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Aubrey Roemmich • Emily Shank Elena Uhlenkamp • Nicholas Ramos Karissa Wehri • Julia Tietz

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ND@90



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Cover photo courtesy of Grant McMillan.

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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

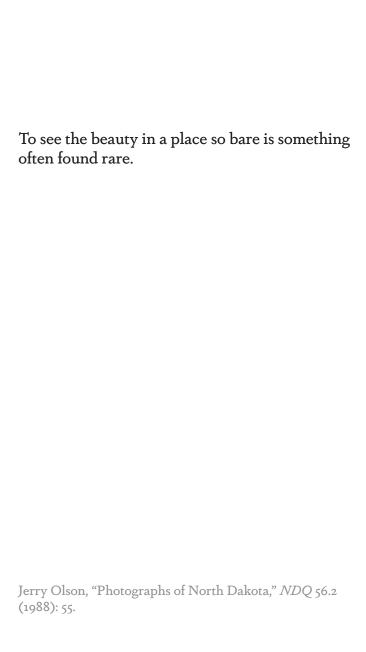
The ocean has long kept humans out, but it is also keeping the monsters in.

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.









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.

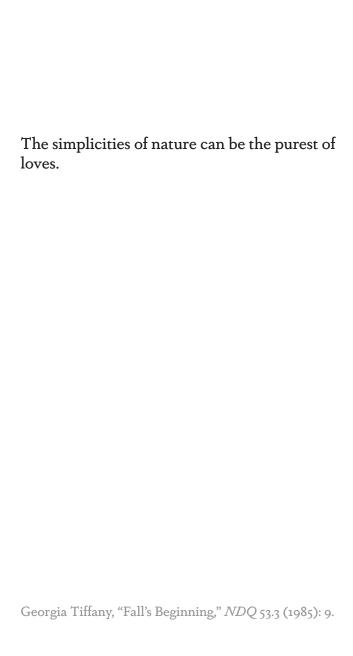
Linda Hasselstrom, "Going Back to Grass," *NDQ* 64.1 (1997): 5-14.

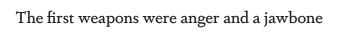
Everyone has a story to tell, but how you tell it, and whether or not you do, is ultimately your choice.

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

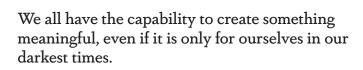
The pioneers may have been mighty men, but it's their wives who faced the plains alone.

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



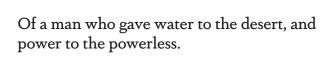


William Woolfitt, "Jawbone," NDQ 71.3 (2004): 80.



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.



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

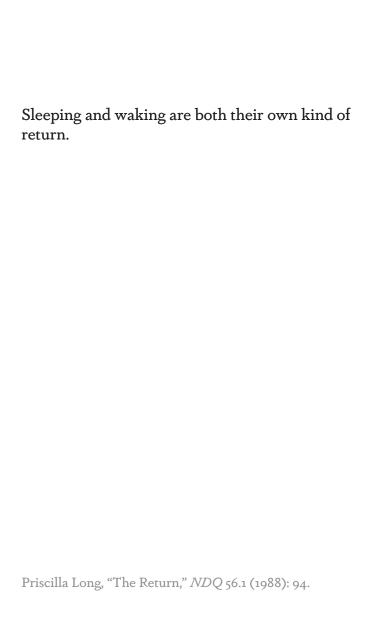
Nighttime changes for a new parent.

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.

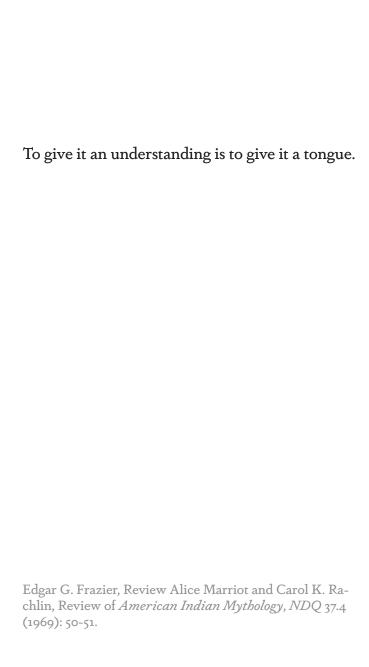
A polished statue does not accurately depicturelty of war.	t the
Doren Robbins, "At the Korean Friendship Bell," <i>NI</i> 50.4 (1982): 84-85.)Q



The magic of life circles under old stars and ove new flowers.
Alice Friman, "The Magician's Daughter," <i>NDQ</i> 54.1 (1986): 60-61.



The textbooks don't cover everything there is to know about the human condition.
Philomena Feighery, "A Consultation," NDQ 57.1 (1989): 78-84.



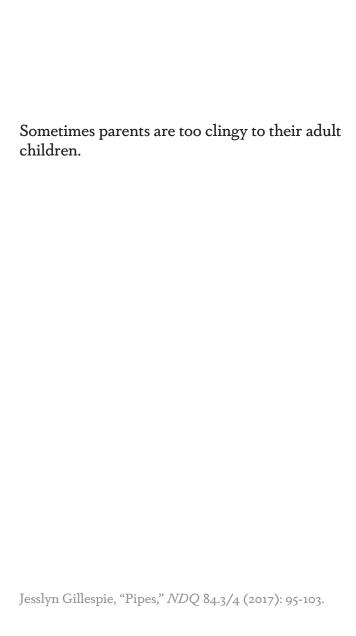
Lilies growing in a ditch are still lilies.

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



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

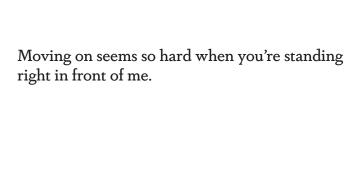
Edward Falco, "Night," NDQ 50.3 (1982): 92.



Grab the popcorn, this is history in the making.
Douglas Gomery, "Movie-Going During Hollywood's Golden Age," <i>NDQ</i> 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.



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.

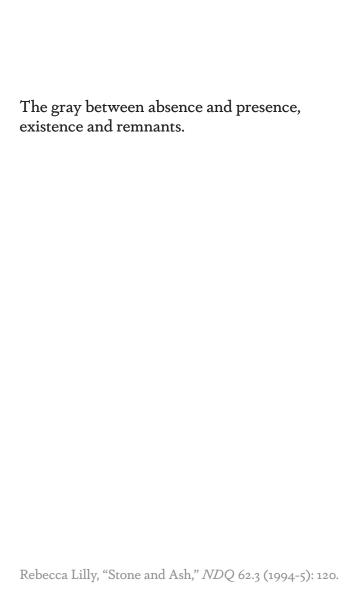


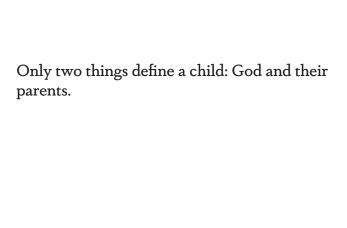
The angels of heaven fell with God's blueprints in their hands and an itching for pain in their palms.

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

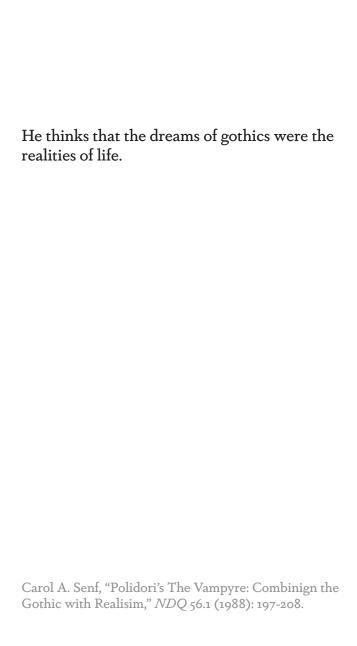


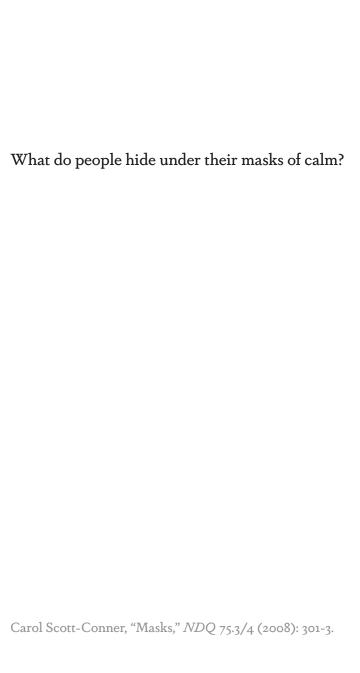
Bloody gums and loss of teeth is a sign of ch	ange.
Lyle Witham, "Heraclitus Dreams of Prairie Sharks," NDQ 63.2 (1996): 169.	,



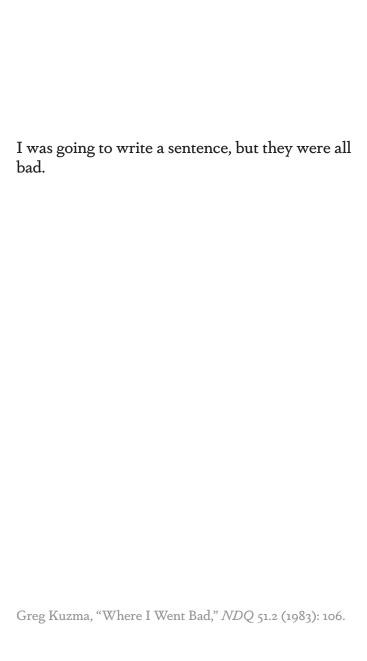


Robert Cooperman, "Mixed Marriages, Broken Homes," NDQ 58.2 (1990): 106.





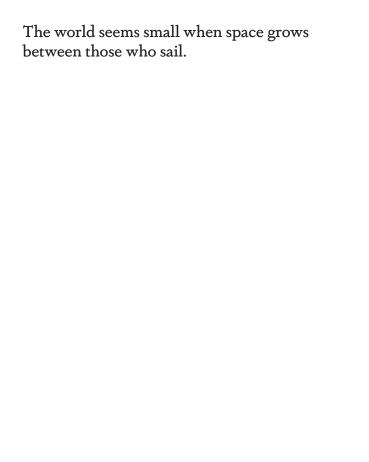






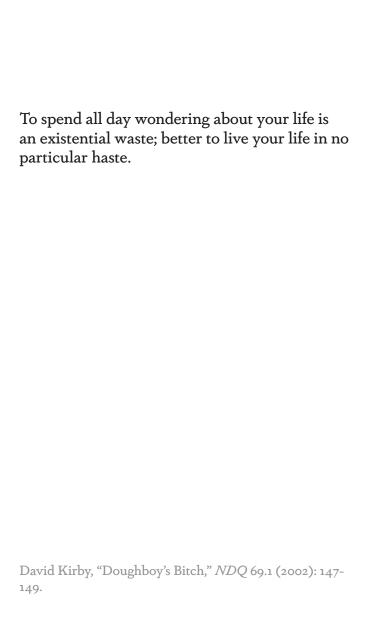
Silence keeps the worried awake.

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

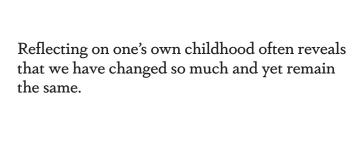


P.H. Liotta, "The Earth from a Distance," NDQ 53.1 (1985):

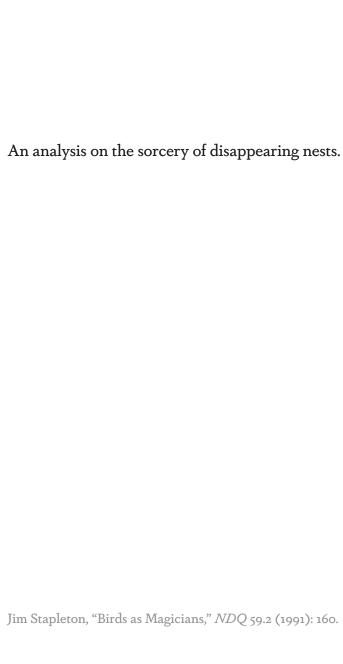
129.



Instantaneous memories as death slowly seeps in.
Dallas Woodbury "Dirt" NDO 80 2 (2012): 82-87



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



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

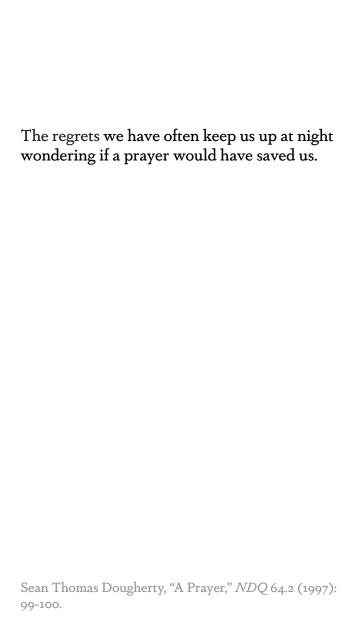
Not all snowbirds fly south.

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.

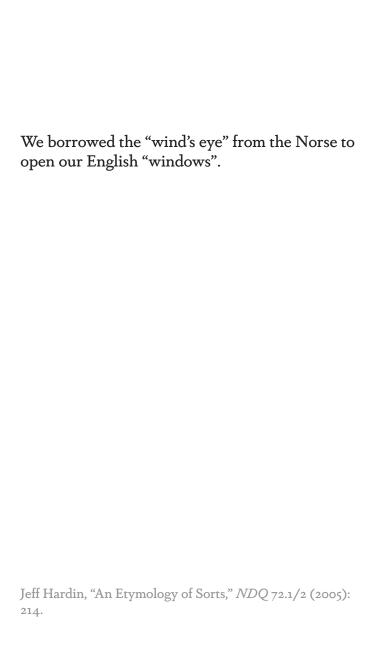
Chaucer as ye wolde have rather seen hym.	
Donald Murray, "Cartoon History of English Literature," <i>NDQ</i> 24.1 (1956): 25.	



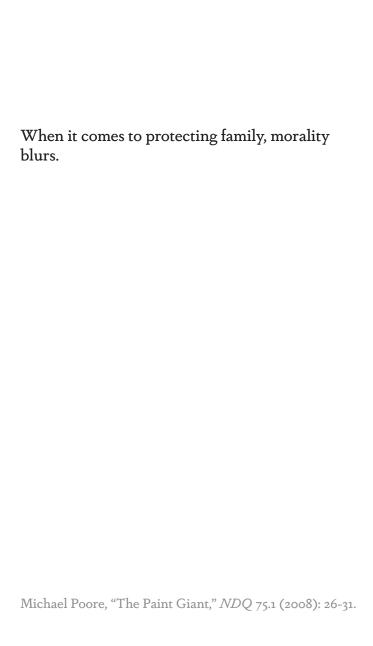
Science can be art, and art can be science.
Nuri Oncel, "Art and Science of the Digital," NDQ 79.1 (2012): 65-70.
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The only ones telling you not to rock the boat are the ones whipping your back to row faster.

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





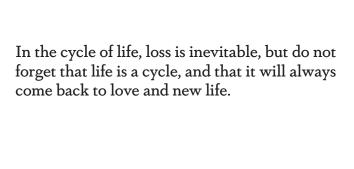




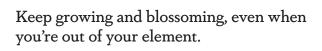
No one remembers the hunger of small men.	
Pablo Neruda, "They Reach the Gulf of Mexico (1493)," <i>NDQ</i> 59.4 (1991): 51-52.	

Long live those who fade away.

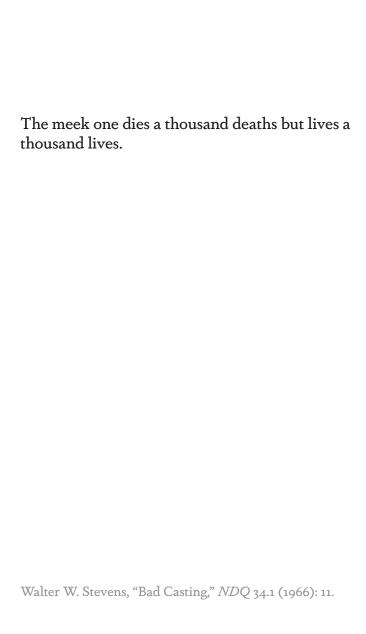
Peter Huggins, "The Waving Girl on the Bull Street Docks," *NDQ* 54.4 (1986): 109.

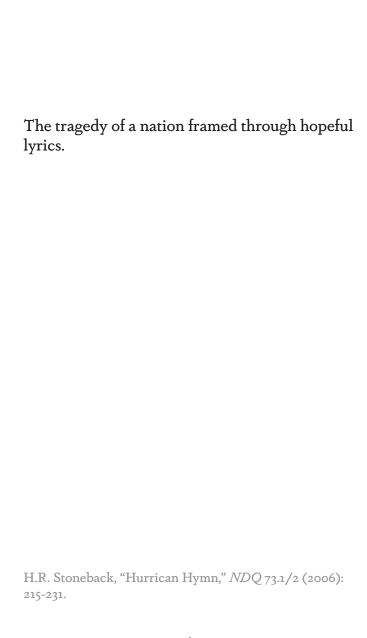


Kristjana Gunnars, "Sorrow Cow," *NDQ* 61.2 (1993): 86-89.



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



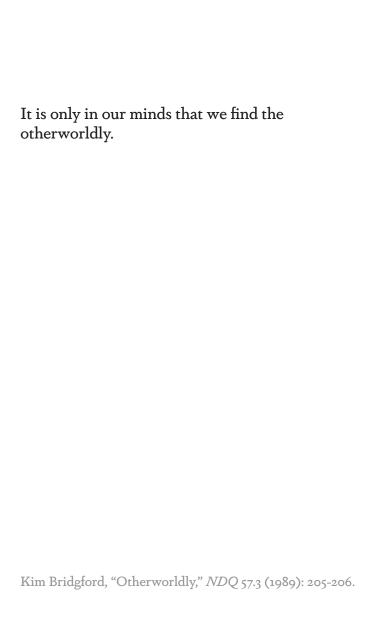


Seasons changing can bring out emotions in everything.

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

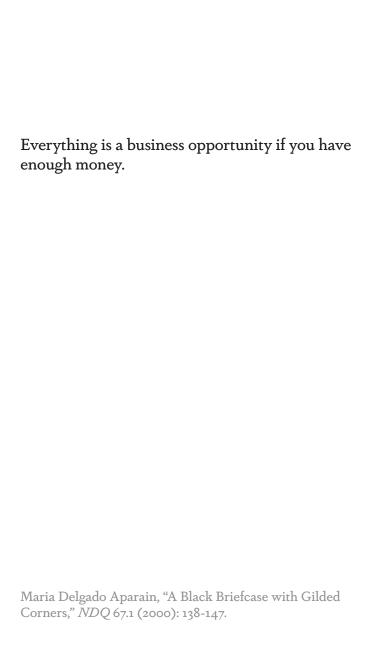
Stories passed down through generations are engrained with truths and discoveries of the natural world.

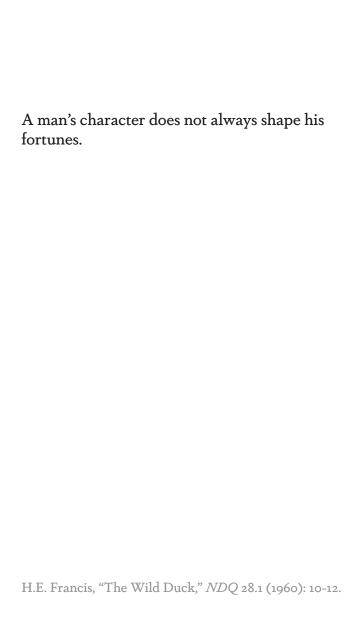
Paul G. Zolbrod and Glen E. Rodgers, "The Scientist As Storyteller: Storytelling As Science," NDQ 57.2 (1989): 121-136.



Every birth is a different story.

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

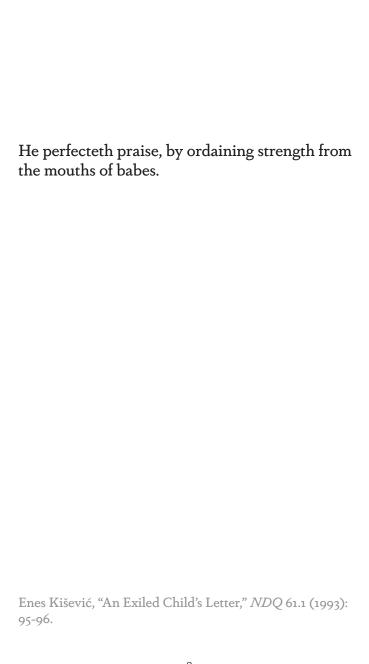


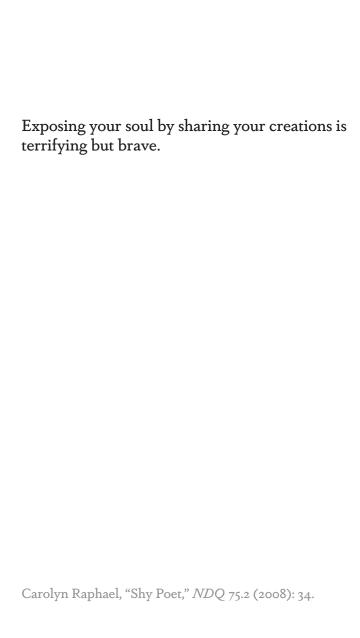


The concept of make is odd, that leads us to a façade.

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

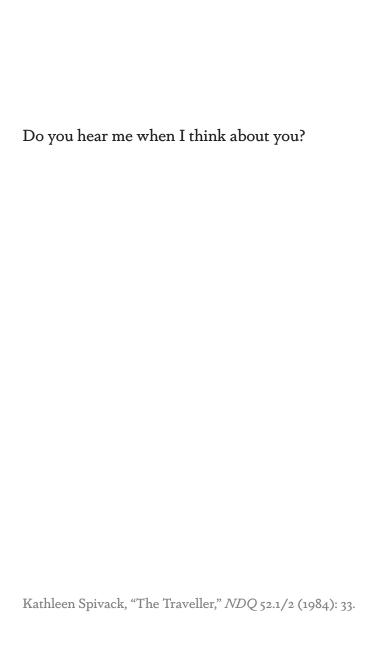




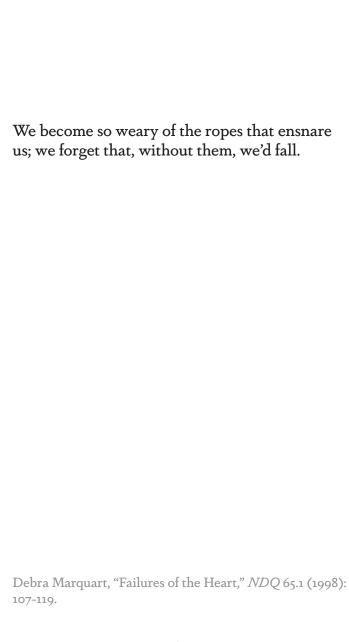


Nothing is more beautiful than when it's untouched, unseen.

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





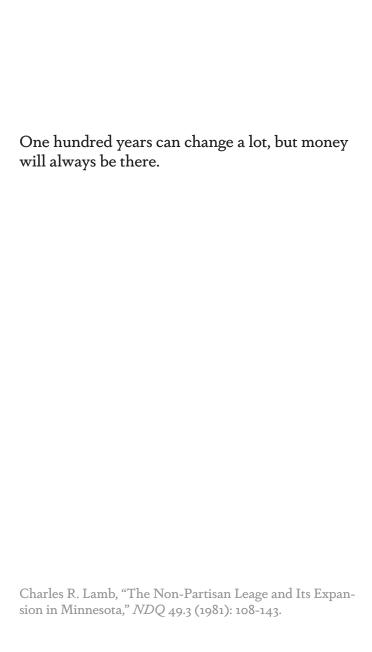


To blame another is to damn oneself.

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

What is *The Thing* that scares us most?

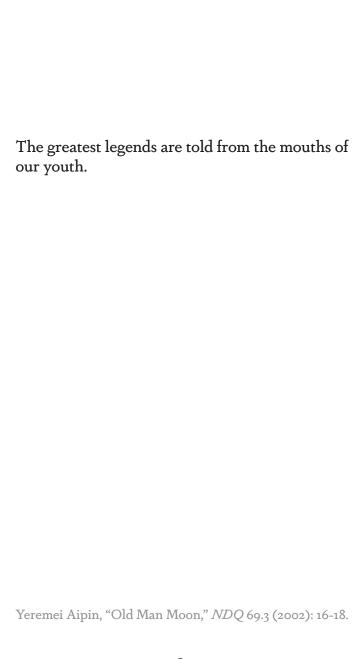
Robert Lacy, "What Makes Scary Movies Scary?," NDQ 77.2/3 (2010): 127-132.



ound.
ohn Calvin Rezmerski, "A Study in Red, White, and Blue," <i>NDQ</i> 66.3 (1999): 89.

Simplicity is being oneself regardless of the





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.

Elena Uhlenkamp is an UND English Major from a small town in the heart of Minnesota. She enjoys reading and writing fiction, likes trying her hand at photography and poetry, and enjoys escape rooms with family and friends.

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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Julia: 53, 55, 80.