

Northwest Review's rep still only national

Last week's Hear and Now featured small publications in the Eugene area not generally noticed by the community which has spawned them. This week, we concentrate on the literary magazines.

Northwest Review is one of the most prestigious small literary magazines in the country. Last year, it was the only publication of its kind in the country to win two awards from the Coordinating Council of Literary Magazines. It introduced Ken Kesey to the public, and has published works by such noted writers as Joyce Carol Oates, William Stafford, and Gary Snyder.

Yet, to its home town, Northwest Review is as inconspicuous as the small office out of which it works on the third floor of Prince Lucian Campbell Hall. Only a small percentage of its 2,000 copies per issue are sold locally.

But editor Michael Strelow doesn't worry about the anonymity too much.

"The people who are interested in literary magazines, no matter where they are, know about Northwest Review," he says. "I imagine the percentage of those people in the population is no greater in Eugene than anywhere else."

The appeal of the Review to such people hardly makes a great deal of Eugene exposure necessary. The magazine can only afford space for about one percent of the material it receives. And even though NW does not pay for submissions, those that do get published are quality pieces. Both fiction and poetry is of superior craftsmanship, representing some of the best unknown authors writing today.

The works that get in come from all over the country. The writers represented in the most recent issue, out on the stands last week, live in such diverse places as

Maine, Virginia, Los Angeles, Montreal, and New York City. They range in type from an author who has published in *Atlantic Monthly* to a secretary at the University of Oregon.

Strelow views part of NW's function as a forum to present new talent to the writing world. As a result, new faces are continually turning up between its covers.

"We give a poet or fiction writer a chance to show their work," he says. "But we don't put them in a stable. Even well-known writers don't get published all of the time."

"William Stafford, for example, is nominally on our advisory board. But we occasionally send back stuff we don't like. We don't keep asking him to submit material; he submits when he cares to."

NW is unique in the world of literary magazines. While it is not independent, it is not tied directly to the University. The UO provides phones and space, and some of its staff members are students here (Strelow is a Ph.D. candidate), but the magazine pays its own way.

Some 85 percent of the funds come from grants. Each copy costs about \$1.97 to print, and the Review receives only \$1.50 for each copy sold on the stands.

Grant money is not always a dependable source of money. Strelow says that NW made it through last year on the strength of its Ken Kesey issue. That volume — a collection of material from papers donated by Kesey to the Oregon archives — is now in its second edition, with some 8,000 copies in print.

The latest issue doesn't include any names like Kesey, but it is as good as anything else NW has done. The \$2.50 for a copy is a bargain-basement price.

The other literary publication at the University is the *Clark Corner Literary Review*, published by the honors college. An annual publication started last

year by Robert Alexander and Robert McSweeney, CCLR will be coming out with its second issue early next month.

While Northwest Review gets its copy from all over the U.S., Clark Corner is strictly for University students.

"As far as I understand it, this is the only general collection of undergraduate and graduate poetry at the University," says Alexander. "That is, it's written from a very personal perspective."

But for many students, it will be their first time in print. Flaws, Alexander points out, are to be expected.

"Those who are really professional wouldn't be publishing in this type of magazine anyway," he says.

To Alexander, one of the most important functions of Clark Corner is to get students used to being published.

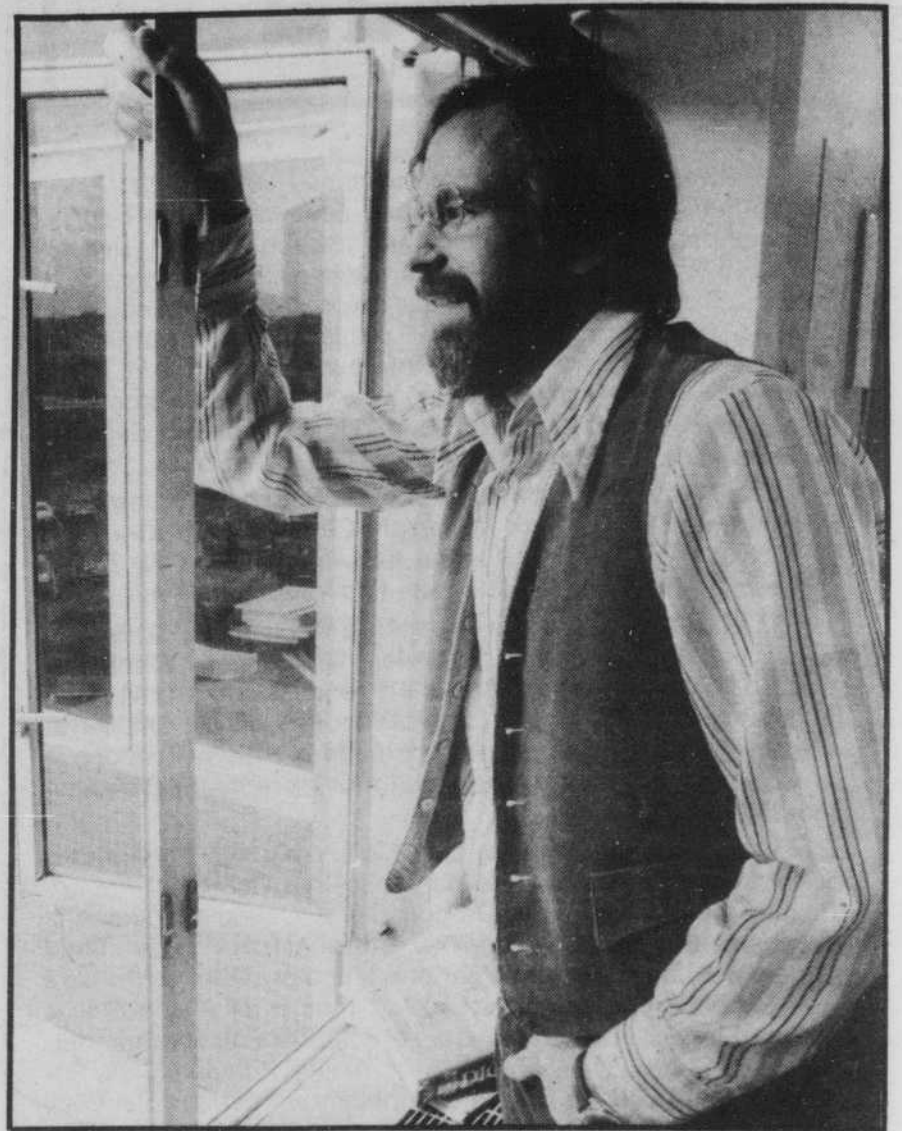
"If you're writing for yourself it's good therapy, but I don't think you grow or develop much. You need to write with the idea that other people are going to read your material."

Spit in the Ocean is put out somewhat irregularly by the Intrepid Trips Information Service in Pleasant Hill. It is a projected seven-issue publication, each one with a different editor and theme.

The main draw for picking up the entire series is a new novel by Ken Kesey called *Seven Prayers by Grandma Whittier*, to be serialized throughout the run. A new prayer, or installment, will be presented in each issue.

SITO number one, whose theme is "Old in the Streets," was edited by Kesey. It consists of variations on the subject of age, by such writers as Kesey, Wendell Berry, Paul Krassner, Walt Curtis, Henry Crow Dog, Paul Sawyer, Eve Merriam and Ken Babs.

Number two was edited by "a certain secrete fellah muster-



Michael Strelow

ously y-clepte" who goes by the name of "my." The focus of this issue is "Getting There from Here," and includes articles by people who have "managed to stay afloat without complaint and to swim in a direction other than the tide." Authors include Studs Terkel, Gurney Norman, Kate Millett, Ken Babbs, Walt Curtis, John Holt, and Stewart Brand.

The contents of issues three and four will only be briefly noted here; a detailed review will be appearing in Hear & Now in the next week or so.

Number three is edited by none other than Dr. Timothy Leary. Those aware of the good doctor's ideas regarding the possible prog-

ression of homo sapiens will not be surprised to learn that his issue concerns "Communication with Higher Intelligence." Among the writers, thinkers and doers who contributed to number three are Leary, Tim Hildebrand, Diane Ackerman, Saul-Paul Sirag, Marty Christenson, Paul Segal, Joanna Leary and Robert Anton Wilson.

The fourth Spit is an all-female one edited by cartoonist and observer Lee Mars. It is rather forthrightly subtitled "Straight From the Gut." Its contributors include Shelby Sampson, Marilyn Hill, Phyllis Speros Holliday, Allie Light, Grace Harwood and Mars.

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Notice U. O. Bookstore's Annual Meeting

Thursday April 20, 1978

3:30 PM, 138 Gilbert Hall on the University of Oregon Campus the University of Oregon Bookstore, Inc. will have its Annual Meeting.

The purposes of the annual meeting shall be to receive annual reports of officers of the corporation, make such recommendations or proposals to the Board of Directors as the members may deem advisable and to receive nominations for membership on the Board of Directors.

Nominations Open:

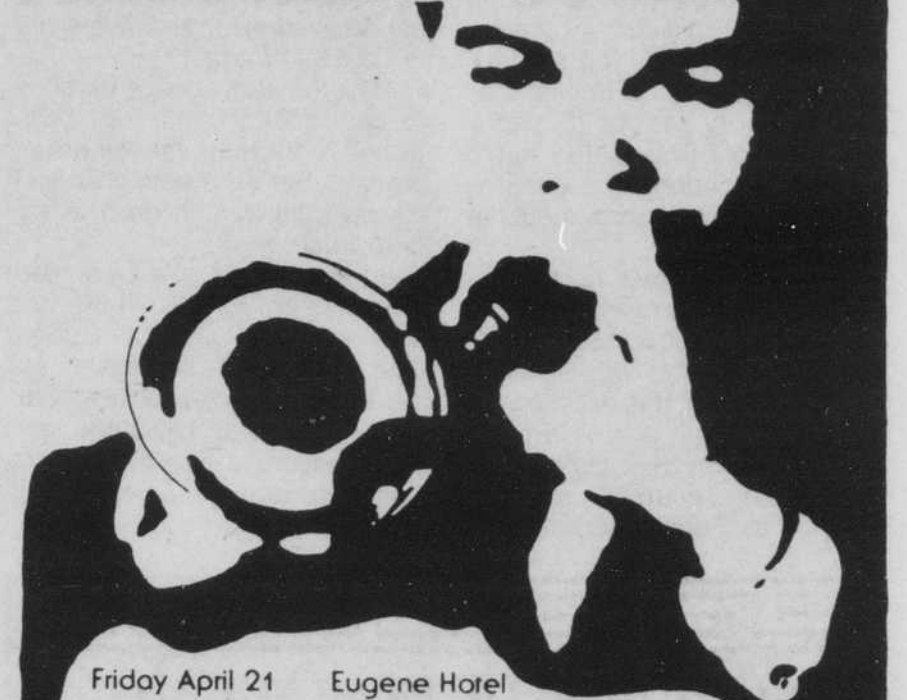
- One (1) freshman for a two (2) year term of office.
- Two (2) sophomores for two (2) year terms of office.
- One (1) student-at-large for a one (1) year term of office.
- One (1) graduate student for a one (1) year term of office.*
- One (1) graduate student for a two (2) year term of office.**
- One (1) faculty member for a two (2) year term of office.

*Candidate receiving second highest number of votes cast for graduate student position.
**Candidate receiving highest number of votes cast for graduate student position.

The meeting is open to all registered students of the University of Oregon, all faculty members employed on the Eugene campus and all classified staff members holding a fulltime University position.

You are encouraged to attend the annual meeting and participate. The Bookstore is your bookstore so get involved and help make it better.

Fourteenth Annual MUSICIANS' BALL



Friday April 21 Eugene Hotel

9 p.m. - 1:30 a.m. \$7.50 a couple

Sponsored by Eugene Junior Symphony Association and Musicians' Union

Tickets available
at Door
Kaufman's
Emporium
Meier & Frank
Reed & Cross
Eugene Music

The Ball is a benefit helping to support the Musician's Union and the Eugene Jr. Symphony Association, the Musicians donate their time and talent to the event.