OSU bringing in top writers

By George Myers Jr.

OSU bringing in top writers

Dick Allen, author of The Time Machine; poet Bill Knott; Bollingen Prize winner David Ignatow; and poet and fiction writer Marge Piercy. William Matthews is tentatively scheduled, too.

OSU professor Gordon Grigsby, who is handling the visiting writers program for 1985, called the participants "quite distinguished."

Grigsby credited a $20,000 stipend and shorter, two-week residencies — more accommodating to many writers — as chief reasons for making this year's program attractive to many nationally renowned writers who, in turn, should draw student and community interest.

SILKIN, AUTHOR of Selected Poems and The Psalms With Their Spoils, will read from his poetry at 4 p.m. Feb. 21 in the English Department Library in Derby Hall.

Strand and Amichai will read Feb. 22 and March 11.

Paley and Allen will read in Derby Hall on April 1 and 14.

Ignatow will teach a two-week workshop May 13-24. Workshop applicants should send OSU six poems by Feb. 3.

PIERCY WILL teach a workshop Oct. 21-Nov. 1, and read from her work. Grigsby said Matthews is tentatively scheduled for the winter residency.

OSU is expected this year to establish what will be an annual Ohio State Poetry Reading in Honor of James Wright, and an annual Fiction Reading in Honor of Sherwood Anderson. Writers selected will read from their work.

The Fourth Annual Ohio Journal Writers' Workshop Symposium: How to Publish in the Local Magazines will be held June 8 at the Ohio Union.

For further information, write the Creative Writing Program, OSU English Dept., 164 W. 17th Ave., Columbus 43210, or call 422-2070 or 422-6065.
Well-known poet visiting OSU

By Vaneta Meredith
Lantern staff writer

"Poetry is an art form that everyone can enjoy and relate to," says Marge Piercy, Ohio State's newest writer-in-residence.

"Poetry is something we've been saying to ourselves as long as we've had words, as long as we've had language," Piercy said in her temporary OSU office.

Piercy, a resident of Wellfleet, Mass., has come to OSU for a two-week stay as part of the Creative Writing Program of the English Department. She is teaching an advanced fiction workshop, and will give a public reading of her poetry at 8 p.m., Oct. 26, in University Hall 014.

"I think that when you write poems honestly, out of language that people can relate to, in fact they relate to them," she said.

And relate to Piercy they do. Using simple and easily understood words about many familiar experiences, she has become one of this country's most well-known and widely-published writers of poetry and fiction.

"I prefer reading poetry to reading fiction," the writer said. "Reading part of a novel doesn't work all that well because it is snatched out of context."

Piercy said she believes that poetry, being an arrangement of sounds and silences, performs better than fiction.

"You can experience it sexually, like you do music," she said.

Piercy's creation of new material never seems to end. She has no problem with "writer's block," having published 10 books of poetry, including "To Be of Use" and "The Moon Is Always Female." She has eight novels to her credit, including "Small Changes," "Vida" and "Braided Lives."

Piercy has also written a book of essays on writing, and together with her novelist-playwright husband, Ira Wood, has published a play, "The Last White Class."

"When you work in more than one form, if you're stuck in one, you always get an idea for the other," she said.

Her latest work, a collection of poems titled "My Mother's Body," was released this year. In it, Piercy deals with her mother's death with a warmth and sensitivity prevalent in all her poems.

"My poetry is more personal than my novels," the Detroit native said, "but I do use experiences separate from my own in my poetry."

Piercy said she does not make a distinction between her own experiences and those of other people.

But in "My Mother's Body," the focus is on her mother, which produces a unity in the book that is characteristic of Piercy's writing.

She likes each of her books to have a certain shape, "a type of harmony, with each poem fitting into the mold," she said.

The writer's subjects often include political issues, usually ones in which she is actively involved. She is presently serving as a legislative chairwoman in the National Organization of Women.

But Piercy still considers herself a full-time writer, spending little time away from her Cape Cod home where she does most of her work.

"Writing means very little security in the world," she said, "but it means that if you have something you want to write, you have plenty of time to write it."
Nikki Giovanni to address Ohio writers conference

Poet Nikki Giovanni will be keynote speaker for the Fifth Annual Creative Writing Symposium to be held June 7.

In addition, two Ohio State faculty members will speak at the symposium including: Barbara Hill Rigney, professor of English and author of numerous articles and reviews on feminist fiction; and David Citino, associate professor of English, poet, editor of the Ohio Journal, and poetry editor of the University Press.

The theme of this year’s symposium is “Ohio Women Writing.” Speakers will present some of their own work and offer suggestions for participants who wish to improve their own writing and publish their work. Program topics will include the influence of gender and place upon a writer’s finished work.

Other speakers include: Elizabeth Spires, Lancaster-born poet, now assistant professor at Goucher College and the Amy Lowell Travelling Poetry Scholar; Ellen Stein, managing editor of Ohio Magazine, winner of more than 100 awards for magazine excellence; and Annabel Thomas Ashley, award-winning writer of short fiction.

Giovanni will give the keynote address at 10:20 a.m.

The symposium will be held in the Conference Theater of the Ohio Union from 10 a.m. to 4:15 p.m. The program is open to the public. Registration fee for faculty and staff is $25 and for full-time registered students is $15.

For more information call 422-4230.
Cultivating the ‘write’ stuff

By Patti Cuprik
Lantern staff writer

Tucked away in a little corner of the third floor of Denney Hall sits a room with comfortable couches, overstuffed chairs and an aura of creativity. It is here that hundreds of poems, short stories, manuscripts and plays are written, read, critiqued and graded.

It is this room that provides the setting for Ohio State’s Creative Writing Program and its cast of characters.

William Allen, associate professor of English and director of the program since January, 1985, said on the philosophy of the program: “What we have to offer is technique. You can’t teach talent, but you can bring it out by giving them a chance to write. Back in the old days, the stereotype of writers was that they’d spend five or six years in an attic and come out with a masterpiece.

Not so, anymore.

Now universities are the biggest teachers of creative writing, Allen said.

About 100-150 students a quarter participate, estimated Allen. The classes meet as workshops in a very informal setting. Students read each other’s work and offer opinions and critiques.

The writing program started with a handful of courses. When Robert Canzoneri, professor of English and former director of the program, came to the university in 1965, there was no formal program, just a variety of classes that taught fiction writing.

“I did two things to help get the program rolling. I helped organize the classes, and set up Fiction Writing I and II and also Poetry Writing I and II. I also tried to establish a semi-coherence to it (the program),” Canzoneri said.

The office space and workroom were made possible by a donation from Rosalee Rusoff.

“I taught Rosalee the first summer I was here,” said Canzoneri. “It was at a workshop down at Jewish Center. Her husband was a doctor here at Ohio State, and he had given money to the university for the medical school. Rosalee expressed a desire to help us out. She said that if she had had some such instruction when she was younger, she might have developed her writing further.”

She decided to donate funds for a special room and also to help establish an endowment.

Although she died before the project could be completed, her husband, Maurice, gave the rest of the money that was needed in her memory. Thus, in 1976, the Creative Writing Program moved into its new setting.

The program itself consists of eight courses. Three in fiction writing, two in the writing of non-fiction and three in poetry writing. There is also a course in playwriting that is classified in the theater department, but cross-listed in the English department.

There is a Writer In Residency Program in which students can learn from visiting writers. These writers usually spend anywhere from a couple of days to a couple of weeks, said Allen.

The guest writers/lecturers this year include Mary Oliver, David Ignatow and Marge Piercy. Past writers who have been here include John Barth, John Jakes, George Plimpton, William Matthews and Isaac Bashevis Singer.

The writing program will also establish the Ohio State University’s International Writers Series, bringing a distinguished writer of international reputation to campus annually.

“The Ohio Journal” is a literary magazine published by the Creative Writing Program. It was established in 1973 and offers the best students a chance to publish their work along with professional writers.

It was recently listed in Writer’s Digest as the number six literary magazine,” said Allen.

It is published twice a year and is supported by the department of English, the Ohio Arts Council and is endorsed by the university. Prizes for fiction and poetry are awarded annually. The annual Award in Poetry is a national competition for a book-length manuscript for poetry. Winners receive a $750 cash award, book publication and royalties, said Allen.

The faculty in the Creative Writing
Program consists of teachers and professional writers from all walks of life.


- Candyce Barnes' fiction works have appeared in Southern Review, Georgia Review, Images and the Ohio Journal. She is working on a collection of stories tentatively titled "Bride of the Thing."

- Robert Canzoneri has published books of fiction, "Men With Little Hammers," "Barbed Wire and Other Stories," non-fiction, including "I Do So Politely: A Voice from the South," and poetry, "Watch Us Pass." He was the first director of the program, giving up the responsibility in 1985. His plays have been produced in several community and college theaters.

- David Githio is the editor of the Ohio Journal and poetry editor of the Ohio State University Press. His books of
poetry include "Last Rites and Other Poems" and "The Appassionata Lectures". He has two books that will be published in 1986, "The Gift of Fire" and "The Appassionata Doctrinae." He is the recipient of two Individual Artist Fellowships from the Ohio Arts Council, the first Poetry Award from the State Library of Ohio and the Distinguished Teaching Award from Ohio State.

Gordon Grigsby is the author of the award-winning book of poetry, "Tornado Watch." He received the Distinguished Teaching Award and was recipient of a Fulbright Award. His most recent book, "Mid-Ohio Elegies," was published in the Fall of 1985. His poems and articles on poetry have been published in *Southern Poetry Review, South Atlantic Quarterly*
and the *Ohio Journal*. Ernest Lockridge's novel "Prince Elmo's Fire" was a Book of the Month Club selection. He is the author of two other novels, "Hartspring Blows His Mind" and "Flying Elbows." He has also published critical works on Fitzgerald, James, Camus and Sterne. In 1985 he received the Distinguished Teaching Award from Ohio State.

John Stewart is a writer and an anthropologist, and has conducted field studies in the West Indies. He has published an award-winning novel, "Last Cool Days;" a collection of short stories, "Curving Road." He was also the collector and editor of "For the Ancestors: Autobiographical Memories of Essie Jones."

Students who have participated in the Creative Writing Program typically have only good things to say about the program.

Janet Varhola, who graduated from Ohio State last quarter, liked the intensity of the classes. "It was three hours a day of intense writing. Also, the class sizes were great. I had never been in a class of more than twelve people," she said. "Sometimes it gets too intense."

Varhola started writing in high school and began an interest in poetry while at Ohio State.

"I was always a closet diary writer in high school. I wrote essays and short stories. I found that I couldn't concentrate long enough, so I started writing poetry as a hobby. I then decided to take a shot at the poetry writing class."

Varhola's poem "Fermented Memories" was published in Ohio State's *Summer* magazine, a publication that prints work done by students during summer quarter classes.

Ann Hall, a graduate student in English, concentrates her skills in the areas of playwriting.

"Davis Ayres, who teaches playwriting, has been great," she said. "Rather than imposing an idea on you, he encourages your own ideas."

Hall, who teaches an English 111 class, says her goal is to write plays and get them produced. "Right now I'm starting a new group, the New Wave Review. I'd like to have the group read plays written by students and either produce them or do dramatic readings of them."

Much of Hall's work is about family problems and also feminist issues. She is currently working on a script called "Men Are Slimy."

"I'll probably change the title because I don't think it would be well received," she said.

It's a dialogue between a radical lesbian feminist and a straight feminist, she said.

She is also working on a critical paper on Chaucer's proverbs. "The Creative Writing Program has helped me in writing serious essays, too," she said.


"The Creative Writing Program was the most valuable time in my college years. I felt so much stimulation," Lauber said.

After moving to New York, she became a production editor at Pergamon Press. She now does free lance work condensing mass market romance books into novellas, she said.

Lauber does still write her own stories. "They're mostly set in Ohio (She is originally from Lima), and are mostly about inter-racial relationships," she said.

She eventually hopes to publish a collection of short stories.

"It's scary, though. I'm a little anxious, a little afraid. I see what happens when you're successful."

According to various faculty members, there have been many students who have come through the Creative Writing Program that have gone on to become successful writers.

Names that came to mind were Mary Robison, Joyce Kornblatt, Steve Wright, Chip Elliot, Alberta Turner and John Periman.

Joyce Kornblatt graduated from Ohio State and went on to become a teacher of creative writing at the University of Maryland.

Mary Robison is a fiction writer that has published novels titled "Days," "An American Guide to the Night" and "Oh!" She is currently teaching at Harvard University, said David Clino.

There have also been some successful poets, said Clino. Alberta Turner, who has taught at Cleveland State University and Jerome Judson, who graduated in the '60s, said Clino.

John Periman wrote a very fine book of poems, said Caronzi. Titled "Katchinkas," it was his first published book and was published by Ohio State University Press.
Women's role in society topic of visiting novelist

By Dawn M. Plante
Lantern staff writer

Author Alix Kates Shulman, who recently published her fourth novel discussing women's social roles, has come to Ohio State to teach a creative writing seminar.

Shulman's latest is entitled "In Every Woman's Life... A Time Must Come To Think About Marriage."

"In Every Woman's Life" shows how the traditional views of women and the family have changed, leaving women with the decision of whether or not to marry.

"Since the women's movement, the presumptions about women and the family are gone," said Shulman.

Before you could only be either a family woman or a career woman, but this book shows us how far we have come in becoming both, said Susan Koppelman, author of short stories for women.

The theme of Shulman's novel is illustrated in the following passage: "Once, the choice seemed simple. No question of if, only who. When your time came to marry, you valued the available waters for the strongest swimmer and then you plunged in as if you had fallen, crying to be saved. He saved you or you sank: simple. But now the rules have changed. It's free swim for everyone. No guards blowing whistles. It's shameful to need a savior, but the water's as deep as ever, and if you're reckless you can drown."

One of Shulman's goals in writing this book was to explore the ways in which families stay together.

"Divorce is waiting there in the wings and it hasn't always," she said.

Another goal was to explore the secrecy in marriage, she said.

Shulman said she finds it ironic how parents will lie or keep secrets from their children, but expect their children to tell them the truth and not keep secrets from them.

"Everyone tells lies to keep peace in the family. Not to keep secrets would cause problems in the family," she said.

Koppelman said Shulman's latest novel has the potential to have a tremendous impact.

"Alix's novel is a brilliant updating of the traditional view of women and marriage," she said.

Shulman's 1972 novel, "Memoirs of an Ex-Prom Queen," was one of the first awakening novels about feminism, Koppelman said.

Shulman has also published "On the Stroll" and "Burning Questions."

"Burning Questions is one of the all-time important books about social revolution in the '60s," Koppelman said.

Shulman said one of the hard-
Elemental poet Stafford will teach, read at OSU

By George Myers Jr.

Oregon writer William Stafford looks as if he has faced into a gusting wind for some time. His streaked, gray hair is swept back; his countenance is sun-bleached and weathered. In the face of storms, he smiles and laughs easily.

Such was the case last week when Cleveland State University hosted a literary conference. Before a large audience, the capable critic-poet Lewis Turco delivered a deftly patterned poem - rhyme, meter and preordained verse structure. In contrast, Stafford, an egalitarian poet, who has written in verse for 40 years, spoke of variation and innovation, of the need to find its own level.

In an interview, Stafford recalled the stand-off. "Lew is a spectacular example of formalism, and the trend in neo-formalist writing. He feels that a lot of people are too uninterested, the lengths and lengths of whatever they're doing in the arts. Lew's people are very deep, but the discussions reinvigorate the ongoing discussion about them. Remember, Allen Tate and Ivo Winters said the same things about form years ago.

"My feeling about formalism writing," he said by telephone from his home in Lake Oswego, "is that it is dangerous to let people believe that if they capture a poem technically they've got a real poem. And, Lew would say that, too. There's a tendency today to locate all that's interesting in poetry in fixed forms. It's not entirely there but it can be there.

"I am interested in cultivating all the liveliness of language in whatever form it takes."

"I am just afraid that when we talk about form in poetry it makes you think of people with brains vs. people who have none."

Stafford, a National Book Award recipient in 1953, clearly has brains. Perhaps more important, he has heart, a quality his longtime readers already understand and point to in their most admired work. "In Heart," Stafford's book about his being a conscientious objector during World War II.

Stafford also has published two critical works on writing in the University of Michigan's Poets on Poetry series: Writing the Australian Cray and You Must Revise Your Life. The book published this year. This month, Harper & Row releases a new collection of Stafford's bright if quirky poetry. An Oregon Message ($6.95).

As with many of Stafford's books, this one offers many poems of place; in his case usually but not always rooted in the Pacific Northwest.

While Stafford's language is plain and concrete, his syntax is tricky and unexpected: Nouns become verbs; and imperatives take on rich lives as prayerful wishes. "Lealy quitesudee" never completely muffle Stafford's railing conscience. "In the dark with the truth," he writes in a poem called Thinking About Being Called Simple by a Critic, there's no room for artful irony.

An Oregon Message is a refreshing book. Its humane poems are written not by a technocratic automaton - the kind now in fashion - but by a fallible man alive, an explorer who delights even in accidental discoveries of himself, language and caring.

"WE ARE utterly dependent on each other," Stafford said, "I hope my poems are reminders.

The retired college professor will teach creative writing at Ohio State University next week and read from his work Oct. 22. The Oregonian will not be new to

the Midwest, nor to Ohio. He was born, raised and educated on the Plains, and has appeared on Ohio's poetry circuit "maybe a dozen times or so."

Despite his stature as a poet, Stafford said the most interesting literature may be found in prose.

"For some reason, the most gifted writers are enticed into endeavors that bypass poetry. From the 19th century on, the most interesting things have been in prose. Look at the 19th century British novelists. It's hard to match the Brontes, Dickens, George Elliot. In world literature, too: Tolstoy, Chekhov, Solzhenitzyn's got it. You can tell he's not just shoveling out what you see in the headlines.

"My radar spins and a good signal comes back from Eudora Welty, too. She's another one who's not always in the limelight. She's quality. We tend to forget the significant people who aren't in the headlines."

IS STAFFORD'S work qualified, too? Notedly, he replied: "I'm just a minnow. We minnows live in ripples. Out there in the deep water there are these great, big fish. But I'm a brave minnow. I'll do my best to glitter in the sun."

Writers always talk about others' writing. "They're part of the drama of our daily lives," Stafford said. "The life of language is in what we talk, and writers who talk about their work usually talk about other writers. We're surrounded by language and those who make it.

"We should restrict the

life of language, to what gets published and reviewed."

Stafford is passive about poetic expression, welcoming it to him on its own terms. He said his job, as a poet, is to "create impulses" which he transcribes into literature.

In a preface to An Oregon Message, Stafford calls his poetry "organically grown. It is my habit to allow language its freedom and confidence. The result will sometimes bewilder conservative readers and hearers, especially those who try to control all emergent elements in discourse for the service of predetermined ends.

"Each poem is a miracle that has been invited to happen. ... Each poem is a gift, a surprise."

NOT EVERY gift, he has said, comes complete, wrapped tight with a bow. An occasional failure is something he accepts, as he suggests in the title of one of his new poems: The Sparkle Depends on Flaws in the Diamond.

Stafford is animated and without pretension when talking about poetry. "When I write, I welcome poetry. I'm like a person who's at home with it, all relaxed about where poetry comes from. Grim, ambitious people scare it away."

Stafford's work is generally optimistic, but grim ideas occasionally blow through it. In his poem Over The North Jetty from the new collection, he speaks of leaning into a "permanant gale."

He explained his choice of metaphor: "Well, I see that as condition of life. Our safety is a matter of insufficient understanding as to what's going on out there. Our senses don't tell us about what we really face. And technical instruments tell us in a universe full of events we don't actually know about. When I go out into the sun," he said, laughing, "my doctor tells me I'd better wear a hat."

"Poems are like hats. ... Shelters we make for each other, shelters from the permanent gale."

William Stafford reads from his poetry at 7:30 p.m. Oct. 22 at Ohio State University's Denney Hall. For details, call 292-2242.

William Stafford
Award-winning poet to lead

By TERI SHALL
Lantern staff writer

The rugged-skinned face but
gentle eyes of Oregon poet Wil-
liam Stafford reflect his earthy,
big-hearted literature.

Graciousness and landscape
scenes are common threads weav-
ing Stafford’s poetry together.

His human conscience and re-
spect for nature is mirrored in
one of Stafford’s most acclaimed
poems, “Traveling Through the
Dark.” The poem describes a
choice the narrator must make
between pushing a dead, pregnant
doe into a canyon to clear the
road, or saving the life of the
fawn — still alive inside the doe.

Being a poet, Stafford said, is
not just being all heart.

“Most people think a poet is
someone who is drunk on emo-
tion ... but part of being a poet
requires the coldness of a me-
chanic,” Stafford said.

Stafford will share his outlook
this week with students and
faculty as he participates in Ohio
State’s Creative Writing Pro-
gram’s Writers’ and Residents’
Series.

He will conduct a poetry work-
shop and public reading at 7:30
p.m. Thursday in Denney Hall
352.

Even as a boy, Stafford was a
writer and a reader. He said he
remembers writing a book, which
imitated the one he was reading
as a child.

Now Stafford is a retired college
professor and a traveling poet on
the Ohio Poetry Circuit.

“I’m not addicted to teaching
and I’m not addicted to doing
readings,” Stafford said. “It’s a
kind of job.”

If he wasn’t invited to be on
the circuit, he wouldn’t seek it
out himself, Stafford said. Being
on a circuit is a means to
supplement income as a poet. Few
poets manage to support them-
theselves by only publishing their
poetry, he said. Other poets work

campus workshop

as editors or literary consultants
of some type.

At the start, writing poetry
seemed to be Stafford’s avocation,
he said. But it came to be so
integrated with his life that now
it is his vocation. Teaching has
become his avocation, Stafford
said.

In his classes and workshops,
Stafford generates feedback from
everyone about students’ poems.

“In the classroom you’re likely
to experience all the trends in the
world today,” he said. “Students
are spontaneously caught up in
current topics.”

Stafford, 73, taught at Lewis
and Clark College from 1956 to
1979. In 1970 and 1971, he was
consultant in poetry to the Li-
brary of Congress.

He earned the National Book
Award in 1963, the Shelley Me-
morial Award in 1964, Guggen-
heim and National Endowment
for the Arts grants in 1966 and
the Melville Cane Award in 1974.

Stafford is one of three writers
visiting Ohio State in the Creative
Writing Program’s series. Mary
Robison, a fiction writer, will visit
winter quarter and Denise Lever-
tov, a poet, will visit in the
spring.
Poet William Stafford to give reading

William Stafford, a teacher of writing and one of America’s most respected poets, will give a public reading of his works at 7:30 p.m. Oct. 22 in 352 Denney Hall.

The reading is open to the public free of charge.

Stafford will be writer-in-residence Oct. 18-24 as part of the Visiting Writer Series sponsored by the English department’s Creative Writing Program, according to Bill Endres, graduate assistant to the series.

Stafford also will teach a one-week advanced poetry workshop while he is on campus.

He has written 18 books of poetry. His best known are Traveling Through the Dark, which won a National Book Award in 1963, and Glass Face in the Rain. Other books of poetry include Things That Happen Where There Aren’t Any People, Stories That Could Be True, and the most recent, An Oregon Message.

He also is widely known as a teacher of writing, Endres points out. He has published two books in the University of Michigan series: Writing the Australian Crawl: Views of the Writer’s Vocation, and You Must Revise Your Life.

For further information on Stafford’s appearance, call Endres at the Creative Writing Office, 292-2242.
Egan to read; sees ‘vacuum’ in Irish poetry

By Maria Marron

Irish poet Desmond Egan, winner of the National Poetry Foundation of America Award in 1983, will pay a one-day visit to Ohio State on Nov. 5 as part of the Department of English Visiting Writers Program. Egan will read a selection of his poetry in the English Department Library, Derby Hall, at 4 p.m.

Predicted by Caroll F. Terrell, president of the National Poetry Foundation of America, to “be evaluated as Ireland’s greatest modern poet of the 20th century,” Egan has numerous volumes of poetry to his credit, including a new one, A Song for My Father, to be published later this year. The collection is currently being translated into French, Greek, Italian, Japanese and Swedish. The Writers Union in Leningrad is bringing out a translation in Russian and a Dutch translation is being prepared for next year’s European Poetry Festival.

“There are 42 poems in it,” says Egan, “that’s if they are poems: it’s a word I’m wary of.”

Self-effacing about his achievements and modest about the recognition he has received, Egan says that “since the death of Kavanagh, Irish poetry has been in a bit of a vacuum.”

Irish poetry is going through a particularly bad phase right now, in his opinion, and this becomes all the more apparent when one travels overseas and discovers how little foreigners think of poets lauded in Ireland.

“A lot of what’s going on in the Irish poetry scene is introverted,” he says, “it’s catering for a small, self-conscious audience.”

Egan is an enthusiastic member of Kilcullen Branch of Amnesty International. He visited the Philippines last year en route to Japan, bringing a letter signed by most Irish Dail (parliament) deputies and senators with an enquiry about the missing Redemptorist priest, Fr. Rudy Romano, who had stayed in Kilcullen on a visit to Ireland. Seeing people as “powerless in the face of torture and oppression,” he regards Amnesty as moral force through which people can protest, write letters to governments, etc., to counter oppression.

“A lot of people either have been released or treated better, as a result of Amnesty’s work,” he says.

Desmond Egan

Egan was the first Poet in Residence at University College Dublin, Ireland, during 1986-87. In April this year, he gave poetry readings in Fort Wayne, Ind.; at the University of Texas at Austin, which houses Beckett, Joyce and Yeats manuscripts; and to the James Joyce Society in New York.

Last year he did extensive traveling— to America, Belgium, England (where he did a reading with Fleur Adcock), Japan and Yugoslavia.

In addition to writing poetry, Egan teaches English at Dominican College, Newbridge, Ireland, and also is associate head of Irish studies at the University of Osaka, Japan.

Maria Marron is a graduate student in the School of Journalism, and a reporter and editor from the Republic of Ireland. Last summer, as a writer with the Leinster Leader, a weekly paper in County Kildare, she spoke with Egan.
The Creative Writing Program has announced its visiting writers program schedule for winter and spring quarters.

Michael Rosen, literary director of the Thurber House and author of the books *A Drink at the Mirage* and *50 Odd Jobs*, will give a poetry reading at 3 p.m. Jan. 17 in the English Department Library in Derby Hall.

Louise Gluck, a highly respected poet and teacher, will read selections from her poetry at 7:30 p.m. Jan. 24 in 300 Journalism Building, with a reception to follow.

She also will conduct a workshop from noon-2 p.m. Jan. 25 in 410 Denney Hall. Students interested in attending the workshop should submit selections of poetry to Bill Enders. For more information, contact him at 292-2422.

Spring will see many artists appearing on the campus. Randall Silvis will present a workshop from 3-5 p.m. Tuesdays and Thursdays during the quarter in 368 Denney. Silvis is the author of short stories, nonfiction works, plays and two novels, *The Luckiest Man in the World* and *Excelsior*. He also has received a Fulbright Award and a National Endowment for the Arts Creative Writing Fellowship.

Elizabeth Spires, author of *Globe*, *Swan's Island* and *Annonciade*, will give a poetry reading at 3 p.m. April 4 in the English Department Library.

Author Alison Lurie, winner of the 1985 Pulitzer Prize for her novel *Foreign Affairs*, will have a one-week residence April 17-21.

In addition to her Pulitzer, Lurie is the recipient of many other honors, including grants from the Guggenheim and Rockefeller foundations, and the American Academy of Arts and Letters Award in Literature. She is a professor of English at Cornell University.

Carlos Fuentes will give a public reading May 1. Fuentes has written numerous novels, including *Where the Air is Clean, The Good Consience and Distant Relations*. Fuentes has served as an ambassador to France for Mexico. He now holds the Simon Bolivar Chair of Latin-American Studies at Cambridge University.

For more information on the programs, contact Enders at 292-2468.
Gluck bringing ‘Triumph’ to OSU events this week

Vermont resident Louise Gluck, author of four books of poetry, will read from her work at The Ohio State University Tuesday evening. A new book is forthcoming.

Gluck has written The Triumph of Achilles ($7.50), Firstborn ($5.95), Descending Figure and The House on Marshland ($7.95), all from Ecco Press, 18 W. 30th St., New York, N.Y. 10001.

The writer, a teacher at Warren Wilson College, will teach a workshop on poetry at OSU on Wednesday. Her free public reading is at 7:30 p.m. Tuesday in Denney Hall.

Gluck’s awards include Guggenheim, Rockefeller and National Endowment for the Arts fellowships in writing, and an award from the American Academy and Institute of Arts and Letters.

For details, call the Creative Writing Program at OSU, 292-2242.
Visiting author’s novels break tradition

By Michelle Buemi
Lantern arts reporter

For novelist and playwright E.M. Broner, writing is a way to examine the injustices in the world.

“I think what I’m really fighting for is a change in values, a change in ethics and a change in morality,” she said.

Broner, who is at Ohio State as a visiting writer in residence, said she gets ideas for her novels from her Jewish faith, the women’s movement and problems in society.

Tonight at 7:30 p.m. in 300 Journalism Building, Broner will read from her latest book, “The Repair Shop.”

“It is about a little figure clad in an Orthodox Jewish robe, wandering the streets of the city,” she said. “Gradually, you find out this person is a woman.”

Broner said the character makes a congregation from people living on the street and opens a store front she calls the repair shop.

“(The title) is from the Hebrew words ‘tikkun olam’ which mean repair the world,” she said. “We are here on this earth to make repairs.”

Broner, whose latest residencies have been at Columbia University and New York University, is disappointed in a system that turns away the tired and poor. She said her students often write about bag people.

“The Statue of Liberty should come down and a bag person should go up,” she said. “That’s the new symbol of the land.”

Broner does not consider herself a conventional writer.

“I don’t deal with traditional love stories, get rich quick books or horror books,” Broner said. “I write novels.”

She said in a country so interested in high book sales, authors usually write traditional novels about traditional topics, but she feels she has to write novels about situations that others have not touched on before.

“The women’s movement has freed us to write the untraditional novel, to write in an untraditional manner and to make heroes and adventurers of women,” said Broner, a dedicated feminist.

The way women write differs from men’s writing in many ways, one of which is that women have more than one hero, she said.

“Women’s writing has what I call the multiple woman hero, where many characters each have their own story.”

Broner said she is best known for her book “A Weave of Women,” which is about a group of women in Israel who want to right the wrongs that have occurred to them. Broner said she set the book in Israel because all religions founded there place women in a secondary role.

Another of Broner’s novels which also deals with women is “Her Mothers.” She said it is based on a pilgrimage.

“A daughter runs away to seek her fortune and her mother goes hunting for her,” Broner said. In the end, “They find themselves, as well as each other,” she said.

During her two-week residency at Ohio State, Broner is teaching a creative writing workshop. “I’m a hot teacher and I get high when there is excitement,” she said. “I’m knocked out about my students; they’re great.”

Ellin Carter, assistant professor of English, said she is impressed with Broner’s vitality.

“I heard her speak once before, some years back,” she said. “She is a very exciting speaker.”

Carter has also read some of Broner’s work.

“She is a very vibrant, very dynamic writer,” Carter said. “I read her novel ‘Weave of Women’, which is innovative and funny.”
BOOKS/UNIVERSITY WRITING PROGRAMS

OSU offers new master’s in creative writing

Authors, academics debate degree’s value

By George Myers Jr.
Dispatch Columnist

Ohio State University this fall will launch the state’s second university-sponsored program offering a Master of Fine Arts degree in creative writing.

The program, seven years in the making — and led by a half-dozen writers such as short-story writer Lee K. Abbott and coordinator and poet David Cuíno — Johns Hopkins University in offering “terminal degree” education, in which the focus is helping graduate students perfect their writing.

The MFA replaces OSU’s master’s in English “with a concentration in creative writing,” Cúno said. “The new degree is truly a writer’s degree.” Other Ohio institutions offer master’s or doctoral degrees emphasizing combinations of English, literature, research and scholarship.

OSU’s writing staff also includes essayist William Allen, children’s author and translator Lorne Segal, poet Kathy Fagan, and fiction writers Michelle Herman and Elizabeth Dowberry Vaughn. The new program enters a crowded field nationally.


Taken together, they’re pumping out a lot of accredited writers, but is what result? And how is their training felt by readers of their books?

Critics say university writing programs hurt because they are aesthetically conservative and they teach neophytes to write like their teachers.

It was Flannery O’Connor who said: “You almost feel that any idiot with a nickel’s worth of talent can emerge from a writing class able to write a competent story. In fact, so many people can write competent stories that the short story as a medium is in danger of dying of competence. We want competence, but competence by itself is deadly. What is needed is the vision to go with it, and you do not get this from a writing class.”

Proponents, such as Denison University associate professor David Baker (who has a master’s and doctorate in English, but not an MFA), say MFA programs can offer great variety, not only in the work that students produce but also in the writers and teachers who foster it.

Allen Girabeg, Robert Creeley and Gary Snyder are some of the writers who teach in MFA programs. Baker points out, and they certainly aren’t conservative. Further, he says, the award-winning Albert Goldthwaite, Adrienne Rich and Philip Levine have MFAs in creative writing, and there is nothing similar about their work.

Writers who teach in university creative-writing programs also say they can guide years off The Wait — the amount of the time, and work, it takes before writers have their first book published. They say intense practice under a guiding eye is as valuable in apprentice writing as it is in any of the arts.

All of this has an effect, finally, on the common reader who, for generations to come, will buy or ignore the products of such guidance.
Novelist, critic Blaise to visit OSU, Denison

Clark Blaise, the American-Canadian novelist and critic who directs the International Writing Program at the University of Iowa, will speak this week at Ohio State and Denison universities.

Blaise’s books include Lunar Attractions, The Border as Fiction, Lusts, Man and His World, Resident Alien and A North American Education.

He also has written two books with his wife, novelist Bharati Mukherjee.

His newest, a memoir called I Had a Father, is about his search for an elusive parent. Addison-Wesley will publish it in April.

The 1961 Denison graduate will speak on “Continuities and Discontinuities” at his alma mater at 8 p.m. Monday in the Slayter Hall faculty lounge.

He will read from his work at 8 p.m. Wednesday in OSU’s Denney Hall, in the Commons Room.

In another event, novelist and OSU writing instructor Elizabeth Devberry Vaughn, author of the Many Things Have Happened Since He Died, will read from her forthcoming Break the Heart of Me at 10 a.m. Jan. 30 in the Fawcett Center for Tomorrow’s Alumni Lounge.

The book is due in 1994 from Doubleday.

The lecture and readings are free.

For details, call 587-6266 at Denison and 292-6065 at OSU.

— George Myers Jr.
Creative winners

(left to right) Marcia Douglas, Nathan Weaver and Paul Handstedt, winners of the OSU creative writing competitions, discusses who is the better writer among them.
OSU writing workshops to start soon at Borders

By George Myers Jr.
Dispatch Book Critic

The Ohio State University and Borders Book Shop will offer Weekend Writing Workshops this summer on race, fiction and women's writings, humor, screenwriting and publishing.

Dayton native Lynn Lauber, author of White Girls and the recent Sugar Street, will begin the series Saturday with a two-day talk on "Women Writing."

Her workshop is intended to "encourage women to write, to get them going, to get their self-confidence up. I've found that it helps to not be so self-critical when writing," she said recently from her home in Piermont, N.Y.

Lauber said she will offer a historical perspective of the female literary tradition, using Jamaica Kincaid, Virginia Woolf and other writers as positive examples.

"I have this theory," Lauber said, "that you can't be a nice girl and be a good writer at the same time. It's hard to be free in your writing if you're constantly worried about constrictions."

The 1974 graduate of OSU also will read from her acclaimed novel Sugar Street (Norton, $19.95) at 8 p.m. Friday. The novel continues the story of a white girl and black boy whose high-school love affair changes their lives and the lives of their friends and neighbors.

Lauber's workshop and other weekend workshops in the series will meet at Borders, 4545 Kenny Rd., from 1 to 6 p.m. Saturdays and Sundays. The series also features talks by:

* Toi Derricotte, June 26-27, on "Writing About Race."
* C. Michael Curtis, July 10-11, on "Fiction That Works."
* Mike Harden, July 17-18, "Humor Writing."
* Ken Harrison, July 24-25, "Film Writing."
* Tracy Dile, July 31-Aug. 1, "Writing for Children."
* Jack Heffron and Mark Kissing, Aug 7-8, "Writing To Publish."

An overnight writing assignment may be required for some of these sessions. Workshops carry one hour of undergraduate or graduate credit from OSU, and cost $143.

The courses are part of OSU's Summer Writing Series. Three-week creative-writing courses also are available. For details or to register, call Joan Roettger, 292-2006.
OSU summer writing series celebrates 10th anniversary

The Creative Writing Program and the Office of Continuing Education celebrated their 10th anniversary this summer.

It was the 10th year of offering the Summer Writing Series at Ohio State, which consisted of eight weekend workshops and four three-week courses. Topics included creative nonfiction, writing for children, humor writing, travel writing, novel writing and publishing the literary magazine.

"The series really meets the needs of many students, both traditional and non-traditional," said Carol Ventresca, associate director of the Department of Credit Programs in the Office of Continuing Education.

"This can build a higher skill level for folks who have writing as a real love in their life; it can also fulfill that last credit hour or two that a senior needs to graduate," Ventresca said.

The weekend workshops met on Saturday and Sunday afternoons for five hours each day in Mount Hall on West Campus and carried one hour of undergraduate or graduate credit. The three-week courses carried five hours of credit each.

Graduate Assistant Jacki Spangler said topics and instructors for the series were selected according to current trends of interest gathered from evaluation forms completed by each participant.

Guest instructors this year included Senior Editor of The Atlantic magazine, C. Michael Curtis; nationally syndicated columnist Mike Harden; Drue Heinz Literature Prize winner Randall Silvis; and children's author and writing consultant Tracey Dile, among others.

"A grueling for an instructor to take 32 essays home at night and return the next day with a page-long critique on each," Harden, instructor of the humor and travel writing workshops and six-year "veteran" of the series, said.

Despite the crunch for time, the series has been successful, Harden said, and offers learning opportunities unlike anything else being taught at Ohio State.

"I was especially pleased with the professionalism and work experience of the professors," continuing education student Amy Darling-Ruyack said. Darling-Ruyack attended three of the workshops to obtain the credit needed to update her teaching certificate.

Spangler said there is discussion of publishing opportunities in every class, and previous students have been published in magazines such as The Atlantic, The Washington Post, Glamour and Parenting.

Students have also taken part in publishing an annual literary journal, Summer Magazine, as part of the three-week course titled "Publishing the Literary Magazine" since it began in 1985.

"The series offers a lot of creativity and a lot of fun; it is designed to be a hands-on, interactive experience, aside from the traditional course," Kay Ward, lecturer for the literary magazine course, said.
Poets, short story writers, novelists to share works in series of readings

Poet Carol Muske will be the first author featured in the Workshops and Readings series sponsored by the Creative Writing Program and Friends of the Libraries.

Muske, professor of English at the University of California, will read at 3:30 p.m. Oct. 25 in 311 Denney Hall. She has published five books of poems. The most recent is Red Trousseau.

Charles Baxter, author of three collections of short stories, two novels and volumes of poetry, will present his work at 8 p.m. Nov. 17 in Drake Union River Den.

As a part of his residency in January at Ohio State, Frederick Busch, fiction writer and Fairchild Professor of Literature at Colgate University, will conduct a reading at 8 p.m. Jan. 25 in the Wexner Film and Video Theater. He recently published The Children of the Woods: New and Collected Stories.

Poet Ellen Bryant Voigt will conclude the series at 4:30 p.m. Feb. 14 in 311 Denney Hall. Voigt, professor of creative writing at Warren Wilson College, has published four volumes of poetry.

For more information, call 292-3387.