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Norman Mailer to Speak at James Jones Conference in Paris

May 10, 2002 - Paris, France -

The American University of Paris (AUP) and the James Jones Literary Society announced today that world-renowned author Norman Mailer will speak on June 22 at the 12th Annual James Jones Literary Society Conference hosted by The American University of Paris. Mailer, a friend of the late James Jones beginning in the early 1950s, will receive the first James Jones Lifetime Achievement Award, presented on behalf of the Society by Jones's daughter, the novelist Kaylie Jones.

Speaking of his participation, Mr. Mailer said, "It's always a particular pleasure to come back one more time to Paris where I spent many of the most interesting months of my life (from October to June, 1947-1948), but the thought that on this trip I can speak of one of America's major post-war novelists and my sometime friend, James Jones, on the morning of one day, and then on the evening of the next be able to read with George Plimpton and my wife, Norris Church, in George's play, 'Zelda, Scott and Ernest' increases my anticipation by an order of magnitude."

Mailer, prolific author of over 40 books, including *The Naked and the Dead* (1948), *Advertisements for Myself* (1959), *The Executioner's Song* (1979) and *Portrait of Picasso as a Young Man* (1995), will speak and take questions about Jones at 11:00 a.m. as part of a day-long celebration of James Jones, who lived in Paris with his wife Gloria, and their two children, Kaylie and Jamie from 1958-74, most of this period in a house on the Ile St. Louis. Other speakers include George Plimpton, co-founder and editor of *The Paris Review*, long-time friend of the Jones family, and author of many works including *Paper Lion* (1966), *Truman Capote* (1997), and several other friends and relatives of James Jones and scholars of his work.

The conference, which is free and open to the public, will be held in the Grand Salon of the American University of Paris beginning at 9:00, with a welcome by Kaylie Jones, Jerry Bayne,

current Society President, and Kevin Heisler, Vice President, and Michael Vincent, Dean of The AUP

It will conclude with a book signing at 4:30 p.m. Seating is limited and preference will be given to Society members. A total of six sessions are devoted to the life and work of Jones, author of many memorable narrative works, including *From Here to Eternity* (1951), *Some Came Running* (1957), *The Thin Red Line* (1962), *Go to the Widow-Maker* (1967), *Viet Journal* (1974), *WWII* (1975) and *Whistle*, which was published posthumously in 1978. Jones died in the United States in 1977.

On June 23, a dramatic reading of "Zelda, Scott and Ernest," to benefit the Jones Society, will be held at the American Church of Paris at 7:30 p.m.

Norris Church Mailer, Mailer's wife and Artistic Director of the Provincetown Repertory Theatre and author of the recent novel, *Windchill Summer* (2000), plays the role of Zelda Fitzgerald; Mr. Mailer plays Ernest Hemingway; and George Plimpton plays F. Scott Fitzgerald in the production, which is the creation of Terry Quinn and Mr. Plimpton, and is based on the correspondence and published works of the Fitzgeralds and Hemingway, including Hemingway's classic memoir of Paris, *A Moveable Feast* (1964). The three have presented readings of the play in New York, Washington, Provincetown, Massachusetts, and several other places.

Contacted at her home in Provincetown, Mrs. Mailer said, "It has been eighty years and more since Zelda and Scott came to Paris and lived those tempestuous, alcohol-flavored years of wild parties, love, fury, great literature, and madness. Giving life to Zelda, through her words, here in Paris, where she lived and wrote them, is a most memorable experience."

To sign up for the conference at AUP on June 22 and/or to reserve tickets for the performance on June 23 at the American Church, please call Nils Schott in the AUP Office of Academic Affairs: tel: (33/1) 40 62 06 02; email: schott@aup.edu. (For security reasons, only persons whose names are on the list will be admitted) Regular seating tickets are \$25. A limited number of \$100 reserved seating tickets, which include a post-performance reception, may be obtained by sending payment to the Society's Treasurer, Warren Mason, 32 Winton Road, Meredith New Hampshire 03253. Payment must be received by June 10.

The Jones Society is planning other events in conjunction with the conference and the dramatic reading, including literary Paris, a walking tour led by Noel Riley Fitch and a book signing at the Abbey Bookshop in the Latin Quarter in the late afternoon of June 21st.

Hendricks-Howe-Sackrider Handy Colony Book Wins Award

The Illinois State Historical Society has recognized the book *James Jones and the Handy Writers Colony*, written by JJLS board members George Hendrick, Helen Howe, and Don Sackrider, with a special award for scholarly publications on Illinois history.

The 103rd annual meeting of the Illinois State Historical Society was held on April 26-27 in Quincy, Illinois. At a luncheon held at Quincy's Stoney Creek Inn on April 27, George Hendrick accepted the award on behalf of himself and his co-authors.

Hendricks, Howe and Sackrider also received a Distinguished Achievement Award at the JJLS Symposium last November for this book and its companion volume, *Writings from the Handy Colony*, both published in 2001.

Hendrick is a professor emeritus of English at the University of Illinois at Urbana-Champaign, former department head and was the first president of the James Jones Literary Society. He previously published *To Reach Eternity: The Letters of James Jones*.

Howe is a retired English instructor of Lincoln Trail College in Robinson, Illinois. Howe was a personal friend of Jones and Lowney Handy, and Howe's husband was a close childhood friend of Jones.

Sackrider, a retired Eastern Airlines pilot, was also a friend of Jones and the second student (after Jones) of the Handy Writers' Colony. Sackrider is the immediate past president of the literary society.

James Jones and the Handy Colony is available from Southern Illinois University Press (www.siu.edu/~siupress). *Writings from the Handy Colony* is available from Tales Press (www.talespress.com).

Kris Kristofferson Wears Father Role Like A Smile

On April 25, 2002 the film A Soldier's Daughter Never Cries was screened as part of Roger Ebert's Overlooked Film Festival, held at the historic Virginia Theater in Champaign, Illinois. The film, based on Kaylie Jones's novel, starred singer and actor Kris Kristofferson as "Bill Willis," a character based up on Kaylie's father, James Jones. Kaylie Jones and Kristofferson were in attendance to discuss the movie with Ebert, and former JJLS President Ray Elliott interviewed Kristofferson regarding his role in the film.

"See him wasted on the sidewalk in his jacket and his jeans, wearing yesterday's misfortunes like a smile," are the first words I remember hearing from Kris Kristofferson in a song called "The Pilgrim — Chapter 33" that he wrote more than 30 years ago.

Because of that image, playing the James Jones character in the movie version of his daughter Kaylie's novel, *A Soldier's Daughter Never Cries*, wasn't a role I'd ever thought about

Kristofferson getting. But when Nick Nolte decided to go to Australia to play Col. Tall in Terrence Malick's film adaptation of Jones' World War II Guadalcanal novel, *The Thin Red Line*, before taking the father role in Kaylie's novel, Kristofferson was offered the part instead.

"I'd never have had the chance, otherwise," Kristofferson said when he was in Champaign-Urbana for the screening of *A Soldier's Daughter Never Cries* during the Roger Ebert Overlooked Film Festival.

Getting that chance, however, gave Kristofferson the opportunity to play one of the best roles of his career. It was a role he said he'd been preparing for all of his life.

"I could identify with (Jones) sometimes because of his military background and the fact that I wanted to be a writer more than anything else," said Kristofferson, who spent nearly five years in the Army before stopping off in Nashville on his way to an English teaching assignment at West Point after three years in Germany and deciding to stay and work as a janitor and write songs instead of pursuing a military career.

"I didn't know it was going to be songs," he said of his own writing success. "I hope that someday I will be writing fiction again."

James Jones's relationship to his work and to his family was how Kristofferson said he could most identify with the noted author of the World War II trilogy *From Here To Eternity*, *The Thin Red Line* and *Whistle* who grew up in the southern Illinois town of Robinson.

And it was the family relationship that Kristofferson said was very appealing to him about the Jones he played and came to know through the role. The 65-year-old songwriter, singer and actor Kristofferson has eight children of his own, five at home in Hawaii.

"I imagine when [Jones] was younger," Kristofferson said, "he might have been the way I was more when I was younger. I think there's a point in your life, if you're a creative person, where you've got to be pretty selfish, and where your work is pretty much the most important thing in your life.

"But at least at the age when I was playing Jones, he had gotten to the point where what he really valued, I think, was family; work as well. He was always dedicated to his writing, but not to the point of excluding the people he loved."

The younger Jones was who Kristofferson said he had in mind when he accepted the role of expatriate author Bill Willis in *A Soldier's Daughter*.

"It's so funny," Kristofferson said, "because when I started to do this project, my memory, my impression of James Jones was all these pictures that they used to put out back when he was selling *Eternity*. He'd be throwing a knife or doing something real manly and macho. I expected him to be more like Hemingway. I was glad to see that (Jones) grew into the person that he got to be."

Like Jones, the character in the movie had health problems and moved his family back to the United States after years of living in Paris to spend his last years at home, finish the final novel of his war trilogy and have his daughter and son grow up in America. The children had a difficult time adjusting to the culture and the fact that their father was dying.

"What was ironic for me was that life followed art," Kristofferson said. "Right after I did the movie (where the ambulance backs up to the house to take Willis off to the hospital), I had to have a triple bypass. And my kids, who had all been in North Carolina (on location for the filming of *A Soldier's Daughter*) with me were there when the ambulance came to the house, just like when it came in the movie and rolled James Jones off to the hospital.

"At my house, you know. And Jody, one of my boys (who was 15) — I got quite a kick out of it — he went up to his mother and asked, 'It's not going to be like the movie, is it, Mom?'"

It was the wheezy-like breathing Kaylie perceived in Kristofferson's performance of the Jones character that really touched her.

"The breathing caused me to fall apart," she said. "My father had congestive heart failure and he breathed in a way that everybody who knew him recognized when they heard Kris in the movie. It was so effective."

Kristofferson said he wasn't aware of doing anything special.

"That's weird," he said, "because I didn't have a clue what it was really like. My father died of heart failure, but I think maybe I was close enough to needing the operation myself.

"And by the time I ran into Kaylie down there (in North Carolina) I felt like I was James Jones. But, of course, I had no idea that I'd look like it to his daughter, especially one that loved him so much."

Unlike Jones and the character in the movie, Kristofferson recovered and is able to work. But he said it is "hard to get me out of the house. I wouldn't have come here now, if it hadn't been for how much I loved the project."

But like Jones and the character in the movie, his own life as a father is what Kristofferson values now.

"When you're younger," he said, "you're still trying to find out who you are. And if you're in love with your work, it's probably going to take most of your attention. I know I wasn't the father for my first two kids as I am for the ones now."

Elliott's interview of Kristofferson will conclude in the next issue.

Summoning the Muse

--by Judith Barnes,
winner of the 1998 James Jones First Novel Fellowship

First, I want to thank the members of the James Jones Literary Society for giving me their First Novel Fellowship in 1998. Winning that year gave me the courage to finish Salthill and see it published. Like Ray Cristina, I admire Mr. Jones's work very much. James Jones made a significant contribution to the American literary tradition and I am happy and proud to be a member of the Society.

I guess every writer has to find his own way of successfully turning out work on a regular basis. Penelope Fitzgerald remarked that women learn to write "at their kitchen tables," with interruptions, because that is so often the way they have to work. Being easily distracted, I'm a flop at the kitchen table. Once nothing was so wonderful as charming the Muse for a few hours (in my pajamas, with many mugs of coffee). Now I'm working on a second novel, and it's hard going. When I do set a block of time aside to write, I frequently end up wandering the house tweaking at things instead, washing glasses or making that phone call "before I forget." Scrubbing the bathroom tile with an old toothbrush becomes more important than hitting the keys! The only time I can stick to the writing job is either late at night, when all the world is asleep, or at dawn when ditto. So far I'm not sure which one works best, because although I am more inspired in the morning, I'm really a night owl! My most successful writing comes when I rise in the morning and work all day and into the evening in complete solitude, stopping only to eat meals or take a walk.

However during the day, while working at non-writing tasks, I also dream and play around with ideas. I read a lot. The material I dig into for story ideas really has to grab me or I can't put my heart into it. Mythology fascinates me, for instance. *Salthill* was based roughly on the King Arthur legends. I have built a collection of books on different subjects, mostly from library sales, or I may be found rummaging in the non-fiction bin of your local dust-mote-laden used bookatorium. Sometimes every book I own seems to be open on the floor or my desk, for inspiration. Once the "serene and pitiless" Muse has appeared, I can work on my draft. This is a loathsome process which I would do anything to squirm out of, including bathroom tile. When the draft is more or less in place, I set to work doing what I feel most confident of: refining the language and making it vivid. Here is where all that research comes in, because the devil -- and the fun -- is in the details! (It isn't a tree, it's a *Linden* tree!) I always have an imaginary reader in my mind whom I want to become completely lost in this world I have built.

I don't Delete anything I have written. Instead, I Cut the offending passage and Paste it into a "Stuff" file. Anything not working, or too *purple* (I tend to slide into this, and have to be severe and cunning with my weakness) can be cast into the "Stuff" file. It feels less horrible than deleting it. Besides, who knows? It might come in handy later on. A writer I know calls it "killing your darlings"-- bumping off those cherished bits of prose that just don't work. I'm a magpie; I preserve words like pieces of string or glass.

Oddly, I wrote my first novel while working full time and raising a son. Now by a fluke I am not working and the son is away in college, and do I write? Probably not more than I did in the old days. Life is strange.

I keep one area of my bedroom for writing and that's all I do there. I work on a banquet table. I need isolation and silence. My computer faces the window and the trees. It is always very comforting when my old marmalade cat comes and sits quietly on my manuscript.

Kaylie Jones's Remarks in Honor of James Jones's 80th Birthday: Conclusion

Kaylie Jones, the daughter of James Jones, made the following remarks at the JJLS Symposium in Robinson, Illinois, on November 10, 2001. Jones would have been 80 years old on November 6. This is continued from the previous issue of the newsletter.

Drinking did exacerbate my father's heart condition, there's no doubt about it. But he had congestive heart failure before that, and it came from a combination of malaria from the war and a congenital condition his brother, Jeff Jones, also died from.

But drinking and illness never killed his work, or his drive to work. The Paris years in my opinion were extremely fruitful. He partied a lot and there were open houses, but he was up at 6 o'clock every morning, working. He got up, he went to work. We watched him, as we got ready to go to school, pulling himself together to go up to his office. In Paris he wrote three of his four great war novels, *The Pistol*, *The Thin Red Line*, and a great chunk of *Whistle* (the *Ice-Cream Headache* has stories about the war but isn't strictly a war novel).

From '75 to '77, after we moved back to the States, he was working around the clock on *Whistle*, and he installed two elevator chairs in our house so he could be lifted up to the third floor to write. And he would go up about seven in the morning and wouldn't come down until seven at night. And this was a dying man -- dying, and he knew it. He was afraid to leave his work undone. That's what I saw, and that's what I emulated and wanted to be: someone who had the courage to do something like that. And I don't know. I don't know whether I've earned a place to go sit at that table with those great writers someday.

One of the best things that ever happened to me in my life is finding Don Sackrider. My father's family split at some point, there was a battle, a war, some feud. I have three first cousins I've never met. I never met my Uncle Jeff, and I never met my grandparents. I never knew any of these people. I knew Don because he came to Paris, and then we saw him again in Florida, but we didn't see him much. Our lives diverged. This was all due to this complicated relationship my father had with Lowney Handy, which he lied about to my mother. So you can imagine my mother's feelings were quite complex. It's amazing that a man who could write *From Here to Eternity* wouldn't have the good sense to know that a woman could tell that Lowney Handy had been more than his foster mother, but had been his lover for fifteen years. I think he made a little bit of a mistake there.

In any case they never discussed the past or anybody from the past. So I didn't know anything about Don, or about Illinois, or about where he came from. So when I went to the symposium for the first time, and Don picked me up at the airport, and we talked all the way here, I felt like I'd found a relative. I'd found family. And that's one of the best things that has happened to me that I

think my father would be very happy about. I have guidance in this man, who tells me things in a very quiet voice: maybe you should think about doing it this way, or maybe that's not a great idea, or maybe that *is* a good idea. I hear the voice of wisdom, I hear the voice of solidity and loyalty. I hear my father in that. And he would have been very happy about that.

Over twenty years ago, when I was in college, my life was literally saved by another writer, Tolstoy. I read *War and Peace* and I read the death of Prince Andrew in that novel, and from a hundred years in the past, that writer spoke to me and said: you're not alone, your pain is not singular to you, it's universal. And that saved my life, and that's why I became a writer. I know that my father's writing and his voice has done that for a lot of young writers and Vietnam vets, people who came out of other wars who needed to know they weren't alone.

I hope in time that I'll be allowed to sit at that table with them, wherever they are, and ask them this huge number of questions (the list just gets longer and longer). One thing I can tell you for sure though: those terrorists who blew up the World Trade Center on September 11 who believe they're going to heaven are in serious trouble, if they're going to the same place as where those writers are sitting around talking. Because in the minds of those writers the killing of another human being for any reason is unacceptable. That was my father's first and last tenet in life, I believe.

**Twelfth Annual
James Jones Literary Society Symposium
June 22-23, 2002**

Saturday, June 22, 2002

**The American University of Paris,
Grand Salon
31 Avenue Bosquet
Free Admission**

8:45-9:10 a.m.

Annual Society Membership Business Meeting
Jerry L. Bayne, President
Kevin Heisler, Vice President
Kathy Stillwell, Secretary
Warren Mason, Treasurer

9:10-9:15 a.m.

Conference Welcome and Overview

Jerry L. Bayne, Kaylie Jones, Kevin Heisler

9:15-10:00 a.m.

James Jones in Paris

Kaylie Jones, Kate Mosolino, Don Sackrider

10:00-10:45 a.m.

Panel Discussion: James Jones's Paris Novel, *The Merry Month of May*

Judith Everson, Larry Shiner, Molly Schlich, J. Michael Lennon

10:45-11:00 a.m.

Break

11:00-11:45 a.m.

James Jones in America

Norman Mailer

11:45-11:50 a.m.

JJLS Lifetime Achievement Award

Presented by Kaylie Jones and J. Michael Lennon

11:50 a.m. - 2:00 p.m.

Lunch

2:00-2:45 p.m.

James Jones in Vietnam

Hugh Mulligan, AP Correspondent

2:45-3:30 p.m.

James Jones and Hollywood

Ed Rampell

3:30-3:45 p.m.

Break

3:45-4:30 p.m.

Memories of James Jones in Paris

George Plimpton

4:30-5:00 p.m.

Book Signing

Sunday, June 23, 2002

American Church in Paris

65 Quai D'Orsay

7:30 p.m.

"Zelda, Scott and Ernest"

A dramatic reading by Norris Church Mailer, Norman Mailer and George Plimpton

To sign up for the conference at AUP on June 22 and/or to reserve tickets for the performance on June 23 at the American Church, please call Nils Schott in the AUP Office of Academic Affairs: tel: (33/1) 40 62 06 02/ email: schott@aup.edu. (For security reasons, only persons whose names are on the list will be admitted.)

Regular seating tickets for "Zelda, Scott and Ernest" are \$25. A limited number of \$100 reserved seating tickets, which include a post-performance reception, may be obtained by sending

payment to the Society's Treasurer: Warren Mason, 32 Winton Road, Meredith New Hampshire 03253. Payment must be received by June 10, 2002.

New York City, January 29, 1952. James Jones accepted the National Book Award for *From Here to Eternity*. He was flanked by his co-winners, poet Marianne Moore (left) and naturalist/writer Rachel Carson (right). Jones created something of a stir with his acceptance speech (see below), in which he concluded: "There's nothing wrong with being a rascal, as long as the results are good." A few days later in New York, James Jones met Norman Mailer, who later wrote of this first impression of Jones: "The variety of his small-town personality was not only canny and overbearing, but also as warm as your best buddy. It felt like a great new kid had just moved onto the block."

Both items from the Handy Colony Collection, Archives/Special Collections, University of Illinois at Springfield.

James Jones Literary Society Newsletter

Vol. 11, No. 1

Winter 2002

Tentative Schedule, Twelfth Annual James Jones Literary Society Symposium

Jones Society Honors Authors of Two New Books

Ray Cristina Recipient of Ninth Annual James Jones First Novel Fellowship

"At 3 a.m., It Isn't Musak," by Ray Cristina

Renovation of Jones's Boyhood Home Planned

Kaylie Jones's Remarks in Honor of James Jones's 80th Birthday

2002 James Jones Creative Writing Award Announced

American Film Institute Nominates *Eternity* for 100 Best Romance Film List

JJLS Board of Directors Meeting Minutes, Robinson, Illinois, November 9, 2001

JJLS General Membership Business Meeting Minutes, Robinson, Illinois, November 10, 2001

2002 James Jones Symposium is June 22-23 in Paris, France;

'Paris at Your Leisure' Trip Planned to Encourage Attendance

After 11 years of holding James Jones symposia in various U.S. towns that had some significance to the noted World War II author and his works, the James Jones Literary Society has made plans to go abroad and hold the twelfth annual symposium in Paris, France, a city in which Jones lived for 15 years.

The symposium is co-sponsored by the American University in Paris (AUP), and will be held at the university at no charge on June 22, 2002. The program will concentrate on the

Paris years of one of the greatest American writers of the 20th century. Society board members, including Jones' daughter and author Kaylie, past JJLS president Mike Lennon, together with faculty at AUP, are developing the program. Plans are being made for a tour focussing on the homes and haunts of Jones and other expatriates living in Paris in the 1960s and '70s.

Norman Mailer, his wife Norris Church Mailer and George Plimpton have agreed to attend the symposium and participate in a Society fund-raising event the next day. On Sunday evening, June 23 the trio will make a presentation based on the writings of Zelda and Scott Fitzgerald and Ernest Hemingway, in which Norman Mailer will portray Hemingway. Contributions of \$100 for the cocktail fund-raiser are now being accepted by the James Jones Literary Society.

To encourage attendance at the Paris symposium, Tales Press is planning an eight-day trip to Paris, from June 19 to June 26. It is called "Paris at Your Leisure" and will include the international flight from Indianapolis to Paris, transportation to and from the airport, hotel accommodations with Continental breakfast daily and the symposium. Sunday evening's activities are extra and should be paid to the James Jones Literary Society at P.O. Box 68, Robinson, IL 62454.

The American Council for International Studies (ACIS) is an organization that has provided quality educational experiences to students and adults since 1964 for travel to Europe and other destinations abroad. Information for the trip and an application for travel are available by phone at 217 384-5820, e-mail at tales@soltec.net or by writing Tales Press, 2609 N. High Cross Rd., Urbana, IL, 61802

Individuals may depart from U.S. cities other than Indianapolis and/or stay in Europe and depart from another European city up to 20 days later for additional charges.

James Jones fans are looking forward to an interesting symposium about the author and his work in Paris and having the opportunity to see a bit of the world in which Jones lived.

--Ray Elliott

Tentative Schedule, Twelfth Annual James Jones Literary Society Symposium Saturday, June 22, 2002

American University in Paris

Free of charge and open to the public

8:00 a.m. Business Meeting, James Jones Literary Society

9:15-9:45 Welcome: President Jerry Bayne, Kaylie Jones and Don Sackrider

9:45 Jones's Paris novel, *The Merry Month of May*, panel discussion (Dr. Judith Everson, Dr. Larry Shiner, Dr. J. Michael Lennon, Ms. Mollie Schlich)

10:30-10:45 break

11:00-11:45 George Plimpton: *Memories of Jones in Paris*

Lunch: 11:45 a.m.--2 p.m. On your own

2-2:45 p.m. Hugh Mulligan, AP Correspondent: *James Jones in Vietnam*

2:45-3:30 *James Jones and Hollywood*

3:30-3:45 break

3:45-4:30 Norman Mailer: *James Jones in America*

4:30-5:00 Book Signing

Sunday, June 23, 2002
American Church in Paris
65 Quai D' Orsay

7:30 p.m "Zelda, Scott and Ernest" a dramatic reading by Norris Church Mailer, Norman Mailer and George Plimpton
\$25 general admission tickets available at door; \$100 tickets include reserved seating and invitation to a special benefit reception following the reading. Send checks (tax-deductible) to James Jones Literary Society, P.O. Box 68, Robinson, IL 62454.

Jones Society Honors Authors of Two New Books

The James Jones Literary Society Board of Directors presented a Distinguished Achievement Award to the three co-authors/editors of two recent books on author James Jones and the Handy Writers' Colony he and his mentor founded in Marshall, Illinois, in the early 1950s.

Longtime society board members George Hendrick, Helen Howe and Don Sackrider had two companion volumes published this year in an ambitious project that took several years to complete. James Jones and the Handy Writers' Colony, published last spring by Southern Illinois University

Press, and "Writings from the Handy Colony," published this month by Tales Press, drew on each author's unique perspective.

Hendrick is a professor emeritus of English at the University of Illinois at Urbana-Champaign, former department head and was the first president of the James Jones Literary Society. He previously published, *To Reach Eternity: The Letters of James Jones*. Howe is a retired English instructor of Lincoln Trail College in Robinson, Illinois, Jones' hometown and where the Society holds many of its annual symposia focussing on the famous author of *From Here To Eternity*, *The Thin Red Line* and other novels. Howe knew Jones and his mentor, Lowney Handy, and Howe's husband was a close childhood friend of Jones.

Sackrider, a retired Eastern Airlines pilot, was also a friend of Jones and the second student (after Jones) of the Handy Writers' Colony, established formally by Jones, Lowney Handy and her husband, Harry, after the commercial success of *From Here To Eternity*. Sackrider is the immediate past president of the literary society.

Upon announcing the award at the society's Nov. 10 symposium in Robinson, board member and Jones scholar Judy Everson said, "These two titles are worthy of special recognition for their excellent insight and eloquent style," and congratulated the authors for "their collective contribution to the serious study of Jones and the Colony."

Both volumes are available from the respective publishers: Southern Illinois University Press at <http://www.siu.edu/~siupress>, and Tales Press at <http://www.talespress.com>.

Ray Cristina Recipient of Ninth Annual James Jones First Novel Fellowship

The Humanities Department of Wilkes University and the James Jones Literary Society announced on October 1 the winner of the 2001 James Jones First Novel Fellowship. Ray Cristina of Prospect, Pennsylvania, received the \$5,000 first prize on November 10th at the Society's annual conference in Robinson, Illinois, the birthplace of James Jones, author of *From Here to Eternity* (1951), *The Thin Red Line* (1962), and many other works. The

University's Humanities Department administers the contest for the Society, which is headquartered in Robinson.

Cristina's manuscript, "Tracking Ginger," was chosen out of 432 submissions to the contest, which was established nine years ago to honor the spirit of unblinking honesty, determination and insight into modern culture exemplified by James Jones. Set in Pennsylvania and Ohio, Cristina's novel tells the story of Manos, a veteran who lost part of his leg in Vietnam. He returns home one evening to find his constant companion, a Rhodesian Ridgeback named Ginger, to be gone, probably stolen. After a complex search, Manos comes to believe that a man named Jasper Hoag, an ex-convict also known as "Hog," is holding the dog. The novel builds up to a struggle between the men.

Born in Pittsburgh and a long-time resident of western Pennsylvania, Ray Cristina holds A.B. and M. Litt. degrees from the University of Pittsburgh, both in creative writing. He served in the U.S. Navy from 1946-48 and has worked as a wire-service reporter, medical writer, free-lance writer and photographer, and at the University of Pittsburgh, as a writing instructor and information specialist. Currently, he raises and trains Morgan show horses with his wife on a small farm.

His previous publications include *Above and Below* (with Tom Shelnick), a nonfiction book about deep-sea diving, and many short stories in literary magazines. He has written television plays and documentaries for three Pittsburgh television stations and produced nine medical films for Western Pennsylvania Hospital. In addition, he was the book reviewer for *The Pittsburgh Press* in the late fifties and early sixties. Cristina says he's "not on the internet yet because my computer is an antique, but the first thing I'm going to do with my award check is buy a new one." He has finished "Tracking Ginger" and is at work on a second novel with the idea for a third one in mind.

The judges for this year's contest were Kaylie Jones, the novelist daughter of James Jones; Kevin Heisler, a New York based writer; Dr. Patricia Heaman, Professor Emeritus of English at Wilkes and former chair of its English Department; and Dr. J. Michael Lennon, former Vice President for Academic Affairs at Wilkes and now Professor of English there.

The James Jones First Novel Fellowship welcomes inquiries on the contest. Requests for guidelines should be sent with a SASE to James Jones First Novel Fellowship, c/o Humanities Department, Kirby Hall, Wilkes University, Wilkes-Barre, PA, 18766 or via email to english@wilkes.edu. Submission deadline is March 1st of each year. Fellowship guidelines are available online at <http://www.wilkes.edu/humanities/jones.html>.

At 3 a.m. It Isn't Musak

--Ray Cristina

Cristina submitted the following piece for publication in the JJLS Newsletter with this statement:

"I want to thank the members of the James Jones Literary Society for their First Novel Fellowship...What I want to say is this: It is an honor beyond measure to receive an award bearing the name of James Jones, because he is a writer I have always admired. It is even more special when it comes from the hand of his daughter, Kaylie, because she is a fine writer in her own right."

I wouldn't recommend the way I write to anyone.

First of all, it probably wouldn't work for anyone else. And secondly, it's too hard on your system.

My muse strikes at 3 a.m.

In a way, I guess I deserve this, because I refuse to write the way normal writers do. If there is such a thing as a normal writer. Let's say, an intimidated writer.

The intimidated writer listens to his (or her - from now on, if you're a woman, when I say his, think her), the intimidated writer listens to his English teacher. Millions of English teachers since Hemingway tell you that the way to write, the correct way is this way:

At 7 a.m. you screw your bum into the chair at your desk and you write until noon. Then you break for lunch and the rest of the day is yours. That's no so bad, right? If you get five hundred words (keepers, that is), you've had a good day.

But the point is - you do this five days a week whether you're getting keepers or not. It's a job, Buster (or Missy, if you're thinking her) and if you don't stay with it, you might as well forget it.

I tried it, the correct way, more than once. Several times. Here's what happens:

On Day One I screw my bum into the chair and write for five hours. I go over it and then I hit "Save."

On Day Two, the first thing I do is read what I wrote on Day One and then hit "Delete." It's just not any good. It's forced. But I write for five hours again.

On Day Three I go through the same thing I did on Day Two.

Day Four also starts with Delete, but then I quit. I've put in fifteen hours and I don't have a word to show for it.

"You quit too soon," I can hear my English teacher say. "You didn't stay the course."

No, I didn't, and I won't. Nothing good is going to come out of that system - not for me. You other people, you more serious writers, welcome to it. I'm sure you'll do great.

So I wait for my Muse. I put Chapter 7 in the back of my mind (I know what has to happen in Chapter 7, I just don't know how it's going to happen, and in real time, not fictional time, I don't know when it's going to happen.)

Except 3 a.m., of course. When the day comes, in a week, or two, or two-and-a-half, it will be 3 a.m.

"Ching!" You know that little bell you sometimes find on the store counter? When the owner's in the back? That's how my Muse wakes me up.

"Ching!"

My eyes fly open. This is not music to my ears.

"Chapter 7's ready," my Muse says.

"Go away. Come back at 7 o'clock. Seven at 7. Okay?"

"The words are rolling, Buster. Get 'em while they're hot."

"Seven o'clock, okay?" I turn over, pull the blanket over my head.

"You've had Alzheimer's since you were six," my Muse says. "You won't remember at 7 o'clock."

I roll out of bed.

The dogs start thumping their tails, Ginger the Ridgeback and Little Bear the Collie. I have to get out of the bedroom quick, or they'll wake Deanna. You don't want to wake Deanna at 3 o'clock in the morning. She breaks wild horses. (Well, they're Morgans, but they're still pretty wild.) You don't wake Deanna at 3 o'clock in the morning, not even for sex.

I tiptoe across the hall barefooted and slip into my Study. That's where I leave my clothes at bedtime, because of moments like this. I don't close the door all the way, because if I do, the dogs will scratch at it, and that will wake Deanna. I don't turn on the light either, because light could sneak out of the crack of the door and across the hall into the bedroom and, you know -

So I click on my little old Macintosh Classic and the little screen lights up and the little Mac face smiles and says "Welcome."

"Better you should be Mr. Coffee," I say.

But then I dress, if it's a cold morning, because Deanna and I sleep with the windows open and that's why we have the two dogs to keep our feet warm, one for each of us, and if it's not a cold morning I don't bother to dress, but in either case I screw my bum into the chair and - I begin.

This is my punishment. For not having a regular schedule. I may work for ten or twelve hours now stopping only to feed the horses, because words are rolling. I have my coffee right beside the computer, after Deanna gets up. "Oh," she says, "the Muse strikes again." She knows about the Muse. She things it's funny.

Well, I don't recommend it. But it works for me. Chapter 7 begins:

"Wednesday started out on a note of conciliation between August and me and ended with Elena" (his lovely wife, previously established) "in my arms."

We're just on the dance floor - but still, that's a keeper.

Renovation of Jones's Boyhood Home Planned

The house on Walnut Street once owned by the family of Robinson, Illinois author James Jones has been up for sale for some time, but that may soon change. Mel Yarmat of the Yarmat Group, a Springfield real estate development group working with the city on downtown redevelopment, has been working on a plan to renovate the property as a tourist attraction and has nearly secured the funding needed to buy it and begin renovations. "The house is intact and in sound condition," Yarmat said. "It would be an easy matter to restore the interior to what ever time period would be appropriate." Bids are being considered for what Yarmat calls "vanilla improvements." Walls would be torn down to the studs, new plumbing, electrical, and heating and air conditioning would be installed before the walls are resealed and painted.

-- from the Robinson Daily News Web site, <http://www.robdailynews.com>

Kaylie Jones's Remarks in Honor of James Jones's 80th Birthday

Kaylie Jones, the daughter of James Jones, made the following remarks at the JJS Symposium in Robinson, Illinois, on November 10, 2001. Jones would have been 80 years old on November 6.

My father in my mind is still 55 years old, which is how old he was when he died. I really have a hard time imagining him at 80. It's really hard for me to picture him physically at that age. Many things have happened in the world since 1977, when he died, and I often think about him when incidents occur that in some way relate to his life philosophy. One thing about him that I feel strongly I should say is that he was a visionary in many more ways than just as a writer and novelist. He believed in things that you would be surprised to know. He was often misunderstood for the fact that he was out of style with his time.

Many, many years ago he believed that there were other planets circling suns out there and it was absolutely unthinkable that we would be the only planet in the entire universe that would have life on it - he was convinced of this. He'd often seen UFOs in his life, especially out here in the Midwest where the sky is so dark at night, where there are no streetlights. He'd seen two UFOs - and he was convinced of this, there was no way you ever have talked him out of it. And he used to tell me what he thought these other solar systems might be like, and he was an avid reader of science fiction.

So you can imagine my absolute surprise when the New York Times science section announced that the first planet had been discovered circling another star, in much the same way as we circle the sun. And I was thrilled for my father. I thought this was amazing: he believed this many, many years before it was discovered, and he would have loved it. That was a discovery I was sorry he missed. In the same way we've now discovered that we might be able to colonize Mars, and we've sent unmanned machines there: our little trucks drive around Mars, taking pictures. That would have completely blown his mind. And another thing that would have really blown his mind is mind was Arafat getting the Nobel Peace Prize. I think that would have given him a heart attack if nothing else, because he was an avid anti-terrorist. For a man who owned the biggest collection of knives and guns, both antiques and modern weaponry -- I don't know how many of you know this, but he was a card-carrying member of the National Rifle Association, and believed every man should be allowed to carry arms - he was a pacifist. He did not believe in warfare. He was the greatest pacifist that I have ever known. He didn't believe that anyone should be killed for any reason, ever.

So those are very interesting contradictions in one man, I think. He was very, very upset when the Israeli Olympic athletes were murdered by Palestinian terrorists in Munich in 1972. He was so upset that he gave thousands and thousands of dollars to Israel after that, as a reaction. He was so infuriated by the idea that innocent people would be killed by terrorists. There was no reason worth killing anybody in his mind. I think Arafat getting the Nobel Peace Prize would have done him in.

And also underwater discoveries like the Titanic - these kinds of things would have amazed him. He was an avid scuba diver, and believed that the solutions to many of the world's problems could be found in the ocean. And these magnificent objects have now been created that can go down to the deepest depths of the ocean, and have found very strange life forms, that can survive without light. This would have backed up his theory that we are not the only living organisms in the universe. I think these things would have charmed, bemused, and sometimes horrified him, but certainly made him sit there with that wondrous little smile on his face and that twinkle in his eye.

He loved Star Trek, for example, He loved the first, original Star Trek with Captain Kirk, and one of the reasons he thought it was great was that he loved Spock, the alien with pointed ears from another planet. But even more than that was the African-American, Lieutenant Uhuru, who was the radio communications officer. This was before Martin Luther King, pretty much, when the first episode was aired, and he thought this was such a huge step for civil rights in American, that he was blown away by it. I think he would have been very interested to see the proliferation and continuation of the Star Treks - I think there must be 25 Star Trek programs on TV right now - and that would have amused him thoroughly. He took positions which were very unpopular in his own time, such as Vietnam. He never got to see the incredible Vietnam Memorial in Washington, with those soldiers standing

there. I think that memorial would have thrilled him, because it is truly the most interesting memorial we have ever made, because it does not really say that war is great and rah-rah for our soldiers. It really says something completely different from that. He would have liked a memorial more like that for World War II also. He did not think war was a great thing. He did believe there were great heroes, but he didn't believe in warfare.

By the same token, two films that came out in 1998, *Saving Private Ryan* and *The Thin Red Line*, would have been a huge surprise to him. *The Thin Red Line* took a position that was very different from the novel, but at the same time it did come up with the moral thesis that war is not a good thing, and we are all One, and if you break up the One, you destroy the universe. You destroy what is greatest about our planet.

And at the same time, with *Saving Private Ryan* he would have been absolutely thrilled with the first thirty minutes. He actually took his name off of *The Longest Day* because he wrote a bloodbath for Omaha Beach - body parts, the ocean completely red with blood, people screaming - and they took it out, they said we'll horrify people. And he said, "What do you think war is, a fucking picnic?" That's what he said, it's a quote. He was furious that they wanted to make Omaha Beach look like other war movies, where the Americans storm the fort, and they get in there and only a few get hurt, but not many. So he would have been very happy to see that in *Saving Private Ryan* they shot it as close as possible to what people sitting in a theater could stand.

However, I think he would have been truly horrified by the message that movie ultimately propounds: that every individual counts. If there was any philosophy that my father believed that came out of his experience in the war, it was that the individual doesn't count at all. He does not count in the eyes of his superiors, he does not count in the eyes of his government or his people. And that is the one thing he came away with from his experience in the war. And that film says the exact opposite, that every individual counts.

His relationships with other writers of his own generation were really interesting. He was combative, but he was not ego-maniacal about it, in that he didn't believe that there was only room for one great writer at the top of the pyramid. He truly believed there was room for many writers, therefore he was able to maintain some very good relationships with other war writers of his generation, like Irwin Shaw, William Styron, and Norman Mailer. He had a falling out with Norman Mailer over something entirely different, which had nothing to do with which one was a better war writer. It was a very silly conflict over who had said what to whom about somebody else, and this went on for twenty years. I believe my father greatly regretted in the end that he had lost a friend, and was very hurt and angry about it ultimately. Ever since my father's death, Norman Mailer has been the greatest supporter of James Jones, his career and family, and has become a great friend to my husband, my mother, and me. And that is something that would have made my father really happy.

I always imagine the two of them sitting there with their canes, Norman with his two canes and my dad there with his two canes, pretending to battle it out, arm wrestling or boxing a little at age 80. This is how I picture it. But they've mellowed. Norman Mailer has mellowed a great deal with time, and I'm sure my father would have also. He was already quite the mellow dude by the time I was a child, He was very different from the man at the Colony, I'm certain of it. I was told that by people who knew him when he was young, and who knew him later.

He also was very kind and helpful to younger writers. I think one of my great regrets is that is that he never got a chance to meet Larry Heinemann. He did get a chance to know Winston Groom. He actually helped him with his Vietnam novel. But he never got to meet Larry Heinemann and I like to imagine them sitting around, shooting the breeze. The greatest thing is that Larry Heinemann also won the National Book Award, and he was very much the unfavored one in that competition that year. Toni Morrison was the shoo-in to get that. Toni Morrison, believe it or not, is part of that sort of literary New York "Ivy League" establishment scene. Whereas Larry Heinemann, who showed up in New York City in his polyester rented tuxedo and stood in the corner, smoking cigarettes, not recognizing a soul in the entire room, was definitely not the favorite that year. And when the award was announced (Larry told me this story), Toni Morrison put her cigarette out and pushed her chair back. But then they said "And the winner is Larry Heinemann," and he almost fell over in his chair he was so absolutely shocked. And in the great legacy of James Jones, that would have been a coup. My father would have been thrilled by that.

My father was never a member of that elite group, and he refused to be. He couldn't have, because he never went to college except for a couple of semesters. Many of those writers had gone to our best colleges. He was completely self-taught.

He was clear in his position and he was not competitive with other writers. He was always willing to help, to give a quote. In fact, he gave a quote to Joseph Heller's book, *Catch-22*. Everybody thought my father would be scared of such a book: "Oh, James Jones has now been usurped from his position as the greatest writer to have come out of World War II." But my father gave this quote, believe it or not: "This is the best book I have ever read about World War II." I think that's a pretty generous statement coming from the man who wrote not only *From Here to Eternity*, but also *The Thin Red Line* and *Whistle and The Pistol*.

Whenever somebody passes over onto the other side, I think of my father as the greeting committee for the friend I've lost. That makes me feel better. And it makes me feel better for my father, because I think of him sitting there saying, "Come on in, sit down." And whenever somebody I love dies, I think, "Well, you greet them, Dad." That's how I feel about it. I imagine them all sitting there talking, Dostoevsky, Tolstoy, Fitzgerald, Joyce, Hemingway. That would be heaven, I imagine, for a writer. I know I would like to go there, and ask them the questions I've never been able to ask them here on earth.

And Dad has been joined by two of his best friends just in the last couple of years, Willie Morris and Joseph Heller. And that's what I said when Willie died: "Go tell him we're OK here, and we'll be there sometime." He was not afraid of death, James Jones, he was only afraid of leaving his work undone. I think I was part of that work. Just as his books were his children, I was his only blood-child, and he left me undone, unfinished, at the age of 16. And I've tried to spend my life doing what would have made him proud.

Part 2 of Kaylie Jones's remarks will appear in the Spring issue. -ed.

2002 James Jones Creative Writing Award Announced

The James Jones Literary Society will award \$500 for the best short story entry following the listed requirements. The Society wishes to honor James Jones for his own short stories collected in *The Ice-Cream Headache* and encourage local residents with an interest in creative writing.

Requirements:

1. An original story of at least 1500 words in length may be submitted to Diane Reed at the Eagleton Learning Resource Center at Lincoln Trail College. The story must be typed and have a cover page. Author's name should appear only on the cover page, not on the story's manuscript.

2. Those wishing to submit a story for consideration of this award must be: a high school senior graduating in spring 2002 who will attend LTC at least part-time during the next academic year; a current student at LTC; or a graduate of LTC.

3. The applicant for this award cannot have been published professionally (meaning received payment), or have been a previous winner.

4. The story must be submitted no later than June 3, 2002.

Cover pages may be obtained from the following sources: Eagleton Learning Resource Center at Lincoln Trail College, any area high school English teacher, any area high school guidance counselor; or the Robinson Public Library.

All entries will be coded so that the reading committee does not know the identity of the writers until a winner has been selected. The reading committee will consist of members of the JJLS, current or former instructors at LTC, and/or LTC Foundation members.

*The JJLS reserves the right not to award the stated amount should there be an insufficient number of entries for a fair judgment or no entry is judged acceptable.

American Film Institute Nominates Eternity for 100 Best Romance Films List

Wednesday November 14 5:48 PM ET

LOS ANGELES (AP) - The American Film Institute has celebrated best films of all time, screen legends, top comedies and most thrilling pictures. Next up: the 100 best love stories. The institute is sending ballots to directors, actors, studio executives, critics and others in Hollywood to vote on the top 100 U.S. romance flicks.

The films must feature a "romantic bond between two or more characters, whose actions and-or intentions provide the heart of the film's narrative," according to a news release Wednesday from AFI, whose annual lists have become hot topics for movie buffs.

The list of 100 best romances will be unveiled in a CBS special in June. Among the 400 nominees that voters can choose from are Casablanca, Gone With the Wind, My Fair Lady, From Here to Eternity, Lady and the Tramp, The Great Gatsby, Moonstruck, and, fittingly, Love Story. Voters can write in up to five choices not included on the nomination list.

Previous lists included the 100 best American films, led by Citizen Kane; the greatest 25 male and female movie legends, topped by Humphrey Bogart and Katharine Hepburn; 100 funniest movies, with Some Like It Hot at No. 1; and 100 best heart-pounders, led by Psycho.

"We are now more than ever reminded that the movies tell stories that move us and bring us together," said Jean Picker Firstenberg, the institute's director, adding that the group picked the theme before the Sept. 11 terrorist attacks. "And though the lovers on screen may end up apart when the lights come up, we the movie lovers remain bound by their emotional journey."

--<http://www.afionline.org>

JJLS Board of Directors Meeting Minutes,
Robinson, Illinois
November 9, 2001

The James Jones Literary Society Board of Directors met on November 9, 2001, in the home of Maxine Zwermann at 806 West Main, Robinson, Illinois.

President Don Sackrider called the meeting to order at 3:13. Board members present were Jerry Bayne, Warren Mason, Cullom Davis, Carl Becker, Dwight Connelly, Robert Thobaben, Kathy Stillwell, Juanita Martin, Michael Mullin, Richard King, Thomas Wood, J. Michael Lennon, Judy Everson, Dave Nightingale, Ray Elliott, Maxine Zwermann, Jon Shirota, Diane Reed, Barbara Jones, Don Sackrider and Kevin Heisler. Absent with cause were Claude-Marie Lane, Robert Klaus, Kaylie Jones, Tony Williams, and Jack Morris.

Jerry Bayne moved, seconded by Dave Nightingale, that the minutes of the 2000 Board meeting be accepted. Motion carried.

Jerry Bayne gave the Treasurer's report. Total expenditures to November 6, 2001 were \$8,423.65. Income received was \$14,303.79. The checkbook balance as of January 1, 2001 was \$8,912.81. The checkbook balance as of November 6, 2001 was \$14,792.95 with expenses for the Symposium yet to be paid. Jerry reported that the Society needs to remain conservative regarding cash resources. He reminded the Board that there will probably be no grant underwriting available, like we currently enjoy from the Illinois Humanities Council, for next year's Symposium in Paris. Mike Lennon moved, seconded by Cullom Davis, that the Treasurer's Report be accepted. Motion carried.

Don Sackrider introduced two guests at the meeting: Dr. Jim Turner, a Board Candidate and son of Andy Turner, and John Bowers, principal speaker and honored guest of the Symposium.

Committee Reports:

The 2001 Symposium Committee

Ray Elliott, Chair, reported that he had been busy all week with Elderhostel. Everything was in place for the meeting. He thought the Elderhostel had been successful to date.

First Novel Fellowship Committee

Mike Lennon, Chair, reported that quarter page ads appeared in Poets and Writers Magazine the Nov/Dec issue and Provincetown Arts, Summer issue. The guidelines were updated and revamped to match the Society's home page. The total entries for 2001 were 432 compared with 557 for 2000 and 143 for 1993 the inaugural year. Total manuscripts for 1993-2001 were 3,858. The 432 manuscripts entered for this year came from 46 states, the District of Columbia and 7 countries; California produced 73 entries followed by New York with 57 entries; 22 finalists. Beginning with the 2002 contest, all entrants with email addresses are asked where they heard about the contest.

Responses so far include flyers posted on college creative writing department bulletin boards, Penn Writers newsletter, how to get published books and writing club announcements. The total expenses for this year's contest were \$10,420.44 with a shortfall of \$3,934.44. The shortfall being covered by the Fellowship Endowment earnings. The Fellowship balance beginning October 12, 2000 was \$122,213.75, earnings through May, 2001 were \$13,696.25, leaving a balance on May 31, 2002 of \$135,910.00. The balance October 29, 2001 with the removal of the \$3,934.44 shortfall for the award is \$131,975.56. Mike suggested that the total prize money be increased. Kevin Heisler stated that he felt that \$10,000 was reasonable or a first prize of \$7,500 with a \$250 award for runner-up.

Mike suggested that if the market is favorable we could increase the first place award money. If we were to receive 600 to 700 manuscripts next year it would enable us to consider increasing the award. Mike moved, seconded by Jerry Bayne, that we watch the stock market and reevaluate increasing the prize money next year. Motion carried.

Finance Committee

Warren Mason, Chair, reported that he is pleased with the state of the General Investment Fund in regard to the adverse conditions of the current stock market. He stated that our total value is only off \$94 from our original investment value in 1998. Warren compared that to the Standard and Poor 500 suffering a 24% loss, the Dow Jones Industrial Average down 16% and US Stock Funds in general being down 23.4%. He reiterated his belief that we continue to spend no more than one-half of our earned income per year. Institutions accept an expenditure level of 5% of total portfolio on average over 20 years. Don Sackrider said that we should accept the idea that we could spend 5% of our total portfolio per year. Warren stated that the Finance Committee chair and the Treasurer should remain two different individuals. He feels strongly that two signatures should be required to access financial accounts. Two signatures are required to make an expenditure over \$500 from the checking account. Warren Mason was added to authorize withdrawals from the checking account in addition to Ray Elliott, Don Sackrider and Jerry Bayne.

Cullom Davis accepted when asked to sit on the Finance Committee. Don Sackrider was named the new Chair. As of November, 2001 the total value of the General Investment Fund is \$20,906. To recap the total return on our investments from July '98 to October '00 was a plus 23.24%. The total return from October '00 to November '01 was a minus 17.5%. The First Crawford State Bank CD total is \$51,249 as of November, 2001. This is a two-year certificate of Deposit @ 6% interest and matures in June, 2002.

The JLS Passbook Account is \$8,903 as of November, 2001. Our total investment portfolio November, 2001 is \$81,058. This includes the three mutual funds that make up the General Investment Fund held at Fidelity Investments, the Crawford Bank CD, and the JLS Passbook Reserve. It was moved by Judy Everson, seconded by Mike Mullin, to accept the Finance Committee Report. Motion carried.

Commemorative Stamp Committee

Warren Mason, Chair, reported that we had not met our intended goal of a commemorative stamp of James Jones being issued in 2001. Our present status is that we remain under consideration. He contends that the US Post Office does not consider a James Jones Stamp profitable at this time. This is most likely the reason we have not met with success. We will continue to hold our position.

Liaison To Lincoln Trail College

Donna reported that there were three entries in the contest this year. She felt the low number of entries was due to the fact that we had instituted the contest and then withdrawn it for two years. She felt that this would change if we remain consistent in the next few years. In her effort to reinstate the contest she contacted all English teachers in the district, high school and college level. This was a large undertaking but should be productive. Donna opted to change the guidelines for entry to facilitate participation. The requirements she instituted were: entrants must be no younger than a senior in high school with enrollment planned for LTC the following fall or currently taking a course at LTC, a current student at LTC, or a graduate of LTC. The size of the entry was reduced to a 1500

word minimum. Judy Everson moved we accept the new guidelines suggested by Donna Reed. It was seconded by David Nightingale. Motion carried.

Discussion followed that it would be helpful if a current member of the LTC Foundation also serve on the JJLS Board. Our current Board Member, Jack Morris, is also a member of the Foundation. It was moved by Jerry Bayne that Jack Morris serve as a liaison to the LTC Foundation from the JJLS Board if available. It was seconded by Mike Lennon. Motion carried. If Jack is unwilling, another Board Member will be selected to serve.

Technology & Web Site Committee

Richard King, Chair, reported that he had created a home page to reflect the name of the Society that links to his home page and the existing information of the past seven years. When queried re photos being used on the net, he answered that he has already used photos from the current newsletter from time to time. He has no plans for change at this time. He asked that everyone encourage people to use the site and to give him feedback if there is a problem.

George Hendrick Research Award Committee

Judy Everson, Chair, presented three issues to be discussed in regard to the award in its present form. She, (a), questioned if the award should be maintained as originally stated as recognition for a scholarly work, original and in depth, (b), questioned if we should maintain the requirement that the work be published in the same year as the award is presented, (c), questioned that the award be for current scholarship. Alternate ideas were presented (a), that we establish a new award emphasizing a work presently available to the general public, (b), create a lifetime achievement award to someone who has promoted the works of James Jones, (c), questioned the propriety of a JJLS Board Member, past or present, receiving the award, (d), stated that George Hendrick is one of three authors who have published two books of great importance re James Jones representing an immense body of work and research very deserving of the award. This presents a difficult situation in that George has stated he does not feel comfortable receiving the award given in his own name. Mike Lennon, as a member of the committee, suggested that the two books recently authored and edited by George Hendricks, Helen Howe and Don Sackrider be given a special award.

David Nightingale moved, seconded by Warren Mason, that Hendricks, Howe and Sackrider be given recognition in the form of an award to be titled by tomorrow's Symposium presented by the James Jones Literary Society in honor of their scholarly and ambitious works titled, James Jones and the Handy Writer's Colony and Writings from the Handy Colony. Motion carried.

Membership Committee

David Nightingale, Chair, reported that there were 218 current members of the Society. Two hundred seventy-two newsletters were mailed out, 54 of which were sent to past due members. It was suggested that the 23 runners-up from the Fellowship Award Contest be sent applications for membership. Board members were encouraged to enlist their friends and family to increase member-ship.

Newsletter Committee

Tom Wood, Chair, plans to continue the format set up by Vanessa Faurie. He also plans to publish little known interviews or previously unpublished inter-views and articles in the newsletter. He would like to use the 1959 interview of Jones, which appeared in the Paris Re-view, perhaps in segment form due to its excessive length.

Publicity Committee

David Nightingale, Chair, reported a difficult time getting newspapers to run articles submitted in a timely fashion. He asked that First Novel Fellowship winners be asked for headshots within one week of notification of the award and/or for finalists to be notified that headshots will be needed if they are a winner.

University of Texas at Austin Archival Project

Barbara Jones, Chair, visited the University last Fall shortly after the 2000 Symposium in Champaign. She found the collection to be in good order. It is still being sorted and catalogued but should be completed soon. She was pleased with the care and condition of the collection. She reported that the JJLS has been invited to hold a Symposium there where the collection could be showcased.

2002 Symposium in Paris Committee

It was stated that Kaylie Jones, Chair, and the rest of the committee will make a presentation at the Sunday Board Meeting.

Old Business

Jerry Bayne nominated Dwight Connelly, Robert Klaus, David Nightingale, Ray Elliott, Michael Lennon, Don Sackrider, Kaylie Jones, Juanita Martin and Tom Wood to three year terms to expire in 2004, seconded by Judy Everson. Motion carried.

Don Sackrider nominated Dr. Jim Turner as new member of the Board, seconded by Judy Everson. Motion carried.

Judy Everson moved, seconded by Juanita, that the slate of officers: Jerry Bayne, President; Kevin Heisler, Vice President; Kathy Stillwell, Secretary; Warren Mason, Treasurer; Tom Wood, Archivist, be accepted as listed. Motion carried.

New Business

Ray Elliott noted that a consultant who has investigated renovation of the James Jones boyhood home would be present at the Symposium tomorrow to present ideas for the project. He has estimated it would take \$40,000 minimum to make adequate repairs to the house. He is not charging a fee for the appraisal. Jerry will consult all Board Members regarding 2002 committee assignments. Volunteers were requested to host tables at the college in the morning for registration and book sales and membership.

Mike Lennon mentioned a possible fiscal project involving Norris and Norman Mailer and George Plimpton. The trio makes a presentation based on the letters of Zelda and Scott Fitzgerald and Ernest Hemingway. They do not charge for their services. Mike suggested this as a possible draw for attendance in Paris, 2002. Don Sackrider offered to secure the expenditure for the trio if the Board would choose to attempt this as a money-making project for Paris. More discussion at Sunday's meeting.

It was moved by Jerry that the meeting be adjourned, seconded by Mike Lennon at 5:09 PM. Motion carried.

--Kathryn Stillwell, JJLS Secretary

JJLS General Membership Business Meeting Minutes,
Robinson, Illinois,
November 10, 2001

The James Jones Literary Society met on November 10, 2001 in the Zwermann Arts Center at Lincoln Trail College, Robinson, Illinois. President Don Sackrider called the meeting to order at 9:00 a.m.

Jerry Bayne moved, seconded by Dave Nightingale, that the minutes of the October 28, 2000 meeting be approved as presented in the Spring 2001 Newsletter. Motion carried. Jerry Bayne presented the Treasurer's Report. Total expenditures to November 6, 2001 were \$8,423.65. Income received was \$14,303.79. The checkbook balance as of January 1, 2001 was \$8,912.81. The checkbook balance as of November 6, 2001 was \$14,792.95 with expenses for the Symposium yet to be paid. It was moved by Dave Nightingale, seconded by Barbara Jones, that the treasurer's report be accepted. Motion carried.

Warren Mason presented the Financial Committee Report. As of November, 2001 the total value of the General Investment Fund is \$20,906. The First Crawford State Bank CD total amount is \$51,249. This is a two-year certificate of Deposit at 6% interest maturing June, 2002. The JJLS Passbook Account (Investment Reserve) total is \$8,903. The total investment portfolio value as of November, 2001 is \$81,058. It was moved by Cullom Davis, seconded by Mike Lennon, that the Financial Report be accepted as read. Motion carried.

Warren Mason gave the Commemorative Stamp Committee Report. Our status continues to be "under consideration." This in contrast to the possibility of outright rejection of a proposal for consideration, acceptance, or the third possibility, under consideration. It is Warren's opinion that our proposal has not been accepted because the committee does not consider a James Jones stamp particularly marketable. He encouraged the membership to continue to write the committee in support of the creation of the James Jones stamp. The proper address is listed on the web site (<http://rking.vinu.edu/stamp.htm>).

Mike Mullen reported for Richard King, Chair of the Technology & Web Site Committee, that the web site would continue in its present form. He encouraged everyone to notify Rich if anyone found a discrepancy or malfunction with the site.

Judy Everson of the George Hendrick Research Award Committee moved, seconded by Dave Nightingale, that Don Sackrider, Helen Howe and George Hendrick be given a Distinguished Achievement Award for their extraordinary accomplishment in publishing two works in 2001 entitled James Jones and the Handy Writers' Colony and Writings from the Handy Colony. Motion carried. These two works represent a scholarly, in-depth body of work worthy of commendation by the Society.

Dave Nightingale, Chair of the Membership Committee, reported 218 current members with 54 members being delinquent in paying dues. This represents a loss of 25 members from 2000. Dave encouraged the membership to individually enlist five new members in the coming year.

Dave Nightingale, Chair of the Publicity Committee, reported that he is making every effort to promote the Award recipients in the local press and beyond.

Tom Wood, Newsletter Committee Chair, reported he would continue the format established for the Newsletter by Vanessa Faurie. He plans to publish little known interviews and articles about James Jones he thinks would be of interest to the Society. He promised to try to keep the quarterly publication deadlines intact.

Barbara Jones, University of Texas at Austin Archival Project Committee Chair, reported that she had visited Austin in the Fall of 2000. She found the papers to be situated in the proper climate controlled atmosphere, in good order with the organization process in progress. She stated in her opinion they were doing a good job. The Harry Ransom Center at the University has offered to host a Symposium giving the Society an opportunity to view the collection first hand.

Mike Lennon reported for the 2002 Paris Symposium Committee that the "James Jones: The Paris Years" Symposium is to be held June 22, 2002 at the American University in Paris. He mentioned the possibility of a presentation by Norris and Norman Mailer and George Plimpton based on the letters of Zelda and Scott Fitzgerald and Ernest Hemingway. He also mentioned a program suggestion of the Jones letters from the Paris years. Roy Rosenstein of the American University has promised the Society three large rooms that would more than adequately serve its purposes for the symposium.

Ray Elliott moved, seconded by Mike Lennon, to nominate for the Board of Directors for three year terms from 2001-2004: Dwight Connelly, Robert Klaus, David Nightingale, Ray Elliott, Michael Lennon. Don Sackrider, Kaylie Jones, Juanita Martin, Tom Wood. Motion carried.

Ray Elliott moved, seconded by Kaylie Jones, to nominate Dr. Jim Turner to the Board of Directors to fill Margot Nightingale's unfinished term of one year. Motion carried.

Ray Elliott moved the slate of officers for 2002 be approved as follows: Jerry Bayne, President; Kevin Heisler, Vice President; Kathy Stillwell, Secretary; Warren Mason, Treasurer; Tom Wood, Archivist. Motion seconded by Kaylie Jones. Motion carried.

Construction consultant, Mr. Melvin Yarmat was introduced by President Sackrider to report on the James Jones boyhood home project. It is Mr. Yarmat's opinion that the house can be restored for a reasonable sum. He stated that the structure has already been partially renovated and is reasonably intact. Mr. Yarmat suggested that the property could be purchased reasonably and restored for a minimal expenditure. He felt that the operator of the endeavor could possibly be expected to continually seek grant money to facilitate the operation to be maintained on a break-even basis. Don Sackrider suggested that Mr. Yarmat create a business plan and present it to Jerry Bayne in the next three months. The business plan should include a proposal of costs and recommended renovations of the house. Proposed expenditures should be as cost effective as possible.

Mike Lennon informed the membership that he has been in touch with Gloria Jones regarding the Society publishing *The Ice Cream Headache*. The book is presently out of print. Mrs. Jones owns the copyrights to the book. She was receptive to the idea. The royalties produced from sales would be paid to the Jones Estate and at the same time fulfill the Society objective to promote the works of James Jones. The Society would be entitled to sell the books at specific events as well as future symposia. Mike wanted to advise the membership that this project is an ongoing negotiation. Mike encouraged the membership to offer any suggestions or objections to him for consideration.

Judy Everson moved, seconded by Kevin Heisler, to adjourn at 9:57 a.m. Motion carried.

--Kathryn Stillwell, JLS Secretary

THE JAMES JONES LITERARY SOCIETY NEWSLETTER

Vol. 11, No. 1,

Winter, 2002

Editor

Thomas J. Wood

Editorial Advisory Board

Dwight Connelly

Ray Elliott

Kevin Heisler

Richard King
Michael Mullen

The James Jones Society Newsletter is published quarterly to keep members and interested parties apprised of activities, projects and upcoming events of the Society; to promote public interest and academic research in the works of James Jones; and to celebrate his memory and legacy.

Submissions of essays, features, anecdotes, photographs, etc., pertaining to the author James Jones may be sent to the editor for consideration. Every attempt will be made to return material, if requested upon submission. Material may be edited for length, clarity and accuracy. Send submissions to:

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Archives/Special Collections, LIB 144

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Writers guidelines available upon request and online.

The James Jones Literary Society web page:

<http://www.jamesjonesliterarysociety.org>

Online information about the James Jones First Novel Fellowship:

<http://www.wilkes.edu/humanities/jones.html>

Vol. 10, No. 4 Fall, 2001

Note: the format of the online version of the Society's newsletter has changed with this issue to more closely reflect the printed newsletter.

Four-day Elderhostel Program to be held November 6-10 at Lincoln Trail College with Eleventh Annual James Jones Literary Society Symposium

The James Jones Literary Society will hold its 11th annual symposium at Lincoln Trail College (LTC) in Jones's hometown of Robinson, Illinois, in conjunction with a four-day Elderhostel program.

"Big World-Small Town: A Look Back at the '40s" will examine Jones's work on World War II and the effects of that war on the returning veteran, in addition to other literature and events of the 1940s.

James Jones, ca. 1951

The Elderhostel program culminates with the Saturday, Nov. 10, James Jones Symposium, held annually by the James Jones Literary Society. While the Elderhostel program is for persons 55 or older and requires registration, admission to the Saturday symposium is free and open to the public.

Registration fees for the Elderhostel includes overnight accommodations, meals and local transportation. Local residents may enroll for the same fee, minus the cost of overnight accommodations. For an additional fee, Elderhostel participants are also welcome to attend optional dinners on Friday and Saturday evening. These dinners are sponsored by the James Jones Literary Society and are related to the symposium.

For information about scheduled events and enrollment costs for the Elderhostel, please contact Dick Grogg at (877) 273-4554, write to him at the Southeastern Illinois Heritage Foundation, P.O. Box 277, Flora, IL 62839, e-mail him at dgrogg@accessus.net, or go directly to the Elderhostel catalogue.

The annual symposium's return to Robinson is particularly significant this year because it corresponds with what would have been James Jones's 80th birthday, the 60th anniversary of the attack on Pearl Harbor, which Jones witnessed from where he was stationed at Schofield Barracks, and the 50th anniversary of the publication of *From Here To Eternity*, which he wrote when he returned to Robinson after his discharge from the Army. Once again, the Illinois Humanities Council is supporting the symposium with a grant to help cover expenses.

Former Handy Writers' Colony member John Bowers, whose 1971 book *The Colony* is a personal memoir about his time at the Colony in 1952-53, will be the keynote speaker at the symposium, discussing his experiences in those years and their influence on him and his writing career. Bowers has written seven other books, including a biography of Civil War General Stonewall Jackson.

Immediately following Bowers' talk, a panel of former Colony members Don Sackrider, Jon Shirota and Bowers and Lowney Handy's friend Helen Howe will discuss their recollections and perspectives of the Colony.

Shirota, the last Colony member in residence, has written an as-yet unpublished play, "The Last Retreat," that will be read at the Friday night board dinner at Quail Creek Country Club. The play is also included in *Writings From The Handy Colony*, a new book by Tales Press scheduled to be published just before the symposium as a companion piece to James Jones *And The Handy Writers' Colony* (Southern Illinois Press).

Both books were edited by Howe, Sackrider and George Hendrick, retired University of Illinois English professor and first Society president. Hendrick, a recognized Carl Sandburg expert, has edited two volumes of Sandburg's previously unpublished poems, and will lecture during the Elderhostel on the poet's work in the 1940s.

Bowers, Hendricks, Howe, Sackrider, Shirota, and other Jones scholars and symposium guests will be available for book signings Saturday afternoon at LTC. The contact person at the college for more information is Danelle Hevron at (618) 544-8657, ext. 1123, or hevron@iecc.cc.il.us by e-mail.

After a Tuesday night orientation to Robinson and the Elderhostel program, past Society president and Wilkes University English professor Mike Lennon will kick off the first session of the Elderhostel program with a screening of his documentary "James Jones: From Reville to Taps" on Wednesday morning, Nov. 7.

Lennon will speak later about the fiction of Norman Mailer and James Jones. He also will report on the success of several of the James Jones First Novel Fellowship winners and runners-up since the award was first given nine years ago.

The award is given annually by the Society to continue James Jones's practice of supporting and encouraging young writers. The award was originally \$2,000. The winner of the 2000 award, Stephen Phillip Policoff, was the first to receive an increased amount of \$5,000.

The Elderhostel program also includes a presentation on the 1940s by WWII veterans, retired Wright State history professors and Society board members Carl Becker and Robert Thobaben,. There will also be screenings of movie versions of Jones's novels, with analysis by Southern Illinois University English and Film professor and Society board member Tony

Williams. James Jones's daughter Kaylie Jones will conduct a writing workshop on Friday afternoon.

Elderhostel participants will be given a tour of the site of the Handy Writers' Colony near Marshall and the house nearby that Jones had built after the publication of *From Here To Eternity*."

Note: June 22, 2002, has been confirmed for the 2002 James Jones Symposium. American University in Paris will host the symposium and assist in the planning.

"The Wisdom of a Serious Redneck": Norman Mailer Remembers Jones at the 1999 JJLS Symposium

[The following remarks were made by the novelist Norman Mailer at the 1999 JJLS Symposium held on Long Island. Mailer first met Jones in New York in 1952 and visited the Handy Colony later that year. The piece was transcribed by the editor and edited by Mike Lennon, former Society president and Mailer's friend and bibliographer.]

I've been thinking about Jim a fair amount the past couple of days. I remember that the first time I heard about *From Here to Eternity* I was living up in Vermont -- Putney, Vermont -- and it was a couple of years after *The Naked and the Dead* came out, and I was having a terrible time with my second novel. It was called *Barbary Shore*. I just never knew whether I was writing it or if some occult force had taken possession of me and was writing it, or whether I was under the complete influence of a dear friend named Jean Malaquais, an old-line Marxist who was filling my head with raging Marxist thought (and I hardly will call it ideology because he hated ideology).

Anyway, I will give you a sense of it: I was in a marriage that wasn't doing too well, and I was in a peculiar sort of feverish high from having a novel come out that was successful which -- as I once said in a conversation with Mike Lennon -- was like being shot out of a cannon. And a long time before they talked about identity problems, I had one, and I didn't quite know what it was. But I had the funny feeling that there was a well-known person out there named Norman Mailer and that to meet him, he had to meet me first. And I felt as if I were a secretary or an assistant to myself. I had my new self, and I hated it, I was totally unprepared for it.

One of the things you learn about writing as you write is that you very often know things you didn't know you knew, so that relatively innocent people can write relatively sophisticated books because there's all the knowledge that you didn't express verbally, that you don't talk about with your friends, that comes out in a most astonishing form. You find yourself writing things, making sentences that are just incredible. You sort of say to yourself: "I never knew I knew that." And then you think about it, and ask, "Is it true?" and think "It seems true." It's as if it came from someone else. And you go on with it and live with it and you keep referring to maybe twenty lines that you wrote over forty years ago. All of this is a preface to tell you my mood at the time, which was one of great uneasiness and uncertainty about myself, and who I was, and where I was, and how I had written that book, and whether I could write any more books - when word came to me that there was a book at Scribner's. This was in 1951 (or late in 1950) and Scribner's was saying, "We have a book that's gonna wipe *The Naked and the Dead* off the map"! And I thought - oooh! Then came a very nice letter from Jones's editor, Burroughs Mitchell, which said we have the pleasure to send this book to you, and we hope you like it, and hope you'll send us a blurb and I said, "Yeah I'll read it, I'll give them a blurb!"

And so the book came -- you know in those days many writers were succeeding earlier in life. Bill Styron succeeded early; Jones did; and I did. We almost thought of ourselves more as talented athletes than writers. We probably would have preferred to be talented athletes, but there we were. We had that same fundamental love of competitiveness. We were drawn to our fellow competitors, but -- there was no question -- we each had to be the best.

So I sat down and read this book and I want to tell you, I truly suffered. I suffered because it was too damn good. I was very happy whenever I came across somewhere I could say, "Oh, I could do that better." On the other hand, there were any number of things where I thought "Oh, he knows more about that than I do." So it was an extraordinary experience reading that book. I remember at a certain point I thought, "Yes, he probably read *The Naked and the Dead* and is saying a lot to me." For instance, he had a poker game in *From Here to Eternity*, that was much better and more detailed and much richer than the poker game in *The Naked and the Dead*, which is one way authors have of speaking to one another. So I read it and, it's hard to say, I loved it, I hated it. I finally sent a blurb, and I recall it went something like this: "It's a big fist of a book, with powerful virtues and serious faults," and then something something something, which with everything said, was "It is a major work." And they printed it between two blurbs, Scribner's did, I remember this, one of which said, "From Here to Eternity is the finest war novel to come out." And the other blurb said, "Get out!" So it was my introduction to mass media in a new way. Those guys can cut off your fingernails, your knuckles, your fingers, your wrist, they can take it off up to here; it depends how badly they want to get you--but they can get you.

In the meantime, Jones had this huge success when the book came out, and I was envious in a visceral way, because he knew how to use success, he enjoyed it, he was flamboyant. I didn't know anything about him, I hadn't met him: but he wasn't afraid to be photographed in the Indian silver with blue stones (he loved that), and he was macho, he was a boxer, he was tough. I thought to myself: "He's tougher than I am (grrr)!" I was absolutely locked on him.

I learned a lot about the play of emotion. There was a part of me that whistled in the dark, and said, "It's all right, he wrote a very good book; it's probably better than *The Naked and the Dead*." I must tell you now, in this point of my literary existence, I think it was better than *The Naked and the Dead*, because it went into the taproot of Army experience. I had learned a lot in the Army from a couple of years in it, and it had had a huge effect on me, and I'd been able to write a pretty good novel with it. But it hadn't been my life in the way it had been for Jones. He hadn't had a successful career life as an adolescent and a young man, so he went into that Regular Army. That was going to be his life; that was going to be his existence. It wasn't something he was going to get out of necessarily. And so his book, I felt, went deeper into the nature of what it was like to be a soldier. So I thought, yes, it was a better book than I had written. And going back to that word "competitive," I thought, well, I've got to do better than him, I'll do better than him yet. But I was whistling in the dark, because there I was stuck on my second novel.

So I'll give you another setting: my wife broke up with me. We broke up with each other. I think that's the gentlemanly (and ladylike) way to put it. And there I was in New York, about a year later, in a cold water flat, which had had heat added very recently, way over on the Lower East Side, a grim little place. One day I got a call from Vance Bourjaily. And he said, "Would you like to Meet James Jones? Jim is in town." And I said, sure.

This is the one time today I'm going to read from something, because about three weeks ago, in relation to something else, I wrote a small memoir about one moment with Vance Bourjaily, and in the course of that, I realized I was writing about James Jones as well. And it covers that period. So I will read that one section about how I met Jim Jones, through Vance Bourjaily:

"Vance had such smooth, pleasant features that I was always surprised how many sides there were to him. I promise you he could be classy, conniving, generous, gutsy, efficient, or romantic. He was a roulette of possibilities, and probably is still. Variety lasts in those who are lucky enough to have it. So I could tell you a dozen stories, but will restrict myself to one. Back around 1952, when my generation was still getting to know each other, I had the next thing to a cold water flat, down on Pitt Street in the Lower East Side of New York. And one afternoon Vance called, and said he was with James Jones, who had just hit town, and would I like to meet him. They came over.

"In those days Jones was an avatar of energy. The success of *From Here to Eternity* had given him huge stuff. His presence could certainly fill any small room. The variety of his small-town personality was not only canny and overbearing, but also as warm as your best buddy. It felt like a great new kid had just moved onto the block. How rich was his simplicity. His was the wisdom of - a serious redneck. No doubt about it, he made Vance and me feel pale, establishmentarian, and much too modest by comparison.

"But we all got drunk. That equaled us out. By twilight we were the best of friends. And on the rise of this good musketeer spirit, three good writers ready to tackle all the ugly asinine powers above, we got candid with each other. Jones asked, 'Vance, did you ever cheat on your wife?' Now you have to know how cool Vance was in those days. He never showed his hand. I had known him for over a year, but would never have dreamed of asking such a question. His wife Tina was beautiful, remote in a lovely way, and about as inscrutable as Vance.

"We had, however, forged a mood. Vance's belief in those days, and it may still be active, was that there were few things as unattractive and disturbing as being the man to kill a good mood. So he looked up, and a glint of divine or diabolical light came into his eye, and he said: 'Yes! Whenever and wherever I can!' And this being the lost years of rampant male authority (it feels like a millennium ago), we all roared, and hit another belt of booze, and felt for a goodly half-hour like the swashbucklers we were not. Not quite. 'Thanks. I was wondering,' said Jim Jones, 'how I'd feel if I was married.'"

So that was how I met him. And we took to each other. I can't speak for Jim, but I liked him much more than I thought I would. I sort of half-loved the guy as a buddy. It was a funny thing, but it just seemed to make everything better that I liked him that much.

Time went on. About a year later - or maybe it was the same year - I went out to visit the Colony with Adele Morales, with whom I was living. And I had an extraordinary time there because the Colony was - how to put it? - was such a production. There was so much going on at the Colony. There was Jones who was now kind of like the pirate captain of a renegade company. And then there was Lowney Handy, who was the worst and toughest drill sergeant-major you could ever hope to encounter. She had all the kids all reading, and the only thing they had to do was to copy for an hour from other authors, which a lot of people outside the Colony sneered at. They said it was a ridiculous way to become a writer. But I wasn't convinced, because I remember Nelson Algren saying to me when I complained that one of the students had copied Hemingway too much, Algren said, "No, no, no, you

know when they're beginning they really have to come under a powerful influence, and if they're good enough they grow through the influence, and learn a lot from the influence, and go on to do their own stuff. But sometimes in the beginning they really need to have that influence." Anyway, Lowney absolutely believed in that and she insisted on it. And she made all the kids who were there do it -- the men, I should say. They were, as I recall, from 20 to 30, maybe some as old as 35. Generally, they were young, and they had a marvelous relationship with Jones, because he was their leader. But at the same time, they were young and they were very competitive with him.

And Jones had this intense relation with Lowney that consisted mainly of incredible, prodigious fights. When they disagreed, they were like two animals. It wasn't sexual, it wasn't carnal, it was mental. "How dare you have an idea that's different from my idea!" The were two extraordinarily powerful people always fighting each other all the time, all the time.

And in the quieter moments, I remember just two things about the Colony. One is that there was a wonderful trampoline there. I remember getting drunk and getting on that trampoline for the first time in my life. And I was bouncing up and down, up and down like a two-year-old - I'd discovered a new type of Nirvana. And of course Jones, who was pretty athletic, was doing all sorts of somersaults and backflips and what have you.

And the only other thing about the Colony I remember, particularly, is Jones saying to me once: "You know, I'm beginning to have a new feeling about officers. I always used to hate them, but now I'm giving them a hand. It's not that easy to be an officer. I'm like one here now, and I just tell you, there's more to it than we give them credit for." And that was that.

James Jones at home in Marshall, Illinois, 1955

From Eternity to Django
An Interview with James Jones
by John Hopper

From Metronome magazine, July 1960

[Jones had a lifelong enthusiasm for jazz, as reflected in his 1955 short story "The King." James moved to Paris in 1958 expressly to research and write a novel on the Gypsy jazz guitarist Django Reinhardt. Jones had become fascinated with Reinhardt from recordings while still in Illinois, and his Reinhardt novel was to be called No Peace I Find. In the end, Jones did indeed "chuck the whole business" - not merely to enjoy Paris, but to write The Thin Red Line. This interview is of interest not only for Jones's comments on jazz, but also for his opinions on the Beat writers. -ed.]

When you write a literary column for a Paris daily, it is not unusual to receive from time to time an invitation to meet famous authors, The event may be a signature party, at which the author autographs copies of a new book. Coffee is sometimes served, or tea, depending, usually, upon the author's nationality. When I received a card for a reception in honor of James Jones, I wasn't surprised to find the tables crowded with somewhat harder liquids. Wines, aperitifs and champagne were in abundance to supply the scores of people who filled the two rooms of the apartment. The occasion was the launching of the French edition of Jones's The Pistol. Through the cigarette smog, I met Mr. Jones, a Paris resident for some time now. The novelist spoke much and glowingly of gypsy guitarist Django Reinhardt, who

has achieved the status of a god in French jazz circles. I next saw Jones perched on a stool in the Village, and American rendezvous on the Left Bank. He seemed disinclined to talk about Django or jazz at that time. A few days later, in his apartment, with the help of several beers and a fine view of the Seine, Mr. Jones was considerably more voluble.

HOPPER: I understand you've picked Django as the subject for a novel. Why?

JONES: Back in Illinois, I happened to hear two sides of Django's St. Louis Blues and Honeysuckle Rose. Two of the things he had done with Coleman Hawkins and Benny Carter. Then I read a book about him by Charles Delauney, the French jazz critic, and this got me in even deeper. About that time, I began to correspond with a young French drummer. He was intrigued by my interest in the guitarist. You knew, there was a part in *From Here to Eternity* that had to do with Django. Well, he had to read that, and his interest stimulated my own ideas.

I arrived in France in September '58 and began talking with some of Django's friends, people who had known him throughout his lifetime. They told me all sorts of conflicting things about him. Some said he was irresponsible, others that he was simply being himself, the artist. Whether good or bad, all the opinions were violent. Although some of the French were angry because he had remained in France during the war, I have never heard anyone even suggest that he was a collaborator. There is even the story that the Resistance had worked out an intricate code system using his records, but that has never been proven either.

HOPPER: How exactly do you picture Django as the subject of your novel?

JONES: I don't picture him so much as a subject as an object. By this I mean that the other main characters regard Reinhardt as a "person of desire," as a person they try to utilize to their own ends, when it is he, in the end, who dominates them all. He begins as their object to be used and turned, but in fact, because of his own strengths, in part, he remains untouched. The others find that they are attempting to control the uncontrollable. Like many artists, my character's desires are really rather simple: he merely wants to get drunk, sleep with women, play his music. His needs are not so intellectually complicated as are those of the others.

HOPPER: Your novel, in other words, is not going to be a strictly factual treatment of the man's life?

JONES: No, it will not be biographical in that sense. Everybody thinks of him as a very romantic character. That he certainly was, forming quintets, then disappearing for months to go off with gypsies. But he must have been more than all that. I want to get to the base of it. At the core of the man himself, devoid of all the myths that surround him.

HOPPER: Do you have many of his records?

JONES: I have ... oh ... about 168 sides of his. In fact, it's probably the largest private collection around.

HOPPER: Will your book, because it deals with a jazz theme, be a departure from your usual style of writing?

JONES: I might try a few innovations. In a sense, I'm always experimenting. But in the essential, there will be no break between the new book and the others. It will deal with jazzmen and jazz aficionados, as I like to call the real devotees.

HOPPER: What relation do you find between jazz and writing?

JONES: All artists, whether jazzmen or writers, are essentially anarchists and iconoclasts.

HOPPER: Do you mean "anarchist" in the sense of individualism?

JONES: Yes. Something like that, but I prefer the word "anarchist." Not with a capital A, of course - nothing political. But I think jazz began with this sort of idea. And it is this connection which I see between the writer and the jazzman that intrigues me.

HOPPER: Anarchy has an essentially destructive meaning. This suggests its opposite, the creative element. Do you feel that jazz is being as creative today as when it first began?

JONES: It's true I know more about traditional types than musical types, but even in the traditional forms something is sadly lacking today. I am a great admirer of [Louis] Armstrong, for instance, but the things he has done lately are not up to his former level. He's given up a lot that made him great in the twenties. He's become more of a public relations sort of thing, a damned good one for the United States, that I'll admit. He's accomplished more than half the diplomats.

But to speak of Dixieland today, you certainly find far less creativity there than in progressive jazz. Perhaps due to the fact that most of the performers are third-generation at least. Too far from the source to do very much other than repeat their elders. Certainly progressive jazz, when well played, is the place to find original and fresh ideas.

HOPPER: Now, there are many jazzmen living in Paris. Some even have their own clubs, like Mezz Mezzrow's Trois Mailletz. What do you think of Mezz who prides himself on being a traditionalist?

JONES: I know Mezzrow. Nice, personally. But I never get the feeling that there is much creatively being done when I go to his club. I think it must be very tough to avoid repeating yourself in jazz, whether repeating phrases, or becoming victim of a style. Again, it's this anarchistic style that's important. It's much easier as a writer to avoid repetition. Time is on your side. You can rewrite. When a performer is up there on the bandstand, everything he says must be immediate. He either produces or he doesn't.

HOPPER: Do you think there has been any change in the audience for jazz today as compared to the twenties?

JONES: Socially, the direction is in the other way today. The older players worked in whorehouses, riverboats, small noisy clubs. Their audience was very often a Negro one. Today in America, as everywhere, it has become increasingly difficult to maintain one's individualism, with all the intricacies that society and government have taken. The audience, which once felt a simple allegiance for the State, now tends to worship it. The result is that many practicing artists want to be accepted by this changing audience. They want respectability. They become victims of their audience, which in many respects, as I said, has broadened and cheapened. The "greats" avoid all this. Certainly no one can say that Bird's artistry suffered because of any audience. But there are many modern musicians, I feel, who cater too much to this mass trend. Getz is one, Mulligan another. They want respectability.

HOPPER: Many writers of the younger generation owe more or less of an allegiance to the Beat Generation school. Much of what makes jazz "go," they have tried to incorporate into their writing. Examples are people like Jack Kerouac, Allen Ginsburg, Gregory Corso. What is your reaction to this kind of literary treatment with such deep jazz undertones?

JONES: Well, of course, they differ very much from my own approach to writing. I think that much of the language indigenous to jazz is necessarily a part of the immediacy of jazz itself. Expressions popular among the Harlem hipsters, the real origin of so much of jazz talk, only last a short time. Partly this is due to the performers and aficionados who deliberately change their language so as to keep it a private thing. Now, in writing, dialogue is only an

approximation, at best. This attempt by the Beatniks to record a special type of language limits and marks their work for a certain definite period. Scott Fitzgerald gave a legitimate picture of the Jazz Age, a picture that will last, because he did not depend strictly on reproducing the "hip talk" of the time, phrases he knew would change and be forgotten, thus marking his work as something as limited and fading as a photographic reproduction. But Fitzgerald was an artist. The writing of the Beatniks is attempting to be too much of an emotional release for frustrations. For nameless problems.

HOPPER: Isn't this a legitimate field of art?

JONES: Of course it is a legitimate field of art. All art in a way is the working out of emotional frustrations. But the Beatniks, in being rebellious, confuse the discipline imposed by society by way of governmental laws, sexual mores, and the like, with the discipline imposed by the artist upon his work. The rules society crams down our throats today are more than the proper field of art; they should be rebelled against. But not at the expense of art.

HOPPER: Where do you go to hear jazz in Paris?

JONES: I've been to all the spots. But I prefer a place called Haines and Gabby, actually a restaurant, up in Montmartre. Do you know it?

HOPPER: No.

JONES: It's ... let's see. (Looking at a map of Paris, he traces the maze of little streets that creep around and up the hill of Montmartre.) It's in Rue Manuel. That's it. Run by an American who married a French girl. Nice place for spare ribs, southern-fried chicken, and the like. It's also a rendezvous for jazzmen after they finish at the other places. Go there. It would be a good place to do an article on, if Haines will let you.

Outside, a barge sounded its horn. Jones moved to the window and watched the barge with keen interest. It was getting too close to the quay, he told me, with childlike enthusiasm. If he has come to Paris to write that book on Django, he certainly chose a rough city. Only a writer with an iron discipline could resist the urge to chuck the whole business - typewriter, notes, carbons, all the rest - to enjoy Paris in the spring.

Schedule for Elderhostel Program and Annual James Jones Symposium, Robinson, Illinois
November 6 - 10, 2001

Details and times are subject to change.

TUESDAY, Nov. 6

Afternoon arrival with evening welcome session at Robinson Best Western.

WEDNESDAY, Nov. 7

7:30-8:45 a.m.

Breakfast at Toffee House

8:45

Board bus to Lincoln Trail College

9:00-10:00

An Introduction to James Jones: "From Reveille to Taps" documentary by Dr. J. Michael Lennon, past James Jones Literary Society president and Wilkes (PA) University English professor

10:15-11:40

Overview of '40s culture and adjustment of returning soldiers (Ray Elliott with Charlie Dukes, WWII combat veteran from the European Theater who was taken prisoner in late

1945 and was one of the last documented POWS to reach Allied lines after the war. After being detained in a Russian-controlled camp at Luckenwald, German, Dukes escaped and reached the Elbe River on May 27, 1945, 20 days after the official end of the war)

11:40-12:45 p.m.

Lunch at Lincoln Trail College

1:00-2:15

Introduction to James Jones's early writing life and publication of "From Here to Eternity" with Helen Howe, wife of Jones's childhood friend and who taught the short stories, and Don Sackrider, Jones friend and second member of the Handy Writers' Colony

2:35-4:30

Viewing of the film "From Here to Eternity." Discussion to follow.

5:30-6:30

Dinner at Toffee House

7:15

Winery Visit (Tour & Tasting)

THURSDAY, Nov. 8

7:30-8:45 a.m.

Breakfast at Toffee House

8:45

Board bus to Marshall

9:00-1:10 p.m.

Field trip to Marshall, Illinois, to tour former Handy Writers' Colony and house James Jones had built on the grounds after the 1951 publication of "From Here to Eternity." Trip includes early lunch at historic Archer House. Tour may be accompanied by Earl Turner, brother of Lowney Handy, and Dr. Jim Turner, Lowney's nephew. (Lowney ran the Colony and was Jones's writing mentor and lover.)

1:20-3:20

WWII Presentation (War Without Mercy) on the American-Japanese war by WWII Veterans of the South Pacific and retired Wright State University (Ohio) history professors Carl Becker & Bob Thobaben

3:30-5:00

Review of the music of the '40s with Dr. Don Runyon, retired Lincoln Trail College music, and drama professor. Sing-along of '40s music with Runyon, Joan Craig and others

5:30-6:30

Dinner at Toffee House

7:00-8:00

View "Some Came Running" with discussion to follow on Friday.

FRIDAY, Nov. 9

7:30-8:45 a.m.

Breakfast at Toffee House

9:00-10:15

Tour of Robinson, including a look at newspapers from the era, and other locations depicted in "Some Came Running" with Helen Howe and other James Jones friends.

10:30-11:40

Study of other significant writers of the '40s, including James Jones, Norman Mailer and Carl Sandburg, featuring Mailer and Jones scholar Mike Lennon; and Jones and Carl

Sandburg scholar Dr. George Hendrick, retired University of Illinois English professor and first James Jones Literary Society president.

11:40-12:45 p.m.

Lunch at Lincoln Trail College

1:00-2:15

Discussion of films made from James Jones's novels with Southern Illinois University film professor Tony Williams

2:30-4:30

Writers' workshop with author and daughter of James Jones, Kaylie Jones

6:00

Cocktail hour at Quail Creek Country Club (former PGA tour site)

7:00

JJLS Board Dinner at country club (Pre-registration and payment required.)

8:00

Dramatic reading of former Colony member Jon Shirota's play, "The Last Retreat," inspired by the Handy Writers' Colony (optional)

SATURDAY, Nov. 10

9:00-11:30 a.m.

James Jones Symposium

11:30

Lunch at Lincoln Trail College

1:00-9:00 p.m.

Symposium and Banquet (optional w/additional cost for banquet.)

JAMES JONES LITERARY SOCIETY

SYMPOSIUM SCHEDULE

Saturday, Nov. 10:

8-8:50 a.m.

Registration at LTC

9-9:50

Annual Society Board Business Meeting

10:00-10:40

Awards Recognition --

First Novel Fellowship Award

George Hendrick Research Award

James Jones Creative Writing Award for Crawford County students

LTC Scholarships

10:45-11:15

Update on First Novel Fellowship Award winners and runner-ups: Mike Lennon

11:20-Noon

James Jones's 80th birthday: Kaylie Jones (Jones's daughter)

Pearl Harbor Attack: former Marine Sgt. Dick Lewis (an eyewitness of the first Japanese attack on Pearl Harbor who was wounded on Ford Island).

Publication of "From Here To Eternity": Helen Howe (friend of Jones and the Handys) and Don Sackrider (friend of Jones and second member of the Colony).

Noon-1:00 p.m.

Lunch at the LTC cafeteria

Book signings for authors (John Bowers, George Hendrick, Helen Howe, Kaylie Jones, Jon Shirota, Don Sackrider)

1:00-1:50 p.m.

John Bowers (former Colony member, author of "The Colony" and other books) address and insights about the Colony

2:00-2:50

Former Colony members/friends panel discussion with John Bowers, Helen Howe, Jon Shirota and Don Sackrider on the Colony's effectiveness and value of teaching creative writing

3-3:50

Lowney Handy brother Earl Turner and nephew Jim Turner discuss the Turner family's involvement with the Colony. George Hendrick, Helen Howe and Don Sackrider talk about their recent books ("James Jones and the Handy Writers' Colony" and "Writings from the Handy Colony")

6:00

Cocktail hour at the Elks

7:00

Symposium Dinner (Pre-registration and payment required.)

8:00

Songs from the '40s by The Sunshine Sisters

SUNDAY, Nov.11

9:00 a.m.

Post-symposium board meeting at Maxine Zwermann's home.

2002 James Jones

Creative Writing Award Announced

The James Jones Literary Society will award \$500 for the best short story entry following the listed requirements. The Society wishes to honor James Jones for his own short stories collected in *The Ice-Cream Headache* and encourage local residents with an interest in creative writing.

Requirements:

1. An original story of at least 1500 words in length may be submitted to Diane Reed at the Eagleton Learning Resource Center at Lincoln Trail College. The story must be typed and have a cover page. Author's name should appear only on the cover page, not on the story's manuscript.
2. Those wishing to submit a story for consideration of this award must be: a high school senior graduating in spring 2002 who will attend LTC at least part-time during the next academic year; a current student at LTC; or a graduate of LTC.
3. The applicant for this award cannot have been published professionally (meaning received payment), or have been a previous winner.
4. The story must be submitted no later than June 3, 2002.

Cover pages may be obtained from the following sources: Eagleton Learning Resource Center at Lincoln Trail College, any area high school English teacher, any area high school guidance counselor; or the Robinson Public Library.

All entries will be coded so that the reading committee does not know the identity of the writers until a winner has been selected. The reading committee will consist of members of the JJLS, current or former instructors at LTC, and/or LTC Foundation members.

*The JJLS reserves the right not to award the stated amount should there be an insufficient number of entries for a fair judgment or no entry is judged acceptable.

The Film 'Pearl Harbor'

vs. From Here to Eternity

From the New York Times, May 25, 2001

"The Japanese sneak attack on Pearl Harbor that brought the United States into World War II has inspired a splendid movie, full of vivid performances and unforgettable scenes, a movie that uses the coming of war as a backdrop for individual stories of love, ambition, heroism and betrayal. The name of that movie is 'From Here to Eternity.'

"'Pearl Harbor,' the noisy, expensive and very long new blockbuster from Jerry Bruckheimer and Michael Bay, steals an occasional glance in the direction of 'Eternity,' Fred Zinnemann's durable 1953 melodrama, adapted from James Jones's sprawling best seller. A couple smooches in front of pounding Pacific surf, though they don't actually roll around in it, as did Burt Lancaster and Deborah Kerr. Military police officers break up a barroom fight. And since the movie is in ripe, lustrous color, the sun dresses and Hawaiian shirts look just fabulous. But 'Pearl Harbor' has as little interest in character as it does, ultimately, in history."

The James Jones First Novel Fellowship

The James Jones Literary Society announces the eleventh annual James Jones First Novel Fellowship to be awarded to an American author of a first novel in progress. Novellas and collections of closely linked short stories may also be considered for the competition. The award is intended to honor the spirit of unblinking honesty, determination, and insight into modern culture exemplified by the late James Jones, author of From Here to Eternity and other prose narratives of distinction. Jones was himself the recipient of aid from many supporters as a young writer and his family, friends and admirers have established this award of \$5,000 to continue this tradition in his name.

Judges:

Kaylie Jones, his daughter and a novelist; Kevin Heisler, a writer; J. Michael Lennon, professor of English at Wilkes University, Wilkes-Barre, Pennsylvania.

Eligibility:

The competition is open to United States citizens who have not previously published a novel. Manuscripts may be submitted for publication simultaneously, but the Society must be notified of acceptance elsewhere. Officers of the James Jones Literary Society are not eligible for the award.

Entry Fees:

\$15 check/money order, payable to Wilkes University, must accompany each entry.

Manuscript Guidelines:

A two page (maximum) outline of the entire novel and the first 50 pages of the novel-in-progress are to be submitted typed and double-spaced. Name, address, telephone number and e-mail address (if available) must be on the title page, but nowhere else on the manuscript or outline. Pages should be numbered. If a manuscript is selected for the final

round, the author will be asked to send up to 50 additional pages. Submissions will be acknowledged only if accompanied by a self-addressed, stamped postcard. No manuscripts will be returned. Failure to comply with manuscript guidelines may disqualify entries.

Timetable:

Entries are to be sent to The James Jones First Novel Fellowship, c/o Department of English, Wilkes University, Wilkes-Barre, PA 18766, and postmarked no later than March 1, 2002. The winner will be notified by September 1, 2002. Winners must accept the award at the James Jones Literary Society Conference held each fall, usually in early November. Transportation funding will be provided.

Jones Answers "The Proust Questionnaire"

[In June 6, 1963 issue of the Paris newspaper L'Express, James Jones answered a series of questions sometimes known as the "Proust Questionnaire." The questionnaire began as a popular parlor game in France and elsewhere in the 1880s, and was famously answered at ages 13 and 20 by the novelist Marcel Proust. The item was kindly provided and translated by Jones's daughter, Kaylie Jones. -ed.]

What for you is abject misery?

--Writing.

Where would you like to live?

--In Paris, if it were an island in the Caribbean.

Your ideal of earthly happiness?

--Living in question number two with my wife and my daughter.

What faults do you feel most indulgent towards?

--The discussions of drunkards.

Which fictional heroes do you like most?

--Fabrice del Dongo and Julien Sorel.

Which historical personage do you admire most?

--None.

What about real-life heroines?

--My wife and my daughter, because they're forced to put up with me.

Your favorite fictional heroine?

--Jacob Barns, the hero of Hemingway's novel, "The Sun Also Rises," who during WWI suffered the sad fate of Abelard.

Your favorite painter?

--Gustave Moreau! Yes! Yes! (big laugh)

Your favorite musician?

--Mozart.

Your favorite character trait in a man?

--Sensitivity.

Your favorite character trait in a woman?

--Even more sensitivity.

Your favorite virtue?

--Sensitivity.

Your favorite pastime?

--Scuba diving.

Who would you like to be?

--My wife, because she's married to me.

What is your strongest character trait?

--Hardheadedness.

What do you appreciate most in your friends?

--Sensitivity.

What is your biggest character defect?

--Sensitivity.

What is your dream of happiness?

--To spend my life in bed with my wife, without every being tired or worrying about having to work.

What would be your greatest tragedy?

--To be Jacob Barns (see above).

What would you like to be?

--A writer, because I'm a masochist.

What is your favorite color?

--I'm not really interested in things like that. Maybe green, the green of trees in spring.

Is there a flower that you love?

--Woman, woman, woman.

Your favorite bird?

--Hummingbird

Your favorite prose authors?

--I'm too modest to say.

Your favorite poets?

--Robert Frost. Villon.

Who are your real-life heroes?

--They don't exist.

And your real-life heroines?

--The wives of soldiers.

Your favorite names?

--I don't understand the question.

Historical personages you despise the most?

--The husbands of the wives of soldiers.

Which military action do you admire most?

--The signing of any armistice.

Which reform do you admire most?

--The abolition of war. But it hasn't happened yet!

Which gift of nature would you like to possess?

--To exist on this planet without desires and without a body.

How would you like to die?

--Without pain, and in complete lucidity.

What is your present state of mind?

--I'm ecstatic, but I'm hung over.

What's your motto?

--Not to suffer, and to cause no suffering.

FLAK Magazine Reviews the Paperback
Reissue of From Here to Eternity

"The giants are few and far between. Works like Dante's "Inferno," Joyce's "Ulysses," Dostoevsky's "Crime and Punishment" and Robert Penn Warren's "All the King's Men" all represent the output of men who have stood toe-to-toe with life and tried, through the telling of one enormous, ambitious tale, to tell the full story of humanity.

"From Here to Eternity" is, in many ways, a mostly forgotten member of this thinly populated but towering tribe.

"If the mark of a truly great author is the hewing of a new cosmos from the insubstantial dross of the imagination, James Jones is among the best we've seen."

--James Norton

From: <http://www.flakmag.com/books/eternity.html>

THE JAMES JONES LITERARY SOCIETY NEWSLETTER

Vol. 10, No. 4,

Fall, 2001

Editor

Thomas J. Wood

Editorial Advisory Board

Dwight Connelly

Kevin Heisler

Richard King

Michael Mullen

The James Jones Society Newsletter is published quarterly to keep members and interested parties apprised of activities, projects and upcoming events of the Society; to promote public interest and academic research in the works of James Jones; and to celebrate his memory and legacy.

Submissions of essays, features, anecdotes, photographs, etc., that pertain to author James Jones may be sent to the editor for publication consideration. Every attempt will be made to return material, if requested upon submission. Material may be edited for length, clarity and accuracy. Send submissions to:

Thomas J. Wood

Archives/Special Collections, LIB 144

University of Illinois at Springfield

P.O. Box 19243

Springfield, IL, 62794-9423

wood@uis.edu.

Writers guidelines available upon request and online.

The James Jones Literary Society

<http://jamesjoneslitsociety.vinu.edu/>

Online information about the James Jones First Novel Fellowship

<http://www.wilkes.edu/humanities/jones.html>

THE JAMES JONES LITERARY SOCIETY NEWSLETTER

Vol. 10, No. 3,

Spring, 2001

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On the Trail of Jones and Prewitt in Hawaii:

JJLS Members Becker and Thobaben Recreate their Kolekole Hike

[Carl Becker and Robert Thobaben are veterans of the Pacific Theater in WWII and now teach at Wright State University in Dayton, Ohio. They first recreated Robert E. Lee Prewitt's fictional hike to Oahu's Kolekole Pass in 1991. Earlier this year they again made the hike. Here is Carl Becker's account of their adventure. - ed.]

As many members of the Society know, Bob Thobaben and I went to Schofield Barracks in Oahu in the Hawaiian Islands in 1991 and there recreated Robert E. Lee Prewitt's hike to Kolekole Pass, as immortalized in James Jones's *Eternity* (Captain Dana "Dynamite" Holmes, commanding G Company had meted out the hike as punishment for Prewitt's insubordination). We also visited a number of sites in Oahu described by Jones - Wu Fat's, where the men of the company had Won-ton soup; Keemoo Farm, where they often had breakfast; Makapuu Point, where the company dug gun emplacement on the eve of the attack on Pearl Harbor; the Waialae golf course, where Prewitt died in a sand trap; the Secret Cove, where Milt Warden and Karen Holmes argued; and so on. We made a video of

our peregrination and later showed it at the 1991 Symposium [check]. Our venture, I should note, was an outgrowth of our visit to Schofield in 1990 when we met Herb Garcia, then curator of the museum of Jones's Twenty-fifth Division. Garcia had questioned the accuracy of Jones's description of the Japanese attack on Schofield.

In any case, we returned to the islands in 1991 and have been returning ever since. In the past few years we settled down in a condominium in Hawaii, the "Big Island," for a month or so. Last year I casually mentioned to Bob that we should return to Schofield in 2001 and recreate the hike again. It would mark, I said, the sixtieth anniversary of Prewitt's hike and the Japanese attack on Pearl Harbor, the fiftieth anniversary of the publication of *Eternity*, and the tenth anniversary of our hike. Returning home, we discussed the proposal again and tentatively decided to try the hike again. (I think we were influenced by all the hype about "The Greatest Generation," of which we were members.)

Next we decided that we would invite Andy Rooney of CBS to join us. After all, he had served in the Army during the war and had written a book (*My War*) about his experiences. We did not receive a response from him for many months. When he did write, it was to decline our invitation: he said he preferred to run, not walk.

But we had sent a copy of our letter to Jim Baldrige, the news anchor of WHIO-TV, the Dayton affiliate of CBS. Jim was a Vietnam veteran and had been in the islands on several occasions. He was intrigued by our proposal and considered coming along but could not. But he did get in touch with a friend at KITV, the ABC station in Honolulu, and arranged for the station to cover our hike. Baldrige then intended to use material from this coverage for a segment on his newscast in Dayton.

We still were a little tentative about recreating the hike. We would have to bear the expense of flying from Hawaii to Oahu and renting an automobile there. But soon after we arrived in Hawaii, we received an e-mail from Jim Baldrige asking us to call Paul Udell of KITV to fix a date for the hike. So now we had to go - and we did. On January 18 we met him, his cameraman Rex, and Amie Alie, a media relations person from Schofield. For nearly five hours Rex chronicled our hike, taking innumerable shots of us at many stops where we recited appropriate passages from *Eternity* and Bob played his bugle - indeed so many stops that we did not have time to cover the entire hike (at one point, Rex shot our reflections in Bob's bugle). We then drove about thirty miles to the Secret Cove and Makapuu Point, where again Rex made detailed shots of us. Altogether, he spent more than seven hours with us. We assume that the two stations split the cost of following us.

I returned home early in February, but Bob remained in Hawaii. Soon after my return to Ohio, KITV in Honolulu ran three short segments of our hike in about five minutes. That hardly seems worth the effort of seven hours of camera work, but we are told that that is a substantial amount of time for a newscast. I have not seen these segments.

Then on February 28, Baldrige ran his edited version for about five minutes on WHIO in Dayton, which is the dominant TV station in the region. He integrated film of the Japanese attack on Pearl Harbor, clips from the 1953 *Eternity* film, a picture of the novel, and so on. But largely he followed us, noting that we were old soldiers on the "long side of seventy." Bob spoke about the power of Jones's book, and I said that we intended to repeat the hike in 2011 when we would be eighty-six years old. Jim also gave us a plug for a course that we'll be offering at Wright State on the Japanese-American war in the Pacific - "The War without Mercy."

The segment has earned good "reviews." I have received a number of phone calls from friends asking me for my autograph, which for a fee I am willing to provide!
--Carl Becker

January 18, 2001: Bob Thobaben and Carl Becker began their hike at Quad B at Schofield Barracks. A cameraman from KITV, Honolulu, records the scene.

Thobaben and Becker at one of the gun emplacements set into the volcanic rock at Makapuu Point. Jones and Company F manned these emplacements after the raid on Pearl Harbor in 1941.

Becker and Thobaben at the lookout at Kolekole Pass.

Hendrick, Howe and Sackrider Book Now Available

James Jones and the Handy Writers' Colony

By George Hendrick, Helen Howe, and Don Sackrider

(Southern Illinois University Press, 180 pages, \$17.95 paper, \$39.95 cloth, released April 25)

James Jones and the Handy Writers' Colony by George Hendrick, Helen Howe, and Don Sackrider is the story of one of the most unusual writing colonies anywhere, any time. A first-rate human-interest story, the book is also a valuable folk history of the Handy Colony for writers in Marshall, Illinois, its founders, Lowney and Harry Handy, and its star pupil, James Jones.

Even before his wound at Guadalcanal landed him in a Memphis hospital in 1943, Jones suffered profound personal tragedy: he experienced Pearl Harbor, his mother died, and his father killed himself. Lost, aimless, Jones drank heavily, often picking bar fights. A concerned aunt took him to see Lowney Handy, and unpublished and unconventional writing teacher who virtually controlled his life. Lowney and her husband Harry (a local oil refinery superintendent who supplied the cash) took Jones into their home. Lowney, Jones's writing teacher, evolved into his lover.

Lowney instructed young writers to copy the works of successful writers to copy the works of successful writers before she let them begin their own works. It was an eccentric theory that gained credibility because of Jones's fabulous success with *From Here to Eternity* and *Some Came Running*. James Jones and the Handy Writer's Colony (180 pages, \$17.95 paper, \$39.95 cloth, released April 25) is the story of the colony, which continued until Lowney's death in 1964, even though Jones withdrew his financial support when he and Lowney ceased to be lovers. It was a dangerous break-up: When Jones married the beautiful Gloria Mosolino, Lowney tried to stab the bride with a knife.

In James Jones and the Handy Writer's Colony, the right authors tell a fascinating story: Helen Howe knew all the people in the colony, Don Sackrider was the second student at the colony, and George Hendrick edited Jones's letters. They have at their disposal a splendidly eccentric cast of characters, from Jones and Lowney Handy on down.

George Hendrick served as first president of the James Jones Literary Society, and edited *To Reach Eternity: The Letters of James Jones*.

Helen Howe taught American literature, composition, and creative writing at Lincoln Trail College in Robinson, Illinois, before her retirement. Her husband, Tinks, was a childhood friend of James Jones.

Don Sackrider, a retired airline pilot, was born in Robinson, Illinois and became the second student of the Handy Colony (James Jones being the first).

James R. Giles, Jones scholar, wrote: "[This book is a] valuable folk history of the Marshall, Illinois, Handy Colony for writers and of its founders, Lowney and Harry Handy... The story of Lowney Handy and the Marshall colony for writers, while forgotten now, was in fact an important moment in Illinois, Midwestern, and American literary history."

--Dan Seiters, Southern Illinois University Press

James Jones and the Handy Writers' Colony is available at an introductory 20% discount. The following form may be used to order copies directly from the publisher.

Business Department . Southern Illinois University Press

P.O. Box 3697 · Carbondale, IL 62902-3697 · 800-346-2680 · FAX: 800-346-2681 www.siu.edu/~siupress

Please send ___ cloth copies of James Jones and the Handy Writers' Colony @ \$32.00 each

Please send ___ paper copies of James Jones and the Handy Writers' Colony @ \$14.50 each

SHIPPING: Please include \$4.50 for domestic shipping for the first book, \$1.00 per book thereafter; Illinois residents include 6.25% sales tax. Overseas customers should include \$5.00 for international book post; international mail charges vary by destination and appear on credit card statement.

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JJLS Society Board Member Margot Nightingale dies.

Margot Nightingale, former secretary and membership chair of the James Jones Literary Society, died on Friday, April 20, 2001, in her home in Robinson, Illinois. The memorial service was held at Pulliam Funeral Home in Robinson on Saturday, April 28, the Rev. Louis Youngs presiding.

The family asks, in lieu of floral tributes, that memorials be made to the Amyotrophic Lateral Sclerosis Association, 27001 Agoura Road, Suite 150, Calabasas Hills, CA 91301-5104.

She is survived by her husband, David Nightingale, also a charter member of the Society. The body will be cremated, and the ashes scattered at the Carrowkeel neolithic burial site in County Sligo, Ireland, a place beloved by the Nightingales

Tentative Schedule Set for 2001 James Jones Literary Society Symposium in Robinson, Illinois.

The James Jones Symposium Committee met at Lincoln Trail College May 7 to set the program for the event, scheduled for November 10, 2001. JJLS Board Members Jack Morris, David Nightingale, Diane Reed, Maxine Zwermann and Ray Elliott were present; Jo Wachtel, the LTC contact, and Arden Sackrider also attended. Times and program are tentative and subject to change.

Friday, November 9

3 p.m. Pre-symposium board meeting at Maxine Zwermann's home.

6 p.m. Cocktail hour at Quail Creek Country Club.

7 p.m. Board Dinner at Quail Creek (Pre-registration and payment required).

Entertainment: The Sunshine Sisters.

Saturday, November 10

8-8:50 a.m. Registration at Lincoln Trail College

9-9:50 Annual Society Board Business Meeting

10-10:40 Awards Recognition

First Novel Fellowship Award

George Hendrick Research Award

James Jones Creative Writing Award for Crawford County students

10:45-11:15 Mike Lennon presents First Novel Fellowship Award winners and runner up..

11:20-Noon To be announced.

Noon-1 p.m. Lunch at the LTC cafeteria

Book signings for authors (John Bowers, George Hendrick, Helen Howe, Kaylie Jones, Jon Shirota, Don Sackrider et al.)

1-1:50 John Bowers (former colony member, author of The Colony and other books) address and insights about The Colony

2-2:50 Panel discussion by former Colony members/friends with John Bowers, Helen Howe, Jon Shirota and Don Sackrider on the effectiveness of the Colony in teaching creative writing.

3-3:50 To be announced.

6 p.m. Cocktail hour at the Elks

7 p.m. Dinner at the Elks (pre-registration and payment required)

8 p.m. Dramatic reading of "The Last Retreat" by Jon Shirota

Sunday, November 11

9 a.m. Post-symposium board meeting at Maxine Zwermann's home.

Please address questions, comments and suggestions for the program to Ray Elliott, (217)244-6145, (217) 333-9882(fax), talespress@comcast.net .

Have you moved? Planning to move? Send us your change of address!

Please send changes of address to:

James Jones Literary Society

P.O. Box 68

Robinson, IL 62454

THE JAMES JONES LITERARY SOCIETY NEWSLETTER

Vol. 10, Nos. 1 & 2, Fall 2000/Winter 2001

Co-Editors
Ray Elliott
Vanessa Faurie

Editorial Advisory Board
Dwight Connelly
Kevin Heisler
Richard King
Michael Mullen
Margot Nightingale

The James Jones Society newsletter is published quarterly to keep members and interested parties apprised of activities, projects and upcoming events of the Society; to promote public interest and academic research in the works of James Jones; and to celebrate his memory and legacy.

Submissions of essays, features, anecdotes, photographs, etc., that pertain to author James Jones may be sent to the co-editors for publication consideration. Every attempt will be made to return material, if requested upon submission. Material may be edited for length, clarity and accuracy. Send submissions to 2609 N. High Cross Rd., Urbana, IL 61802 or tales@soltec.net.

Writers guidelines available upon request and online.
The James Jones Literary Society
<http://rking.vinu.edu/j.htm>

Online information about the James Jones First Novel Fellowship
<http://wilkes.edu/~english/jones.html>

New Society President

Offers Thanks To Volunteers

Serving as your president of the James Jones Literary Society for the coming year gives me the pleasure and privilege to welcome new board members and to recognize the enormous contributions of others who have left office or the board.

Juanita Martin, our first treasurer, and Helen Howe, our first secretary, really authored this Society by brainstorming the first James Jones symposium in 1991. Out of that the James Jones Literary Society and the James Jones First Novel Fellowship Award were born. Juanita's and Helen's continued energy and ideas fueled subsequent symposia.

Although Helen has left both the office and the board, she continues to be a sounding board for all of us, and we bestow Helen with the title of Honorary Board Member.

Juanita left the office and her job as liaison at Lincoln Trail College difficult to fill but still offers her energy as a board member. Margot Nightingale became the Society's second secretary and gave us wisdom, along with diplomacy and secretarial duties. Margot left the office but, fortunately for us, not the board.

It is virtually impossible to give enough thanks to Ray Elliott and Vanessa Faurie, the editors of our newsletter. They have given us this link to each other for several years. They have asked to be free of this responsibility and give more time to their family and writing and jobs. We do appreciate all the thoughtful hours of editing. And thanks now to our archivist, Tom Wood, for taking on the job as editor after this issue.

It was only because I know I can count on the back-up from our previous hard-working presidents-George Hendrick, Mike Lennon, Judy Everson, Jerry Bayne and Ray Elliott-that I agreed to serve as president for one year. On behalf of the Society and myself, I most wholeheartedly thank them all.

I came to the first symposium reluctantly because of Illinois' November weather and had to be persuaded by Helen Howe's baking a persimmon pudding for me. But immediately I was glad to find myself surrounded by the people who became the James Jones Literary Society. It is the pleasure of visiting with and working with our Society members that keeps me coming back, even in November. Thanks to all of you for making it pleasurable.

Thanks, too, to our new board members. There is Dave Nightingale, who has already worked as if he were a member of the board. And to Barbara Jones who likewise worked as if on high-paying salary, of which there was none. And to new board members and longtime supporters, Cullom Davis and Robert Klaus, and Lincoln Trail College liaison Diane Reed. I look forward to hearing from members and board members with thoughts and suggestions.

-- Don Sackrider, President, Sackrider519@cs.com

2000 SYMPOSIUM SPEAKER

Editor's Note: The 1999 Speakers Series with Norman Mailer, William Styron and Peter Matthiessen will continue with the next issue.

Gerald Linderman

Professor Emeritus of History, Univ. of Michigan; Author of *The World Within War: America's Combat Experience in World War II*

Your organization's annual meeting last summer on Long Island - what an occasion, to gather to listen to the friends of James Jones: Betty Comden, Budd Schulberg, William Styron, Norman Mailer, Joseph Heller, Peter Matthiessen - an extraordinary roster of speakers. They spoke of James Jones directly, intimately. I cannot do that. I never met him. I have never even studied his books as a body, but glancingly, in the preparation of books and lectures.

I was surprised when Carl Becker took the trouble to count references in my last book and then told me that I had cited James Jones more frequently than any other source. Many of you know more than I about James Jones. What I can do is to look at him from a distance, setting his writings against those of many other World War II veterans, charting the congruencies and trying to make sense of the discrepancies.

But first let me raise with you the matter of James Jones' knowledge of combat. In trying to write of war, I ordinarily rely on the narratives of those soldiers in combat longest, those who have passed beyond the initial excitements, beyond what J. Glenn Gray calls, somewhat misleadingly, the enduring appeals of battle.

Here James Jones presents a bit of a mystery: How does he know so much about combat? He was a company runner at Schofield Barracks on the morning that the Japanese attacked Pearl Harbor. On Jan. 1, 1943, he landed on Guadalcanal with F Company, 27th Infantry Regiment, 25th Infantry Division. For 10 days he prepares lists, helps with reports, runs messages. On the 11th day he moves to the line and on the 12th joins the assault. It begins at 6:30; at 10:30 he is wounded—a mortar fragment to the head.

Ten days later, he returns—to clerking at company headquarters. To be sure, not all during this period remains routine: At one point, he must help to disinter the bodies of American dead; at another, more important, he goes into the jungle to relieve himself and glances up to see a Japanese soldier charging at him, bayonet extended. James Jones must kill him with a knife. Several weeks later, the first sergeant catches sight of Jones' chronically injured ankle and orders him out.

So what do we have? Pearl Harbor and Guadalcanal—less than two days of combat of any intensity. The accomplishment that follows is not exactly that of a Stephen Crane reading yellowed magazines and fueling the imagination that produces *The Red Badge of Courage*, but it is achievement of very high order. How does James Jones expand such limited experience of the line into the perceptions of a veteran combat soldier?

Let me offer an example, that struggle in the jungle with the Japanese soldier. Jones describes it, as you know, in *The Thin Red Line*, with Bead the protagonist: Nowhere is there a grizzlier or grittier passage on close-quarters combat. In the actual event, Jones—utterly spent—searches the dead man's pockets and there finds a photograph of a young woman with a new baby in her arms. He is shocked and sickened and in tears—and he then swears that he will, his words, "never kill anyone ever again."

But in the book, Bead makes no such vow. He is distraught, but he quickly returns to the unit and there its members soon comfort and persuade him that what he has done is both justifiable and inevitable, meriting pride rather than remorse.

I cannot know why at any point James Jones writes as he does, but let me pose the question as if I did. How did James Jones know that his own reaction—an enduring one: he never renounces or forgets his vow—was a rarity? How did he know that rationalization, reassurance and renewed commitment to the unavailability of killing were the common pattern? Does the solution rest in brief but acute observation? Or perhaps in an imagination as powerful, as empathetic, as accurate as Stephen Crane's?

When I first prepared my notes for this talk, I didn't have the glimmer of an answer, but I have been thinking and arguing with my friends in Ann Arbor, and I began to think that three elements were decisive: the turbulence of his childhood, which, however high its costs, does produce in him a finely-attuned emotional acuity; next, his realization in Hawaii that he is meant to be a writer—so that he arrives on Guadalcanal determined to watch and to listen, to absorb as much as possible; and finally, those months in hospitals—on Guadalcanal and on Efate, in New Zealand and in Memphis—listening to the stories of soldiers longer in combat than he, listening and asking questions, weighing and remembering. The confluence of these three factors is the best answer I am able to offer you.

Now, in what ways does James Jones' work reflect and illuminate the ways of most World War II combat soldiers? Let me mention just a few of the many categories in which his portraits are particularly valuable—in showing how quickly combatants abandon notions of cause and effect and invest instead in accident and chance and fate; in showing how

soldiers suffer a loss of their efficacy as individuals and feel instead their submergence in numbers; in showing how they seek to numb themselves—here is practically a leitmotiv in *The Thin Red Line* as Jones' soldiers labor to induce a permanent state of numbness; in showing how they quickly surrender the civilian opposition of courage and cowardice as they discover both in themselves and realize that both express themselves in unknowable and uncontrollable fluctuations; and finally but especially, in showing how and why soldiers feel bitterness.

And Jones is equally perceptive in his observation of relationships among the enlisted men and between them and their officers. He is without sentiment. Comradeship is of limited utility. In *Whistle*, in rejecting the surgeons' orders and ignoring their threats, Prell tells the doctors, "We don't give a shit, except for each other." But soon he thinks about what he has said and decides, "We probably don't give a shit about each other either." For Jones' soldiers, isolation and loneliness are the problems, as they were, I believe, for most World War II veteran combat soldiers. Officers in the Old Army are always, Jones tells us, "made SOBs who have you by the nuts," and he sees no change in the wartime army. One of the many surprises in my own work was the intensity of the anger recruits felt towards the officer corps and its exercise of privilege. Here again, James Jones catches that. Now, where are the disparities between Jones' depictions and those of the body of World War II narratives? What I suggest is that we would not do well to rely on him for soldiers' reactions to women, for soldiers' views of the homefront or for returning soldiers' postwar adjustment.

Women. Is there a sympathetically drawn female character anywhere in the trilogy? Ada Jones was cruel and manipulative, domineering and deceitful. At points, she beat and apparently chained her son and he came to hate his mother. I would guess—and I place it no higher than a guess—that to escape his hurt, his disgust at volcanic family emotion hidden, hypocritically, behind a facade of gentility, he escapes into his voracious reading and his imagination—successfully in all but sex. Understandably, he longed for one who would love him as his mother had not—and his long failure to find that one implicated all women. He described the fundamental relationship between women and men in sexual and monetary terms: women seek to spend as much of men's money as possible without surrendering their bodies; men seek to sleep with women while spending as little as possible. It doesn't help, of course, that most of the women he meets in the Old Army are prostitutes. Now I do not wish to make too much of this, but its repercussions in his writing are striking. His views regarding women invade his views of combat. Almost alone among WWII writers, he portrays the sexual element as pervasive in warfare—volunteering as a sexual act; sexual arousal when imagining one's own death; even the Midway torpedo-bomber pilots as operating in a sexual ecstasy. And James Jones does not soon resolve the basic problem. Though in 1956 he finds in Gloria Mosolino a woman to love and to love him and in 1957 a marriage that endures until his death, his view of women doesn't much seem to alter.

Here is a passage from *WWII*, published 18 years after his marriage: "Women are the antithesis of war; they are soft, pliable, decent, clean, sensitive, understanding—and great to fuck." Notice how the last phrase sinks in contempt all that goes before it. During the war most soldiers are invested in the Good Woman-Bad Woman division.

As Russell Baker puts it, "It was all right to wallow in lust with bad women, but good women were to be respected and loved purely, the kind of girl you married and remained faithful to all your life-the kind of girl my mother would approve of."

If the mother who is the arbiter of the Good Woman is also the model for the Good Woman, it is understandable that James Jones sees no Good Women. He is angrier at women war workers on the line who, he is sure, daydream of romance and cut grenade fuses too short than he is at leaders who underestimate the need for infantry divisions or artillery shells or who order the unnecessary invasion of Pacific atolls.

The wartime United States. It is not that Jones, with his 3 1/2 years abroad, is away longer than other soldiers but that he leaves earlier, in late '39, with many of the clouds of the Great Depression still overhead. So, in '43, he is shocked at the sweep of change, at what he thinks the public's wartime values-"a new world that seemed to have gone crazy with destruction and a lavish prosperity-and a total breakdown in prewar moral standards. His alienation from the homefront exceeds that of most soldiers who, while themselves increasingly angry at 4-Fs, strikers and profiteers, remain tied to home in ways James Jones does not.

The soldiers' adjustment to civilian life. Jones depicts it as almost impossible, the result, I think, of his Old Army perspective. The Army represents something far different to regulars than to recruits and draftees. The company, Jones tells us in *Whistle*, is the only family they have. Without it, they belong nowhere. To be cut loose of the Army, then, is to be severed from their lives. Of the four principal characters in *Whistle*, three kill themselves and the last goes mad. But the great majority anchor their lives in their civilian existences-the war is not life but an interruption in their lives-and, though they are by no means relieved of combat distress, their passage from the war is welcome, not feared.

So these are some of the places where one should not assume that James Jones' writings reveal the common pattern. Draftees generally think differently than do Jones' career NCOs about women, about home, about their return to civilian lives.

Just a word about Jones and Vietnam, a brief word because I found there far less than I had hoped and expected. He has visa problems and for help turns to Gen. Frederick Weyand, American commander in Vietnam, but then he allows that connection to set the schedule. He talks and eats with general officers, visits a Montagnard hospital and leper colony, attends a chief priest's funeral, watches a prisoner exchange-signs of a well-guided official visit.

He has opposed the Army's intervention in Vietnam, but he is determined to say nothing critical of soldiers in Vietnam. American combat units had departed. Still, it is strange that he failed to seek out among the support troops remaining in-country those men and company officers who had known combat and from whom he might have learned how that war differed from his, how even more difficult were the conditions of its combat.

His subsequent stop in Hawaii is also one hedged by PR men and general officers; again, he makes no effort to speak with Vietnam veterans there. What happens is not what some charge, that James Jones has grown conservative, a cheerleader forgetful of *From Here To Eternity* and the brutality it portrayed. It is impossible to read *Viet Journal* without feeling the book's heart is not in its Vietnam chapters but in those final pages, in his return to Schofield Barracks. He is already ill. He is but four years from his death. He is not interested in learning about a new type of war. He distances himself. His eyes have turned from both the present and the near past; they look back 30 years.

Let me close, admiringly, with one other way in which James Jones' writing departs from the body of narratives. He may be unique among World War II writers in anticipating the problem of selective memory, the propensity of the soldier to heal his own distress by suppressing his most painful memories. Jones denounces selective memory: "cerebral cheating," he calls it; "recalling terror with affection." He resists its influence in himself: *Whistle*, 1977 is just as remorseless as *The Thin Red Line*, 1962. He fears its influence on veterans; in the final passage of *The Thin Red Line*, he anticipates that a soldier will write a book capturing the experience of his squad exactly as its members had registered it during the fighting, but that later none of them will believe the book because none of them will remember it that way.

Jones' clear eyes may have failed him in Vietnam because focused elsewhere, but they do not desert him in his World War II writings. It seems to me that he would greet today's Steven Spielberg-Tom Hanks-Tom Brokaw Greatest Generation flummery first with embarrassment and then with one of his famous rages. He did not intend to soften what he called battle's "awful animal indecencies," and he pursued that vision of combat ardently-with steadfastness and with the passionate integrity that characterized his life.

Writing Teacher Wins 2000 James Jones First Novel Fellowship

Steven Phillip Policoff's work-in-progress, "Beautiful Somewhere Else," was selected from among a record 566 entries as the winner of the James Jones First Novel Fellowship for the year 2000. For the first time, the amount of the prize awarded was \$5,000.

Policoff was honored Oct. 28 at the 10th Annual James Jones Literary Society Symposium at the University of Illinois Library in Urbana-Champaign.

"[The award] made me believe in the book," Policoff said to the audience. "There are people who care about writing."

Policoff is a master teacher of writing in the General Studies Program at New York University and lives in Manhattan with his wife and daughter.

His children's book, "Cesar's Amazing Journey," (Viking) was published in 1999. He is also the author of "The Dreamer's Companion" (Chicago Review Press, 1997) and the co-author of "Real Toads in Imaginary Gardens: Suggestions and Starting Points for Young Creative Writers" (Chicago Review Press, 1991). His articles and essays have appeared in *Parents*, *New Age Journal*, *Ladies' Home Journal* and other magazines.

Judges for the 2000 James Jones First Novel Fellowship were J. Michael Lennon, a Jones biographer and vice president for academic affairs at Wilkes University, Wilkes-Barre, Pa.; Patricia Heaman, chair of the English Department at Wilkes, which conducts the competition for the Society; writer Kevin Heisler, and Kaylie Jones, author and daughter of James Jones.

Entries for the 2001 James Jones First Novel Fellowship already are being accepted. For rules and guidelines, contact the English Department at Wilkes University, Wilkes-Barre, Pa

18766, or visit the Web site at <http://wilkes.edu/~english/jones.html>.

The 1999 winner of the James Jones First Novel Fellowship, Louise Wareham, received her award check from Kaylie Jones last fall in New York City. Wareham attended the 2000 symposium in Urbana to be formally recognized for her accomplishment and to read a passage from her first novel, *Since You Ask*.

Save The Dates For Future Symposia

Symposia dates for the next two years have been set and plans are underway for the programs at Robinson on Nov. 10, 2001, and at the American University of Paris on June 22, 2002.

The return to James Jones' Robinson, Ill., hometown for the symposium at Lincoln Trail College corresponds with his 80th birthday, the 60th anniversary of the attack on Pearl Harbor and the 50th anniversary of the publication of *From Here To Eternity*.

Dick Grogg of the Southeastern Illinois Heritage Foundation has submitted a proposal to have an Elderhostel program with an expanded James Jones focus also tied into the regular symposium. Elderhostel Area Director Kay Smith visited Robinson in December to learn more about the area and the potential program.

Another feature to this year's symposium that will add to the Jones lore that will be enhanced with the publication of *James Jones and The Handy Writers' Colony* by George Hendrick, Helen Howe and Don Sackrider is a reading or production of *The Last Retreat*, a play based in a writing colony by Jon Shirota, the last member of the Handy Writers' Colony and author of several plays and the novels, *Lucky Come Hawaii* and *Pineapple White*.

In addition to hosting the Paris symposium in 2002 and helping to plan it, the American University in Paris Vice President and Dean Michael Vincent has written that "we are sincerely interested in your proposal and, in the interval since our last communication, we have investigated various resource issues and recruited a host committee of interested faculty who will be invaluable in providing assistance in planning the symposium."

Continuing, Vincent said, "Some complementary activities have been proposed, such as a walking tour of Paris sites frequented by Jones and other American literary expatriates, and a wine and cheese reception at the Abbey Bookshop, where Kaylie Jones has done a reading. Other events are limited only by time and, of course, budget."

The American Council for International Study will be offering air fare, hotel and some ground transportation at group rates for symposium attendees from the Society.

-- Ray Elliott

2000 Symposium Provides Thoughtful Insights

The 10th annual James Jones Literary Society Symposium at the University of Illinois at Urbana-Champaign Library in Urbana, Ill. last October began with the recognition of two First Novel Fellowship winners.

Kaylie Jones introduced the 1999 First Novel Fellowship Award winner, Louise Wareham of New York City. Although the 1999 symposium was in June 1999 in Long Island, N.Y., the honor was not presented to Wareham until October 1999 when the winner was selected and the request made that she attend the 2000 symposium to be honored publicly and to read from her winning novel, *Since You Ask*.

"(The award) really helped me a lot," Wareham said at the 2000 symposium before reading a brief passage of her work. "(Since I actually got the award in October) I've been able to live with it for a while. It gave me the push I needed because I was getting a bit exhausted (with the writing). It's also given people a lot of respect for me."

Jones then introduced Stephen Policoff, also of New York, and presented the Society's first \$5,000 award for the James Jones First Novel Fellowship for 2000. Policoff teaches writing at New York University and has a 5-year-old child, who kept walking around their home, saying, "Daddy won a pri-i-ze; Daddy won a pri-i-ze!"

"(The award) made me believe in the book," Policoff said to the audience. "There are people who care about writing."

His novel is titled, *Beautiful Somewhere Else*.

The first panel of the morning was "James Jones and the Illinois Connection," featuring JJLS archivist/historian Tom Wood of the University of Illinois at Springfield (UIS) and Barbara Jones, rare book and special collections librarian at the U of I in Urbana.

Wood talked about the Handy Writers' Colony papers archived at UIS. He worked for five years on the collection-some "42 linear feet of archives," and the organization of the material was completed in 1989.

"It's remarkable in the depth of the documentation," he said. "You can see the origins of *From Here To Eternity*, including character sketches written on the back of Harry's [Handy] well inspection forms."

Jones oversees one of the top rare book and special collection libraries and has a particular interest in modern American literature.

"When I did the Jones exhibit and worked on the *From Here To Eternity* manuscript, I got goosebumps," she said.

The exhibit was entitled, "Old Soldiers Never Die; They Write War Novels." In addition to photographs, one of the two original manuscripts of *Eternity* (the other is at UIS), the Judy Garland-dedicated copy of *The Pistol*, letters, etc. make up the collection. It focuses on censorship issues, how one conducts research of this type and how scholars do research on James Jones.

The library places great importance on access. "People use the materials; it's not a museum," Jones said.

UI professor emeritus of English and the first president of the Society, George Hendrick, moderated the next session: "The Colony in Marshall, Ill." He also read comments about the Colony and Lowney Handy from longtime Society board member Helen Howe, who was scheduled to appear but unable to attend the symposium.

Howe said of Handy: "She didn't appear to hate, but she did dislike with a vengeance."

Panelist and newly elected JJLS president Don Sackrider met Lowney and James Jones in 1947 after Sackrider's mother insisted he meet Lowney because he wanted to be a writer.

The Colony started in 1950, and Sackrider was its second student.

"Jim was finishing *Eternity*, and then interest in the Colony exploded," he said.

Sackrider left the Colony in 1953. "But as you see, we could never leave the Colony," he said.

Hendrick, Howe and Sackrider recently co-authored *James Jones and the Handy Writers' Colony*, to be published by Southern Illinois University Press in April.

The other speaker on this panel was author and playwright Jon Shirota of Hacienda Heights, Calif., who was "enthralled and captivated by *From Here To Eternity*." He became the last student at the Colony in 1963. Prior to that, he had corresponded with Lowney, who had sent him some 300 letters.

He described the time when he had completed a manuscript he thought was as good or better than *Eternity*, and Lowney instructed him to throw it away. Shirota just went along and ignored her advice, until she wrote back again that he would never become a writer until he threw that manuscript away, which he finally did.

When she finally invited him to the Colony, he quit a good-paying job to take this chance on himself. At the Colony, he said, "My job was to get up and write for three hours, then mow the lawn (several acres)."

When he published his first book, *Lucky Come Hawaii*, he wanted to dedicate it to Lowney Handy. She said he should dedicate it to his parents. So they determined that a flip of a coin would determine the dedication, and that is how the book got dedicated to Lowney Handy. "This lady had changed my life," Shirota said, who has never forgotten the influence she had on him and the help she gave him.

He still has a picture of her on his wall today. "She's always looking down at me," he added. The first session after a lunch break was an overview of Jones' war writings as a prelude to keynote speaker Gerald Linderman. (See his remarks above.)

J. Michael Lennon of Wilkes University began this session by explaining the "evolution of a soldier" concept, quoting from WWII: "They cannot understand how we can hate war and like it at the same time."

George Hendrick described a Jones letter to his brother, Jeff, about getting injured on Guadalcanal. Hendrick also read a poetic description by Jones about being injured that appears in *To Reach Eternity*.

Hendrick also cited a passage Burroughs Mitchell wrote to Jones on Aug. 1, 1958, about writing *The Thin Red Line*.

UIS English professor Judy Everson said that in light of the fact that WWII has resurfaced recently as a hot topic, Jones gives the statistics of that war individual faces and stories.

"Jones is reviled by some and revered by others," she said.

But his contributions, she added, were numerous:

He reflected influences of Stephen Crane but with some differences regarding the individual soldier within the group.

He paid tribute to Thomas Wolfe with disillusioned romanticism.

Jones' fiction accelerated the trend of war writing. He used language that was the true kind of language heard by such individuals.

He used a lot of one-syllable, four-letter last names (particularly in *The Thin Red Line*) to imply brief, concussive, interchangeable, repetitive characters.

And he focused on naturalism—the individual up against forces he doesn't understand and can't control.

Everson then shared a quote from Irwin Shaw about Jones: "He will be the voice of the inarticulate Army."

After Professor Linderman's keynote address focusing on James Jones' work from the perspective of World War II and Vietnam, the afternoon concluded with an educational and entertaining chronology of another art form that was greatly affected by World War II: music.

The Dixieland jazz band, Medicare 7, 8 or 9, is a perennial favorite around the University of Illinois. Retired music professor and World War II veteran Dan Perrino led a discussion about the types of music and songs that were popular during the war years and how they reflected many emotions of the times.

Songs included "I'll Be Seeing You," "The Last Time I Saw Paris," "White Cliffs of Dover," "We'll Meet Again" (a Jones favorite), "Stardust" and "Sentimental Journey."

Some of the musicians told of their musical experiences during the war. Jack May of Arizona was in a German POW camp and recalled how he slowly and painstakingly making a reed for an old clarinet by whittling down a hunk of wood with a bottle cap.

Other musicians of the band included Stan Rahn (clarinet and vocals), John O'Connor (trumpet), Don Heitler (piano), Warren Felts (tuba and string bass), John Bromley (drums) and Dena Vermette (vocalist).

-- Vanessa Faurie

Work Progresses On Jones' Papers At University Of Texas

Editor's Note: New Society board member and University of Illinois Rare Book and Special Collections librarian Barbara Jones reported about her recent visit to the Harry Ransom Center at the University of Texas, which owns a large collection of the papers of James Jones, and includes comments about the response to the recent exhibit in the University of Illinois Rare Book Room of the author's work, papers and photographs on display during the Jones symposium in late October.

The news from Texas is good. Two people from the Manuscripts Department came in specially to see me on Saturday morning. I was taken into the stacks to see the boxes of James Jones materials. They were neatly sitting on shelves in acid-free boxes. The contents were neatly placed in the boxes.

Some of them aren't processed yet, but they are housed correctly. The tax records appear to be in their original boxes, and the librarians told me they weren't as high a priority, which seemed logical to me. They are focusing on the literary manuscripts, photos and correspondence.

(If anyone knows of a scholar who is going to be studying the publishing history of Jones' work any time soon, it might be good to let them know in Texas, so they can focus on the tax records.)

Then they showed me the processing. The cataloger is Bob Taylor, who said we can contact him any time for a progress report. His boss, John Kirkpatrick, was also there. He invited the JJLS to meet in Austin, perhaps to celebrate the completion of the processing. But I told him that for the next two years, at least, we are all set. He assured me that the processing would done much sooner than that!

Taylor's desk was completely filled with Jones papers, newspaper clippings, etc. They had photocopied the newspaper clippings onto acid-free paper, which is good. They showed me the preliminary listing of the materials, which will be downloaded onto their Web site.

They said I could have a rough draft, but that if I could wait a few weeks, the finished product would be up on the Web.

I totally approved, from a librarian's point of view, in the methodology they are using for their processing and that they are putting the holdings on a database that will then go up on the Web. This is how we do things at (the University of) Illinois, and it's pretty standard around the world at this point.

Kirkpatrick reiterated that once the processing is done, he would be happy to fly a few of us down there to see the finished product. I think we should take him up on that. He wasn't specific about who it should be, but I would think Kaylie, for sure, and maybe one or two officers of the board.

I was impressed by their commitment, late though it may be. I think we can feel re-assured that the papers are being stored properly, cataloged properly and will be accessible to a larger public in a matter of weeks. I will keep in touch with the folks at the Ransom Center.

Also, I must tell you that we are getting incredibly positive responses on our exhibit. I think we should try to publish a catalog. It will cost a lot, though, but I just wanted to let you know I am thinking along those lines and will try to figure out where to get the money. It could be a catalog not only of the exhibit, but could also contain a checklist of Jones materials in other repositories, thus pulling together, for scholars, one reference book for doing research on James Jones.

-- Barbara Jones

Letters To The Society

Marshall Native Remembers Jones, Colony

From Society Archivist Tom Wood: I recently exchanged some e-mails with Lee Butcher, who grew up in Marshall and knew Jones and studied writing with Lowney Handy. He had found information on the Handy Colony Collection at the University of Illinois at Springfield, which includes a "skit" he wrote and some letters he wrote to Lowney.

Included in Butcher's e-mail messages of July 17-18, 2000, was an interesting reminiscence of his association with Jones and Handy, which he consented to share with readers:

"I met Lowney in a roundabout way through Jim Jones. My father was the chief of police