

Explanation of the Interviews

The interviews were designed to expose the role which *Pine Mountain Sand and Gravel* had played in the artistic careers and lives of the people I interviewed. A necessary part of this was to have the writers describe, to some degree, the current goals for their art and also include a background. They were selected for interview by the roles they played; I needed editors, writers, and readers. But, too, proximity and time played a limiting role in the interviews I could do.

I also interviewed three individuals (Renee Stamper, Pauletta Hansel and Pat Arnow) who were not directly involved with the production of the journal but who provided invaluable insight into the development and current activities of SAWC, The Southern Appalachian Writers' Cooperative. The interviews also focused on the roles played by the interviewed in the history and development of SAWC, since an adequate understanding of SAWC would be necessary to set *Pine Mountain Sand and Gravel* in its proper historical setting.

The interviews were carried out with as few restrictions as possible in settings comfortable to the interviewed, either their home or a favorite bar or restaurant. I have edited the interviews only to promote the flow of reading but I felt the conversational form was important to sustain, as this form of interaction, more than any other seems to me representative of the group's interactions and development. I have tried to consistently punctuate the transcriptions, but over the period of four months there has been some discrepancy.

The interviews were submitted back to the interviewed for approval and editing of proper names, as of this time several of the interviews have still not been returned. Little other majoring editing went on other than to condense points. The interviews are in chronological order to provide some sense of how comments from one interview were brought into the next.

I plan to use the interviews as an appendix to the thesis--as a subsidiary source. I will sight specific lines and sections in the main paper. However, the story that needs to be told is contained here: and the point is that there are many versions of the same story, that the story happened only in the context of lives. No one's memory held completely true and, as far as that goes, I was more interested in how and what was remembered, not in correcting every slip. The memories are the key to discovering the values the interviewed placed on their past. Therefore, there are conflicting stories and missed dates, none of which I have corrected (this is a job for the actual history), and in that way left the experience more valid.

There is a wide variety of conversation all of which hovers over the broad consideration of Appalachia and literature. I did not limit the diversity of conversation because I thought that this would be counter to my goal which was to explain and not limit diversity. Certainly, you are encouraged to read the interviews as I will be only selectively taking sections for my use; there is much more here than I can ever hope to harvest.

Interview	Place	Date
1. Gurney Norman	His home in Lexington.	10.23.90
2. Jim Webb	Court House Cafe, Whitesburg	11.01.90
3. Renee Stamper Pauletta Hansel	Home of Rita Green, Lexington	11.18.90
4. George Ella Lyon	Her home in Lexington	12.03.90
5. Richard Henson Pauletta Hansel	Stenger's Cafe, Cincinnati	12.18.90
6. Mike Henson	Stenger's Cafe, Cincinnati	12.18.90
7. Bob Henry Baber	Ashland, Kentucky	03.14.91
8. Pat Arnow	by letter	03.91