



them. *Poem to honor Aunt Nida: "Sonnet for Her Labor"* AM CH CCF

11. (2:08) *A poem for her grandmother: "The Wash in my Grandmother's Arms"* CM CH CCF

12. (2:05) Discussion of her reaction to Walker Evans' photographs taken in Preston County and West Virginia CH CM CCF F/H IWV

13. (2:11) *Poem: "House and Graveyard: Rowlesburg, West Virginia, 1935."* Her reaction to the Evans photograph of her family graveyard CH CM CCF F/H

14. (:52) An artist's dilemma: "There's always that question of appropriation in art ..." W

15. (:53) *Poem: "Mining Camp Residents: WV 1935."* Reaction to another Walker Evans photograph CH CM CCF F/H IWV

16. (:49) "... These are people who've never seen movies or television ..." > expansion of that idea as it relates to art W CH

17. (2:25) Story of Maggie first encounter with Louise MacNeill W CH CM CCF F/H IWV

18. (2:27) *Poem about Ohio as the afterlife: "Beyond Even This"* CNW

19. (1:23) Follow-up comments: homesickness for West Virginia, why people have to leave West Virginia to work IWV

20. (:37) Introduction to poem. Maggie working as writer in the schools in the coalfields AM W CCF CNW

21. (1:16) *Poem: "Spitting in the Leaves."* Coalfield boys who will soon go off to war F/H CH

22. (:34) After-poem comments: "Did you set out to write a poem about boys going off to war?" (No.) W

23. (:54) Her community work as a poet > editing the collection, Learning by Heart, poems set during school days CCF AM

\*\* 24. (1:03) *Poem: "The Thing You Must Remember"* - a child with a good teacher CCF

25. (2:18) *Poem: "In My Mother's House."* A dream that she met her mother, dead but still alive CCF AM

26. (:32) After-comment: "There's no other feeling of loss like that" AM CCF F/H

27. (1:13) *Poems: "What Grief Does:"* The power of grief AM F/H CCF

\*\* 28. (1:27) *Poem: "The Game."* One of Maggie's "black dog" poems, with pre-comment CNW

\* 29. (:52) *Poem: "Company:"* a sensual poem. ("We are making love underneath you.")

\* 30. (1:21) *Poem: "Seduction"* ("I am the largest muscle in your thighs...")

31. (:40) Comments about revision > "So you didn't just like in the movies just sit down and start writing the poem ...?" > Her answer. W

32. (1:53) *Poem: Last verses of "Long Story"* > ends with 40 miners sealed in a Boone County mine F/H CCF J CNW IWV

- 33. (:55) Her experience reading that poem at a big festival, following a rowdy Mariachi band **W IWV J**
- \*\* 34. (1:22) Conversation about Maggie's vegetable poems: how she thought of them, how she wrote them **W CNW**
- \*\* 35. (1:02) *Poem: "Exposure" - a squash's dream of nakedness* **CNW**
- \*\* 36. (:15) Introduction to poem about radishes with insomnia **CNW**
- \*\* 37. (1:21) *Poem: "Insomnia"* **CNW**
- \*\* 38. (2:02) Advice to writers: How to get ideas from ordinary life around you **W CNW**
- 39. (:22) Inspired to write poem by people who come to Appalachia hoping to scoop up some culture in a week or so **IWV CCF W AM**
- 40. (1:02) *Poem: "Ontological" ("This is going to cost you. If you really want ...")* **CCF IWV**
- 41. (1:41) After-comments, advice about writing: choosing words that echo the subject matter **W**
- 42. (:35) Her experience teaching kids of millworkers who were losing their jobs, introduces poem that follows **AM J CCF W**
- 43. (3:07) *Poem: last verses of "Closed Mill"* **J CCF**
- 44. (2:30) Advice to writers: exercising your imagination **W CNW**

