

DREISER SOCIETY NEWSLETTER

OF THE INTERNATIONAL DREISER SOCIETY

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1995 ALA International Dreiser Society Sessions
Stouffer Harborplace Hotel, Baltimore, MD
May 26-28, 1995

THEODORE DREISER AND SOCIAL, CULTURAL, AND NEW HISTORICIST CRITICISMS

Chair: Miriam Gogol, Pelham, NY, and the Theodore Dreiser Society

“Working Out to Work Through: Dreiser in Muldoon’s Body Shop of Shame,”

Kathy Frederickson, Quinsigamond Community College

“Dreiser’s Criticism of Capitalism,”

Kiyohiko Murayama, Tokyo Metropolitan University

“A New Historicist Reading of Dreiser’s Fiction: Money, Labor, and Ideals,”

Kenneth E. Wilson, Cuyahoga Community College

“Monetary Reduction in New Historicist Readings of Dreiser,”

Roark Mulligan, Christopher Newport University



THEODORE DREISER’S WRITINGS: GENDER/FEMINIST READINGS

Chair: Yoshinobu Hakutani, Kent State University, and the Theodore Dreiser Society

“Not Just a ‘Gimcrack Journal’: Dreiser’s *Ev’ry Month*,”

Nancy Warner Barrineau, Pembroke State University

“*Sister Carrie*: Sexuality and Determinism,”

Margaret Vasey, University of Akron

“Gender, Language, and Self in *Jennie Gerhardt*,”

Stephen C. Brennan, Louisiana State University, Shreveport.

“The Revision of *The Financier*,”

James M. Hutchisson, The Citadel

NOTE: The time and place of this year’s Business Meeting will be announced at both Dreiser sessions. Among other Society business, the membership will discuss extending officers’ terms to two years.

The Theodore Dreiser Society of India Inaugurated

Dr. L. Jeganatha Raja, Reader in English, Annamalai University, Annamalainagar

The inaugural function of the Theodore Dreiser Society of India was held at Pondicherry University, Pondicherry, South India, on January 31, 1994. The President of the Society, Dr. P. Marudanayagam, Professor and Chairman, Department of English, Pondicherry University, gave the presidential address. The Patron of the Society and a well-known Dreiser scholar, Dr. Philip Gerber, Professor of English, State University of New York, Brockport, U.S.A., delivered the inaugural address. Dr. Andrew Cortez-Greig, Mr. T.S. Kuppusamy, Officers of the United States Information Service, Madras, Mrs. Gerber and Mrs. Greig graced the function by their presence.

Mrs. L.K. Goswami, Lecturer in English, Govt. College, Daman, presented a paper on "The Impact of Mahanagar: A Recurrent Theme in Dreiser and Shankar"; Ms. Zakiya Khatoon, M. Phil Research Scholar in English at Sri Padmavati Mahila Viswa-Vidyalayam Tirupati, Andhra Pradesh presented a paper on "Charles Drouet and Hurstwood in Theodore Dreiser's *Sister Carrie*"; and Dr. S. Subramanian, Professor of English, Pachaiyappas College, Madras, presented a paper on "Evolution of Spiritual Thought in the Novels of Theodore Dreiser." The founder Secretary of the Society, Dr. L. Jeganatha Raja, Reader in English, Annamalai University, Annamalainagar, proposed a vote of thanks.

The Affair at Pondicherry: Journal Entries

Philip Gerber, SUNY Brockport

31 January 1994—Following our week's residence at the American Studies Center in Hyderabad, high in the bone-dry mountain ranges of central India, where an Institute on American Civilization had drawn young scholars from every part of the nation, we have come to Madras, on the southeastern coast, another great and historic metropolis, smaller but yet suggestive of Bombay, Delhi, and Calcutta. Our hosts and traveling escorts here are Sandy Cortez-Grieg and his wife, Barbara, USIS representatives. They accompany us in the Consulate's Toyota van down the overcrowded and ill-kept beach highway toward Pondicherry.

The weather is sultry here, loaded with humidity moving in from the Bay of Bengal. We make one *de riguer* stop en route, to see the ancient seaside temples, great elephants and entire buildings carved from solid immense boulders at Mahabalipuram. A gauntlet of vendors waits to close in on us:

"Come see a snake and a mongoose fight? Ten rupees!"

"Hey, I have rare cobras!"

"Sunglasses? RayBan? Other kinds?"

Before the Trident Hotel the Sikh doorman stands like a giant in snow-white trousers and a light coat reaching to his knees. A wide sash woven of gold and black binds his waist; his head is covered by an elaborate turban with gilded threads, and gold epaulets crown his shoulders.

The fields where bare-skinned peasants work knee-deep in water are terraced on either side into paddies for the rice that grows around the calendar, three crops a year, fed now by irrigation waters left behind from the recent monsoon deluge. Submerged to their noses in a stream, black water buffalo—sleek, lovely, sculptural beasts!—are being scrubbed down by a gang of young men in dhotis.

Evening nears. At 5:30 we arrive in Pondicherry and unload at the Good Guest House of Ashram, a primitive hostelry with spartan furnishings. Our mattresses are solid pads, the sheets small and square as tablecloths. No 5-Star hotel this! The doors will be locked at 10 p.m. I can't help recalling Robert James Waller's treatment of this lodging place in his

Slow Dance in Cedar Bend, which I have hauled along on the mistaken notion that, even if not superior fiction, it might serve as an intriguing guide book to South India. Wrong on all counts.

We dine at the Alliance Francaise, fresh-caught fish from the ocean. Then we stroll up the beach atop a great breakwater where the locals promenade on their way to pay respects before an immense black effigy of Mahatma Gandhi that stands at the water's edge. It rises tall, perhaps thirty, even more feet, crowded beneath a temple-like covering too small to contain it easily. A metal stairway, as fragile appearing as the airport ladder one might be required to climb to reach an airplane, leads up and up to the shoulder of the statue, and many, young and old alike, make this precarious ascent to place floral tributes around the shoulder or the ear, or to drape great leis of tropical blossoms around the neck.

1 February 1994—We are at Pondicherry University. At 11 a.m. the festivities get underway in a large fine room equipped with a good speaker system. As always (but always a surprise), the young men are gathered on one side of the room, the young women on the other. All rise and burst into applause as the Cortez-Griegs and Gene and I enter. (There are a few Indian customs I'm thinking of importing into U.S. universities!)

An extended and much glorified introductory welcome brings me near to the point of a blush. After the preliminaries (described by Dr. Raja), I present my inaugural address to the Dreiser Society of India. I have thought and thought about it, changed my mind a dozen times, and at last—considering the nature of the audience, both faculty and students—have decided on a kind of portmanteau approach: “Who was Theodore Dreiser and What Did He Write?” I quote a good bit from Michael Lydon's fine essay in praise of Dreiser from the August 1993 *Atlantic*, feeling that those words, as a general introduction, serve as well as anything, and better than much that might be said. I fill in with references to my own and others' essays and with reminiscences of my connections over several decades with Dreiser and his fiction. It seems to be comprehended all right, well received.

My presentation is followed by three others (which Dr. Raja has listed in his account). I am particularly taken by Mrs. Goswami's perceptive paper comparing Dreiser with the Indian novelist Shankar. She demonstrates the resemblances, Dreiser so fond of centering on “immigrants” from the outlands into the big new industrial cities, Chicago in particular, Shankar (writing a century later) given to quite similar portrayals of Indian outlanders who migrate to the big new industrial centers of India, especially to Calcutta. The fundamental resemblances between the two novelists' subject matter and their attitudes come out lucidly.

A question period elicits the following:

“What are the various ways of ‘reading’ *Sister Carrie*?”

“What are the new trends in Dreiser criticism?”

“What is the significance of *Sister Carrie*?”

Eventually comes a question of greater concern to India, I am sure, than to present-day America: “Does *Sister Carrie* prove the Communist leanings of Theodore Dreiser?”

Any one of these questions might provide the nucleus for an entire conference, seminar, or critical anthology, of course. As it is, the program goes on for three hours or more, testing everyone's powers of endurance.

Meetings such as this in India are nothing if not formal: with a capital *F*. This includes having all of the dignitaries lined up elbow to elbow in armchairs on the dais, a glass and fresh liter of mineral water at each place. Some of the men appear in western-style suits-and-ties, but more of them are in summertime garb of white cotton trousers and colorful blouse (for the temperature even this early is distinctly verging on the heat that will pour down in March—CNN, seen in Madras, says that Upstate New York is in the grip of a brutal winter).

The women—and it has been one of my surprise discoveries that at least half of a typical Indian university faculty is composed of female professors—invariably wear saris of featherweight Indian silk that drapes in fluid folds, billowing with the least stir of breeze or bodily movement: bright rose, vivid green, yellow gold, and sky-blue. The gowns confirm Gene's stated opinion of the sari as the most elegant,

adaptable, and becoming of women's garments the world over.

As if that extensive welcoming speech given me were not sufficient, Dr. Raja proposes a vote of thanks (to me and to Mr. Cortez-Grieg and to our wives), and a designated official at once approaches the microphone with another lengthy, prepared statement, after which even more fulsome applause floods the room. From the door leading into the hallway, a parade of young female students enters, one by one, black hair gleaming and dark eyes sparkling. Each in her most brilliant sari, with six inches of bangles reflecting light from each arm, silver rings on her toes. Each bearing gifts for the visitors—brass, wood, blossoms. This is the first time in my life that I have been presented with an armload of fresh red roses; I expect it may well be the last.

The Dreiser Society Inauguration done, a group of fourteen of us drive in mid-afternoon far out along the white beach to a restaurant built on the sands. The cafe resembles a tiki-hut, two-storied, an open-air place, no walls at all, the floor supports being three trunks—athol-like trees grown for purposes such as this, and for scaffolding. The second floor, with its extremely high, pitched ceiling, has been reserved

for our seafood and curry repast.

Below the thatch-line of the roof, about two or three feet of space stand open to the sea above the handrail running around the room. From where we relax at our tables, this open wall is just at eye level, giving a perfect illusion of strips of pure color—on top, the pure aqua water of the Bay of Bengal, a snow-white line of surf below it, and under these two layers, golden sands. The vision creates the effect of a wall of color, broken only by a section of coco-palm trunk straight and brown as a column. We have only to glaze our eyes the slightest bit to imagine we are seated before some immense canvas, minimalist in the extreme, by Rothko, perhaps.

Tomorrow we reunite with Raja in his home quarters at Chidambaram, not more than an hour south, site of the first great Hindu temple we expect to encounter here in South India, the Nataraji temple, dedicated to the Dancing Shiva. Having been given a color photo by Raja, we think of the temple's intricately carved treasure of painted deities crowding each of the seven levels of the gopuram as it tapers skyscraper-tall above the thatch and red tile of the surrounding sections of town. Our appetites are whetted. We can scarcely wait.

Coming Soon

Theodore Dreiser: Beyond Naturalism, edited by Miriam Gogol

Forthcoming from New York University Press in August 1995. Cloth (0-8147-3073-6), \$36.00; paper (0-8147-3074-4), \$14.80.

The collection will include the following:

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| <p>"Dreiser and the Discourse of Gender," Shelley Fisher Fishkin</p> <p>"Sexualizing the Female Body: Dreiser, Feminism, and Foucault," Irene Gammel</p> <p>"Recontextualizing Dreiser: Gender, Class, and Sexuality in <i>Jennie Gerhardt</i>," Nancy Barrineau</p> <p>"Secrets of Fraternity: Men and Friendship in <i>Sister Carrie</i>," Scott Zaluda</p> <p>"The Oldest Boy Don't Wanta Be Here': Fathers, Sons and the Dynamics of Shame in Theodore Dreiser's Novels," Miriam Gogol</p> | <p>"Lacanian Equivocation in <i>Sister Carrie</i>, <i>The 'Genius,'</i> and <i>An American Tragedy</i>," Leonard Cassuto</p> <p>"On Language and the Quest for Self-Fulfillment: A Heideggerian Perspective on <i>Sister Carrie</i>," Paul Orlov</p> <p>"Squandered Possibilities: The Film Versions of Dreiser's Novels," Lawrence E. Hussman</p> <p>"Carrie's Library: Reading the Boundaries Between Popular and Serious Fiction," M.H. Dunlop</p> <p>"Carrie's Absent Causes," James Livingston</p> |
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**Philological Association of the Carolinas
University of North Carolina at Asheville
March 16-18, 1995**

**Sister Carrie: *Measured for New Clothes*
Organizer and Chair: John Idol, Clemson
University**

**"Philosophy of Clothes': Clothing Symbolism in
Theodore Dreiser's *Sister Carrie*," Kenneth Chan,
Clemson University**

Dreiser successfully employs psychological and sociological symbolisms of clothing and often associates references to clothes to Carrie's awakenings. Carrie's exposure to the materialism of the city through clothes also awakens in her a desire for opulence. Dreiser ties the rich clothing worn by denizens of the city to the lure that the city has for Carrie. Dreiser also uses clothing as a symbol of power: Carrie experiences a sense of power when she adorns herself with new clothes. A negative example of this symbol is that of male domination and the possession of women. Drouet attempts to possess Carrie by buying her rich clothing. A study of the state of Hurstwood's and Carrie's clothing also brings in the theme of class inequality since the way each of them dresses reflects the particular financial state they are in. In addition, the psychological states of the two also manifest themselves in their dressing. Finally, Dreiser implies a unifying theme to his use of clothing references: clothes act as a facade for spiritual poverty, and Carrie realizes in the end that riches and clothes cannot bring her the happiness she longs for.

**"Carrie's 'Other' Relationships in *Sister Carrie*,"
Deborah Novotny, Clemson University**

Considering the circumstances that have inspired Carrie's actions throughout *Sister Carrie*, Carrie's relationships with various women in the novel should be valued as highly as her relationships with men, for Carrie's perception of the world is largely influenced by these women as is her view of her social position, for in the 1890s, a woman measured her own social

status in direct relation to those of her female acquaintances. Carrie's relationships with Minnie Hanson, Mrs. Hale, Mrs. Vance, and Lola Osborne should be carefully examined, for each awakens in Carrie a desire for that which is "better." If Minnie hadn't been so cold, Carrie might not have "fallen" into the arms of Drouet; if Mrs. Hale and Mrs. Vance hadn't introduced Carrie to the affluent and glamorous life, Carrie might have been satisfied with her modest position in society; and if Lola hadn't exposed to Carrie the superficiality of the glamorous life, then perhaps Carrie might have been content with the success she had achieved on the stage. Thus, although Carrie's relationships with Drouet and Hurstwood are instrumental in her rise in society, there are "other" relationships which stimulate her desire for that which is "better."

**"While Carrie Rocks, Hester Goes on Sewing," David
Kesterson, North Texas University**

It is hard to imagine two authors, novels, and major characters more different than Hawthorne and Dreiser, *The Scarlet Letter* and *Sister Carrie*, and Hester Prynne and Caroline Meeber. Yet there are many surprising parallels, especially between Hester and Carrie, who share a host of surprising similarities in physical attractiveness, tastes, ambitions, and emotional circumstances. Both are even associated with certain customary physical motions—Hester's sewing and Carrie's rocking. However, these two motions not only symbolically define the nature of each heroine, but also point clearly to their differences. Though both Hawthorne and Dreiser prophesy in their novels the possibility of improvement for the human condition, it is Hester who unselfishly takes the largest step towards pushing evolution along. Carrie is more interested in her own comforts than she is in future change, or the future at all. To and fro, Carrie rocks between positive and negative poles, pushed and tugged by forces within and about her.

"Carrie and Her Sisters: 'Working Girls' in the Factories," Nancy Barrineau, Pembroke State University

Placed in the context of U.S. women's history texts as well as 19th-century accounts by the "working girls" who were her real-life contemporaries, Carrie is not simply a fairy-tale character free from the rules of her environment but instead a memorable realistic character whose "fate" is determined largely by social conditions in the turn-of-the-century American city. In addition, based on Dreiser's comments about the American novel in *Ev'ry Month*, *Sister Carrie* becomes reform literature, calculated to call attention to social ills and, thus, to ameliorate them.

Twentieth-Century American Novelists

"Homosexual Innuendoes in Theodore Dreiser's *The Bulwark*," Julie E. Townsend, University of North Carolina-Charlotte

Some critics of Theodore Dreiser's *The Bulwark* posit that the resolute Solon Barnes reflects Dreiser's own religious ponderings. Whether or not the novel depicts Dreiser's religious resolutions, the novel does mirror a relationship that he actually had in 1913 with Anna Tatum, a lesbian from a devout Quaker family. Like Etta, Solon's "prodigal daughter," Anna also had a tumultuous relationship with her father. Equally interesting is Dreiser's treatment of homosexuality couched in stereotypical language: "mannish," and "She looks like a contentious boy." His solution for both Etta and Anna is homophobic and heterosexually simplistic: if they can find the "right" man, they will not need women to fulfill them. Thus, Etta becomes involved with a man and no longer needs Volida La Porte; Anna falls in love with Dreiser.

My thanks to Kathy Vasilopoulos and to Sara Oswald and the students in PRE 345 for desktop publishing assistance with this issue.

NEMLA

Boston, March 31-April 1

New Directions in American Literary Naturalism

Chair: Miriam Gogol, Pelham, New York

"Reading Gender and Race in Classic Naturalistic Texts: The Bibliographical Foreground," James M. Hutchisson, The Citadel

"Naturalistic 'Vices' and Narrative Devices in Stephen Crane's *The Red Badge of Courage*," Paul A. Orlov, Pennsylvania State University, Delaware County

"The Sentimental Orphan: A Proto-Naturalist Protagonist," Diana L. Pazicky, Temple University

"The Gothic Shadow of Naturalism," Bennett Graff, Yale University

Coming in the Fall Newsletter:

Renate V. Bardeleben, on editing *A Traveler at Forty* and on Dreiser studies in Germany

Juhani Rudanko, on Dreiser's reception in Finland

Clara Jaeger, on working with Dreiser and on Dreiser's readers in England

You can contact the *Dreiser Society Newsletter* by telephone at



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Memories of Chester and Billy

February 1-March 31, 1996

M*emories of Chester and Billy* is a public symposium of lectures, panel discussions, exhibitions and performances during February and March 1996, commemorating the 70th anniversary of the publication of Theodore Dreiser's monumental novel *An American Tragedy* on December 14, 1925. The symposium is designed to strengthen and deepen the public's understanding and appreciation of the novel that changed the course of American letters, marked a second literary renaissance in America and influenced the generations of writers and artists that followed Dreiser. The symposium takes its title from the young couple whose grim fate inspired the *Tragedy*.

The project has been developed at San Diego State University by Jack Ofield, Executive Director of The Production Center for Documentary & Drama, in association with Malcolm A. Love Library and the San Diego Public Library.

Participating scholars and artists will include Nancy Shawcross and Michael Ryan, University of Pennsylvania; James West, Pennsylvania State University; Thomas Riggio, University of Connecticut; Richard Lingeman, Executive Editor of *The Nation*; Robert Lewis, theater director/acting coach, founding member of the Group Theater; and Howard Fast, author, screenwriter. Scholars and artists from SDSU departments will include John Pavlik, Director, School of Communication; Alicia Annas and Nick Reid, Drama; Thomas Nelson, English; Francis Stites, History; James Buckalew, Journalism; Terry O'Donnell, Music; Jack Ofield and Gregory Kahn, Telecommunications and Film; Kathleen Jones, Susan Cayleff, and Marcia Speckman, Women's Studies; and James Clapp, Urban Studies.

1. Keynote Lecture: "Theodore Dreiser: The Road to the *Tragedy*"

Guest Speaker: Richard Lingeman, social historian, Executive Editor of *The Nation* and author of the two-volume biography *Theodore Dreiser: At the Gates of the City and Theodore Dreiser: An American Journey*.

Questions from audience and reception with guest speaker will follow.

2. Public Forum: "The Legacy of *An American Tragedy*"

Moderator: Nicholas Genovese, Chair, Dept. of Humanities and Classics, SDSU.

Panelists: Collaborators on the Dreiser Papers Project, including Michael Ryan, Director of Special Collections, Van Pelt Library; Nancy Shawcross, Curator of Manuscripts, Van Pelt Library and Lecturer, English Department, University of Pennsylvania; James L. W. West III, Professor of English, Pennsylvania State University

Questions from audience and reception with scholars will follow.

3. Public Forum: "Theodore Dreiser in American History"

Moderator: John V. Pavlik, Director, School of Communication, SDSU

Panelists: James K. Buckalew, Professor of Journalism, SDSU; Thomas Riggio*, Professor of English, University of Connecticut and General Editor, University of Pennsylvania Dreiser Edition; Francis N. Stites, Chair/Professor, History Department, SDSU

*Dr. Riggio will be giving a solo lecture the next day at an off-campus site.

Companion Event: Staged reading of the love letters of Grace "Billy" Brown and Chester Gillette to complement the discussion of how the letters were exploited in the press.

Questions from audience and reception with scholars will follow.

4. Public Forum: "Working Girls, Morality and Urban Dangers in Dreiser's *An American Tragedy*: A Women's Studies Perspective."

Moderator: Patricia Huckle, Dean, College of Arts and Letters

Panelists: Susan E. Cayleff, Professor of Women's Studies, SDSU; Kathleen B. Jones, Professor and Chair of Women's Studies, SDSU; Marsha Speckman, M.A.L.A. graduate, SDSU

Companion Event: Second performance of staged reading of the love letters of Grace "Billy" Brown and Chester Gillette to complement the discussion of Billy's dilemma in contrast to Chester's relative "freedom."

5. Lecture: "Theodore Dreiser and the American City"

Introduction: Joseph S. Johnson, Professor of Telecommunications and Film, SDSU

Guest Speaker: James A. Clapp, Professor of City Planning and Urban Studies, SDSU

Companion Event: Performance of Kurt Jooss' modern dance "The Big City."

6. Public Forum: "Theodore Dreiser and the Tragedy in Hollywood"

Moderator: Jack Ofield, Professor of Film, Filmmaker in Residence, SDSU

Panelists: David Elliott, Film Critic, *San Diego Union-Tribune*; Howard Fast, novelist, screenwriter; Gregory Kahn, Lecturer in Film, SDSU; Thomas A. Nelson, Professor of English, SDSU

Companion Event: Screening of excerpts from the films *The Cabinet of Dr. Caligari*, *An American Tragedy*, *A Place in the Sun* and a videotaped interview with George Stevens, Jr., discussing his father's work on *A Place in the Sun*.

7. Lecture: "The World of Chester and Billy in Popular Music"

Introduction: Martin Chambers, Chair, Music Department, SDSU.

Guest Speaker: Terry O'Donnell, Professor of Music and Theater, SDSU

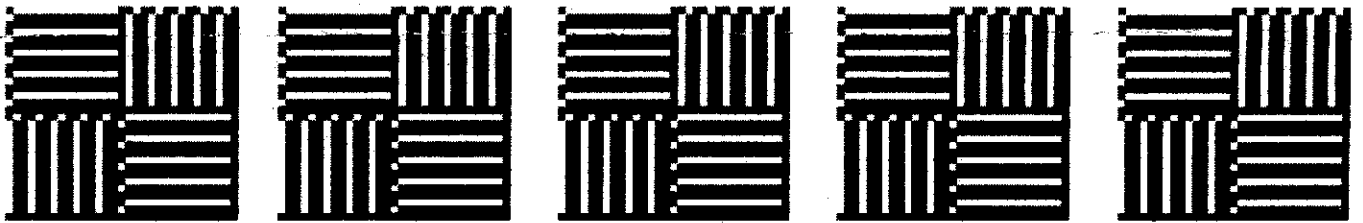
Companion Event: Performance of popular songs by Paul Dresser, as well as spirituals, ragtime, operetta and the topical folksongs composed about the Gillette trial.

8. Lecture: "An American Tragedy on Broadway"

Introduction: Beeb Salzer, Professor of Drama, SDSU

Guest Speaker: Robert Lewis, original member of the Group Theater, assistant director of the Group's production of *The Case of Clyde Griffiths*; theater director/coach (Meryl Streep, Marlon Brando, Uta Hagen, James Dean and others), author of *Slings and Arrows* and *Advice to the Players*.

Companion Event: Lecture precedes an evening performance of *The Case of Clyde Griffiths*, adapted by Erwin Piscator from *An American Tragedy*.



Four Exhibitions will be in place February 1 - March 31, 1996

1. "Theodore Dreiser and *An American Tragedy*"

Curator: Nancy M. Shawcross, Curator of Manuscripts, VanPelt Library, University of Pennsylvania.

On display will be photographs of Dreiser from infancy to old age, his family, wives, lovers, literary associates and the critics, artists and writers who responded to his work through the twentieth century, as well as extracts from selected Dreiser letters, diaries, publishing contracts, excerpts from Dreiser's lawsuit with Paramount Pictures, and other primary sources. The exhibition will remain in place through March 31, 1996, in Malcolm A. Love Library, SDSU, and will be available for viewing by the general public and campus community during library hours, 8 a.m. to 10 p.m. daily.

2. "1925: An Extraordinary Year"

Curator: William Sannwald, City Librarian, San Diego Public Library System

On display will be a manuscript copy and original copy of *An American Tragedy* and photographs of Dreiser, as well as the works of authors, historians, artists, and scientists that were published, performed or exhibited in that year. Also displayed will be photographs of key public figures and historical events of 1925 to provide further insight into Dreiser's cultural and historical milieu and influences. The exhibition will remain in place through March 31, 1996, at the San Diego Central Library, 820 E Street in downtown San Diego and will be available for viewing daily during library hours.

3. "Memories of Chester and Billy"

Curator: Helen Henry, Associate Librarian, Malcolm A. Love Library, SDSU

On display in Aztec Center, SDSU, through March 31, 1996, will be photographs of the inspirations behind the *Tragedy*—Chester Gillette and Grace "Billy" Brown, their families, homes and place of employment at the Gillette Skirt Manufacturing Company, Cortland, NY, the site of the murder at Big Moose Lake in the Adirondack Mountains, the Herkimer County Courthouse and Auburn State Prison, their respective graves, and extracts from their love letters, court records, newspaper accounts and writings of eyewitnesses to the trial and electrocution of Chester. Also displayed will be photographs, director's notes and advertising from the two Hollywood films adapted from the *Tragedy* (Josef von Sternberg's *An American Tragedy* and George Stevens' *A Place in the Sun*).

4. "Period Costumes and Theater Memorabilia"

Curator: Alicia Annas, Chair, Drama Department, SDSU

On display in Don Powell Theater, SDSU through March 31, 1996, will be clothing of the type worn by Chester and Billy in 1906 and by Dreiser's characters in the *Tragedy*, as well as photographs, playbills, critical reviews and directors' notes from the plays adapted from the novel, including the work to be performed by the SDSU Drama Department—*The Case of Clyde Griffiths*—and Patrick Kearney's *An American Tragedy*, originally performed on Broadway in 1926.

Our thanks to Jack Ofield for this information and for future details, including specific times of listed events.

Notes from the 1994 ALA International Dreiser Society Business Meeting

Members in attendance: Nancy Barrineau, Steve Brennen, Jesse S. Crisler, Norman Friedman, Yoshinobu Hakutani, David Hill, James Hutchisson, J.C. Levenson, Gail McDonald, Joseph McElrath, Roark Mulligan, Kiyohiko Murayama, Donald Pizer, Loren Schmidtberger, Marsha M. Speckmann, Nobuyuki Uchino, Donald Vanouse

Paul Orlov and Phil Gerber suggested two-year terms for officers to avoid flux. We might present a change in by-laws in the *Newsletter* and let membership vote. John Clendenning suggested electing a Vice President (who is also the program chair) for two years. He or she then would become President for two years. This is the method the Crane Society uses. Phil Gerber pointed out that the Frost Society has a similar organization.

Announcements: *Dreiser Studies* is forthcoming in June: a special two-part issue,

which will be a 170-page guide to the Penn Dreiser collection. The next issue will be *New Voices in Dreiser Criticism*—from the 1993 ALA papers. For the following issue, Fred Rusch invites submissions of all kinds, including revised papers from this year's conference. Fred also asked for e-mail addresses to build a file for the Dreiser Society; those in attendance were encouraged to include their e-mail address on the attendance sheet.

Nancy Barrineau asked for responses to publishing an exchange of addresses (both e-mail and conventional) in the next *Newsletter*. She also encouraged members to let her know about works in progress on Dreiser and related subjects, reader queries, news of Dreiser papers at regional conferences, and suggestions for future issues.

Phil Gerber also reported on the inauguration of the Dreiser Society of India.