

10. (1:50) Poem: his memories from a time in the 1960s, hitchhiking around. "*Let all times exist, each in his own perfection...*" **CH, AM, W, J**
11. (1:39) "You play music ... Do you see writing as music?" His response: astute observations about writing > "That paragraph doesn't sing." **W, AM**
- * 12. (:53) *Poem: The bug in the window* **W, CNW**
13. (:29) Keith's academic degrees: none. His experiences: lots **AM**
14. (1:28) How he wrote *Dementia Americana*: inspired by the Gulp War > poem. "*Oh America, I wanted to braid all your roads ...*" **W, J, AM, CH**
15. (1:07) Introduction to Maillard's first novel, *Alex Driving South*. Sets up reading that follows: Maillard says he has hopped freight, but never with a girl. **W**
16. (3:15) *Reading: A teenager boy and girl hop a train to the next town: An extraordinary word-music collaboration. This track is the part leading up to the minute of hopping the freight train.* **CH, F/H, AM**
17. (2:43) *Freight train-hop, Part 2: Starts just as they hop the train > music going faster* **CH, F/H, AM**
18. (2:40) Part 3 of train ride: music very fast. "They were going so fast, he couldn't look out anymore..." **CH, F/H, AM**
19. (1:05) Conversation about writing sex. **W**
20. (1:27) He re-wrote the opening of *Alex Driving South*, his first book, 26 times. **W, AM**
21. (1:36) "Could you have written about West Virginia if you'd continued to live here?" His response. > segues into the fact that writing is an alter ego, another world you can escape into any time. You're never bored. **AM, IWV, W**
22. (:15) Introduction to portrait of John Isaac, father of Elain Isaac, the girl on the freight train.
23. (1:50) *Reading: "Poor John Isaac, crazy and mean and dangerous..." A first-rate word portrait.* **CH, CCF, F/H**
24. (1:56) Keith says he was elected to be a writer in his family. "He's just like Uncle Henry." **AM, W**
25. (1:50) Vietnam: Maillard is a Canadian citizen now. He left the USA during the Vietnam War, but he was not evading the draft. "I don't know anybody who manages to feel good about Vietnam." **AM, CH**
26. (3:10) *From Gloria: the Kotter family goes to church* **CCF, CH**
27. (1:15) The little voice Gloria hears in her head: more about creating characters **W**
- * 28. (1:17) Advice to writers, a rich dose, directed primarily at teenagers. * **W** Could be used with older teenagers, perhaps in combo with "The bug in the window" poem.
29. (1:26) Where do you write? Conversation about various places people write well > Segue: you're writing wherever you are, whatever you're doing. **W**
30. (1:27) Revision: grade A description of his process **W**

