, and our eyes have been opened to the underside of abuse and a culture that's frequently misunderstood. Jane Woodside and her staff always tried to present a balanced view and to avoid stereotypes—an effort contrary to the larger representation of the region in the national media. I have been blessed and deeply grateful to have been a part of this endeavor. As *Now & Then's* poetry editor for nearly nine years, I can say that the poets who published there will equally mourn its passing. I chose poems from the known and unknown, from students who had never published before, and from those who had. I considered only the quality and craft of the work and whether they were fine enough, as Emily Dickinson wrote, to "take the top of my head off."

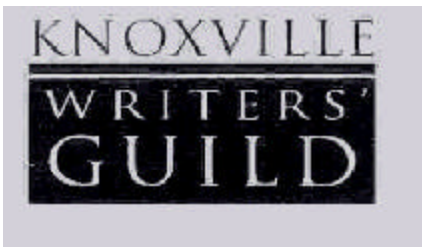
The national arena often is not kind or accepting to "regional writing." But *Now & Then* allowed these voices and hearts to be heard. The loss for Appalachian poets is especially great because the existence of the magazine allowed them to write from their deepest longings: for home, what it was, what it has become, what it will never be again. Through this writing, their true voices came back to them more strongly, embedded in their native culture, as surely as echoes ringing from a blue valley. With *Now & Then* passing away in its present form, the number of publications that will similarly welcome their work is dwindling. Again, my deepest thanks to Jane Woodside and Nancy Fischman, who provided a job of such pleasure and honor, who believed in the necessity of poets and poetry and gave them the breathing space they required to hum and sing right off the page.



## 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: Catherine Crawley and Pamela Schoenewaldt; Membership database: Rip Lydick; Program Chairman: Ed Sullivan; President Emeritus: Jack Reese; VP Emeritus: Michael Gillespie; **Newsletter Editor:** Jeanne McDonald; **Webmistress:** Jo Ann Pantanizopoulos. **Board Members:** Marybeth Boyanton, Catherine Crawley, Robert Boyd, Tony Day, David Joyner, Jacqueline Kittrell, Robert Lydick, Kay Newton, Pamela Schoenewaldt, Laura Still, Ed Sullivan, Marlene Taylor, Inga Treitler, Kim Trevathan, and Don Williams. Dues are \$25, \$20 for students. The KWG does not discriminate against any person because of race, age, gender, handicap or country of national origin. Send e-mail messages to editor, [jrd531k@msn.com](mailto:jrd531k@msn.com), or to president Julie Auer at [hildegaard@earthlink.com](mailto:hildegaard@earthlink.com) **web:** [www.knoxvillewritersguild.org](http://www.knoxvillewritersguild.org)

Please remember that dues are now \$25; \$20 for students.



**P.O. Box 10326  
Knoxville, TN 37939**

## 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 \$25, or give the form and your check to any board member of the Guild. Dues are \$20 for students. Membership allows you to participate in study groups, receive discounts on books and Guild merchandise, and monthly issues of the newsletter.

The 2003 Lost State Writers Conference will be held at the General Morgan Inn in Greeneville, TN Oct. 2-5. For More information, consult [www.loststatewriters.com](http://www.loststatewriters.com)



For information on the Festival to Celebrate the Life and Work of George Garrett, to be held at UT Oct. 2-4, consult the web site: <http://web.utk.edu/~english/cw-georgecon.htm>

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