

North Carolina Miscellany: Introducing and Re-introducing by Margaret D. Bauer, Editor

This section provides literary scholars the opportunity to introduce and re-introduce North Carolina literature outside of the realm of special feature topics. This year, we include Thomas Douglass's article on a somewhat neglected writer with North Carolina connections, Richard McKenna of Chapel Hill and, following it, a story by McKenna. We appreciate the assistance with photographs and permissions of José Luis Madarieta at the Richard McKenna Charter High School in McKenna's home town, Mountain Home, Idaho.

Casey Clabough joins Press 53 in re-introducing another often overlooked North Carolina writer in a review of Press 53's new edition of *Journey for Joedel*, the 1970 Sir Walter Raleigh Award-winning novel by Guy Owen. In a related review our Poetry Editor, Jeffrey Franklin, praises a new anthology of poetry from the *Southern Poetry Review*, originally edited by Guy Owen. And another regular *NCLR* reviewer, Kristina Knotts, tells us about the 2010 Raleigh Award recipient, Susan Kelly's *By Accident*, along with a debut novel, *This Is Just Exactly Like You*, by Drew Perry – for another goal of this section is to introduce new writers.

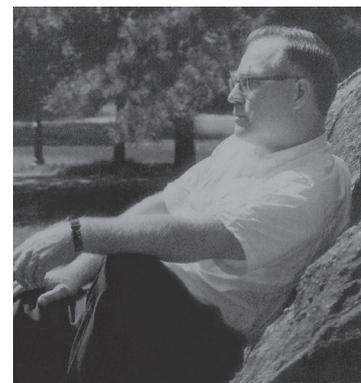
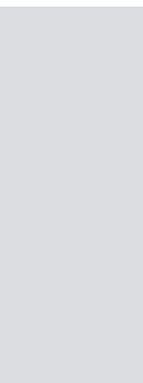
The article on McKenna references the Oscar-nominated film adaptation of *The Sand Pebbles*, and the Owen book review mentions George C. Scott's rendition of Owen's *Flim-Flam Man*, both of which anticipate next year's special feature section topic, North Carolina Literature into Film. I take this opportunity to invite articles, interviews, and other ideas about the many works of North Carolina literature that have been adapted into film. Our interns have already begun researching this topic, and the list is long (see the Next Issue page of our website).

Back to this issue, the 2010 Doris Betts Fiction Prize story, Robert Wallace's "As Breaks the Wave Upon the Sea," also appears in this section. When you finish your issue (or just while you're thinking about it), subscribe or renew so as not to miss the 2011 first- and second-place stories, now two-time winner Thomas Wolf's "Boundaries" and second-time finalist Joseph Cavano's "The Honey Wagon."

NCLR has been managing the Betts Fiction Prize contest for the North Carolina Writers' Network since 2005, and the success of that collaboration has prompted us to create our own complementary contest to handle poetry submissions in similar fashion. As you see in this issue, there is so much excellent poetry by North Carolina writers. Even after more than twenty pages of poetry in the special feature section, there is still more poetry in this section, as well as Sally Buckner's review of five new collections.

With our fiction competition bearing the name of one of western North Carolina's literary luminaries, we decided to name the poetry competition for an eastern North Carolina writer, James Applewhite, whose poetry sets a standard we know those who submit to *NCLR* aspire to. Thus, I take this opportunity to introduce this new poetry contest to the North Carolina poets among our readers who have not yet heard about it – mark your calendar with the May 1 deadline and bookmark the submission guidelines in your web browser. Linking this competition with our efforts to increase our subscription base (and my earlier reminder to writers to subscribe to the magazines they want to see their work published in), we have decided to waive the competition submission fee for *NCLR* subscribers and North Carolina Literary and Historical Association members (who receive *NCLR* as part of their membership). Also note that our reading period for poetry, as it is for fiction, is now limited to the dates indicated in the submission guidelines. We ask writers to review our revised submission guidelines on our website. Some things have changed, but as always, *NCLR* continues to define a North Carolina writer broadly: as anyone who lives or has lived in the Old North State. Our content is largely, but as you see in this section, not entirely theme-based. The poetry and fiction competitions are only limited by the writers' eligibility, as explained in the contests' respective guidelines.

The *NCLR* editorial staff thanks James Applewhite for his generosity in sharing his poetry with us over the years and now for allowing us the honor of naming



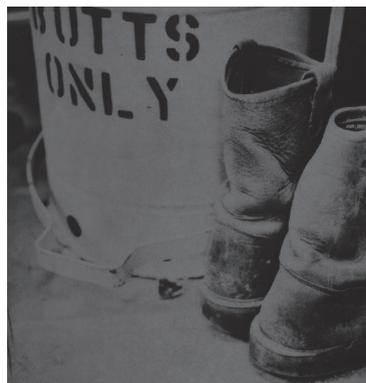
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our new poetry contest for him. We also thank the Mary Duke Biddle Foundation for providing a grant to fund the contest. As we are preparing this issue for the printer, our poetry readers are considering the submissions to the first James Applewhite Poetry Prize competition. Next year's issue will include the inaugural contest's finalists recommended for publication by NCLR's Poetry Editor, Jeffrey Franklin, and the winning poem, selected by James Applewhite. We plan to announce the winner and finalists at the 2011 Eastern North Carolina Literary Homecoming (ENCLH), here at ECU in September (see our website News & Events page for more information about this event).

I announced earlier in this issue that NCLR is now formally partnering with the ENCLH, but we have long participated in this annual ECU event, at which we have the opportunity to spend time with some of our favorite writers. This past year, Michael Malone was among the visiting writers, and since regular NCLR reviewer/interviewer Art Taylor hails from eastern North Carolina and doesn't live too far away, we asked if he'd join us for the weekend and sit down with this writer for an interview – which you'll also find in this section's pages.

Bringing this twentieth issue of NCLR to a close, I say thank you to all who have appreciated the hard work it is to put each of these issues together: the writers, the artists and photographers, the graphic designers, the editorial staff (current and past), the editorial board, the sources of funding that continue to support our efforts (East Carolina University and the North Carolina Literary and Historical Association), and our readers, who understand what Paul Green once summarized about the value of the arts: "I have always felt . . . that art – poetry, music, painting, dancing . . . are part of our human needs – they . . . feed human hungerings. I think the arts are just as necessary to the full man or to the full nation as bread and meat and sweat and work. And so they are a part or should be a part of the human regimen." ■

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