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ND@90

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About this Book

This book is part anthology and part invitiation.

As an anthology, the authors of this book looked back at dozens of issues of *North Dakota Quarterly* and identified contributions that spoke to them. We hope this shows how *NDQ* continues to speak to a new generation of readers.

As an invitation, this book encourages readers to explore the references located on the bottom of each page. Digital readers can click on the titles in the references to go to the poems, essays, and stories. Paper readers can locate the issues in the footnotes in the *NDQ* archive here:

https://ndquarterly.org/the-archive/

Readers can download the digital copy of this book here:

https://ndquarterly.org/ndqat90/

Preface

For a magazine associated with a single state, *North Dakota Quarterly* is anything but a regional journal. Since its first publication in 1911, *NDQ* has published creative works from national and international writers. Each issue takes the reader on a journey, while remaining consistent with the *Quarterly*'s home in Grand Forks, North Dakota. This year, editing and publishing students at the University of North Dakota explored hundreds of issues of *NDQ* with new eyes and celebrated ninety pieces with ninety sentences to mark the ninetieth volume of *North Dakota Quarterly*.

ND@90

The ocean has long kept humans out, but it is also keeping the monsters in.

Chard Deniord, "Whales," *NDQ* 67.2 (2000): 5.

The soul's instrument, the body; God's instrument, the soul.

Annie Boutelle, "Teresa of Avila," *NDQ* 75.1 (2008): 37.

It's intriguing how easily we can relate to the trees in our backyard.

Lisa McCool-Grime, "Poems Addressed to Trees in My Backyard," *NDQ* 76.3 (2009): 93-94.

To see the beauty in a place so bare is something often found rare.

Jerry Olson, "Photographs of North Dakota," *NDQ* 56.2 (1988): 55.

Over and over again, the love never stops.

Sherman Paul, "Children," *NDQ* Vol. 54. 3 (1986): 48.

It is the small things that are the cause for so much inspiration.

Peter Cooley, "Small Poem for a Token Sparrow on My Sill," *NDQ* 68.4 (2001): 134.

A favorite family recipe can bring back memories of loved ones.

Darleen Young, "Notes on the Back of the Recipe," *NDQ* 80.3 (2013): 37-41.

Some fear natural disasters and others fear diseases, but I fear the monster that takes my loved ones' memories before they are even gone.

Linda Hasselstrom, "Going Back to Grass," *NDQ* 64.1 (1997): 5-14.

Everyone has a story to tell, but how you tell it, and whether or not you do, is ultimately your choice.

Joseph Bruchac, "The Words," *NDQ* 50.2 (1982): 5.

The pioneers may have been mighty men, but it's their wives who faced the plains alone.

Robert Thacker, "'twisting toward insanity':Landscape and Female Entrapment in Plains Fiction," *NDQ* 52.3 (1984): 181-194.

The simplicities of nature can be the purest of loves.

Georgia Tiffany, "Fall's Beginning," *NDQ* 53.3 (1985): 9.

The first weapons were anger and a jawbone

William Woolfitt, "Jawbone," *NDQ* 71.3 (2004): 80.

We all have the capability to create something meaningful, even if it is only for ourselves in our darkest times.

Ted Kooser, "King: A Dog of the North," *NDQ* 62.4 (1994-5): 21-22.

Life is but a series of dances and I have two left feet.

Cheryl Pallant, "Ginseng Tango Lessons," *NDQ* 78.2/3 (2011): 19-26.

Of a man who gave water to the desert, and power to the powerless.

D. Jerome Tweton, "Theodore Roosevelt and the Arid Lands," *NDQ* 36.2 (1968): 21-28.

Nighttime changes for a new parent.

Aiden Coleman, "Unready," *NDQ* 85.1-4 (2018): 65.

The story of violence didn't start with the Greeks, and it has yet to end with us.

Amy Meng, "Leda and Other Women," *NDQ* 78.1 (2011): 70.

A polished statue does not accurately depict the cruelty of war.

Doren Robbins, "At the Korean Friendship Bell," *NDQ* 50.4 (1982): 84-85.

Sleeping and waking are both their own kind of return.

Priscilla Long, "The Return," *NDQ* 56.1 (1988): 94.

The magic of life circles under old stars and over new flowers.

Alice Friman, "The Magician's Daughter," *NDQ* 54.1 (1986): 60-61.

A second chance at life is not always a blessing.

Walter Griffin, "Dermatos Taxis," *NDQ* 63.1 (1996): 114-115.

The textbooks don't cover everything there is to know about the human condition.

Philomena Feighery, "A Consultation," *NDQ* 57.1 (1989): 78-84.

To give it an understanding is to give it a tongue.

Edgar G. Frazier, Review Alice Marriot and Carol K. Rachlin, Review of *American Indian Mythology*, *NDQ* 37.4 (1969): 50-51.

Lilies growing in a ditch are still lilies.

Elton Glaser, "Ditch Lilies," *NDQ* 55.1 (1987): 72-73.

If only you made love as much as you wrote about it.

Catherine Brewton, "Muse," *NDQ* 56.3 (1988): 71-72.

One moment is all it takes to fumble upon the rocky edge of reality.

Edward Falco, "Night," *NDQ* 50.3 (1982): 92.

Sometimes parents are too clingy to their adult children.

Jesslyn Gillespie, "Pipes," *NDQ* 84.3/4 (2017): 95-103.

Grab the popcorn, this is history in the making.

Douglas Gomery, "Movie-Going During Hollywood's Golden Age," *NDQ* 51.3 (1983): 36-45.

A death seen through different eyes is still a tragedy.

Erika R. Giles, "Witness," *NDQ* 70.3 (2003): 124-131.

Moving on seems so hard when you're standing
right in front of me.

Peter Johnson, "London," *NDQ* 65.2 (1998): 151.

A tepid man makes no splash and leaves no ripples.

Richard Lyons, "Warm Water," *NDQ* 33.2 (1965): 41.

No one truly knows how far they will go to survive.

James D. Redwood, "The Black Phantom," *NDQ* 72.4 (2005): 120-130.

The opposite of a love poem is a death poem.

Benjamin Prado, "Like and Opposite," *NDQ* 68.2/3 (2001): 285-286.

The angels of heaven fell with God's blueprints in their hands and an itching for pain in their palms.

Chris Kennedy, "The Devil's Workshop," *NDQ* 60.3 (1992): 127-128.

We should be willing to suffer defeat in life to truly *live* life.

Marina Gradoli, "Count Greffi's Birthday Parties," *NDQ* 64.3 (1997): 56-59.

Bloody gums and loss of teeth is a sign of change.

Lyle Witham, "Heraclitus Dreams of Prairie Sharks," *NDQ* 63.2 (1996): 169.

The gray between absence and presence,
existence and remnants.

Rebecca Lilly, "Stone and Ash," *NDQ* 62.3 (1994-5): 120.

Only two things define a child: God and their parents.

Robert Cooperman, "Mixed Marriages, Broken Homes," *NDQ* 58.2 (1990): 106.

He thinks that the dreams of gothics were the realities of life.

Carol A. Senf, "Polidori's The Vampyre: Combinign the Gothic with Realisim," *NDQ* 56.1 (1988): 197-208.

What do people hide under their masks of calm?

Carol Scott-Conner, "Masks," *NDQ* 75.3/4 (2008): 301-3.

The state bird is the meadowlark: here is its perspective.

Alan M. Cvancara, "Above the Scene: North Dakota Geology from the Air," *NDQ* 38.2 (1970): 31-35.

I was going to write a sentence, but they were all bad.

Greg Kuzma, "Where I Went Bad," *NDQ* 51.2 (1983): 106.

When silliness is overstated, we become aware of the absurdity of our reality.

Randy W. Oakes, "My German Sheperd is Dating," *NDQ* 55.3 (1987): 86.

Silence keeps the worried awake.

J.B. Goodenough, "Esterhanz the Hermit, Sleeping," *NDQ* 54.2 (1986): 135.

The world seems small when space grows between those who sail.

P.H. Liotta, "The Earth from a Distance," *NDQ* 53.1 (1985): 129.

To spend all day wondering about your life is
an existential waste; better to live your life in no
particular haste.

David Kirby, "Doughboy's Bitch," *NDQ* 69.1 (2002): 147-149.

Instantaneous memories as death slowly seeps in.

Dallas Woodbury, "Dirt," *NDQ* 80.2 (2013): 82-87.

Reflecting on one's own childhood often reveals that we have changed so much and yet remain the same.

Teresa R. Funke, "The Summer of '79," *NDQ* 70.2 (2003): 27-35.

An analysis on the sorcery of disappearing nests.

Jim Stapleton, "Birds as Magicians," *NDQ* 59.2 (1991): 160.

And oh, what elegance, on a warm summer day, with sunlight draped across the landscape like the richest of satins, to watch as a magpie descends from a lush emerald tree, lands just before your watchful gaze, and hits the griddy.

Lorna Crozier, "The Magpie Dance," *NDQ* 62.2 (1994-5): 9-10.

The overture of life is one of triumph, envy, and passion.

John J. McCann, "'Cellist," *NDQ* 55.2 (1987): 27-33.

The ocean is not confined to one ideal.

Richard Robbins, "Cranial-Facial Reconstruction, 18-Month-Old Boy," *NDQ* 69.2 (2002): 90.

Our definitions of beautiful and damaged are confused all too often.

E.G. Burrows, "The Damage Concealed," *NDQ* 66.4, (1999): 122

Not all snowbirds fly south.

James J. Kiefert & Ronald L. Johnson, "The Migration Behavior of North Dakotans," *NDQ* 35.3 (1967): 66-71.

Warm memories we desperately search to
recreate, lose themselves in rubble

R.T. Smith, "Birthstone," *NDQ* 58.3, (1990): 77.

Chaucer as ye wolde have rather seen hym.

Donald Murray, "Cartoon History of English Literature," *NDQ* 24.1 (1956): 25.

The regrets we have often keep us up at night
wondering if a prayer would have saved us.

Sean Thomas Dougherty, "A Prayer," *NDQ* 64.2 (1997): 99-100.

Science can be art, and art can be science.

Nuri Oncel, "Art and Science of the Digital," *NDQ* 79.1 (2012): 65-70.

The only ones telling you not to rock the boat
are the ones whipping your back to row faster.

John G. Adams, "Detective," *NDQ* 53.4 (1985): 149-59.

We borrowed the "wind's eye" from the Norse to open our English "windows".

Jeff Hardin, "An Etymology of Sorts," *NDQ* 72.1/2 (2005): 214.

She is like a rose: most simple, most profound.

Fannie Heath, "Flower Woman of North Dakota," *NDQ* 23.1 (1932/1933): 35-45.

When it comes to protecting family, morality blurs.

Michael Poore, "The Paint Giant," *NDQ* 75.1 (2008): 26-31.

This is a connection that can only exist in letters addressed to "Dear Emily."

Ray A. Young Bear, "Emily Dickinson, Bismarck, and the Roadrunner's Inquiry," *NDQ* 53.2 (1985): 24-27.

No one remembers the hunger of small men.

Pablo Neruda, "They Reach the Gulf of Mexico (1493)," *NDQ* 59.4 (1991): 51-52.

Long live those who fade away.

Peter Huggins, "The Waving Girl on the Bull Street Docks," *NDQ* 54.4 (1986): 109.

In the cycle of life, loss is inevitable, but do not forget that life is a cycle, and that it will always come back to love and new life.

Kristjana Gunnars, "Sorrow Cow," *NDQ* 61.2 (1993): 86-89.

Keep growing and blossoming, even when you're out of your element.

Katerina Vandenberg, "Miss Carl: The Century Plant," *NDQ* 83.2/3 (2016): 103.

The meek one dies a thousand deaths but lives a thousand lives.

Walter W. Stevens, "Bad Casting," *NDQ* 34.1 (1966): 11.

The tragedy of a nation framed through hopeful lyrics.

H.R. Stoneback, "Hurrican Hymn," *NDQ* 73.1/2 (2006): 215-231.

Seasons changing can bring out emotions in everything.

Tom Pickard, "ok tree," *NDQ* 51.4 (1985): 46.

Stories passed down through generations are engrained with truths and discoveries of the natural world.

Paul G. Zolbrod and Glen E. Rodgers, "The Scientist As Storyteller: Storytelling As Science," *NDQ* 57.2 (1989): 121-136.

It is only in our minds that we find the otherworldly.

Kim Bridgford, "Otherworldly," *NDQ* 57.3 (1989): 205-206.

Every birth is a different story.

Robert O. Marritz, "Midwife to Janey," *NDQ* 71.2 (2004): 144-148.

Everything is a business opportunity if you have enough money.

Maria Delgado Aparain, "A Black Briefcase with Gilded Corners," *NDQ* 67.1 (2000): 138-147.

A man's character does not always shape his fortunes.

H.E. Francis, "The Wild Duck," *NDQ* 28.1 (1960): 10-12.

The concept of make is odd, that leads us to a façade.

Jenny Hanning, "Make," *NDQ* 76.4 (2009): 173.

The negative is always there, chasing the positive won't get you anywhere.

Fredrick Zydek, "The Longest Shadow," *NDQ* 74.3 (2007): 97.

He perfecteth praise, by ordaining strength from the mouths of babes.

Enes Kišević, "An Exiled Child's Letter," *NDQ* 61.1 (1993): 95-96.

Exposing your soul by sharing your creations is terrifying but brave.

Carolyn Raphael, "Shy Poet," *NDQ* 75.2 (2008): 34.

Nothing is more beautiful than when it's untouched, unseen.

Carol Shields, "Fall," *NDQ* 60.1, (1992): 59.

Do you hear me when I think about you?

Kathleen Spivack, "The Traveller," *NDQ* 52.1/2 (1984): 33.

Honesty and deceit: two sides of the same coin.

Pierre Corneille, "The Liar," *NDQ* 74.4 (2007): 11-26.

We become so weary of the ropes that ensnare us; we forget that, without them, we'd fall.

Debra Marquart, "Failures of the Heart," *NDQ* 65.1 (1998): 107-119.

To blame another is to damn oneself.

Roland Flint, "Elegy," *NDQ* 39.1 (1971): 34.

What is *The Thing* that scares us most?

Robert Lacy, "What Makes Scary Movies Scary?," *NDQ* 77.2/3 (2010): 127-132.

One hundred years can change a lot, but money will always be there.

Charles R. Lamb, "The Non-Partisan Leage and Its Expansion in Minnesota," *NDQ* 49.3 (1981): 108-143.

Simplicity is being oneself regardless of the sound.

John Calvin Rezmerski, "A Study in Red, White, and Blue," *NDQ* 66.3 (1999): 89.

The most gripping of chills, from the warmest of ties.

Ann Hillesland, "Safety and Well-Being," *NDQ* 71.1 (2004): 116-124.

The greatest legends are told from the mouths of our youth.

Yeremei Aipin, "Old Man Moon," *NDQ* 69.3 (2002): 16-18.

The more we read, the more we wander.

Lynne Knight, "Dust," *NDQ* 70.1 (2003): 92.

Author Bios

Aubrey Roemmich is currently an undergraduate student at the University of North Dakota. After her graduation, she hopes to attend law school and get an MFA in creative writing.

Emily Shank is getting her undergrad at the University of North Dakota where she is majoring in communications and minoring in sociology. She is also getting a writing and editing certificate.

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Nicholas Ramos is a gay Puerto Rican who claims to be a writer. He doesn't actually exist though, so don't worry about it.

Karissa Wehri is an English student at the University of North Dakota. She hopes to one day be editor for a similar magazine.

Julia Tietz is a senior at University of North Dakota who is majoring in English, minoring in Spanish and is working towards a certificate in writing and editing. She hopes to one day become a small press publisher and publish her own book of poetry.

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