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 copes 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 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 opinion 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 as 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, Gergory 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 Montmarte. 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

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 Baldridge, 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. Baldridge 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 Baldridge 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, Baldridge 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.
TOTAL AMOUNT _____ CHECK, VISA, MASTER CARD, DISCOVER
Credit Card # _____
Signature: _____

Name: _____
Address: _____
City, State, Zip, Country _____
Daytime phone _____ E-mail _____

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

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 treasuer, and Helen Howe, our first secretary, really authored this Society by brainstoming the first James Jones syposium in l99l. 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 whole-heartedly 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

Professsor Emertius 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 unavoidability 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 deported. 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