

Durham

Morning

Herald

90TH YEAR

FINAL

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DAILY 25c SUNDAY 75c

Lively Durham Writing Group Discovers Joy Of Publication

The goal of most writers is to get published. But the group that signed up for Judy Hogan's "A Roadmap to Great Literature for New Writers" course at the Durham Public Library two years ago had no idea of the form the realization of that goal would take for them.

It is *Roadmap*, a collection of writing by a group that grew out of the one that originally signed up for the course. Those whose work is included are working right now to raise matching funds for the grant that will finance its publication.

Ms. Hogan has nothing but praise for the writers she first encountered at the beginning of the course that approached writing by the time-tested method of readings in the classics.

The Chapel Hill writer-teacher said she'd never before been able to get people to read and that course at the library finally gave her the "authority" to make would-be writers steep themselves in the classics as preparation for their own writing.

SHE SAID you not only get models for technical skills from the great writing of the past, you get "a feeling for the kind of writing that keeps being important to people."

Too many contemporary writers, she said, tend to write about "very small subjects; they don't take on the big ones like death, love and marriage." Those are the viable subjects of any writer, she maintains.

It takes courage to tackle the big subjects, she said, and its frustrating, but you end up with something people want to read.

Ms. Hogan said that the writers in her library group were "mostly adults and had a sense of life" and they did a better job from the beginning than she had expected.

"I feel like a lot of them are as gifted as a lot of writers who are out there publishing," she said. "And their work may be more satisfying to readers if they can just figure out how to build their life around their gifts," primarily by finding ways to write and still make a living.

MS. HOGAN'S own response to the work the students did was to apply for the N.C. Arts Council and National Endowment for the Arts grants to publish *Roadmap*.

Achsah Jane Reeder, one of those enrolled, said the course worked beautifully for her. It not only "smoothed out" her writing style, she said, "it enriched what I put down."

She had high praise also for the camaraderie that developed in the group as the members met regularly



Betty Hodges

at her Morreene Road apartment for evening workshops. In them, she said, the struggling writers read and got criticism of their work.

So helpful did they find the workshop sessions that they continued them after the formal course ended and Ms. Hogan continued to meet with them on a volunteer basis. When a handful of the original group fell by the wayside they were replaced with new members who were working with Ms. Hogan in her capacity as writer-in-residence at the library.

One of those was W. Forrest Altman, who said he was subdued at first by the talent of many in the original group. But responses to what he read led him into the stories from his early childhood that he has since found were the seed of some of his best work.

HE HAD HIGH praise for Ms. Hogan as a teacher: "She doesn't spend her energy worrying about commas and spelling; she gives her attention to the essence of what the writer has to say."

She seemed more interested, he said, in "what a writer is trying to do than in the rational canons of good writing."

Altman said Ms. Hogan broached the idea of the grant she sought to publish work from the group as early as last fall and a committee was formed to work with her to edit the material to be included.

To raise the matching funds, the writers represented are seeking subscriptions for copies of the book and staging a series of readings. Last week some of them read at a meeting of the Unitarian Fellowship in Raleigh and the group is looking for other organizations interested in having similar readings.

The book will include a section made up of stories written from a child's point of view, another section of prose and a section of poetry. In addition a number of pictures of the group, taken by photographer Rick Doble, will be included.

WRITERS INCLUDED are Ms. Reeder, Altman, Sharlene Baker, Dorothy Odum, Connie Freeman, W.W. Olney, Joe Lomick, Sally Jamir, Ann Brooks, Celeste Danksy, Rob Merritt, George Paris and Cleo Murphy.

Interested subscribers may call Ms. Reeder at 383-6095.

Ms. Hogan is offering a new course at the library starting March 6 and running through May 22. The topic is "The Interior Mind Revealed: Writing Modern Fiction" and she will be assisted by Helen Eisenberg of Chapel Hill and Linda Brown Bragg of Greensboro.

The format will follow that of the successful *Roadmap* course, with 12 lectures focusing on the problems and techniques of writing contemporary fiction with readings in Marcel Proust, James Joyce, Virginia Woolf, Anais Nin and Zora Neal Hurston. A workshop for those interested in doing the course intensively follows the course.

Some space remains, Ms. Hogan said. Applicants should call her at 967-8666 to register. There is no fee. Funding comes, in part, from a North Carolina Humanities Committee grant.



Camaraderie Is Keynote

Members of a creative writing group spawned by the Durham Public Library "Roadmap" course taught by Judy Hogan, center, seated, say camaraderie is the keynote of their gather-

ings. Shown are, Sharlene Baker, seated left, Achsah Jane Reeder, right, and standing, from left, Connie Freeman, Don Page and J. Forrest Altman. (Photo By Rick Doble)



OPEN HOUSE

Parents and children are cordially invited to an Open House

Sunday, February 26 • 2:00-5:00 PM

Slide shows, informal conversation with teachers and parents

109 Bivins Building, East Campus, West Markham Avenue entrance

In the Fall of 1984 Duke University Preschool and Primary Program will continue its 38-year tradition of excellence in child centered education in a new building with a new name. The future Duke School for Children, located between the East and West campuses of Duke University, features an energy efficient solar design and large sunny classrooms which provide ample space for numerous learning centers.

Due to small class sizes and excellent teacher-child ratios, teachers are able to design developmentally appropriate goals for each child to master at his or her own pace. Your inquiring and creative child will learn through both self-initiated and teacher directed exploration.

The Duke School for Children admits children three years of age through the sixth grade of any race, color and national or ethnic origin and encourages a diversity of cultural and racial backgrounds.

Applications are being accepted for the 1984-85 school year. For an appointment to visit the school, telephone 684-2705.

109 Bivins Building, East Campus / Duke University
Durham, North Carolina 27708 / (919) 684-2705

Good Light Reading

THE DELTA STAR. By Joseph Wambaugh. Morrow (A Perigord Press Book). 276 pages. \$15.95

Wambaugh is back with a new crop of whacko cops to delight and fascinate us.

While his last effort, *The Glitter Dome*, was a bit too commercially oriented for my taste, the movie has not opened yet, as far as I know, so maybe someone in Hollywood thought the same way I did.

Wambaugh's off-brand humor is back in full swing, and the zaniness of the plot now incorporates high-tech industry and Nobel Prizewinners intermixed with gloriously goofy policemen and policewomen.

The novel is simply swinging, raunchy, off-the-wall slapstick that seems, to me, to be perfect light reading.

—J.M. WILDEY

(The reviewer contributes regularly to the book page of the *Durham Morning Herald*.)

Writer Dorothy Odom autographs Roadmap book.

Roadmap Course Leads To New Avenues For Triangle Writers

By ALLISON ADAMS

Judy Hogan guides writers along a roadmap of her own device.

She drew the map in order to help lead them through great literature of the past toward greater visions of their own.

Hogan might just be a writer's best friend. She teaches, edits and nurtures — giving of her time and expertise as a writer and editor of Carolina Wren Press of Durham.

And now she's given a very rare opportunity to writers, many of them new to their craft. She's helped them publish their work.

Roadmap, an anthology of poetry and prose by 13 Triangle writers, was published earlier this month by Carolina Wren Press.

The writers are a diverse group of people — students, professionals, housewives, retirees — who are drawn together by a common need and goals: to create and to improve their talents.

Some members of the group have been writing most of their lives. For others, it's an old interest, finally expressed. One member, Joe Lomick, had a feeling for telling a story, but not much awareness of literature, said Hogan.

The book grew out of Hogan's course for new, adult writers offered through the Durham County Library during 1981-1982. Entitled "A Roadmap to Great Literature for New Writers Using Ezra Pound's ABC of Reading," it was funded by the North Carolina Humanities Committee.

After the "Roadmap" course ended, a core group of 15 writers continued to meet as a support group at the home of Achsah Jane Reeder, who became managing editor of Roadmap. Hogan met with them, too, and helped them make their public debut as writers. For most of the writers, Roadmap was the first time they've been published outside of an undergraduate magazine.

The writers were active in all phases of publication, under the guidance of Hogan, who edited the volume. An editorial committee chose which works were included. One writer called the process "purge-atory."

The format of the original "Roadmap" class was an experiment for Hogan, who matched great literature and new writers, something that's seldom done outside a university setting.

Traditionally, writers went back in time to learn from and take as models their most inspiring predecessors, according to Hogan. She believes our modern age has gotten away from that practice.

See Roadmap on 3-D.



Roadmap writers and their editor Judy Hogan, second from left, enjoy homemade ice cream at a recent autograph party. Writers are, from the left, Sharlene Baker, Achsah Jane Reeder and Dorothy Odom.



Judy Hogan helped Joe Lomick tell his story — and publish it in the new Roadmap book that grew out of Hogan's course.

Sun staff photos by Jim Thornton



Writers Achsah Jane Reeder, left, and Forrest Altman have a "literary" discussion.

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76 Pages



Creative writing

About nine Triangle area residents gathered this week at the Know Bookstore on Dillard Street for a writing workshop. Judy

Hogan, left, the instructor, discusses the goals of the six-week class.

Sun staff photo by Harold Moore

Writers strive to nurture creativity

By REBECCA MOORE

Nestled amid stacks and boxes of books in the storage room of the Know Book store in Durham, 11 people had gathered to capture the heat of creativity.

Sitting on folding chairs in a semi-circle this week, the talk of the group slid from the elements of "writing well" to why each participant had notions of pursuing the art.

All were nibbling on the edge of creativity.

Judy Hogan, local editor and publisher, will be for the next six weeks trying to capture or rekindle the creative heat of local aspiring writers.

The "A Name to Gnaw On" creative writing workshop, co-sponsored by the Durham Arts Council and Carolina Wren Press, was kicked off this week and continues until Nov. 6 at the Know Bookstore on Dillard Street.

And for those whose flame of imagination has flickered out to a dim light, registering only a token glow. Hogan says: "I can draw it out of you, but I can't make it happen. Nobody arrives automatically."

With only a trace of trepidation, the participants each told why they ventured to the workshop. The reasons, as different as the ages of those attending, included the need for help in editing, forming a plan for getting the ideas on paper or simply to learn.

Participants were at different stages in their writing with some finishing manuscripts, while others were just beginning to make writing a part of their lives.

Urging the group not to let notions of age or background subvert goals of writing Hogan says, "Any person — at any age, who wants to learn to write well, can.

"We all have basic verbal skills, but when we go to paper, we forget what we already know," she said.

A work by Zora Neale Hurston termed by Hogan as "one of the greatest writers of our times" will be reviewed by the class.

Goals of the course, which is being offered free, include becoming familiar with the types of work the participant likes, Hogan said. "One of the ways to become a good writer is to become aware of what you like."

The workshop will also allow the group to share ideas easily and become aware of the writing networks available in the Triangle area.

Hogan will also provide feedback on strengthening the work, where to have it published and advice on writing skills.

Those attending the workshop were asked to keep journals, partly to practice writing, Hogan said, but also to "become aware of the sorts of things that stimulate your writing."

Good writing is simple, Hogan said, adding it's "the way you feel and how you see the world. Try as much as you can to put things down really honestly."

The elements of honesty and making writing a pleasurable experience are key, Hogan said.

And to make any writing successful whether it be poems or short stories, the work has to be alive with details to hold the reader's attention, she said.

Good writing is like a tapestry, Hogan said, with details and information woven into the fabric of the work.

In addition to the workshop, Hogan will be available for free writing consultation at Durham's main library Thursdays from 1 to 5 p.m. and the Warren Library Fridays from 11:30 to 3:30 p.m.

Writers In The 'Endless Process Of Growth'

The little paperback *Roadmap* (Carolina Wren Press, Chapel Hill, 150 pp. \$7.) is a collection of compelling stories and poems by writers who, editor Judy Hogan admits, may not have arrived yet. But readers will find that they are far enough along in what Ms. Hogan describes as the good writer's "endless process of growth" to have something to say and to begin to say it well.

The writers are members of a group that grew out of "A Roadmap to Great Literature for New Writers" course the Chapel Hill writer and publisher taught during 1981 and 1982 at the Durham County Public Library. The course worked on the principle that studying good literature is one way to learn to write better, and the resulting collection validates that principle.

The stories and poems range from the expected absorption with the process of growing up to attempts to deal with the verities of age and death. That's not surprising when you consider that the literature the group studied included Homer, Chaucer, James, Austen, Flaubert and Rimbaud.

The interesting thing is that none of the fledglings really flounder. There is a directness, an openness in both the prose and verse that makes them come through as fresh and new. Not only was a good editor at work, she had something to work with. And since the editor was working with the work of her students, she must have experienced a modicum of pride.

Sharlene Morson Baker unflinchingly reveals her



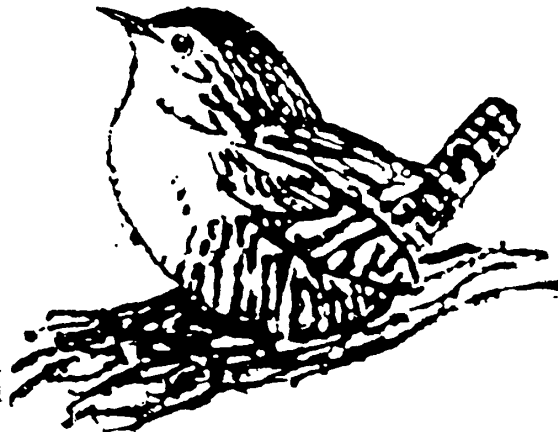
Betty
Hodges

□ Book Columnist

youthful self (and all of us) in her story about Maybelle, who had "the same dull and stupid look that all the poor kids had on their faces most of the time . . . mean and scared at the same time."

By the same token, Dorothy Smith Odum says in "Cockleburrs" something about the eternal struggle: "Except for Mama's, my father had no very high opinion of women's brains," as well as "Mama's headaches were the fifth horseman of his private Apocalypse." Ms. Odum's is a fine story.

Forrest Altman bravely tackles baby talk in his "The Burfday Party" and in the process rummages fruitfully



Carolina Wren Press Logo

about in the realm of early memory.

Connie Freeman, the most productive of the group, is as good with her penetration of the fears of childhood in one story as she is at playing with the techniques of Catullus and Homer when she turns to verse.

W.W. Olney's two stories are opposite sides of the coin that is marriage, the one showing unconquerable separateness, the other love that outlives life itself.

There's more humor in Joe Lomick's "Fanny's Wedding Day," for all its pathos, than anywhere else in the collection except maybe for the poems. And Sally Jamir does a good enough job in her story about a man facing death that her concluding flirtation with melodrama comes surprisingly close to succeeding.

Ann Brooks' "Polyphemus" is properly identified as a direct outgrowth of a class assignment but is no less interesting for it, while Achsah Jane Reeder's two stories reveal one mature woman's encounter with contemporary mores, an encounter the lesser women among us shrink from undertaking.

Poet Celeste Zdanski demonstrates in her half-dozen poems that she both understands Catullus and isn't afraid to live in the present, no small accomplishment Rob Merritt, George Paris, Mrs. Freeman and Cleo Murphy all tie for second place behind her.

Roadmap is no polished gem—there are some glaring errors that should have been edited out of such a handsomely presented little book—but neither is it raw ore.

Coming up for attention in this Christmas shopping season as it does, it should catch the fancy of anyone with other writers in mind, whether they are beginning, as Ms. Hogan's pupils are, or somewhat farther along in the process.

FOR YOUR ENTERTAINMENT: What To Do, Where To Go

LEARNING

Judy Hogan, editor of the Carolina Wren Press of Chapel Hill, starts a new class of her "Roadmap" course for writers Tuesday at the Durham County Public Library.

The course consists of lectures on and readings in works by Homer, Sappho, Catullus, Ovid, Propertius, the troubadour poets, Dante, Villon and Chaucer; and a workshop following each of the lectures.

Lectures, from 7 to 8:30 p.m. each Tuesday through May 21, are open free to the public; the workshops are also free to the public, but limited to 20 participants on a first-come, first-served basis.

Ms. Hogan (*right*) has been teaching the course, which is based on Ezra Pound's selection of key works of Western literature, since 1981. It is designed to help beginning adult writers improve their work, particularly in regard to technical matters such as characterization and dialogue.

For more information, call Ms. Hogan at 967-8668 or the library at 683-2626, ext. 31.



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DURHAM MORNING HERALD

TUESDAY, JUNE 24, 1986

Durham Foundation Wants To Raise \$1 Million Fund For Unrestricted Use

By BETTY MUSHAK

Research Triangle Park bureau

By 1988, the Greater Durham Community Foundation will have more than \$1,000,000 committed to it, Louise W. McCutcheon, secretary of the foundation board, said Monday.

Mrs. McCutcheon told almost 100 people gathered for the foundation's presentation of more than \$12,000 in grants and scholarships that the next major goal for the foundation will be to raise \$1 million in unrestricted funds to be used in the community.

The first million under foundation management includes the Durham Arts Council's endowment, part of its capital campaign for the Community Arts Center. The foundation's structure permits guided use of the money under its management and the addition of unrestricted funds would broaden the scope of the foundation's work, Mrs. McCutcheon said.

Sixteen summer scholarships awarded in ceremonies Monday at Buttroughs Wellcome in the Research Triangle Park included the first scholarships from the George and Beverly Hitchings Endowment Fund, which honors the foundation's founder and his late wife.

The summer scholarships will send six children to the YMCA Summer Kids Club, five to summer enrichment camps in the city schools, and two to a day camp. One will take classes at the Museum of Life and Science, another at the Young People's Performing Company and still another at the YWCA Creative Arts Program.

Lori Diane Peale, a rising sophomore at Hillside High School, received a scholarship to Duke's Summer Computing Program.

Thirteen community agencies received project grants, including three for the mentally handicapped, three for cultural heritage projects, three for teen pregnancy projects, one for bicycle safety and repair for children, one for the Museum of Life and Science for an exhibit on animal camouflage, one to Triangle Hospice, and one to the United Way.

A grant of \$985 from the Allenton Fund will buy tot decks for the swimming pool at North Carolina Central University so mentally retarded preschoolers can learn to swim.

Greenhouse, a group home for emotionally troubled adolescent girls, received \$1,000 toward a downpayment on the program's home in east Durham.

Threshold, a rehabilitation and transitional employment program for the mentally ill, will use its \$800 for expansion into the employment phase of the program.

The Glaxo Fund of the foundation provided the cultural grants as well as several of the other awards. The American Dance Festival received \$1,000 to be used for a program on the black tradition in American modern dance, including recreation of a work by Durham's African American Dance Ensemble, *Games*.

The Eno River Association will use its \$1,000 grant to mount the photographic exhibit on North Carolina's musical heritage from bluegrass to gospel. The show will be part of the 1986 Festival for the Eno.

The Carolina Wren Press was given \$1,000

to help 10 Durham minority authors prepare their manuscripts for publication, manuscripts that editor Judy Hogan described as "closer than *The Color Purple*" to the Southern black experience.

The Creative Ministries Associates and Edgemont Community Center and Child and Parent Support Services received \$1,000 awards to be used for a teen theater program by the associates and for a role model program at Edgemont.

A \$500 award to Planned Parenthood of Orange County will be used to coordinate activities with Durham agencies. About 12 percent of the those who use program are from Durham.

Carolina Tarwheels Bicycle Club will use its \$300 award to have a bike safety and repair clinic for children at the Weaver Street Recreation Center.

"Hiding, The Art of Not Being Seen" is the title of the exhibit being prepared at the Museum of Life and Science on how animals use color and pattern to avoid being noticed. That grant from the Colorcraft Fund was for \$1,000.

Triangle Hospice will use its \$730 in a comprehensive program helping people cope with grief.

The United Way received \$1,000 to produce a slide show on its member agencies and year-round activities.

Foundation board member Jane Davis, who narrated the presentations, said the United Way grant "may be the final answer to those who asked whether the foundation would compete with the United Way."

"This illustrates their complementary roles," she said.

SATURDAY, JUNE 20, 1987

Black writers to give reading

Participants in the Black Writers' Workshop, led by Judy Hogan, will give a free, public reading at 7 p.m. Monday at the Stanford L. Warren Library on Fayetteville Street.

Gloree Rogers will read from her just-completed novel, *Love, or a Reasonable Facsimile*. Paul Barbee will read from his novel-in-progress, based on his own family history which he has traced to an ancestor who was a slave in the 1700s.

Barbara Akiniwole will read from her novel-in-progress about growing up in North Carolina. Her husband, Obatayi, will read from his book on black music.



Eudora Welty's work studied.

Seminars study women writers

Women writers will be studied in a series of seminars offered at North Carolina Central University. The seminars, each consisting of two classes, are part of the university's continuing education program. NCCU English professor Phyllis Lotchin will teach the series which begins on Sept. 19 with "Literary Women to the 1920s." This seminar looks at work by the Bronte sisters, Jane Austen, Mary Shelley, Kate Chopin, Edith Wharton, Virginia Woolf, Katherine Mansfield and Isak Dineson. The second session will be held Sept. 26.

"Women Writers Since the 1920s: Moving To a World View," Oct. 3, Oct. 10, features Willa Cather, Eudora Welty, Katherine Ann Porter, Carson McCullers, Jean Rhys, Nadine Gardimer, Ann Tyler, Elizabeth Spenser, Margaret Drabble and Alison

'Roadmap' class plots course for writers

Judy Hogan will be "on the road" for two more years with her "Roadmap to Great Literature for New Writers" classes. The new programs, which are free and open to the public, are funded by a \$74,500 grant from the National Endowment for the Humanities Library Program.

"Fusions and Transfusions: Writing Modern Poetry" will be offered beginning in October at the Durham County Library in downtown Durham and the May Memorial Library in Burlington. A similar workshop for black writers will be held at the Stanford L. Warren Library on Fayetteville Street.

In the spring, she'll teach "Journal Writing" and then "Traditional Poetry" in the fall of 1988. During that time, she will offer writing consultations. She will also be writing a manual on how to set up "Roadmap" programs.

Ms. Hogan, a poet and publisher of The Carolina Wren Press, has been teaching her "Roadmap" classes since 1981. (Current classes are sponsored by The Carolina Wren Press, an affiliate of the Durham Arts Council).

"This type of course helps writers improve faster than any course I know," said Ms. Hogan. She believes that by reading good writing, people become better writers themselves, so her courses combine great literature with writing assignments. The writing workshops are preceded by lectures given by Ms. Hogan and guest speakers.

People don't have to sign up for the lectures, which are open to everyone. Those who are interested in taking the writing workshop must pre-register; permission of the instructor is required, since participants must demonstrate a minimum ease at writing modern poetry. Workshops are limited to 20 participants, on a first-come basis.

The fall course will cover such poets as Ezra Pound, Arthur Rimbaud, T.S. Eliot, Li Po, Tu Fu, Li Ch'ing-cha, Theodore Roethke, Federico Garcia Lorca, Seferis, Elytis, Pablo Neruda, Rainer Maria Rilke as well as Afro-American and Native American poets.

Speakers will include Wallace Fowlie, James B. Duke Emeritus Professor of Romance Languages at Duke University and Edmund Keeley, who directs the Institute for



The Durham Sun/HAROLD MOORE

Judy Hogan to teach 'Roadmap' poetry class this fall.

Modern Greek Studies at Princeton.

Dates are:

Oct. 5-Dec. 15, 7-9 p.m., (Mondays) at the Stanford L. Warren Library (688-8027). This workshop focuses on problems facing black writers. It is limited to 20 participants who are expected to read and write poetry.

Oct. 6-Dec. 15, (Tuesdays) 7-8:30 p.m. lecture, followed by hour-long writing workshop, Durham County Library (683-2626, ext. 31).

Oct. 1-Dec. 17 (Thursdays) 7-8:30 p.m. lecture, followed by hour-long writing workshop, May Memorial Library (277-2096).

To contact Judy Hogan, call 376-8152 or write: P.O. Box 84, Saxapahaw, N.C. 27340-0084.



Judy Hogan

Durham Morning Herald/Harold Moore

Roadmap To Great Literature Offers Aid To Aspiring Writers

A lot of people come to Judy Hogan for help with their writing. She's had everybody from one of the few genuine railroad hoboes left in the world to people with personality problems who had their life in hand and wanted to write but had trouble grounding themselves.

"But I never see any of them as hopeless," she said. "My feeling is you can't tell what people can do until they've worked at it for awhile and come to understand some of the conventions of good writing."

Ms. Hogan, a writer as well as a publisher herself, is the creator of the Roadmap to Great Literature for New Writers series. She went out and got the funding to run it herself, and developed it into a valuable community resource even as she wrote and published her own poetry and ran the Carolina Wren Press.

The North Carolina Humanities Committee and the Mary Duke Biddle Foundation funded the Roadmap program during the startup phase and the National Endowment for the Humanities is the current funding agency.

Part IV will get under way next month at the downtown Durham County Library, the Stanford L. Warren branch and at the May Memorial Library in Burlington. Participants will concentrate on reading literary classics and writing modern poetry. In February there will be a similar series for journal writing and in the spring still a third series will concentrate on contemporary poetry.

Perhaps even more meaningful for a lot of struggling writers, Ms. Hogan will also offer free writing consultation, something many a scribbler will tell you is as hard to find as an agent or a publisher.

The NEH grant specified the program be offered through libraries and involve good books, stipulations that Ms. Hogan is perfectly happy with.

"I have found out that writing improves faster if writers read good books while they're writing," she said. "I've found their writing is a lot stronger because they've read



Betty Hodges

□ Book Columnist

one, from writers who just need somebody to read their manuscript and offer the kind of guidance that will help them improve it to more advanced writers who may be ready to publish and need assistance in how to go about finding a publisher.

She accepts only 12 pages for the consultation, although most writers want to offer much more. "But with 12 pages I can tell them a lot," Ms. Hogan said.

Last year she worked with perhaps 60 writers.

The reading and the thinking it takes, she said, is very stimulating to her and she also enjoys teaching, even when her work load runs to 50 to 60 hours a week.

She makes time for her own writing early in the mornings and in the gaps between the courses.

But it isn't always easy and at one time when her grant proposals got turned down repeatedly she considered giving up and "getting a regular job."

In the end, though she decided she liked the context in which she lived. "Even though it's a lot of work, it's stimulating to my own writing," she said. "It's a different world but it's a world that's more fun."

Combining writing, teaching and editing satisfies both of what she calls her "private and social me's," providing the privacy she needs for writing as well as the sociability in the teaching.

"I'd turn anybody into a writer if they give me half a chance," she said, not without humor.

The Roadmap program has a number of variables. Included are 10 public lectures, some by guest writers and critics; the reading and writing workshops, and the consultation.

For information call Ms. Hogan (376-8152 in Saxapahaw), leave a message with Project LIFT at the Durham County Library (683-2626) or call the May Library in Burlington at 227-2096. The cooperating libraries also have brochures describing the opportunities provided.

the best possible models and thought about them in terms of technique and content."

She said what many writing workshops did was turn out "workshop poems," or predictable poems completely lacking in freshness.

It may be paradoxical, she said but she thinks studying the best of writers from the past makes a writer's work fresher, more unlike his contemporaries.

"A lot of people think it messes up your style," she said. "But I think the opposite is true; it stimulates a writer's own writing."

In her poetry classes this fall she will use Ezra Pound, a poet who influenced her, to show how Pound went back to early literary traditions and ended up changing modern poetry.

Ms. Hogan likes to point out that while Homer's *Iliad* for instance, has all the sexuality and violence of the worst of contemporary films it looks at these traditions in a more meaningful way.

Reading Homer, she said, helps us deal with the sexuality and violence in our lives, whereas the worst of the films merely depict these things without offering any frame of meaning. "It's all kind of almost for fun, to shock people."

She insists that people who enroll for the writing class be prepared to work.

The consultation she offers is open to any-

Best Sellers

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- FICTION
1. *Presumed Innocent*. Scott Turow
 2. *The Closing Of The American Mind*. Allan Bloom
- A cri-

ARTicles

Time for artists to 'emerge' *For Newspaper Service* Dial 682-8181 or Toll Free 1-800-672-0061

By ANN GREEN

Applications for the Durham Arts Council's fourth annual Emerging Artists Grants are available as of today. An emerging artist is an individual in his or her formative years as a professional artist. To be eligible, the artist must have resided in Durham/Durham County for at least one year or been employed here for the same amount of time.

Artists in all art forms are eligible to receive grants through specific projects which they believe will further their career.

The program is funded by the North Carolina Arts Council, Mary Duke Biddle Foundation and Durham Arts Council.

Deadline for turning in application forms is Nov. 2. More information is available at the Durham Arts Council, First Federal Bank, 400 West Main St.; Durham Arts Council program offices in Lyon Park School and the Art Guild Gallery at Lakewood Shopping Center.

For more information, call 682-ARTS.

Poet and publisher Judy Hogan is offering free writing consultations. According to Ms. Hogan, the service "is not aimed at commercial success or quick short-cuts to writing. We welcome people who are at any stage in their writing, who care to write well and want their writing to be an important and integral part of their lives."

After reading 12 pages of writing, submitted in advance, she will give a consultation which may include feedback, advice on acquiring writing skills, advice about where to publish and information on community resources. The program is funded by the National Endowment for the Humanities as part of a grant which also includes Ms. Hogan's Roadmap reading and writing program which begins Tuesday at 7 p.m. with a lecture on Ezra Pound.

"You Don't Have To Go Home for Home Cookin'!"



Mildred Bowles
Chairman of the Board

N.C. Has Great Wealth In Variety Of Book Publishers

Piedmont North Carolina book publishers? Well there are the University of North Carolina and Duke University presses, and Algonquin Books with its impressive six-year track record. And, yes, there's the the Carolina Wren Press with its record of achievement in spotlighting minority and feminist writers, not to mention Unicorn Press with its concentration on poetry, Tudor Publishers, with its commitment to books that serve a need but aren't commercial enough for the big houses, and the Institute for Southern Studies with the quarterly, *Southern Exposure*.

But did you know there is also a publisher in the area that dedicates itself to publishing books of haiku, yet another that specializes in the work of mid-life-to-older writers, and a third that focuses on contemporary, not necessarily regional writers? The latter are the North Carolina Haiku Society Press, Crone's Own Press, and Jacar Press.

It's a compilation Durham Academy Book Fair volunteer Pamela Cocks made in the process of collecting books for what fair workers are calling a "Local Publishers Table" as a feature of their annual event Nov. 3 and 4 at the Lower School campus on Academy Road.

Ms. Cocks said she was impressed with the assortment of "interesting and resourceful publishers" she found to offer their wares at the fair.

The reason for her enthusiasm is easy to explain with the response spokesmen for the 10 give to a request for their *raison d'etre*.

The UNC Press, said director of marketing Johanna Grimes, is an arm of the university with the same mission of teaching, research and public service as the university itself.

"The press publishes academic books primarily," she said, "but also, because we're a state university press, we publish books for the general readers of our state."

She mentioned, among the latter, titles like the recent *North Carolina Quilts* and the steady seller, *The Woodwright's Shop: A Practical Guide to Traditional Woodcraft*.



Betty Hodges

□ Book Columnist

Marketing associate Lee Willoughby said Duke University Press also publishes both scholarly and general interest titles.

"Our strengths are in literature and literary criticism," she said, "but we also publish in the fields of political science, international, Latin American, Soviet and East European studies."

Recent general interest titles, she said, include *Hidden Illness in the White House* and *Nancy Hanks, An Intimate Portrait*.

Algonquin's director of promotion, Mimi Fountain, described the Chapel Hill operation as "a local publisher who has built a national reputation publishing quality fiction and non-fiction."

She said Algonquin did want to make money, but it also wanted to make decisions based on "how good the books are, not how many copies we can sell."

She listed local novelists like Clyde Edgerton, Kaye Gibbons and Jill McCorkle, all of whom had widely successful first books published by Algonquin. "Of the 81 books we've published," she said, "13 have been adopted by book clubs, 17 have been sold for paperback publication. And we've sold TV options for four novels, and three movie options."

Carolina Wren Press publisher Judy Hogan said her company's primary goal was working against cultural stereotypes in literature, especially by sex and race. In 1986 it took over the Lollypop Power imprint to publish non-sexist books for children, an area neglected by large publishers. Coming out next month from Lollypop Power is Raleigh writer Phyllis Johnson's *Boy Toy*.

Ms. Hogan said her company, a non-profit press affiliated with the Durham Arts Council, has "a continuing commitment to books that help people see the human being in all people, regardless of race and educational background, or whether they're men or women."

She is proud of the fact that Greensboro novelist Linda Brown Bragg's Carolina Wren title, *Rainbow Round Mah Shoulder*, was sold to Ballantine for paperback publication early next year.

Unicorn Press director Alan Brilliant said that small, non-profit press in Greensboro had published about 500 books in its 25 years in business.

Its best-seller is *Cry of Vietnam*, a collection of war poems by a Vietnamese poet that has sold 35,000 copies and is still in print. The upcoming *Three Blind Mice*, by Brooklyn novelist Carole Hebal, is the latest in a list of first novels from Unicorn.

"Our books are often hand-printed," Brilliant said, and one of the firm's goals is the preservation of the art of bookmaking."

Tudor Publishers, also located in Greensboro, is a small trade publisher that launched its first book, *A Gentle Death*, in 1985. It is a book about personal care-giving to the terminally ill by Elizabeth Kubler Ross, a specialist in coping with terminal illness.

Its second book, said president Eugene Pfaff, was a juvenile biography of basketball star Michael Jordan, and upcoming are a cookbook concentrating on nutrition for the elderly and a book

about "finding, loving and marrying your lifetime partner."

Southern Exposure managing editor Eric Bates said the non-profit quarterly was founded in 1972 by veterans of the civil rights movement and had in its 16-year-history gained a national reputation with its practice of concentrating in each issue on a different aspect of southern politics and culture.

"We have a wide-ranging mix of history, investigative reporting and fiction, a pretty much unusual blend," he said. The summer issue included a chapter from Denise Giardina's work-in-progress, *Storming Heaven*, and the fall issue has a short story by South Carolina native Dorothy Allison.

Editor-poet Rebecca Rust said the North Carolina Haiku Society Press in Raleigh operates on grants from "five angels." Its first two titles were her own *Outside of a Haiku* and fellow Raleigh poet Leonard D. Moore's *The Open Eye*. An anthology is in the works.

Durham resident Elizabeth Freeman describes her Crone's Own Press as a woman-owned feminist publishing house that hopes to attract readers of all ages.

The most recent of its four titles is *Button, Button, Who Has the Button*, a drama written by a sociologist and intended for use in women's groups dealing with issues concerning older women. Previous publications included a short story anthology and two poetry chapbooks.

Jacar Press, founded by novelist Richard Krawiec and managed by Wendell journalist and short story writer Carol Collier, was launched with the goal of publishing two books a year.

Its first book was the Krawiec-edited anthology, *Cardinal, A Contemporary Anthology of North Carolina Writers*, published in 1986.

"The realities of publishing hit us hard," Ms. Collier said, and though no successor to the anthology is yet in the works, Krawiec is still interested and she continues to enjoy her contacts with writers and promoting their work.

BOOKS

Theme Of Lollypop Books Continues Under Leadership Of Carolina Wren Press

It has a four-color cover, appealing illustrations and a story that focuses on a boy who learns it is as natural for him to play with the doll his grandmother made for him as it is for his sister Sue to enjoy her own doll.

The Boy Toy (Lollypop Power Books, Carolina Wren Press, Carrboro, N.C. 29 pp. \$5) is the first new title to come from the small publishing company that was launched in the Triangle area in the '70s since it was taken over by the Carolina Wren Press.

Author Phyllis Johnson, who has two children of her own, creates a believable little boy in Chad, whose early enthusiasm for the doll that looks just like him is dampened by an aggressive new friend he is eager to please in the strange environment of a new school.

Lena Shiffman's feeling illustrations, with their evocative presentation of a cozy home where it is sometimes the father who takes a sick child to the doctor, and an office where the pediatrician just happens to be black and the surgeon a woman, complement the story that will be welcomed by teachers and parents concerned over the sexual and racial stereotypes perpetuated by too many children's books.

Within the brief space of a book that beginning readers can handle for themselves and younger children will enjoy hearing read to them, Ms. Johnson packs all the ingredients of a successful story: believable characters, dialogue that moves the action forward and a plot that incorporates tension, crisis and resolution.

Add to that the pleasing paperback format that makes the reasonable price possible, and *The Boy Toy* will earn its way in a market where there is all too little competition.

Ms. Johnson is a former Raleigh resident now living in New York state where she teaches college English. Ms. Shiffman lives in Flemington, N.J., and Martha Lange, who did the cover and design, lives in Durham.

"I knew about Lollypop from the days when my children were small," said Carolina Wren publisher Judy Hogan of Saxapahaw, "and after my divorce I read them the most popular Lollypop title, (Nancy Hazen's) *Grownups Cry Too*. So when I learned in early 1986 that they were looking for someone to take over I was interested."

She had also seen copies of Lollypop books in London bookstores and recognized their international scope. She learned, too, that some titles had even been translated into other languages, albeit with belated permission.

When Ms. Hogan saw the organization's sales statistics that showed during its peak year it had taken in as much as \$25,000 and that out of 25 titles published 15 were still in print, she was further convinced that it was a viable project.

The Carolina Wren Press board met the stipulations of the women still active in the Lollypop endeavor — that it be a non-profit group with a similar commitment to non-sexist and multi-racial litera-



Betty Hodges

□ Book Columnist

ture and an interest in continuing the line as a separate entity — and the transaction was made.

Ellen Fried, a Chapel Hill woman who now runs a shoe store in University Square, was one of a group of volunteers active in Lollypop Power as far back as 1970.

"It grew out of a women's consciousness-raising group in Chapel Hill and Durham and surrounding areas made up of women who were very interested in sex role and racial stereotyping and how it develops in young children," Ms. Fried said. "They were concerned about trying to help children grow up free of those kinds of stereotypes and what the American family is and was."

The group realized it could have little direct impact on forces such as television and other media through which children learn, but members thought if they could publish books for young children which would be free of the stereotypes that concerned the group and would present positive images of the things that girls and boys could be they could at least make a dent in the problem.

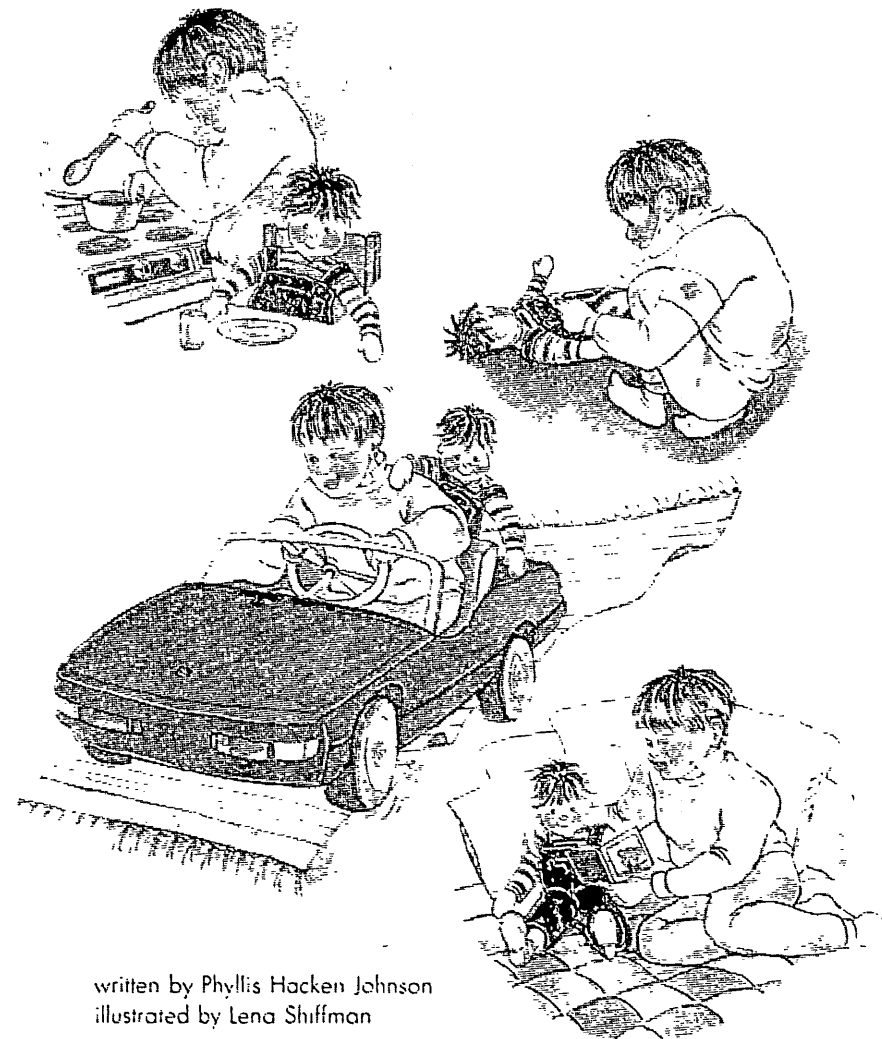
"We felt like that was an effort that we could make that might make some impact and, at a very minimum, provide some support for families like our own that were dealing with those kinds of problems, and even hope to reach a much broader audience," Ms. Fried said.

In the beginning no one was paid, she said, and the group worked as a collective to consider manuscripts. And, with "a fair bit of publicity," the manuscripts came in from all over the country, the group was pleased to discover.

Ms. Fried said the volunteers printed their first book, *Jenny's Secret*, on a press at the Chapel Hill YMCA, where officials were supportive. She recalled how they worked together to collate the pages, staple them together and trim the pages.

Marjorie Fowler of Chapel Hill said she became involved with the effort when she looked about for publishing work after she moved to the area in 1974.

"What kept me involved," she said, "was that you saw the whole publishing process within the group, everybody ended up doing part of each process."



written by Phyllis Hacken Johnson
illustrated by Lena Shiffman

THE BOY TOY

Ms. Fowler recalled working in people's houses and books stored in members' homes before an office was acquired, a multilith press was bought and an office person was hired.

Ms. Fowler said she had to drop out of the organization for lack of time after the birth of her second child five years ago, but she looked back on her participation as "just a wonderful experience working with a very energetic group of

people."

"I feel like the books that we published were very good," she said. "I read them to my children and they enjoy them. There's still a need for these books and I hope they will stay in print. They're very valuable."

The Boy Toy is the Carolina Wren Press's response to her and the others who had a part in the early days of Lollypop Power.

BOOKS

Former Durham Teacher Writes Appealing Book For Beginning Readers

Phyllis Johnson's husband Carl asked her when *Boy Toy*, her Lollipop Power book for children, came out late last year how it felt to see her name in print.

What was more important, she told him, was seeing her words in print.

"Knowing that people are enjoying what I've written is really exciting to me," she said in an interview during her visit to the Triangle area for a schedule of autographing parties earlier this spring. "And when people say 'I liked that part and mention something specific I know they're really sincere. That's wonderful.'"

The trip back to North Carolina was a homecoming of sorts for Mrs. Johnson, who lived in Durham for four years, then in Raleigh for 11 more before she and her husband moved with their two children to Rochester, N.Y., last year.

She wrote and polished *Boy Toy* in 1986 when she left her job as reading coordinator at Lowe's Grove Junior High School to write and teach part time at Durham Technical Institute and Githens Junior High School.

She got the idea, she said, when her son Channing, now 8, took the doll his grandmother had given him and put it on the shelf in his sister's room. And when he had no answer when she asked him why, she came up with the story of a boy who rejects his own doll to win the approval of a playmate, only to learn and in turn convince his friend that a doll can indeed be "a boy toy" of great value.

"I wanted to see if I could write a story for beginning readers that would sound natural," she said, "a book with a good story line and conflict that children who are just starting to read can read all by themselves."

After "nice rejections" from a California and a New York publisher, the manuscript was accepted by Lollipop Press, the small press founded in 1970 to publish non-sexist, non-racist books for young children. It is the first title to appear in the North Carolina-based company since the Carolina Wren Press took it over three years ago to revive and add to a backlog that has



Betty Hodges

□ Book Columnist

taken its imprint around the world.

"My children had Lollipop Power books," Mrs. Johnson said, "but I hadn't seen any recently. Then I read about [Carolina Wren publisher] Judy Hogan's writing consultations in a North Carolina Writers' Network newsletter and took my manuscript to her."

Ms. Hogan told Ms. Johnson that Lollipop was looking for new titles and suggested she submit her manuscript. She did and was delighted to have it accepted.

Her delight continued throughout the publishing process when she was involved in everything from the choice of Lena Shiffman as illustrator to the sensitive work of Martha Lange who designed the book and took the author with her as she saw it through to publication.

"There's something about seeing what the illustrations add to the text," Ms. Johnson said. "The text was no longer just my story . . . its a whole new creation. . . The illustrations add so much to it."

When she was growing up in the Washington, D.C., suburb of Silver Spring, Md., Ms. Johnson said, she didn't do a lot of writing, even though she got good response to her writing assignments from her teachers.

Her first serious attempt at creative writing was a historical novel that she started when her



Phyllis Johnson With *Boy Toy*

Durham Morning Herald/Dan Charlson

daughter Sara was born in 1977.

The popularity of the genre was the instigation for her story set in England during the time of the Crimean War.

"It took me about six years to finish it," she said, "because I was still teaching full time and as my children got older I started doing children's stories."

But a desire "to see what was going to happen in the [historical] story" kept her going, though.

Neither it, nor a second manuscript she wrote that was set in the Wilmington area during the Battle of Moore's Creek, has been accepted for publication. But "I get kind rejection letters on a regular basis," Ms. Johnson said. "In some ways that first book may be an apprentice novel, but I still like the characters so much that I don't want to give up on them completely."

In the meantime she's written "probably half a dozen" children's stories that she feels still

need polishing.

"It probably takes as long or longer to write for children," as it does for adults, she said, "but you have fewer pages, so it's not as difficult."

She still divides her time between teaching at Monroe Community College in Webster, N.Y., where her husband, whom she met when they were both students at Campbell University, is a field education administrator and professor at Colgate Rochester Divinity School.

She's spending some time, too, getting to know other writers in the area through a newly organized group that she hopes will fill the vacuum she said she felt when she left North Carolina and participation in the organizations like the North Carolina Writers Network and the Department of Continuing Education at Duke where she studied writing. "I wasn't one of the leaders [in the new group in Webster]," she said, "But I've gone to the first meeting, and it looks very promising."

Free Fiction Courses Offered At Libraries

Herald staff report

An ongoing program for writers has just received funding that will enable its creator, Judy Hogan, to offer free courses this fall and next spring at two Durham County Library locations.

Ms. Hogan, who is a poet and teacher as well as the publisher of Carolina Wren Press, has received a \$6,000 grant from Durham Technical Community College that will enable her to conduct a traditional fiction course this fall and a modern fiction course next spring in both the Durham County Library's main branch downtown and at the Stanford Warren Library on Fayetteville Street.

The grant will supplement the sponsorship of the Durham County Library and the Carolina Wren Press, an affiliate of the Durham Arts Council.

The fiction course in the "Roadmap to Great Literature for New Writers" series is being offered at the Stanford Warren branch on Monday evenings and at the downtown library on Tuesday evenings. The free lectures, focused on novel-writing technique, are open to the public.

A writing workshop, limited to 20, will follow the lectures at both sites, and beginning writers are welcome. Participants must sign up by calling Operation LIFT at 560-0020.

The lectures and the workshop sessions will focus on novels helpful to writers who wish to improve their technique. The offerings at both libraries will include lectures on such traditional examples as Henry Fielding's *Tom Jones* and Gustave Flaubert's *Madame Bovary*. In addition, the lectures and workshop at Stanford Warren will emphasize the Afro-American heritage, and participants will consider such novels as Toni Morrison's *Beloved* and Sherley Anne Williams' *Dessa Rose*, as well as Alex Haley's bestseller, *Roots*.

The Roadmap program Ms. Hogan designed and has conducted since 1981 at the Durham County Library has helped many writers to finish and publish their work. One student, Gloree Rogers, won the

Carolina Wren-Obsidian II prize for the best book by a minority writer in North Carolina in 1988, and her prize-winning novel, *Love, or a Reasonable Facsimile*, has just been released by the Carolina Wren Press.

Ms. Hogan will be assisted in the lecture series by Professor Stirling Haig of the romance languages department of the University of North Carolina at Chapel Hill and by Helene Eisenberg, who received her Ph.D in French literature from the University of California at Berkeley and works for UNC-Ch as a French translator.

In November, Carolina Wren Press will release a manual written by Judy Hogan and published by Carolina Wren Press with funds from the National Endowment for the Humanities called *Watering the Roots in a Democracy, a Manual on How to Combine Literature and Writing in the Public Library*. The manual, based on the Roadmap program, will go free to the first 1,000 libraries that request it.

The fall fiction course started this week, but space remains in the



Judy Hogan

workshop at Stanford Warren. Interested participants are urged to sign up on a waiting list at the downtown library to fill spaces that traditionally open up in the first weeks of the course. Call Operation LIFT at 560-0020 to register.

The lectures at both sites are open to the public. They begin at 7 p.m. on Mondays at Stanford Warren and at the same hour on Tuesdays at the downtown library.

In addition, Ms. Hogan will offer free consultations to writers from 11 a.m. to 3 p.m. on Tuesdays in the main auditorium at the downtown library. Appointments are necessary and may be made by calling LIFT at the above number.



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