



Mark Twain Circular

Newsletter of the Mark Twain Circle of America

Volume 12

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Number 4

President's Column "Lighting Out"

Shelley Fisher Fishkin
U of Texas, Austin

I hadn't planned it this way but t h e

symmetry appeals to me: the last public event I attended before I went into the hospital for surgery last spring (in April) and my first post-chemo public appearance this fall (in October) both involved Mark Twain.

Honoring Mark Twain in San Antonio—Honoring Hal Holbrook in San Francisco (Mark Dec. 28th on your calendar!)

The first was Hal Holbrook's "Mark Twain Tonight" on April 29th in San Antonio. I still giggle when I recall the engaging denseness with which Holbrook delivered "Encounter with an Interviewer" and Teddy Roosevelt hunting the cow. And I recall with pleasure the delectably mordant wit with which he fulminated on Congress, political corruption, lawyers, and juries. Throughout the evening, I was struck by how important a role Holbrook has played in keeping Twain a living, speaking presence in our lives. None of us was privileged to hear

Twain himself; but many of us have been privileged to hear Holbrook and to witness him following Twain's instructions in "How to Tell a Story" to the letter. In Laurie Auditorium that evening, I heard him "string incongruities and absurdities together in a wandering and sometimes purposeless way, and seem innocently unaware that they are absurdities." I heard him "slurring" the "point," and "dropping" "studied remarks" apparently without knowing it, "as if one were thinking aloud." And I heard him masterfully play with the "uncertain and treacherous" "pause," which "must be exactly the right length—no more and no less—or it fails of its purpose and makes trouble." The laughter made it clear that he had gotten it exactly right every time.

He has been getting it right every time for over forty years!

Holbrook began pulling Twain material together back in 1953, when he first got to New York and was desperately looking for work. He had managed to get a few dates for the Twain show booked for early 1954, but he had to cancel them when he was suddenly offered a job on a CBS soap opera. He persuaded the producers of the show to let him get out of it to do one Twain date—just to see if he had something worth

continuing. They agreed. That one performance convinced him there was something worth working on. About a year later, he opened in a nightclub in Greenwich Village. He worked in the curve of a baby grand piano for eight months with a cigar as his only prop. Ed Sullivan saw him and put him on his show. A few years later, in 1959, he opened the show in a small off-Broadway theatre, and it was an unexpected smash hit. At that point he left the soap opera and switched to doing Twain full-time—twenty-two weeks in that little theatre before launching a U.S. tour the following fall. Forty years later his Twain show is as fresh as if it were put together yesterday—which it probably was (Holbrook varies each performance, drawing on the many, many hours of Twain material he has committed to memory).

The high point of that evening in San Antonio was a new number from *Huck Finn*. It was the

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Published at *The Citadel*

episode in which Huck's conscience leads him to start to paddle ashore to turn Jim in, only to change his mind at the last minute and tell a lie to protect him, instead. Huck lets the two men who come by in a canoe surmise that Huck's father is ill with the small-pox on the raft—knowledge that leads them to not only beat a swift retreat but float him two twenty-dollar gold pieces as well. But instead of celebrating his good fortune, Huck wrestles with that troublesome conscience of his. "They went off, and I got aboard the raft, feeling bad and low, because I knowed very well I had done wrong, and I see it warn't no use for me to try to learn to do right; a body that don't get started right when he's little, ain't got no show..." Thumbs in his pockets, hips thrust forward, Holbrook managed to capture the stance and the gestures and the cadences of an incredibly believable adolescent. No costume change. No props. Just sheer dramatic genius.

I am delighted to report that at this writing, Hal Holbrook is planning to come to San Francisco on December 28th to be honored in person by the Mark Twain Circle with a Lifetime Achievement Award. The award will be presented the night of December 28th at 9:00 P.M. in the Mark Twain Circle Suite in the San Francisco Downtown Marriott.* The presentation will be followed by an informal conversation with Holbrook about his forty years of portraying Twain on stage.

The Kennedy Center's First Annual Celebration of American Humor

The week of my final chemotherapy treatment, an intriguing invitation appeared in my mailbox: the Kennedy Center for the Performing Arts invited me to give a lecture on October 20th titled "Mark Twain: America's Greatest Satirist" as part of their First Annual Celebration of American Humor, an event which would conclude with the

presentation of the first Mark Twain Prize for humor to Richard Pryor. I hadn't a clue as to how all this came about, but I liked the idea of being a part of it. It would be my first post-chemo public appearance; preparing for it would be a welcome distraction from the cumulative effects of the treatments. I said yes.

Then I began to muse: why Pryor? From the standpoint of the entertainment business, creating an event at which Pryor would be honored by his fellow comics made perfect sense: he had inspired a number of them to take up this profession to begin with; he had performed brilliantly when he was in his prime; and his frail health gave some urgency to the idea of celebrating him sooner rather than later. Twain's name, of course, is often roped into service for a variety of purposes—including, in his day, selling dry goods and cigars, and in ours, selling pizza and real estate. Was this just a case of Twain's name being used to add lustre to an already-glitzy showbiz affair, or was there more to it?

I spent every spare moment the next few weeks watching and listening to all the tapes of Pryor's comedy routines I could get my hands on, reading his memoirs, and rereading the Pryor chapter in Mel Watkins' fine book, *On the Real Side: A History of African-American Humor* (about to come back into print), constantly thinking about whether there were any resonances between Twain's satire and Pryor's, between their two careers, between the roots of their art. What follows is some of what I came up with.

Both Twain and Pryor pushed satire to the limits of what was acceptable in their day, and then some, leaving the audience aghast. ("Irreverence," Twain wrote, is the champion of liberty, & its only sure defence.") The stunned silence that greeted Twain's speech at Whittier's birthday dinner echoes across time in the embarrassed silence that greeted some of the first routines Pryor introduced to integrated mainstream audiences. Both men risked censure and the censor with

their unbridled irreverence—Twain's books got banned and Pryor's routines got bleeped. Sometimes the same offensive racial epithet got both artists in trouble.

Mark Twain's childhood in Hannibal, Missouri and Pryor's childhood in Peoria, Illinois were vastly different from one another. But in one respect they were the same: each provided the threads that the artist would spin into gold through that strange alchemy that happens when a genius discovers a usable past. Voices from that past were crucial to the creation of the gallery of marvelous, quirky characters that Twain and Pryor are best known for. Indeed, they were the scaffolding on which both men's comic triumphs were reconstructed.

Pryor's routines favored what he has called a character-heavy approach—humor without a punch line, humor that depends for its effect on the way the story is told—through techniques Twain enumerated in "How to tell a Story." Pryor's famous character Mudbone is surely Simon Wheeler's not-so-distant cousin. And Pryor is certainly a master of the "uncertain and treacherous" pause. Interestingly, the story Twain used to illustrate the technique of the pause in "How to Tell a Story" was one he admirably identified as "a negro ghost story," adding that it took a tremendous amount of work and practice to get it right. Twain's signature style of humor, then, and Pryor's may both have drawn on some of the same African-American storytelling traditions that surrounded both men during their childhoods spent in Midwestern river towns 160 miles apart. Indeed, some of the slaves Twain listened to in Hannibal as a child could have been the grandparents of some of the old-timers Pryor listened to as a child in Peoria.

Both Twain and Pryor generated satire that was wide-ranging, training their wit on a

diverse array of targets. But a key target for both was racism in its myriad forms, and the absurdity of America's racial arrangements. Police harassment of people who weren't white exercised both Twain and Pryor in their early careers, Twain in stories he wrote in San Francisco and Buffalo, Pryor in his early album "Craps (After Hours)." Both men zeroed in on the hypocrisy of a country that flaunted its commitment to universal principles of justice but in practice safeguarded those principles for whites only. Pryor, noting the preponderance of black faces behind bars, observed "You go down there lookin' for justice and that's what you find—'just us.'"

Both Twain and Pryor took on the subject of lynchings—Twain in his *Buffalo Express* piece titled "Only a Nigger," and in his late essay "The United States of Lyncherdom," and Pryor in his impression (on "Pryor Here and Now") of crackers whose idea of fun on a boring weekend is going out and finding a black man to hang.

Both Twain and Pryor were also able to probe deeply—and hilariously—the minds of animals. One thinks of Twain's bluejays in the "Bluejay Yarn" or the coyote in *Roughing It*. Or one thinks of Pryor's disappointed German shepherd in his routine about the monkeys in "Pryor Live in Concert," or his portrayal of what's really going on in the mind of a bear at the zoo, or in the mind of a pair of cheetahs in plotting their attack on some gazelles in "Pryor Live on the Sunset Strip."

Both artists wrought comedy from the world around them, from the life they knew, bringing into the American parlor and living room characters and speech that had previously been excluded from polite company. Twain was challenging literary conventions of whom you let narrate your fiction, and Pryor was challenging traditional show business assumptions about whom you let into your comedy act. Ex-

slaves like Aunt Rachel and ill-mannered white boys like Huck Finn and snuff-dipping old men like Pryor's Mudbone had one key trait in common: these characters could TALK. Nobody'd dare interrupt them once they got up a head of steam. We hear their voices yet because Twain and Pryor evoked them so vividly.

Both Twain and Pryor trained their sights on a mass audience. Twain once said, "I have never tried in even one single little instance, to help cultivate the cultivated classes. I was not equipped for it, either by native gifts or training. And I never had any ambition in that direction, but always hunted for bigger game—the masses. I have seldom deliberately tried to instruct them, but have done my best to entertain them." Both Twain and Pryor spent much of their lives entertaining the masses as stand-up comedy performers, Twain on the lecture circuit, Pryor in comedy clubs.

Both Twain and Pryor pioneered in being crossover performance artists being sought after by audiences of all races. While Twain addressed white audiences on paying lecture gigs, he also gave benefit readings to help impoverished local black churches raise funds. Pryor broke new ground in presenting to white audiences the kind of material that had previously played only in all-black clubs, as Mel Watkins has observed. Both performers had loyal fans of every race.

And both performers pioneered in creating liminal zones of racial harmony. For Twain, it was a raft floating down the Mississippi; for Pryor it was the theatre in which he was performing. Both men knew that the racial harmony that transpired in those spaces would become fraught with problems when the raft touched the shore, when the crowd left the theatre. But both also may have hoped that the memory of what went on on the raft and in the theatre could play some part in transforming the world outside.

Mark Twain and Richard

Pryor used humor like a Trojan Horse, slipping past the sentries before the reader or audience could put its defenses up. Humor let them push through the walls of conventions and expectations that insulated their audiences from truths about themselves and their world.

The racism that both artists exposed and attacked is unfortunately still with us in all its crude offensiveness. This past Labor Day, at a so-called comedy event held annually by the Volunteer Fire Dept. to mark the end of summer in the largely white community of Broad Channel in Queens, New York, a truly tasteless parade float featured a white man in blackface being dragged by the rear bumper of a pick-up truck, an allusion to the slaying last June of 49-year-old James Byrd in Jasper, Texas. I found myself wondering what heavy artillery Mark Twain would have used to take on the white men charged with murder in Jasper, or the Volunteer Fire Dept. of Broad Channel, who need remedial classes in being human. He might repeat something he said in *Following the Equator*, "There are many humorous things in the world; among them the white man's notion that he is less savage than the other savages."

Both Mark Twain and Richard Pryor understood that deeply ingrained prejudice usually remained unshaken by straightforward preaching or teaching. As Twain put it, "Arguments have no chance against petrified training; they wear it as little as waves wear a cliff." But humor is another matter. The human race "in its poverty," Twain wrote, "has unquestionably one really effective weapon—laughter. Power, Money, Persuasion, Supplication, Persecution—these can lift at a colossal humbug—push it a little—crowd it a little—weaken it a little, century by century: but only Laughter can blow it to rags and atoms at a blast." Mark Twain and Richard Pryor both knew how to turn humor into potent blasting

powder.

On October 20th, Pryor himself was the star of the evening tribute to him from his fellow comics—not the sadly frail and wheelchair-bound Pryor, whose body has been devastated by multiple sclerosis, not the Pryor who waved weakly from the balcony in acknowledgment of the glowing kudos from the stage, but the Pryor who made his appearance in brilliant film clips projected on a screen. Twain's words surfaced time and again throughout the evening, when Whoopi Goldberg quoted one of Twain's famous quips on Congressmen in her opening routine, or when Morgan Freeman delivered a well-wrought monologue that artfully merged Pryor's Mudbone with shades of Simon Wheeler (and, yes, shades of Huck). Chris Rock, who makes a living being inappropriate, was inappropriate (his ad-libs showed he didn't have a clue about Twain; he made everyone who did have a clue wince). But the heir to Pryor's comedic gifts that evening was clearly Robin Williams, whose manic, exhilarating, out-of-control humor brought the house down. (Comedy Central will broadcast the comedians' tribute in January).

These two events—Holbrook's "Mark Twain Tonight!" in San Antonio and the Mark Twain Prize events in Washington—reminded me of a side of Twain we literary scholars sometimes neglect: whatever else he was (and he played many roles well) Mark Twain was a performance artist. His art was energized by live feedback—from audiences attending his lectures, from guests dining at his dinner table, from his family sitting on his porch. The closest we can come to experiencing his presence is being in the audience at one of Holbrook's performances. So if he's ever doing his "Mark Twain Tonight!" show within striking distance of where you live, it's worth making an effort to be there.

In between the San Antonio and Washington events, I had a pretty rough five months. I'm grateful to the many Mark Twain Circle members who called or wrote to express their concern and wish me well. Your encouragement and support meant the world to me!

I'm excited about the Mark Twain Circle program at MLA—both the sessions on the MLA program and the events that will take place in the Twain Circle/American Humor Studies Association Suite at the San Francisco downtown Marriott.*

On December 27th from 9:00-10:15 p.m. in the Yosemite Room A of the San Francisco Hilton, the Mark Twain Circle will sponsor a roundtable on "The Author as Public Intellectual," a discussion that will explore what happens when someone parlays his fame and recognition as a writer into a bully pulpit from which to engage the social and political issues of his day. Centered on Twain and his engagement with such issues as imperialism and copyright, but branching out to explore the phenomenon in general, this session will include **Jim Zwick** (Syracuse University), **Siva Vaidhyanathan** (Wesleyan University), **Fred Kaplan** (Queens College and CUNY Graduate Center), the writer **David Bradley**, and myself as chair. And on December 30th from 8:30-9:45 a.m. there will be a session on "Mark Twain: New Perspectives on Established Works" in the Union Square 12 room of the San Francisco Hilton. Chaired by **Laura Skandera-Trombley** (Coe College), the session will also feature papers by **Joseph Coulombe** (University

of Tennessee at Martin), **Rosmarie Coste** (University of Texas, San Antonio), and **Susanne Weil** (Whittier College). (See listing on p. 5 of the *Circular* for full titles of papers).

There will be a number of events held in the Mark Twain Circle Suite at the San Francisco Downtown Marriott,* as well. On December 28th from 9:00-9:30 a.m. there will be a breakfast session featuring **Philip Fanning**, a San Francisco-based independent scholar who has written an intriguing book manuscript on Twain and Orion. He will address the question, "Did Mark Twain Get his Anti-Slavery Views from Orion?"

On December 28th from 5:00-6:15 p.m. there will be a cocktail hour session. Here **Gregg Camfield** (University of the Pacific) will speak with us briefly about Twain in San Francisco, and he promises to tell those interested in doing a self-guided walking tour of Twain's San Francisco all they need to know. Also at this cocktail hour session, **Robert H. Hirst**, General Editor of the Mark Twain Project, will catch us up on what's going on at the Mark Twain Project.

On December 28th from 9:00-10:00 p.m. we look forward to a conversation with **Hal Holbrook** after we honor him with an award from the Twain Circle. (This event looks likely right now; I will post final confirmation on the Mark Twain Forum in December).

On December 29th, from 5:00-6:30 there will be a cocktail hour session in the Twain Circle Suite featuring a paper by **Debbie Lopez** (University of Texas, San Antonio) and **Joe Towson** (Spartanburg, SC) entitled "A

* The San Francisco Downtown Marriott is on Fourth St. between Market and Mission. The room number for the Mark Twain Circle/American Humor Studies Association suite won't be assigned until the convention. Look for signs at the MLA registration area listing the room number, or check the room number by calling Shelley Fisher Fishkin at the Marriott's main number or from a house phone in the Marriott when you arrive.

Portable Mississippi: The Metaphor of the Market in Twain's Short Fiction."

I look forward to seeing many of you in San Francisco!

Call for Papers ALA '99—MLA '99

The Mark Twain Circle invites proposals for papers to be delivered at the American Literature Association Convention in Baltimore, May 27-30, 1999 or at the Modern Language Association Convention in Chicago, Dec. 27-30, 1999.

Please send one-page abstracts to Prof. Shelley Fisher Fishkin—Dept. of American Studies, University of Texas, Austin TX 78712—by Jan. 5, 1999 for ALA or Jan. 31, 1999 for MLA.

Twain at MLA '98

The Mark Twain Circle will sponsor two panels at the 1998 Modern Language Association Conference in San Francisco (Dec. 27-30).

Session: The Author as Public Intellectual

Chair: Shelley Fisher Fishkin (U of Texas, Austin)

Participants: Siva Vaidhyanathan (Wesleyan U); Jim Zwick (Syracuse U); Fred Kaplan (Queens C & CUNY Graduate Center); David Bradley

Session: New Perspectives on Established Works

Chair: Laura E. Skandera-Trombley (Coe C)

Papers:

1. "Mark Twain as Western Outlaw: Language and Manhood in *Roughing It* and *Life on the Mississippi*," Joseph L. Coulombe (U of Delaware)
2. "a man nobody wouldn't be ashamed of": Drinking and Temperance in *Adventures of Huckleberry Finn*," Rosemarie L. Coste (U of Texas)

3. "The Crying Defect of My Character": Hank Morgan, Mark Twain, and the Business of Determinism," Susanne Weil (Whittier C)

In addition to the Mark Twain Circle sessions, there will be a Mark Twain panel sponsored by the Society for the Study of Southern Literature:

Session: Reassessing Mark Twain as a Southern Writer

Chair: David B. Kesterson (U of North Texas)

Papers:

1. "Unframing the Vernacular Voice: Mark Twain and the Liberation of Southern Voices," Susan K. Harris (Penn State).
2. "Sham Civilization and Its Discontents: Racial Caricature as Cultural Therapy in *Adventures of Huckleberry Finn*," Henry Wonham (U of Oregon).
3. "Villagers of 1840-3' as Southern Microcosm," Hamlin Hill (Texas A & M).

A Reminder and a Request

Alan Gribben
Auburn U, Montgomery

Probably the most unduly neglected resource

for literary studies is *American Literary Scholarship*, the annual review published by Duke University Press. Currently edited by Gary Scharnhorst, *ALS* offers the most comprehensive "critical" bibliography in its field; year by year, specialists venture brief descriptions and appraisals of every significant book and article published on authors, themes, genres, and historical periods related to American literature. Yet I have encountered graduate students whose dissertation directors have forgotten to alert them to this basic, continuous commentary, and who therefore overlooked previous studies and pertinent connections. You might want to make sure that, in an era of straitened college and

university budgets, your library still subscribes to this vital research tool.

Mark Twain is one of only half a dozen authors accorded individual chapters since the series began in 1963, and the annual contributors to his chapter have included names as illustrious as those of Hamlin Hill and Louis J. Budd. Three years ago I took over from Tom Quirk the responsibility for sifting through and evaluating the multitudinous publications devoted to this academically popular author (my third essay appears in the 1997 edition of *ALS*, scheduled for March 1999). It would make my task—which I enjoy immensely—much easier if scholars would remember to send offprints and review copies directly to Professor Alan Gribben, Dept. of English and Philosophy, Auburn University at Montgomery, P.O. Box 244023, Montgomery, AL 36124-4023. If you want to alert me to scholarship I might otherwise miss, jot down my e-mail address: gribben@edla.aum.edu. Thanks for your assistance.

Dates to Circle

Dec. 10-13, 1998. American Humor Studies / Mark Twain Studies Conference; Cancún, Mexico.

December 27-30, 1998. Modern Language Association Annual Conference; San Francisco, CA. See "President's Column" and "Twain at MLA '98," above.

April 16-17, 1999. Northeast Modern Language Association Annual Conference; Pittsburgh, PA.

May 27-30, 1999. American Literature Association Conference; Baltimore, MD.

Mark Twain Sites

What's Past, and Passing, and to Come

Mark Twain House (Hartford, CT)

Preserving The Mark Twain House for the Future
Hartford, CT: August 25, 1998. The scaffolding is up and the chimneys are coming down as exterior restoration begins at The Mark Twain House, 351 Farmington Avenue, Hartford, Connecticut.

The ultimate "this old house" project is underway as extensive refurbishing combines with dedicated research to return this National Register Historic Landmark to its original 19th century architectural grandeur. "Our goal," explains curator Marianne Curling, "is to make the house and grounds look the way they did when Mark Twain and his family lived here."

To that end, ornamental wood trim is being repaired or replicated, roofs and rain gutters are being replaced, and brick by brick each chimney is being dismantled and rebuilt to its individual 1874 design.

Making this undertaking possible, as well as fascinating, is the magic of computer technology. Period photographs of the house have been scanned and assembled as part of a computer program. In this format, sections of each print can be magnified and enhanced, exposing details previously too small to see.

This research tool is an invaluable asset not only in providing accurate physical documentation of the Clemens home as originally constructed, but also as a glimpse into the family's life in Hartford.

Stayin' in Trouble: Twain, Huck and Racism
Thursday, October 1, 1998; 5:30 p.m.; Hartford Public Library (Hartford Room)

Dr. Jocelyn Chadwick-Joshua, Director of the American Studies program at the Dallas Institute for the Humanites and author of *The Jim Dilemma: Reading Race in Huckleberry Finn*, discussing her ongoing defense of Twain's controversial novel. Part of the celebration of Banned Books Week, September 27-October 3. Sponsored by The Mark Twain House, in collaboration with the Hartford Public Library and the Connecticut Civil Liberties Union.

The Mark Twain Project

At the Mark Twain Project's web site:

"Mark Twain at Large: His Travels Here and Abroad"
An Exhibition from The Mark Twain Papers
The Bancroft Library
University of California, Berkeley
<<http://library.berkeley.edu/BANC/Exhibits/MTP/>>

Elmira College Center for Mark Twain Studies

Two Year Graduate Assistant Position

Full-time position as graduate assistant to the director of the Elmira College Center for Mark Twain Studies, available July 1, 1999.

Duties include: Assist in the management and preservation of Quarry Farm and the Mark Twain Study; program and exhibit planning, public presentations; active participation in recruitment, training, and supervision of student workers; assist with budgeting, scheduling, Center publications, and the planning of special events.

Requirements: Bachelor's degree with background and interest in Mark Twain, his works, and his influence on American culture; communications, writing, computer, and interpersonal skills.

Benefits: tuition for Elmira College Master of Science in Education, housing and board, health insurance, and an annual stipend.

Submit resume and three references to: Office of Personnel, Elmira College, 1 Park Place, Elmira, New York, 14901.

1998 Fall Lecture Series: "The Trouble Begins At Eight"

Tuesday, September 15, 1998

In the barn at Quarry Farm; 8 P.M.

"Been There, Done That (Not): Stalking Mark Twain"

Louis J. Budd

Wednesday, October 7, 1998

In the barn at Quarry Farm; 8 P.M.

"Animal Rights,' Elmira, and Mark Twain"

Gail Levitt

Wednesday, October 21, 1998

In the barn at Quarry Farm; 8 P.M.

"Eating Indians for Breakfast': Racial Ambivalence and American Identity in *The Innocents Abroad*"

Kerry Driscoll

Mark Twain Society Lecture and Birthday Celebration

Monday, November 30, 1998

In the Great Hall, Hamilton Hall; 8 P.M.

"Low Down Abolitionists': Mark Twain's Home Circle and the Underground Railroad."

Gretchen E. Sharlow, Director of the Center for Mark Twain Studies

Everything You Need to Know . . .



ABOUT THE CIRCULAR. The *Mark Twain Circular*, newsletter of the Mark Twain Circle of America, was launched in January 1987 by Thomas A. Tenney (Editor of the *Mark Twain Journal*). James S. Leonard (The Citadel) assumed editorial responsibility with the February 1987 *Circular* and has continued in that capacity until the present. The *Circular* is published four times per year (Jan.-March, April-June, July-Sept., and Oct.-Dec.), and is mailed, by the editor, to all members of the Mark Twain Circle. The *Circular* prints news of Mark Twain events and scholarship, directories of members, short biographical articles and critical commentaries, and current bibliography. Subscribers are distributed among 44 states and 14 foreign countries.



ABOUT THE CIRCLE. The Mark Twain Circle of America was formed at an organizational meeting held at the 1986 Modern Language Association convention in New York; the membership has since grown to approximately 350. Current officers are

displayed on p. 8. Past Presidents are Louis J. Budd, Alan Gribben, Pascal Covici, Jr., David E.E. Sloane, Victor A. Doyno, and Michael J. Kiskis. Past Executive Coordinators: Everett Emerson, James D. Wilson, Michael J. Kiskis, and Laura Skandera-Trombley. Although many members are academic specialists, the Circle also includes many non-academic Twain enthusiasts. The Circle is in communication with other Mark Twain organizations, including those associated with sites important in his life, and cooperates with them.



ABOUT THE MARK TWAIN JOURNAL. Founded in 1936 by Cyril Clemens, the *Mark Twain Journal* is the oldest American magazine devoted to a single author. In 1982, the *Journal* moved to its present home in Charleston, S.C., under the editorship of Thomas A. Tenney.

There are two issues per year, Spring and Fall, with a new volume each year (rather than every second year, as in the past). The *Journal* tends to appear late, and begs your patient indulgence. New subscribers may wish to begin with the 1997 issues rather than the 1998. Back issues from 13:1 to the present are available at \$5.00 each, postpaid (\$2.50 on orders for ten or more; pre-1983 issues are thinner than modern ones, and some are badly reprinted). An index 1936-83 counts as a back issue.

To: Prof. Joseph A. Alvarez
 Exec. Coordinator, Mark Twain Circle
 English Department
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 Charlotte, NC 28204

Please enroll me as a member of the **Mark Twain Circle of America** and subscriber to the *Mark Twain Circular*. I enclose a check for \$15.00 (\$16.00 for a non-U.S. address) made out to "Mark Twain Circle of America."

 (printed name)

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 (city, state, zip code)

To: Thomas A. Tenney, Editor
Mark Twain Journal
 English Department
 The Citadel
 Charleston, SC 29409

Please enter my subscription to the *Mark Twain Journal* for the year(s) circled: 1997, 1998, 1999.

Subscription rates for individuals are \$10 for one year, \$18 for two years, \$25 for three years, or \$30 for four years. Libraries: \$18.00/year, no discount. Foreign: Add \$2.00/year for postage.

 (printed name)

 (address)

 (city, state, zip code)

The *Mark Twain Circular* is the Newsletter of the Mark Twain Circle of America.

Mark Twain Circle Officers:

President: Shelley Fisher Fishkin
Univ. of Texas, Austin

Vice-President: Laura Skandera-Trombley
Coe College

Executive Coordinator:
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Central Piedmont CC

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Elmira College

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SERIAL LIBRARIANS: The *Mark Twain Circular* is entered selectively in the annual bibliographies of the Modern Language Association and the Modern Humanities Research Association, and in the *American Humanities Index*, the *Literary Criticism Register*, *American Literary Scholarship*, and "A Checklist of Scholarship on Southern Literature" (which appears annually in the Spring issue of the *Mississippi Quarterly*).

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