

# The Daily Tar Heel

*Chapel Hill's Morning Newspaper*

**Chapel Hill, North Carolina, Friday, September 27, 1974**

# *First ever, held in Chapel Hill*

# Regional poets' conference

A first in the history of Southern poetry is scheduled to occur this weekend when four noted poets and a host of enthusiasts gather at the Bruce Dickerson farm just outside of Chapel Hill. Tonight marks the beginning of the first regional poets' conference in the South and a tremendous opportunity for Chapel Hill's amateur and professional poets alike to assimilate a variety of styles.

Norman Moser, editor of the literary magazine *Illuminations* and a poet under grant of the National Endowment for the Arts, will initiate a structured recitation format at 8 p.m. tonight showcasing the visiting poets—Judy Hogan, Julia Fields, Gerald Barrax, and Moser himself. Hogan is co-editor of the Thorp Springs Press and *Hyperion* magazine while Barrax and Fields are noted black poets from Raleigh.

After the recitation, Moser plans to offer an opportunity for the amateurs to participate in an open reading. The visiting poets will reclaim the floor thereafter, but will attempt, says Moser, to maintain the sense of spontaneity of an unrehearsed, round-robin reading. This finale is intended to establish a continuity in an otherwise amorphous mixture of styles. To achieve the effect, each reader in the group will respond to the theme set by the reader

before him. Mr. Moser will read a selection of his choosing to extemporize the initial theme, and the process will continue in a circular rotation until the group or the topic is exhausted.

But tonight's program is only the highlight of a full weekend of activities sponsored by the 530-member Committee of Small Magazine Editors and Publishers. Another open reading is scheduled for Saturday at 8 p.m. Three seminars of possible interest to students, "Third World Poetry," "Women's Movement," and "Prison Writing and Publishing," will be offered on Saturday. The remainder of the conference, extending through Sunday afternoon, consists of professional workshops. Only the open readings are free to the public; however, persons interested in registering for the entire conference can contact Judy Hogan, the conference director, at the University Motor Inn or at the Dickerson farm off Highway 54.

The First Committee of Small Magazine Editors and Publishers and Southern Poets conference probably won't set any monumental precedents. It might, however, bring to Chapel Hill an opportunity and atmosphere for people to broaden their poetic capabilities and enjoy themselves in the process.

The Austin  American-Statesman

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4 Sections

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# Smaller magazines pursue more fans

Music has its symphony orchestras, painting has its museums and literature has small magazines.

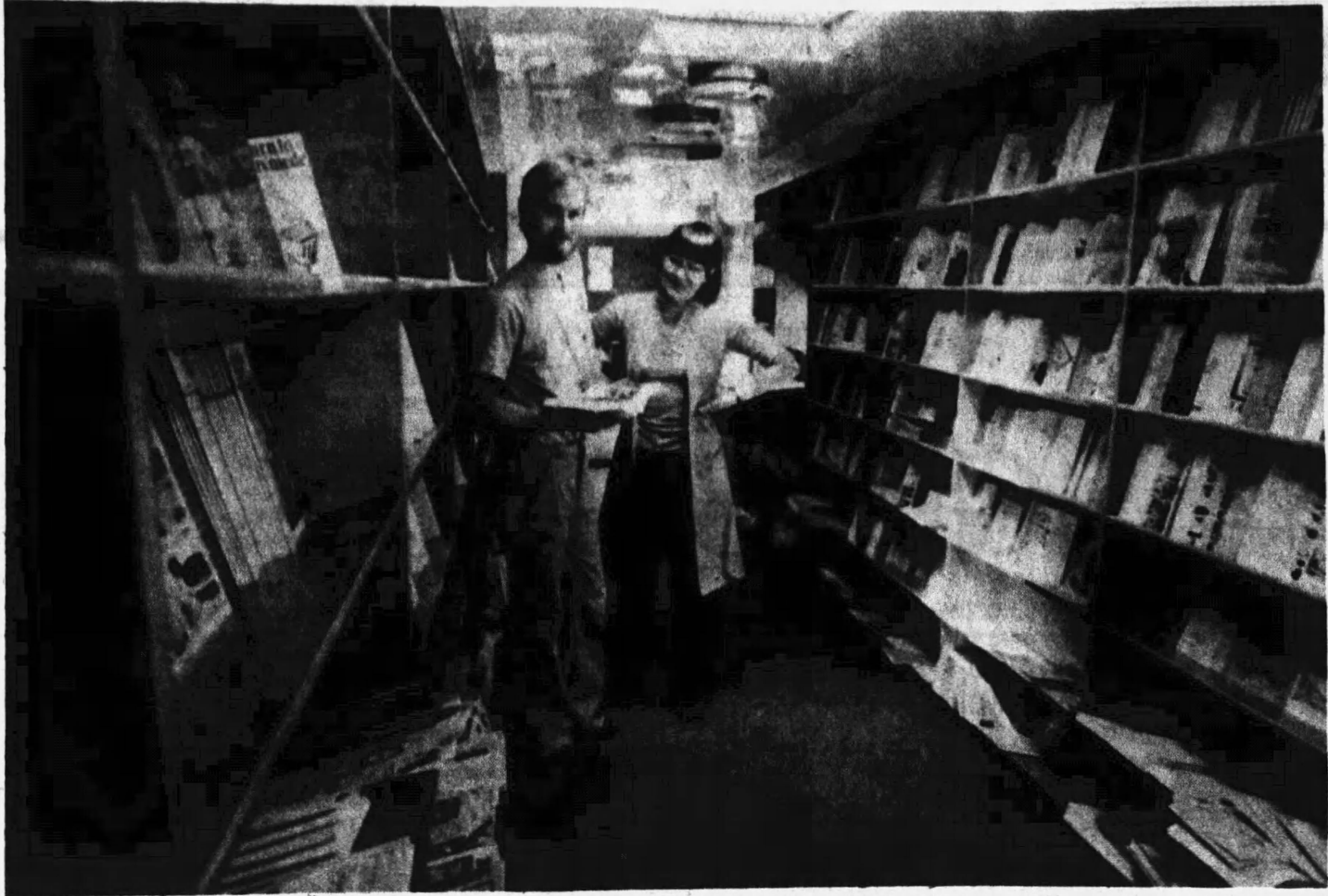
The estimated 2,000 small magazines and presses in this country "are the cultural institutions of literature," says Judy Hogan, who chairs the board of the Committee of Small Magazine Editors and Publishers (COSMEP).

The group is meeting in Austin this week to discuss such things as funding for the publications, prison writing projects and Texas third world writing.

Although literary magazines now address people who are "very serious about language" and may themselves be writers, "there are larger audiences out there for poetry," noted Leonard Randolph, literature coordinator of the National Endowment for the Arts (NEA).

One way to reach audiences is through book fairs, like the one publishers are sponsoring Saturday on 17th Street, between Nueces and San Antonio streets, Hogan noted. At past fairs in other cities, "people were standing in line. There were thousands and thousands of things they'd never seen before."

Distribution can be a problem for the presses, which are usually shoestring operations, she noted. But the COSMEP board is talking about starting a van operation modeled on a successful "book bus" in New England. The van would carry offerings of many publishers and set up shop on campuses, at community centers and in parks to bring literature to the people. Vans could be the "salvation of the small presses," Randolph told the COSMEP board.



**BOOKS ON THE MOVE**—COSMEP, the Committee of Small Magazine Editors and Publishers, is on the move in North Carolina. Francum and Roz Wolbarsht are going over their book supply in the van. (AP Laserphoto)

Or they will be as soon as they get their van fixed. Charles

## Small Magazine Committee Pushes Its Wares In N.C. By Van Tour

RALEIGH, N.C. (AP) — A bright blue tractor-trailer filled with books and magazines began making its way around the state this week, starting here.

But the truck didn't get very far before its cab needed a new condenser. It was in the garage Tuesday getting one.

"In a day and a half the cab's been in the shop three times," Charles Francum said resignedly. "We bought it used from the Dakota County library in Minnesota."

Francum, who graduated in December from the University of North Carolina at Chapel Hill and shortly after that from a North Carolina truck school, is using both degrees.

He drives the van and at the same time tries to show people that not all books are printed by big publishing houses.

The Committee of Small Magazine Editors and Publishers is an association of 1,000

small independent presses. It provided the books and magazines that fill the van.

Its headquarters are in San Francisco, but the elected national chairman is Judy Hogan of Carrboro, who manages the Carolina Wren Press. Because it was Ms. Hogan's idea to try a traveling bookstore as a means of promoting small publishers, the COSMEP Book Van project is basing its trial run in Carrboro.

The van is lined with shelves holding books and magazines, mostly paperbacks, printed by nearly 400 different presses. The greatest single element of the COSMEP stock is poetry anthologies, but many subjects are covered, including a large number of the "self-help" books now popular.

Almost all the books are for sale, but Francum said that a more important goal of the book van's tour is making

people aware of small presses.

"Our motive is non-profit," he said. "Our organization is non-profit. If we don't sell any books but we are able to contact the right people in the right places, then we will have accomplished what we want."

Francum is assisted by Roz Wolbarsht, a housewife from Durham.

The two parked the van at various spots around Raleigh so far this week and planned to head for Durham today on a four-week tour of North Carolina. Future plans call for swings through other Southern states.

The tour is an "experiment" Francum said, and if it is successful COSMEP will take similar vans through other parts of the country.

"But first," he said with a grin, "we have to solve the mechanical problems."



# Prisoner to read poetry

North Carolina poet T.J. Reddy, a member of the Charlotte Three, will be featured in a special one-hour program at 8 tonight on WUNC radio (91.5 FM). The program features an informal interview with Reddy, woven around his poetry.

On Oct. 2, the Supreme Court refused to hear an appeal filed on behalf of the Charlotte Three, convicted of burning a Charlotte riding stable in the late 1960s. Reddy, a well-known civil rights activist at the time, has served about three years of a 20-year sentence.

"This was out last appeal left," Reddy's wife Vicki said last week. "We have no legal recourse remaining through the courts, but hope Gov. Jim Hunt will pardon the defendants or commute the sentences to make them eligible for parole."

Reddy and co-defendant Jim Grant returned to prison at the Huntersville Correctional Center last Tuesday. Another defendant, Charles Parker, already has been returned to jail on an unrelated charge.

The documentary of Reddy's poetry was produced by Soundscape Inc. as part

of a series of radio visits with young writers in North Carolina. The producers, Carrboro publisher Judy Hogan and Durham radio producer Louise Cleveland, visited the writers in their homes and distilled their recordings into hour presentations.

The programs are the first of their kind to be funded through the Literature Program of the National Endowment of the Arts.

## *Discount drama tix*

The Playmakers Repertory Company has announced that UNC students will be able to buy discount tickets for all PRC productions this year.

Student rush tickets will be available 20 minutes before curtain time for all shows and will cost \$3.50 Sunday-Thursday and \$4.50 Friday-Saturday.

A student ID is required for each ticket that is sold.

Rush tickets are available for the current production of *Dracula*, extended through Nov. 4.

For more information call 933-1121.

The Berkshire Eagle, Wednesday, July 22, 1981—19



## Other Opinion

### The small-press revolution

Judy Hogan, owner of the Carolina Wren Press in Chapel Hill, N.C.,  
writing in *Southern Exposure* magazine

Once it was possible — and not so long ago — for a good writer to be published by a major house, for the publisher to make money and for the writer to earn a living doing what he or she loved best: writing. Now that happens only rarely.

The hype and the failing economics of the big New York publishers have all but destroyed their usefulness to readers. A recent comment by Christopher Lasch in *The New York Times* cites the effects of their failure: "Today the censorship of ideas has entered American life through the back door. The economics of centralization and standardization threaten to achieve what could not be achieved, in a country officially committed to liberal principles, by governmental repression: uniformity of thought."

People want words that help them live and understand their lives. And that's the main reason the large publishers are failing, because they've lost touch with that. They've become cynical about their audience, and now that new tax rulings are forcing them to clear out even more inventory, they'll probably go even more to cookbooks and diet books, coffee-table extravaganzas, and the sensational, over-sold novels like "Jaws."

The small presses are ready to take — and in many ways already have taken — up the challenge. But they still don't "exist" for most readers. It is no easy matter getting small-press books into bookstores and libraries. The Chapel Hill library, for instance, won't buy a poetry book unless it's by a famous author, because "poetry doesn't circulate."

Yet the library journals, the American Library Association, even the American Booksellers Association, are buying, are attending small-press book fairs, are reviewing small-press books. And consequently, more libraries and bookstores are ordering these books. The dike has a hole, but probably only a spreading awareness on the part of American readers will let the dam break as it should.

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I remember, around 1964, seeing my first anti-Vietnam War march and thinking, "Those people are crazy! Even if they're right, who will ever listen, or believe them?" Only four years later, Lyndon Johnson backed away from running for re-election to the presidency because of that war. Pretty swift change, all told. And I wouldn't be surprised if our cottage industry of small presses suddenly came into prominence and reached a mass market in the 1980s.

I don't *count* on it. I just say that's the way we're moving. Small outfits are doing more and more of the real work that keeps a culture alive. We're working with the writers, helping them pick their best work, *keeping them writing* — in a period when there's seldom an opportunity for new writers to make much money from their writing. We're getting the new work into print: *Almost all* the important new poetry and fiction is coming out of the small presses. By 1990, all of it may be. We're not going to be beaten down by tax rulings or loss of grants or lack of immediate sales success.



# The Daily Tar Heel

*Serving the students and the University community since 1893*

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Friday, October 14, 1983

Chapel Hill, North Carolina

# *Wren Press offers writers opportunity to express individuality*

By **DANA JACKSON**

Staff Writer

Every morning Judy Hogan spends three hours pouring her thoughts and feelings onto paper. A black cat keeps her company while she works amid stacks of books, notebooks and papers.

Aside from turning out about 200 pages of new material every two or three weeks, Hogan runs the Carolina Wren Press from her home. The Carolina Wren is a small, non-profit and tax-exempt publishing company that she founded.

"My priorities are writing and helping writers," Hogan said. "I live very simply. All of my extra money goes into publishing."

Hogan is leading a poetry-writing course this month, as well as offering consultation, editing and tutoring for individuals. She also offers group programs such as lectures and workshops.

Most people at all stages of writing need someone they

can trust, someone to react to their writing, she said. "I individualize a lot. I encourage writers to write out their feelings."

The poetry class contains a mixture of people, she said. Many work full-time and write as a hobby.

Hogan said she likes to make a support group out of her classes. "Writers often find it very comforting to be around each other. Often it is very difficult to explain to other people why you need to be by yourself," she said. "It's a really lonely kind of thing to be a writer."

The Carolina Wren Press has kept her from becoming a hermit, Hogan said. She often publishes writing by people whose development she has been watching. It's almost like having an orchard of writers and helping one with an especially big tree full of apples to publish, she said.

In publishing, she said she takes a book through many stages. First she goes over the writing with the author and edits out parts of it, she said.

Next, she goes through a series of steps, including working out problems with the typesetter who puts

together the type and design. She and the author then proofread the book, and finally the finished copies are returned to her. She sends them out for review and then to mail-order customers.

Hogan's own writings consists mainly of poetry and a diary, which in many ways influence each other, she said.

"I write mostly love poems. A lot of the poems I write are really intimate and are difficult to publish." She said she often turns to respected friends for feedback.

Hogan had a difficult time getting her work published at first, so she and a friend began a poetry magazine. Hogan started *Carolina Wren* to help other writers become published.

Hogan has received grants from the North Carolina Arts Council and the National Endowment for the Arts for publishing, but not for writing, she said. "I'm primarily a writer," she said. "I could do it more effectively if I got paid for it." She said she now charges a small fee for consultation to help things out.

## Cover story

Sometimes  
there is silence  
even in sounds.

Sometimes  
there is darkness  
even in the light.

High  
in the mountain of my  
Indian blood  
a blanket of snow  
refuses to freeze  
a pine tree's smell.

Sometimes  
there is beauty  
even where no one goes.

By NANCY SCHOELLERMAN  
Signal Staff Writer

The story of Manazar Gamboa's life is not filled with happy memories of his road to success. Instead it is filled with those of jail cells, heroin, death and how he rose above his past to help himself and others. Gamboa has decided to share his life, through a poetry reading, with Santa Clarita Valley residents Feb. 5. Gamboa will be one of the featured guests at Winter Festival '89: Essential Accelerations, sponsored by the Santa Clarita Valley Poets, at 1:30 p.m. at 25037 Everett Dr., Newhall. At 54, Gamboa, who was born in Los Angeles, has seen it all. He spent 17 years in and out of California prisons for armed

robbery and possession of heroin. And if that weren't enough, he watched his girlfriend die of a heroin overdose — while in his arms. The Santa Monica resident said he went to prison one more time for possession after his girlfriend's death. He said while he was there he decided to turn his life around with poetry. "I've been to prison four times and every time I was there I studied. The life of the poets really fascinated me because they're off the wall like me. They're very sensitive and very true to

themselves," he said. Although he was fascinated, he didn't start writing immediately. "I had this real strong urge to express myself... a driving urge. The urge was there, but I had to go through a few steps first. I had to decide, am I going to write about prison and let people know I was in prison?" After long deliberation, Gamboa, who is fluent in Spanish, decided to write because his sons knew he was in prison; it made him more comfortable to write about his experiences. But once he started writing he

was plagued with another problem. "I didn't know if I was right or wrong, but I kept doing it anyway," he said. Then Gamboa found out, through a friend at Soledad Prison, that the Bay Area Writers Association was looking to publish prison writers. Gamboa took advantage of this and met his first contact with the outside world, a woman named Penny (Gamboa couldn't recall her last name). He said she gave him his first workshop along with feedback about his work.

The writer then met another contact, Judy Hogan. He sent all of his work to her because he still didn't know if he was any good and because he didn't want the guards to throw away his poetry. Through Hogan, Gamboa finally published some of his work in the United States. But he didn't stop there. With the help of another contact, Teresinka Bereira, his work soon became published in Latin America and Europe. Gamboa's published works include two books, "Una Calaverca con Lagrimas en los Huecos de los Ojos" (A Skull with Tears

in the Sockets of its Eyes) and "Jam Session." His literary credentials also include being the recipient of a Brody Art Fund Grant, and being the former director of the Beyond Baroque Literary Arts Center in Venice and the editor of a magazine called Obras. He has also been interviewed by KTLA channel 5, KPFF and was honored at the L.A. Fringe Festival Award Celebration. Currently Gamboa is the coordinator of the Artists in Residents program with Los Angeles Theater Works and directs writing workshops for the Juvenile Court

and Community Schools. "One of the reasons I work with kids is because I did time as a youth and as an adult," he said. For two-and-a-half years Gamboa has been trying to break down the barriers that hold kids back from expressing their feelings. He said most kids are told they cannot have feelings until they are older. "The bottom line for the work is to try to have the kids develop a positive self-image," he said.



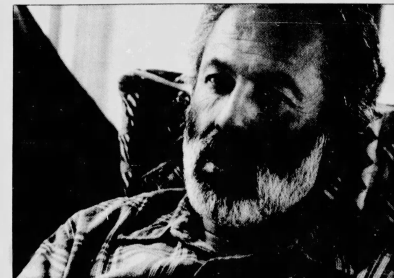
# Poetic Justice

## Manazar Gamboa used to live on the edge. Now he's straight, and is using his poetry to help others.

And that is what he works on when he visits the juvenile halls. However, Gamboa doesn't work with the kids everyday because he says the work is too emotional. He gave an example of one student he had. He said this kid was really tough on the outside, but once he started to pour his feelings out on paper he broke down in tears. Gamboa said the kids surprise themselves because they have never excelled in things before and then they express their true feelings and people love it. "Some of the stuff they write blows me away," he said. "Some haven't heard of a poem. There are some that can barely spell and there are some that can spell at a college level," he said. Before Gamboa tries to get the kids to express their feelings, he will talk to their teachers first to find out information about them. Once he is in the room with them, he explains what he wants and has the kids brainstorm and talk before they start writing. He said the writing portion of the workshop takes as short as five minutes and as long as 15 minutes. Once his students are finished writing, he does a reading of their work. He said if they have written something really good about their deep feelings they will share it with the others. Gamboa has even published some of the work written by the kids he has visited in the 43 dif-

ferent juvenile hall sites in the book, "No Magi" (For Me). The introduction into this book best explains Gamboa's hope for the kids: "The students are not selected by any special process, nor do they volunteer. They are simply attending their assigned classes while serving time as wards of the court in Los Angeles County, predominantly for conviction of crimes. The waste of lives is awesome. One thing that became apparent time and again is that these young people — children from 11 to 17 years old — are the reflection of a troubled society. Their poems are the best witness to this fact. But their work also reveals their courage, warmth and humor, creating in me a vision of hope for their future. It is my desire to see these young people take issue with themselves and with their own situations, to turn their lives in positive directions, and also, to take up the struggle in their communities and their country for a better tomorrow. This is the alternative to self-destruction. I say to them, 'You've got the energy, the brains and the courage. You have proven it to me in many ways.' The 'grown up' world, too, has to take responsibility. We must learn to understand, to love and to have fun with all children. And radical as this might seem, we must learn to respect children as human beings — not treat them as objects, and open ourselves to learning from them. We live on the same planet — children and adults. And if this world is full of problems, it is we adults, and not the children, who

bear the burden of responsibility. □ □ □ Gamboa sat back in a red cloth, art-deco-style chair that resembles a miniature hammock in the living room of his small, contemporary white wooden house located approximately two blocks from the ocean in Santa Monica and talked about his writing. "The reason I write is because every time I saw a movie or read the papers, inmates were either glorified or thought of as idiots. They are people who are locked up and they are just the same as us," he said. "While he was one of those people he said he wrote about personal stuff, prison life and politics. But now Gamboa, who calls himself a Chicano, is working on something bigger with a friend of his. "Right now I'm writing a novel. It has a lot of imagery. It's pretty raw stuff. It's telling my life as a young man." Where do his ideas come from? "I realized as I was doing this stuff that a part of it is dreaming. Before you can do something good, you have to imagine it," he said. "I don't just write it, I try to show the meaning of life under different conditions. That's why I love poetry. It's the freedom of the imagination," he said. "When you go through a bunch of things and you grow from them and you learn something from it, I truly believe helping others makes you feel good about yourself and it helps you."



Photos by Tim Loehrer