



Knights Letter

THE LEWIS CARROLL SOCIETY

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PROFILE:

PETER HEATH

When Peter Heath recently addressed the LCSNA on "Who Was the Father of the Duchess's Baby?," it was the epitome of the Heath persona—a delightful mixture of wit, learning, and verbal dexterity. The former president of the Society, whose essay on "Nothing" in the *Encyclopaedia of Philosophy* is a masterpiece of logic and fun, finally bowed to the inevitable and gave us the details of his life.

Although of British nationality, Peter was born in Milan, Italy, in 1922. He went to Magdalen College, Oxford, where he received a first in PPE, and served in the British army from 1942 to 1945. Before becoming a professor of Philosophy at the University of Virginia in 1962, he lectured at the University of Edinburgh and the University of St. Andrews, and was visiting professor at the University of Michigan and the University of Western Australia.

Peter is a proficient translator of German books, having done fourteen of them up to the present, mostly in philosophy, but also in science, language and Soviet ideology. His contribution to the Carrollian canon includes *The Philosopher's Alice*, and at present, he is

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Stimulating Speakers, Exciting Auction Highlight Fall Meeting

The fact that for the second time in two years the Lewis Carroll Society of North America found itself meeting in an area touched by tornadoes prompted our outgoing president, Prof. Edward Guiliano, to wonder in his opening remarks whether the Almighty had confused us with the L. Frank Baum Society [quite impossible, really, on several counts]. We were forty-four strong as we gathered in the Edgar Allan Poe Room of the Enoch Pratt Free Library in Baltimore. We owe thanks to Ellie Luchinsky, our outgoing Vice President, who arranged this meeting, as she did our last meeting in Baltimore in 1987, and mounted an impressive exhibit of Carrolliana celebrating the 125th anniversary of the publication of *Alice's Adventures in Wonderland*. After a brief business meeting in which President Guiliano assured the membership of the financial soundness of our society, and announced that New York City would be the location of the Spring 1991 meeting, he introduced our first speaker, Prof. Peter Heath (see member profile).



Nina Demurova



Stan Marx

Peter's topic—the paternity of the Duchess's baby, which is a singularity in Carroll scholarship if there ever was one—followed nicely upon the final talk at our Spring meeting in Toronto, in which Joe Brabant brought his legal skills to bear on Alice's remark "Wouldn't it be murder" regarding that most unfortunate baby. The word "it" plays a role in Peter's talk as well, though with a different reference. However, let's not get ahead of ourselves. Peter began by observing that AAIW seems to be a rarity among literary masterpieces in that it appears to have sprung from its author's head with little preparation. True, he did learn something of the craft of writing from his juvenile publications for his family, but only Charlotte Brontë's *Wuthering Heights* comes to mind as an author's first work that is structurally perfect. Dickens' and Trollope's works contain numerous inconsistencies, extraneous material, and irrelevant digressions, but in the *Alice* books nothing, it seems, could be deleted without doing serious harm to the

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Students Discover Third Pun in “Mouse’s Tail”

Two high school students from the Pennington School in Pennington, New Jersey, made a totally new discovery in the field of Carrolliana.

Working on a term project in *Alice* in Nancy Fox’s workshop class in English, Jeffrey Maiden and Gary Graham collaborated on two papers dealing with “The Mouse’s Tail,” and, in doing so, discovered that Carroll had written the poem in a form called a tail rhyme or tailed rhyme. The OED defines such a form as “a couplet, triplet, or stanza with a tail, tag, or additional short line, either unrhymed or rhyming with another tag further on.”

In Carroll’s poem, each couplet has a “tail” which rhymes with the “tail” of the following couplet:

Fury said to a mouse, / That he met in a house, / ‘Let us both go to law: I will prosecute **you**.—

Come, I’ll take no denial: / We must have the trial; / For really this morning I’ve nothing to **do**.’

So, not only has Carroll given us a “tale” and a “tail” but a “tail rhyme” as well, making the poem a triple joke. Carroll never mentioned the tail rhyme, and it was overlooked by Martin Gardner in his discussion of the poem in the *Annotated Alice*.

MEETING (Continued from page 1)

story. AAIW appears even more brilliant when one compares it with the *Sylvie and Bruno* books.

There are, however, quite a few loose ends in the *Alice* books. Physical improbabilities, for example, have long been noted: Alice’s collapsing to 3 inches, the White Knight’s curious struggle with wrong-way gravity, the Tenniel neglect of the text in portraying the war regalia of the Tweedles and his very strange introduction of Disraeli and Gladstone in the railway carriage illustration. The last item is really most unusual, for Carroll would never have allowed a “grown up” joke, that would have been over the head of a child, in a children’s book. Finally, what about the use of pronouns in reference to animals? Dr. Selwyn H. Goodacre tried in the Pennyroyal *Alice* to regularize what he thought was inconsistency on Carroll’s part in the way in which pronouns are used in referring to animals. Prof. Heath suggests that the animals themselves refer to themselves as he or she (in some cases they might be the only ones who could know) whereas in most cases Alice and the narrator refer to them as “it.” And that brings us to the Duchess’s baby.

Who was the father? Carroll never tells us. I myself suspect some sort of “contaminatio”—or contamination of the text which one so often finds with the pig in literature—but back to the argument. Peter Heath with great panache argued amusingly the cause of the King of Spades. The trail of clues is so intricate that it will be best to leave the details of the argument to publication by Peter.

When Peter Heath last addressed our society in 1983 at the Folger Shakespeare Library, another speaker, Dr. Constance Barrett, delivered a lecture about the Russian translations of the *Alice* books. The single translator Dr. Barrett found outstanding was Nina M. Demurova, our second speaker on

this afternoon, who had come to the United States under the institutional sponsorship of our society. Dr. Demurova, professor of English at the Lenin Pedagogical Institute in Moscow and one of the foremost translators of English and American literature into Russian, also spoke on *Alice* in Russian versions.

She began with an amusing account of how her first translation of AAIW was published in Russian by the Sofia Press in Bulgaria and how the Bulgarian connection developed from an exercise she had given her students in a seminar on translating English literature into Russian. Somehow, after improving on her students’ versions, word of her interest in Carroll reached Bulgaria and she was asked to translate Carroll from Bulgarian into Russian!

The first translation of *Alice* into Russian, *Sonya in the Kingdom of Wonder*, was published in 1879 in Moscow by Mamontov’s Press. Neither author nor translator were identified on the title page. But in a letter of March 31, 1871, Carroll wrote to his publisher that a Miss Timiriasef wished to translate AAIW into Russian. Some contemporary Soviet literary critics, such as D. M. Urnov, speculate that the translator of the 1879 Russian *Alice* was Olga Ivanova Timiriaseva, cousin of the famous scientist K. A. Timiriasev and a friend of Pushkin and his circle. But, alas, Professor Demurova concluded that however tempting such a hypothesis may be, it remains in the realm of conjecture.

Professor Demurova then reviewed the history of Russian translations of the *Alice* books, updating and improving upon Warren Weaver’s listing in *Alice in Many Tongues* and describing a recently discovered translation. A Soviet mathematician and bibliophile, Alexander Michailovitch Rushailo, only a few months ago discovered in an old copy of the Soviet children’s magazine, *Golden Childhood*, a translation of AAIW into Russian that on preliminary investiga-

tion appears to have come out in 1913 and to have been the work of M. R. Chekhov, brother of the great Russian playwright. An essay treating this in detail will appear in an appendix to Prof. Demurova’s second edition of her translation of *The Annotated Alice*.

Prof. Demurova reviewed the strengths and weaknesses of the Russian translations of the *Alice* books, paying some attention to the Nabokov translation which solved some problems brilliantly but also introduced some strange, or idiosyncratic, irrelevancies. She focused on particular problems such as the rendering of proper names, the puns, the parodies of English texts completely unknown to Russian readers, and—for want of a better phrase—the cultural gap between Victoria’s England and Gorbachev’s Soviet Union. She showed how she herself tried to avoid the extremes of a Russification of the text and an absolutely literal, and so perplexing, translation of the Carroll books. We look forward with great interest to Dr. Demurova’s new edition of *Alice* with her notes and rich appendices.

After a brief break a new slate of officers was elected: Charles Lovett, President; Alan Tannenbaum, Vice President; Francine Abeles, Treasurer; and Maxine Schaefer, Secretary. The official program concluded with a spirited auction of Carroll books and ephemera donated by members. Stan Marx did a superb job as auctioneer under great time pressure and Alan Tannenbaum deserves the gratitude of all for organizing the auction and producing such a fine catalogue. More than \$2500 was realized for our publication fund with Dr. Yuen Ren Chao’s Chinese translation of *Alice* with the translator’s autograph bringing \$500. Even though we overstayed our time limit at the library, we had no trouble leaving (such is Baltimore hospitality) and spent the last hour of a splendid day at a cocktail party in the nearby Peabody Court Hotel where six hours earlier we had met for lunch. It was a great meeting!

-August A. Imholtz, Jr.

Of Books



& Things

More *Annotated Alice*

Thirty years after the landmark publication of Martin Gardner's *Annotated Alice*, comes *More Annotated Alice*. Arriving fortuitously on the 125th anniversary of the first publication of AAIW, it is a worthy successor to its ancestor and a fine addition to Carroll scholarship.

The book, about the same size as its predecessor, contains a wealth of new and recently discovered information. For the first time, it contains "The Wasp in the Wig" chapter from TTLG, along with reproductions of the unused galley sheets. Also new are Peter Newell's, rather than Tenniel's, illustrations.

Since our copy was received just before the KL, we will have a more complete review in our next issue. The book is available for \$35 from most bookstores. Random House, the publisher, states that the reception from booksellers has been overwhelming, so we advise members to order quickly.

British Publications News

The Lewis Carroll Society of England has announced the publication of two new books: *The Cipher Alice*, AAIW rendered in Carroll's Telegraph Cipher and edited by Edward Wakeling, and *The Skeffington Letters*, a series of letters written by Archdeacon Dodgson to his son Skeffington, introduction and notes by Anne Clark Amor. Both are published at £3.50, and the pair is priced at £6.00. Send orders to: Mark Richards, Flat 7, 109 Truro Road, Wood Green, London, N22 4DP, England. Checks should be made payable to The Lewis Carroll Society. American members please add 10% for shipping.

Schiller Monograph Published

AAIW An 1865 Printing Re-described By Justin Schiller (with Selwyn Goodacre). \$75.00. Orders: Battledore Ltd. P. O. Box 2288, Kingston, N.Y., 12401

While finding a short title for Justin G. Schiller's recently published (and long-awaited) monograph on the 1865 *Alice* and original Tenniel drawings may be difficult, finding good things to say about this sumptuous book is not. The title page reads (hold your breath) "**Alice's Adventures in Wonderland An 1865 printing re-described and newly identified as the Publisher's 'File Copy' with a revised and expanded Census of the Suppressed 1865 'ALICE' compiled by Selwyn H. Goodacre to which is added, a short-title index identifying and locating the original preliminary drawings by John Tenniel for Alice and Looking Glass catalogued by Justin G. Schiller.**" The bearer of this lengthy title is a brilliant little gem of a monograph; no vast new areas are explored, but the subjects covered are fully developed and pursued at the highest levels of scholarship.

The first section, a detailed description of Schiller's own copy of the 1865 *Alice*, presents a new interpretation of that volume's provenance, attributing the purple markings in the margin to a Macmillan editor and tracing the book to the publisher's files where it remained unbound until 1899. Though Schiller's assertion challenges the previously accepted origins of this volume, which had attributed the markings to Carroll, the evidence provided is compelling and convincing.

The description of a single volume, however, even in the case of this fascinating copy of the 1865 *Alice*, is hardly sufficient fodder for an entire book. The addition of a revised and updated census of the known copies of the 1865 *Alice* expands the study of this rarest of volumes. Many of the errors of previous censuses have been corrected and, not surprisingly, Schiller's copy, now identified as the publisher's "file copy," has been moved into second place on the list.

As Schiller explains in his introduction, all this description of 1865 *Alices* is really an adjunct to the primary and original purpose of this work—to locate and describe the surviving preliminary drawings for John Tenniel's illustrations of the two *Alice* books. Though the first part of the book will be appreciated by devotees of the bibliographical intricacies of the 1865 *Alice*, the final section has a much broader appeal, revealing as it does so much about Tenniel's drawings and providing such a wealth of source material heretofore unavailable to most scholars.

Schiller discusses his method of description, how to tell preliminary sketches from finished drawings and later commissions, and how he determined that certain sketches were forgeries or drawn by hands other than Tenniel's. Though he was unable to illustrate all the drawings he uncovered, he does illustrate the most interesting ones, and gives complete descriptions of scores of drawings and sketches from both public and private collections.

The production of Schiller's volume is superb, the laminated hard cover photographically reproducing the binding of his 1865 *Alice*. Within, the book is carefully printed (an errata slip is included covering most errors that evaded proofreaders) and well designed by Jack Golden. The illustrations are crisply reproduced, and even the typeface is a modern interpretation of that used in the original printing of *Alice*.

After an afternoon engrossed in this book, you'll put it on your shelf of most valued references. You may not know *how* to refer to it, but refer to it you will.

—Charles C. Lovett

Lovett Collection Catalogued

Lewis Carroll's Alice. An Annotated Checklist of the Lovett Collection. Charles C. & Stephanie B. Lovett. \$65.00. Orders: Greenwood Publications, 88 Post Road West, Westport Ct., 06881-9990.

It would be almost impossible to compile an exhaustive bibliography of books by and about Lewis Carroll and the myriad of related items. The handsomely bound, generously illustrated annotated checklist of the collection of Charles and Stephanie Lovett, *Lewis Carroll's Alice*, makes no pretense at it. In fact, it is not even a complete list of their holdings. This is difficult to believe since the physical size and weight of the tome are enough to make one realize the extent of the Lovetts' impressive collection.

Well organized, the book is divided into sections on *Alice* editions, translations, anthologies, parodies, other works by Lewis Carroll, artworks, and ephemera. The major editions cited are bibliographically described and annotated with cogent notes and references to contemporary book reviews. Included are editions not usually found in private collections such as the 1865 *Alice* and the 1st English and American versions of 1866. Aside from the most important editions, some works are listed with cursory bibliographic descriptions, while others have only author, title and imprint recorded.

A bibliography is usually out-of-date as soon as it comes off the press. New editions are published; errors and omissions discovered. One cannot cavil about omissions in this bibliography since it is simply a record of a personal collection. However, there are a few errors. Item #17, for example is designated as the first American edition of *Through the Looking-Glass*. Here, the Macmillan, 1872 publication is cited. Actually, it has been determined that the Lee and Shepard, 1872 publication is the true first edition of the book. We are assured that the above and other known errors will be corrected in any future printings.

Most entertaining are the sections on "Alice in the Arts," "Parodies," and "Miscellaneous" (primarily advertisements and items with the "Alice" theme). One never ceases to be amazed at the large number of writers, composers, artists, filmmakers, and designers who have been inspired by *Alice*. As expected, children are enchanted, too. We find listed puppets and pencil sharpeners, T-shirts and tea sets, bibs and badges, stickers and stamps, and a gallimaufry of other amusing objects. The parody section finds Alice in Motorland, Movieland, Mergerland, Manialand, Blunderland, Rhumba-land, Debit-land, and Dungeonland, to name but a few places visited by this well-traveled child.

Besides being a sheer delight to peruse, *Lewis Carroll's Alice* is definitely an important contribution to the Lewis Carroll bibliographic canon.

—Janet Jurist

Now Available . . .

Lewis Carroll. Revised edition. By Richard Kelly. Twayne English Authors Series. \$18.95. Orders: G. K. Hall, 70 Lincoln Street, Boston, Mass., 02111.

In this revised edition of his 1977 study of Carroll, Richard Kelly expands and updates his analysis by incorporating recent research. Morton Cohen called the 1977 edition a "refreshing, original voyage back to Victorian England and into Carroll's Wonderland." In this new edition, Kelly views humor as the author's means of combatting his fears of disorder and death.

The Agony of Lewis Carroll. By Richard Wallace. \$9.95. Orders: Gemini Press, P.O. Box 1088, Melrose, Mass., 02176.

Contends that Carroll was a "hurt" child and that his works were a means for expressing his sense of abuse and alienation.

Alice and the Space Telescope. By Malcolm Longair. \$29.95. Orders: Johns Hopkins University Press, 701 West 40th St., Baltimore, Md., 21211.

Mr. Longair, a professor of astronomy at the University of Edinburgh, has managed to bring together the Hubble Space Telescope and Alice, as the objects that the astronomers at Johns Hopkins' Space Telescope Science Institute view are seen through the eyes of Alice and other Wonderland characters.

Prof. Cohen Celebrates Alice's 125th Anniversary in *N. Y. Times*

The *New York Times Book Review* of November 11 had its annual Children's Books Section, which contained an essay by Morton Cohen, entitled "Curiouser and Curiouser! The Endurance of Little Alice." It told of Morton's introduction to AAIW, read because of his sister's prodding, and his eventual involvement with Carroll scholarship, which culminated in the fifteen-year task of editing Carroll's

letters. At the heart of the article are the reasons why AAIW has survived and prospered, views which Morton also expressed at a recent lecture at the CUNY Graduate Center in New York. He attributes *Alice's* lasting success to a variety of qualities: the radical break which *Alice* made with traditional children's literature; the fact that meaning is superceded by feeling; Carroll's humor; and, perhaps most important of all,

Carroll's attitude towards his audience—his treating them as equals rather than "writing down" to them.

A sidebar to the NYTBR article by Vicki Weissman, "That Girl is Everywhere," demonstrates the impact of the *Alice* books on our culture. A review is given of recent AAIW editions as well as movies, records, and videos. The *Alice* books are called "the world's most translated book by a single author."

Carrollian Notes

In honor of the 125th anniversary of the first publication of *Alice's Adventures in Wonderland*, there are several exhibitions taking place this year. Perhaps the most sumptuous is the exhibition of Alice art, translations, and personal effects of Alice Hargreaves sponsored by the Carroll Foundation of Melbourne, Australia, which is currently touring "down under." There are also exhibits at the Pratt Library, Baltimore (through Dec. 28); the Newberry Library in Chicago (through Jan. 17); and in Bedford, England (Nov.-Dec.). The Newberry exhibit (which includes items from the collection of LCSNA member Joel Birenbaum) will have 12 cases up at the opening and an additional 4 cases after Dec. 1. Tying in with this exhibition were a major article on *Alice* in the Nov. 21 *Chicago Tribune*, and an interview with LCSNA president Charles Lovett on WBEZ Radio, Chicago, on Nov. 23.

Political Note #1

From *The Congressional Record*, Thursday, June 21, 1990. The Honorable Tom Lantos, Cal., on "Alice in The Middle East—The PLO and Terrorism": "If the subject were not as serious as it is, this . . . report . . . would be the best comedy show in town. *Alice in Wonderland* is a scientific research document compared to the State Department Report on terrorism."

Political Note #2

From the *San Francisco Chronicle*, August 4, 1990: "John Burton . . . Democrat, gently chided a fellow assemblyman—Republican Tom McClintock . . . for a speech (about) . . . increased taxes . . . 'My daughter's got a term project.' Burton said, 'and I wonder if Mr. McClintock would help her. It's something called 'Alice in Wonderland.' Republicans blasted Burton for ridiculing McClintock. 'What greater respect can you pay an individual than to ask him or her to help your daughter on a term paper?' Burton replied."

Political Note #3

The San Francisco Mime Troupe during August presented "RATS: A Contemporary political adaptation of 'Alice in Wonderland.'" Jesse Helms was the crazed Duchess; Dianne Feinstein was Queen of Hearts;

George Bush, the king; while the caterpillar (Marion Barry) offered Alice a puff of crack. Nelson Mandela was the elusive Cheshire Cat. All of this was done with masks, mime, songs, and barbed remarks about the world, its state, and possible future.

The National Stuttering Project, 4601 Irving St., San Francisco, CA., 94122, will send you a poster for \$5.95. It shows, among others, a portrait and short biography of LC. In addition, an extra donation of \$30 to \$75 entitles the donor to membership in the Lewis Carroll Club!!

Jeff Weber, Rare Books, 1923 Foothill Dr., Glendale, CA, 91202, in his Catalogue #11, item #97 offers: Tidian, H. C. Original pen and wash, single panel cartoon (5 1/2" x 4 1/8"). Depicting an overbearing bookseller demanding of a small white rabbit, dressing in a suit and wearing a watch-chain, "Do you really expect me to believe that Lewis Carroll inscribed this ALICE to your great-uncle Charles?" \$250.

PROFILE (continued from page 1)

working on the pamphlets on logic for the Lewis Carroll Pamphlet Series.

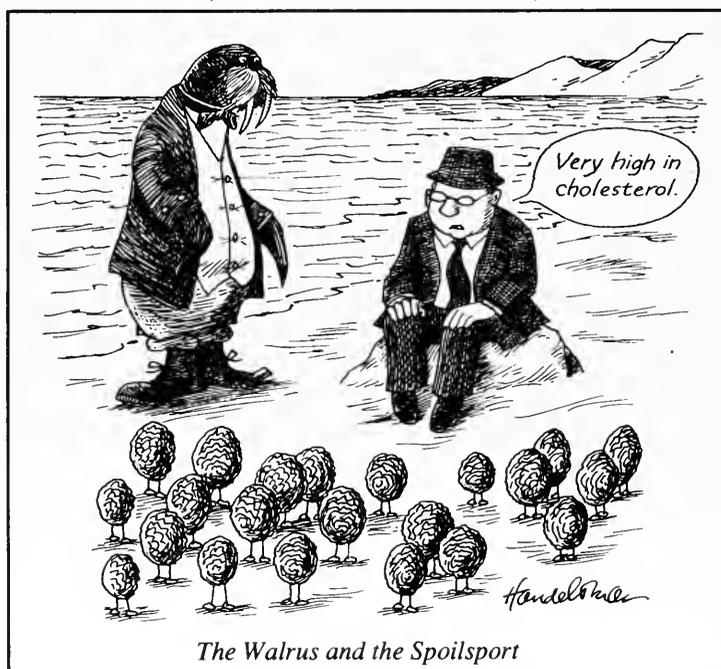
One of the current Heath projects is preliminary work on the Cambridge translation of a 2-volume edition of Kant. For the layman who may have struggled with the involved language of Kant in college, this seems like a two-edged sword, but one, we know, that Peter Heath will sail through as expected.

National Public Radio's program "HEAT" was about Lewis Carroll on November 18, 1990. Among the actors, announcers, sound effects people, and others one could occasionally hear the voices of LCSNA members Fran Abeles and Morton Cohen.

"The Sea Was Wet, as Wet Can Be," a vampire story by Gahan Wilson, 1976, has been included in *Blood is Not Enough* (William Morrow, 1989). Main characters in the story are the Walrus and the Carpenter.

In an afterword, Wilson comments on his childhood impressions of Alice: "I knew they were dangerous and I opened them only rarely and gingerly. The Jabberwock leapt out at me from the start, but there were many other horrors."

(Cartoon from *The New Yorker*)



From our Far-flung



Correspondents

A limited edition print of "Alice and the Queen of Hearts," by noted illustrator Frank Adams (see illustration) is being offered by the Elfin Lights Press to LCSNA members at \$45.00 each, including postage. The print measures 8" x 12 3/4", is beautifully reproduced in full color from an original watercolor and limited to 100 copies which are matted and hand captioned. Elfin Lights also plans publication of additional Alice-related prints in the future, some of which will be taken from previously unpublished illustrations. For more information contact Barry Klugerman, 527 W. 110th St., New York, NY, 10025.

The holiday season brings its catalogues and with it, new Wonderland creations. Here are just a few of them:

The Metropolitan Museum of Art, 255 Gracie Station, New York, NY, 10028: TWEEDLEDUM GAME—a tour of Wonderland with cards, "cameras," and wooden dies (\$32.50); *The Art Institute of Chicago*, Museum Shop, Michigan Ave. at Adams St., Chicago, Ill., 60603: stuffed cloth figures of Humpty Dumpty and the Cheshire Cat (\$13.40 & \$15.50 respectively); *The Disney Catalogue*, One Disney Dr., P.O. Box 29144, Shawnee Mission, Kansas,

66201: AIW dress in sizes 4, 5, 6, and 6X (\$55.00); *Signals Catalogue*, 274 Fillmore Ave. E., St. Paul, Minn., 55107: AIW pins featuring Alice, the White Rabbit, and the Cheshire Cat in sterling silver (\$56.00 for Alice and Rabbit & \$50.00 for Cat), as well as AIW T-shirts (\$20), sweatshirts (\$32), and mugs (\$10); *The Smithsonian Catalogue*, Dept. 0006, Washington, D. C., 20073: AIW croquet set including wickets featuring Wonderland characters (\$22.00); *Romano Sculpture*, P.O. Box 636, Hawley, PA, 18248: sculptures of AIW characters ranging in price from \$65.00 to \$500.00 each.



From our member-correspondent in Japan, Yoshi Momma, comes the following:

The 1865 *Alice* from the Bodleian Library was exhibited at the Tokyo Tiuji Art Museum this Fall. It was part of 100 treasures from the English library shown there.

The 13th annual International Book Fair was held in Tokyo from October 12 to 14. Exhibitors displayed many Carrollian items, including Alice's own copy of the Nabokov translation of *Alice*.

Some sample prices from the Subun-So Book Store of Tokyo: *The Sylvie and Bruno Books*, both inscribed by LC: \$2500; *The Lewis Carroll Picture Book*: \$320; the 1866 (London) AAIW, rebound: \$1285; *Alice's Adventures Underground* (1886): \$1285.

Editorial Note: Stan Marx, retiring editor of the KL, wishes to thank all the people who helped make his work so much more pleasant and agreeable. He is turning over the reins to newly-elected President Charles Lovett, knowing that the membership will continue to be a constant contributor to the success of this publication.

For assistance in preparing this issue, we would like to thank: Sandor Burstein, Richard Boothe, Janet Jurist, Lucille Posner, and Joanna Hurwitz.

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