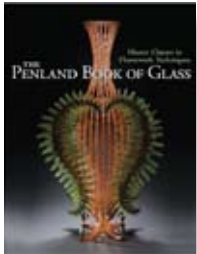




The Penland Book of Glass: Master Classes in Flamework Techniques

Ray Hemachandra, ed. New York: Lark Books, c2009. 231 pp. \$34.95. ISBN 978-1-60059-186-0.



Kelley Lawton, Duke University

In the late eighties and early nineties, my husband's uncle, a very talented woodworker, served as the director of the Penland School of Crafts. He has fond memories of summer vacations at Penland, where he not only had the opportunity to meet many talented artists but was also given access to studios and resources to create his own artworks. When I received this review copy, he quickly laid claim to it and eagerly read it cover-to-cover.

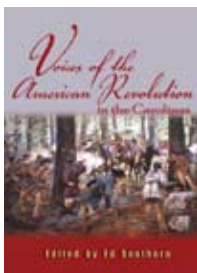
The Penland Book of Glass: Master Classes in Flamework Techniques is the fifth title in the Penland Series, a collaboration between Lark Books and the Penland School of Crafts. The other books in the series focus on the artistic endeavors of jewelry making, handmade books, ceramics, and woodworking. The aim of this series is not only to highlight important artists working in these fields but also to serve as technical manuals with how-to sections featuring the artists' methods for creating their artworks.

As the title indicates, this volume focuses exclusively on artists who create their glass masterpieces by employing flamework techniques, which entails the creation of three-dimensional objects by the manipulation of glass rods and tubes over an open flame. The ten artists featured all have a connection to the Penland School of Crafts either as students and/or instructors. The book is largely comprised of artist profiles written by the artists themselves. These autobiographical essays are wonderfully insightful, providing information not only on how these individuals came to flameworking but also on each artist's creative process. The autobiographical essays are followed by how-to sections, which describe the artists creating their works. These procedural sections are very technical and would prove most useful to those already familiar with flameworking techniques. The book also includes two "gallery" sections featuring the works of artists who have inspired the ten main artists.

The Penland Book of Glass: Master Classes in Flamework Techniques is an absolutely beautiful book. The illustrations are numerous and sumptuous. There is, however, no bibliography, and the index is less than one page. While the book contains some information on the history of the Penland School of Crafts, it would not be a source to consult for an in-depth treatment of this subject. The book does do a wonderful job of introducing the reader to the world of glass artistry. The how-to sections will be especially useful to those interested in the technical aspects of working with glass. This book is recommended for all public libraries with an interest in adding to their crafts collections as well as academic libraries with a North Carolina collecting focus.

Voices of the American Revolution in the Carolinas

Ed Southern, ed. Winston-Salem: John F. Blair Publisher, c2009. 252 pp. \$12.95. ISBN 978-0-89-587-358-3.



Patrick Valentine, East Carolina University

Need something for someone who likes to read about the American Revolution but has pretty much exhausted the local library, or perhaps a teacher who needs to have a variety of original sources for a history class assignment? Perhaps your budget is short this year? Why not consider this addition to the Real Voices, Real History Series™ from John F. Blair? All are available in paperback; the series is especially rich in volumes that include personal accounts of slavery.

Ed Southern, a North Carolina writer, has put together twenty-three lightly edited original accounts from the American Revolution in North and South Carolina. (The spelling is, mercifully, modernized.) He has included three reports about the Battle of Kings Mountain which he—and others—consider the turning point of the Revolution. "In one hour," Southern says, "a bunch of rednecks from the back of beyond changed the course of history."

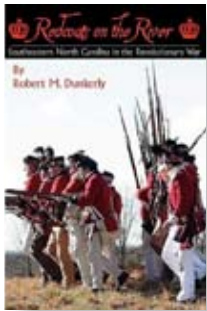
Some of these narratives are from celebrated first-person sources such as the accounts by David Fanning and Banastre Tarleton, but most are from less well-known sources. Southern lets the participants speak for themselves, and they represent a variety of perspectives and views. The accounts give the flavor of how the participants themselves wrote about their experiences. Each excerpt, usually five to ten pages long, is preceded by a short, sometimes too short, introduction, and Southern is content to rely upon John Buchanan's *Road to Guilford Courthouse* (1997) for many of his judgments.

The book is arranged in a chronological fashion and has running heads indicating the time period of the war being depicted. I would have liked the source citations to be at each chapter's beginning rather than in endnotes. A timeline of events is also included. There is a short bibliography but no index.

Most of the accounts deal with the war itself although the book opens with an 1838 *Southern Literary Messenger* article about the Mecklenburg Declaration of 1775. This selection definitely needed more explanation and context. Most readers will find this an enjoyable and inexpensive supplement for classroom and bathtub reading. *Voices of the American Revolution in the Carolinas* is suitable for high school, public, and undergraduate collections.

Redcoats on the River: Southeastern North Carolina in the Revolutionary War

Robert M. Dunkerly. Wilmington, NC: Dram Tree Books, 2008. 319 pp. \$24.00. ISBN 978-0-9814603-3-8.



Michael A. Rose, Rockingham Community College

There is no shortage of books discussing Lexington, Saratoga, and other notable Revolutionary War battles. Other than the Battle of Guilford Courthouse and the Battle of Kings Mountain, Revolutionary War-era North Carolina has not received much coverage. *Redcoats on the River* is a compelling narrative of the war in southeastern North Carolina, and it chronicles the shift from British rule to local rule that was already underway before the war began. Robert M. Dunkerly is a park ranger at Appomattox National Historical Park and the author of five other books on the Revolutionary War in the South.

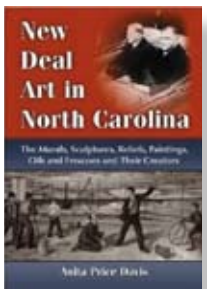
Redcoats describes the war preparations of the North Carolina militia system, key leaders in the region, and how Loyalists sympathetic to British rule assisted the British Army in the field once the war began. British forces assumed that large numbers of Loyalists would fight independently against the local “Whigs” (who supported independence from Britain). The historical record suggests that there were never enough British forces available to completely subdue southeast North Carolina, and Loyalists and Whigs, in many small engagements, fought a brutal civil war. Both sides discovered the difficulty of moving men and supplies across sparsely populated rural areas; fighters were often running low on food, weapons, or gunpowder. For a couple of months in the summer of 1781, encouraged by the march of British General Cornwallis’s army from Wilmington into Virginia, Loyalists finally came out in force and dominated several counties in southeastern North Carolina. But by then the war was almost over.

Redcoats also describes a region distinctly different from the rest of colonial-era North Carolina. During the pre-war years, Wilmington and the area around it maintained stronger economic ties with Charleston and the West Indies than the rest of North Carolina or the colonies to the north. Trading within the state was by means of small vessels that carried products up the Cape Fear River as far as Fayetteville. The economy was largely devoted to the production of naval stores, a variety of products derived from pine tree sap that were used by the shipbuilding industry of the 1700s. This region of the colony was also the only area of North Carolina with a majority slave population.

Redcoats on the River was an ambitious project; the bibliography includes records from a variety of domestic and British primary sources. Many of the black and white illustrations are from war re-enactments. Appendices supply a list of all the historic sites in the region related to the Revolutionary War; a prisoner list for the British ship that spent part of the war anchored in the Cape Fear River; a listing of all military actions in the state during the war; and several maps. *Redcoats on the River* is recommended for public library collections, and college and university libraries with a strong collection emphasis in Revolutionary War history.

New Deal Art in North Carolina: The Murals, Sculptures, Reliefs, Paintings, Oils and Frescoes and Their Creators

Anita Price Davis. Jefferson, NC: McFarland & Company, 2009. 244 pp. \$45. ISBN 978-0-7864-3779-5.



Suzanne Wise, Appalachian State University

The current economic recession and skyrocketing unemployment have generated calls for national programs to put people to work. Thus *New Deal Art in North Carolina* is particularly timely. In it Anita Price Davis surveys art in North Carolina produced as part of Great Depression-era federal programs to employ artists and to provide locally viewable public art. Davis, the author of several books dealing with the history of the South during this period, including *Georgia During the Great Depression* (2008) and *North Carolina During the Great Depression* (2003), notes in the introduction that a comprehensive survey of the art was urgent because most citizens who see these artworks everyday are not cognizant of their origins and of the importance of preserving them. Her efforts have produced an excellent starting point for researchers. *New Deal Art in North Carolina* is a well organized, informative, and comprehensive survey of the art in forty-two towns in the state.

The book is organized alphabetically by town. Each chapter includes a brief history of the town; the circumstances of the awarding of an artwork; a history of the post office (nearly always the location of the work); the story of the artist’s selection of a theme for the art and of his or her work on it; and a summary of the artist’s career. Photographs of the post office (most from the author’s personal collection) and the art accompany the text. Davis has included endnotes, and the appendix is a useful summary of the various federal programs that funded art projects 1933-1943.

I immediately turned to the chapter on my hometown of Boone to test the author’s thoroughness. I found an accurate history of Alan Tompkins’s *Daniel Boone on a Hunting Trip in Watauga County*, which was installed in the post office in 1940. It is still there, thanks to a group of citizens who saved the historic 1938 building and mural when the U.S. Postal Service proposed closing the site and selling the property in 2008. Not every town has been so lucky. Eduard Buk Ulreich’s mural *The Spirit of North Carolina*, located in the Concord post office and said by the postmaster in 1942 to be “a thing of great beauty and has attracted much favorable comment from our patrons,” (p. 57) has disappeared; its location today is unknown. These examples illustrate the importance of educating citizens and municipal leaders so that they can protect their local treasures.

In most cases the postmaster and citizens were pleased with the art they received. Occasionally there were complaints that the theme or some of the details were inappropriate. Peter DeAnna’s original proposal for Belmont featuring an encampment of Native Americans was rejected, perhaps because of its theme or perhaps because a naked backside was front and center. DeAnna used a similar composition for the completed mural *Major William Chronicle and His South Fork Boys*, a paean to a Revolutionary War incident near Belmont. In Laurinburg the citizenry were critical of Agnes Tait’s mural *Fruits of the Land* because it showed a variety

fruits that are not in season at the same time and a worker hauling melons in a wheelbarrow, something no one would actually do. The unappreciated mural was taken down in the 1980s and currently resides in a national art storage facility. George Glenn Newell's painting *Daydreams* in the post office in Wallace, a town in the coastal plain, is a pastoral scene featuring cows (a Newell specialty) with mountains in the background. The local postmaster expressed disappointment that the work did not feature Wallace's strawberry market, but called the painting "a handsome landscape" (p. 176).

Several themes run through the New Deal art produced for North Carolina. Most of the works are in the social realist style, which draws attention to the everyday lives of the working classes. People are generally featured, but the titles are usually impersonal, as in Sam Bell's seven terra cotta reliefs *Paper* in Canton and Alicia Wiencek's painting *North Carolina Cotton Industry* in Mooresville. Black and white workers are not shown side by side, and African Americans are usually bent over or in subordinate postures. Francis Speight's proposed mural for Gastonia featured white female textile workers and both black and white cotton pickers. As a result of objections by local people sensitive to the negative national publicity generated by the Loray Mills strike in 1929 and the class implications of showing white women working in the fields, the final version of *Cotton Field and Spinning Mills* has only black workers picking cotton; no female textile workers are in sight. In the background is a "big house" to reassure viewers of accepted social and racial mores.

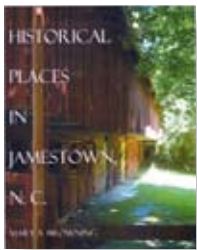
Some of the most fascinating material appears in the biographical profiles of the artists. Each is accompanied by a photograph, some of them quite wonderful windows into the subject's inner being. Davis was able to talk with several artists and/or their family members, and these details enrich their stories. It makes the reader want to know more about these individuals and their art.

The book would have benefitted from a bit of editing. There are several instances of repetition, and it appears that information from several sources was compiled without comparing the facts. For instance, in the chapter on Belmont we are told first that artist Peter DeAnna was born in Uniontown, Pennsylvania, in 1921, and in the next paragraph DeAnna is quoted as saying he was born in Cardale, Pennsylvania in 1920. There is no mention of the inconsistency and no attempt to resolve it.

These are small irritants. *New Deal Art in North Carolina* is a valuable contribution to the history and culture of the state and is recommended for all libraries.

Historical Places in Jamestown, N.C.

Mary A. Browning. Jamestown: Mary A. Browning Books, 2008. 47 pp. \$12.00. ISBN 978-0-615-19330-4.



Laura Gillis, Forsyth County Public Library

So often it seems that anecdotal evidence provides the best resource for studying local history. Stories about a particular place often get lost as time passes and memories fade, and thus it becomes crucial to record them for posterity. This book performs precisely that function for the Piedmont town of Jamestown, North Carolina. Through conversations, email, exchanges, and extensive research into newspaper accounts and county records, Mary A. Browning has compiled an exceptional guide to the town's history.

Browning has lived in Jamestown since 1969 and, according to the book's preface, has always been interested in local history. This book is the culmination of what began as a collection of notes and information she gathered from various sources over several decades. Browning states that her intent was to mark Jamestown's important historic sites for both locals and visitors to explore and appreciate. Her work is particularly important given the fact that some of the sites described are now covered by High Point City Lake or have otherwise been removed.

This small book consists of three sections based on the town's basic geography; two of the sections include a map showing points of interest. These two maps were provided by the Town of Jamestown and show numbered sites alongside current roads and landmarks. Browning structures the book by listing the sites in numerical order; there are a total of seventy-two sites. The entry for each place provides a location, date, and description as well as any relevant historical information. The genealogy of the family associated with the site is also included if known. The genealogical information helps to form a portrait of Jamestown's early residents, from their ties to the Quakers to their desire to improve the community by establishing schools. In many cases where the site is no longer extant, Browning has been able to provide a picture of the building that is now gone.

Interspersed among the numbered sites are information boxes that provide more detail on aspects of Jamestown's history. These boxes include, for example, more in depth genealogy on important families and the locations and descriptions of the participants in the local gunsmith industry. Additional maps help the reader form a detailed perspective of the sites. The book also contains a list of maps and illustrations, an index, and extensive endnotes.

This book is an excellent choice for North Carolina local history and genealogy collections. Collections with interest in the history of education or the gunsmith industry in Guilford County may also want to add this title. The spiral ring binding may make it better suited for collections with restricted circulation policies.

The Fourth Witch: A Memoir of Politics and Sinning

Richard Morgan. www.lulu.com, 2008. 197 pp. Paperback \$19.95. Download \$5.95. ID# 4564423.

Linda Sellars, North Carolina State University

For one term in its history (2003-2004), the North Carolina House of Representatives had co-speakers, one Democrat and the other Republican. In this memoir, the "Republican Speaker," Richard Morgan, tells his side of the deal that created the co-speakership as well as the story of his thirty-five-year political career.

Morgan worked in political campaigns from the early 1970s through the 1980s. He ran for office himself in 1976, but he lost. He was first elected to the North Carolina House of Representatives in 1990. He then served eight consecutive terms in the legislature. “My first ten years in politics,” he says, “I didn’t win an election. Over the next twenty years I didn’t lose one.” Morgan attributes the change not to any action of his, but to tides that flowed in the Republicans’ direction, so much so that in 1994 a Republican majority was elected to the State House for the first time since 1896.

When Republicans took control of the House in 1994, Morgan was appointed Rules Committee Chairman, and after they lost control in 1998 he was elected Republican leader by his colleagues. In 2003, when the House found itself evenly divided between Republicans and Democrats, Morgan led a Republican faction that agreed to form a coalition with the Democrats. The coalition elected two “co-speakers” of the House for the General Assembly of 2003-2004. Speaker Jim Black, a Democrat, was called the “Democratic Speaker,” and Morgan was called the “Republican Speaker.” Morgan’s action alienated some Republicans, who claimed that Morgan worked against Republicans who were not loyal to him. They also accused him of working with the Democrats to create a redistricting plan that was unfavorable to Republicans.

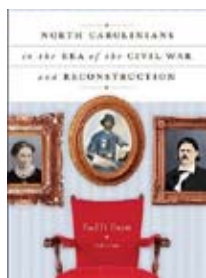
As an active Republican campaigner and a powerful Republican legislator, Morgan had the opportunity to observe many of the important figures in North Carolina and national politics in the last quarter of the twentieth century—Tom Ellis, Carter Wrenn, and Arthur Finkelstein at the Congressional Club; political consultant Roger Ailes (who later founded Fox News); David Flaherty, Secretary of the North Carolina Department of Human Resources in the Holshouser administration; Democratic governors Jim Hunt and Mike Easley; Republican state legislators Art Pope and Leo Daughtry. His anecdotes provide interesting glimpses of these figures, but they don’t provide information that would enable readers to understand their roles in North Carolina politics.

Morgan is at his best in the book when he describes the 1970s split between the practical, non-ideological, party men of the Holshouser wing of the state Republican Party and the conservative, ideological Helms wing. The book is also very good on the early operations of the Congressional Club. His description of maneuverings in the legislature and of Republicans who opposed him in 2004 and 2006, however, focuses on his view of individuals and their actions and tells the reader little about the tides that might have influenced the politics of the time.

This book would be a useful addition to collections that are strong on North Carolina politics. It will be most valuable to readers who already have a good knowledge of politics in the late twentieth and early twenty-first centuries and who want to understand Morgan’s actions. It gives Morgan’s very individual view of the events in which he was involved, but that view needs to be placed in context and balanced with the perspectives of other participants.

North Carolinians in the Era of the Civil War and Reconstruction

Paul D. Escott, ed. Chapel Hill, NC: University of North Carolina Press, 2008. 307 pp. \$49.95 cloth, ISBN 978-0-8078-3222-6; \$22.50 paper, ISBN 978-0-8078-5901-8.



Robert Dalton, University of North Carolina at Chapel Hill

Paul Escott presents nine compelling scholarly investigations into the lives of North Carolinians during the Civil War and its aftermath. These essays address topics ranging from ambivalence toward the Southern cause, to the status of women, to the beginnings of Jim Crow. As is typical of contemporary historiography, the authors use specific locales and events to examine, and even revise or challenge, current interpretations.

David Brown explores ambivalence toward the Confederacy among non-elite whites in the state’s piedmont, an attitude rooted in their families’ deteriorating economic circumstances. Fighting between Southern irregulars and Union-led African American troops in northeast North Carolina attracts Barton A. Myers, who examines how the increasing harshness of the conflict led Confederates and Unionists to an uneasy local truce.

Judkin Browning portrays initiatives by freed slaves in Carteret and Craven counties to claim autonomy rather than just relying on the occupying Union troops. Meanwhile, Chandra Manning studies the 1864 gubernatorial campaign in which Zebulon Vance surprisingly won re-election. Manning shows how Vance overcame a growing peace movement by playing on fears of a Union victory, the abolition of slavery, and the potential for domination by African Americans.

The next three essays investigate how women were affected by, and affected, events. For John C. Inscoe, Cornelia Phillips Spencer’s *The Last Ninety Days of the War in North Carolina* was the first of many efforts by Southern white women to defend “The Cause.” Spencer’s book also demonstrated that, contrary to contemporary belief, women could write as historians. Laura F. Edwards wonders why both white and African American women made so much use of post-war courts, a development not previously noticed in most current historiography. She finds the roots of the women’s actions in an informal, highly localized antebellum legal culture, which emphasized keeping the public peace, and in so doing, allowed for unofficial participation by women of both races. Karin Zipf examines the treatment of divorce petitions by the 1868 Constitutional Convention, showing how the lawmakers undermined traditional views of marriage and of women’s capacity to reason and to make contracts.

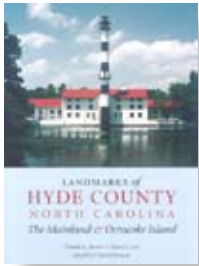
The contested idea of “mutual progress” of the races was made famous by Booker T. Washington in 1895, but Paul Yandle finds earlier incarnations in the 1870s political conflict between the rising white Conservative Party and the declining Republican Party, composed of both whites and African Americans. Lastly, Steven E. Nash demonstrates how the state’s Democrats used the image of Governor Vance, first to help end Reconstruction, and later, to defeat the Fusionists.

The biographical sketches near the book’s end attest to the authors’ qualifications. Each author deploys an impressive array of documentary sources, such as letters and speeches, appeals to the governor, post-war claims, court records, legislative votes, newspaper articles, and military and census records. Endnotes to each essay identify sources, and the index provides entry to common themes.

North Carolinians in the Era of the Civil War and Reconstruction will interest primarily academic scholars of North Carolina and Civil War history, and, hence, should be in the state’s academic libraries. Public libraries might also acquire it for lay people with a serious interest in these topics.

Landmarks of Hyde County, North Carolina: The Mainland & Ocracoke Island

Claudia R. Brown and Diane E. Lea. Edited by J. Daniel Pezzoni. Engelhard: Hyde County Historical & Genealogical Society, c2007. 256 pp. Available from: Hyde County Historical & Genealogical Society, P.O. Box 184, Engelhard, NC 27824. \$55.00 plus \$6.00 for shipping and handling.



David W. Young, University of North Carolina at Pembroke

In recent years, there has been little coverage of the architectural landscape along the eastern shore of North Carolina. *Landmarks of Hyde County, North Carolina: The Mainland & Ocracoke Island* helps to address this issue by introducing readers to the history of Hyde County and the more prevalent types of historical architecture which can be found in the region. Claudia R. Brown and Diane E. Lea take their readers on a journey spanning almost four centuries of history. In 1585, John White, a member of Sir Walter Raleigh's expedition to the North Carolina coast, produced the first map of Hyde County. Since that time, developments such as the Ocracoke Lighthouse (a white stucco brick landmark built in 1823), and the Octagon House (constructed circa 1850 and one of the few existing eight-sided antebellum homes in North Carolina) have all left an indelible mark on Hyde County. These enduring landmarks, and others, have survived countless storms that threatened the property and livelihoods of Hyde County residents. Most recently, Hurricane Isabel caused much property damage in September 2003.

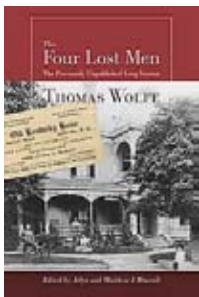
Authors Brown and Lea divide their book into three sections: a preliminary essay which provides a brief history of Hyde County; an article that offers readers an overview of Hyde County architecture; and an inventory of the historic architecture of the region. The inventory, which comprises about 50% of the book, contains the name, address, ownership history, and short description of prominent buildings, along with a photograph for each. The inventory is arranged by township and includes both the mainland parts of the county and Ocracoke Island. The authors include a beautiful section of color pictures to highlight the most distinctive features of Hyde County such as the Ocracoke Lighthouse, Lake Mattamuskeet, and the Swan Quarter waterfront. A glossary of architectural terms, an index, and an extensive bibliography of both primary and secondary sources are included for quick reference.

Claudia R. Brown is employed at the North Carolina State Historic Preservation Office where she is Architectural Survey Coordinator and Supervisor of the Survey and Planning Branch. Diane E. Lea has worked (1991-present) as Preservation Director for North Carolina Estates, a company with an interest in preserving historical properties. In 2003, she contributed material to a book, *A Richer Heritage: Historic Preservation in the 21st Century*. Lea also writes about historical architecture and city planning for *Metro Magazine*.

Landmarks of Hyde County, North Carolina: The Mainland & Ocracoke Island is intended to help readers to understand both the variety of historical architecture in Hyde County and the need to keep these structures preserved for future generations. This book would be well-suited for inclusion in any academic or special library collection. It is essential reading for any researcher with an interest in historical architecture or local Hyde County history.

The Four Lost Men: The Previously Unpublished Long Version including the Original Short Story

Thomas Wolfe. Edited by Arlyn and Matthew J. Bruccoli. Columbia: University of South Carolina Press, c2008. 92 pp. \$21.95 ISBN 978-1-57003-733-7.



Libby Chenault, University of North Carolina at Chapel Hill

Timing the publication of this first "long version" of Thomas Wolfe's story in an election-year was a perceptive marketing move. The "Four Lost Men" of the title are Presidents Garfield, Arthur, Harrison, and Hayes—the four Republicans who followed Grant during America's Reconstruction and post-Reconstruction eras. Civil War generals, self-made men, domesticated yet worldly; none experienced a distinguished term in office. Set in the final days before America's entry into the World War I, Wolfe lyrically creates a rich liminal space between war and peace, childhood and maturity, life and death, stasis and change, familiar and alien, to explore themes of memory, family, time, love and loss, and to meditate on American history and potential. Those seeking a book *about* these four presidents should look elsewhere—here they are muse not subject.

"Four Lost Men" was originally published as a short story of seven thousand words in *Scribner's Magazine* in 1934; it was abridged by one thousand words for republication in the 1935 anthology *From Death to Morning*. The full-length version published here runs to twenty-one thousand words. Editors Arlyn and Matthew J. Bruccoli created or "reestablished" this text using the same method they employed in their centennial edition of *O Lost: A Story of the Buried Life*, the unabridged version of Wolfe's *Look Homeward, Angel*. They propose that this "reestablishment of the long version of *The Four Lost Men* opens an undeveloped area of scholarship on Wolfe's short fiction and serves as a model for restoring other such works." I would argue that rather than "reestablishing" the editors have created a text almost as untrustworthy as their rejected Scribner texts. Several editorial decisions perplex. Why construct this edition—the earlier printed variants, despite their flaws, are widely available. Why append the second variant but not the first published version? The original is sufficiently referenced that the critical reader will want a copy. How can one insist that this edition, compiled from versions in manuscript and typescript, written at different times and as part of different projects, is closest to the authorial intention? Issues of authorial intention to one side, is this the best presentation of the editorial project? Given technological advances, the format and style of presentation seem dated.

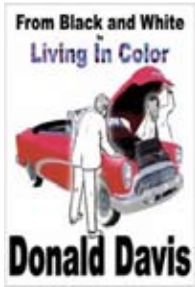
Finally, one might ask who is the intended audience? While the volume will delight dedicated Wolfe readers, it seems unlikely to have much of a popular following, except perhaps for those students seeking a "short" Wolfe book on which to report. In terms of a scholastic audience, those editing Wolfe would revisit the primary sources and it would be a problematic model for the textual studies student.

Despite its flaws, admirers of Thomas Wolfe, and those looking for a gentle introduction to his voice, his lyric, and his expansive canvas, will enjoy this edition. The Bruccolis have been a distinguished team and have done much to advance the discussion of authorial intention and editorial authority as it relates to Thomas Wolfe and Maxwell Perkins. This book is recommended for large public and academic libraries collecting Wolfe.

From Black and White to Living in Color / The Time Machine

Donald Davis. Atlanta, GA: August House Audio, 2008. 1 CD; total running time: 58:04 minutes. \$16.95. ISBN: 978-0-87483-824-4.

Donald Davis. Atlanta, GA: August House Audio, 2008. 1 CD; total running time: 52:07 minutes. \$16.95. ISBN: 978-0-87483-888-6.



Eleanor I. Cook, East Carolina University

Donald Davis loves storytelling and it shows. After serving as a Methodist minister for many years, Davis retired from the clergy to devote himself full-time to storytelling. Many of his narratives are based on memories of growing up in western North Carolina. Davis has a wide-ranging body of work including children's stories, memoirs, and traditional mountain tales.

The two CDs reviewed here are representative of Davis's work, although there is much more available to be experienced. This reviewer first discovered Davis's yarns in his book *See Rock City* (1996). *See Rock City* was listed under "Other Publications of Interest" in the book review section of *North Carolina Libraries* in the summer 1996 issue, but did not get a full book review there. His earlier publication, *Listening for the Crack of Dawn* (1990) was reviewed in full in the summer 1991 issue of *NCL*. A number of his books and audio works have also been reviewed in *School Library Journal* and *Library Journal*.

Davis brings a strong sense of place and family to his memoirs and stories. Having grown up in small towns around Asheville, he naturally draws upon Appalachian story telling tradition. The narratives lend themselves quite well to audio treatment. Davis's distinctive mountain accent and clear diction makes listening to his stories a pleasure.

Of the two CDs reviewed here, *From Black and White to Living in Color* is the one I enjoyed the most. The stories contained on this CD are about southern race relations in the 1950s and 1960s. The story "Stanley Easter" appears in *See Rock City* in a slightly different form, called "Stanley the Easter Bunny." I recognized the story as I listened to the CD, because the story involves the author and his school chums learning to be school bus drivers. I originally bought *See Rock City* as a present for my husband because of this story—he served as a school bus driver when he was in high school too. He found that Davis's story rang true. The racial element of the tale has to do with a young black man (Stanley Easter) who is being trained as a school bus driver along with Davis and two other white teens. Later, Davis goes off to Davidson College. During a semester break he meets up with some students from Harvard. Davis had lost touch with Stanley Easter, but the Harvard students give him news of Stanley. Unlike another friend of Davis's, Easter is still proud of Sulpher Springs even though it didn't recognize his worth. The moral of the story is that we all need to be proud of our home town, no matter how modest or small. The second story on this CD tells about the relationship between the author's father and a local black man during a time when African Americans had a difficult time obtaining bank loans and establishing credit. Both narratives teach important lessons in a humorous manner.



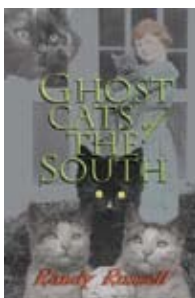
The second CD, *The Time Machine*, includes an amusing account of the author's forty-fifth high school reunion and a story about how his father tricked his mother into allowing them to buy a second car back in the days when having a second vehicle was considered a luxury. Both of these narratives are enjoyable but their themes are not as strong as those on *From Black and White to Living in Color*.

August House has done a good job with the audio production. This publisher specializes in authors who perform storytelling. Davis has many other publications available through August House and has won a number of awards for his children's books in particular. According to Davis's web site, (<http://www.ddavisstoryteller.com/>) he is on tour regularly giving readings at various events and participating in storytelling festivals around the country.

These CDs are suitable for public or academic libraries collecting regional history and humor. They would be especially enjoyed by older adults who are sight impaired or by anyone who prefers the audio format.

Ghost Cats of the South

Russell, Randy. Winston-Salem, NC: John F. Blair Publisher, 2008. 265 pp. \$19.95. ISBN 978-0-089587-360-7.



Melinda F. Matthews, University of Louisiana at Monroe

This intriguing book of short anecdotes on supernatural cats is a captivating blend of suspense, charm, good deeds, and horrific slaughter. The author, Randy Russell, an authority on ghost yarns, has explored three hundred years of prose on apparitions. Russell's earlier books include *Ghost Dogs of the South* and *Mountain Ghost Stories and Curious Tales of Western North Carolina*. Russell's point of view is that spirits are authentic. The publication contains an engrossing preface, twenty-two fascinating accounts of mystical cats, and an afterword in which the author invites readers to share their ghost experiences with him. The settings, which are listed in the top right corner of the title page of each tale includes such North Carolina locations as Black Mountain, Sylva, and Hot Springs. The characters in each story are developed using attention-grabbing details. The stories hold the reader's attention, and many readers will be enchanted by the endearing pictures of cats in the book, even though the adorable cats in the photographs bewilderingly contradict the paranormal narratives where a cat is a ghostly slayer.

The drastic difference between the destroyer cats and the cuddly soft felines shocks any reader and quickly catches the attention. Some of the felines are helpers and godsenders; some are dreadful killers. The titles of the tales hint at what is to come: "Butcher Cat," "Piano Cat," "Eat-Your-Face Cat," "Garden Cat," "Rose Perfume," "Slivers of Bone," and "Cat Cookies."

Mr. Russell tells ghost narratives to interested groups. He participates yearly in the Ghost Seminar at the North Carolina Center for the Advancement of Teaching. *Ghost Cats of the South* is, without hesitation, suitable for any library that would like to add an outstanding compilation of ghostly cat chronicles to its collection.

The Big Book of the Cape Fear River

Claude V. Jackson III. Edited by Jack E. Fryar Jr. Wilmington, NC: Dram Tree Books, 2008. 421 pp. \$39.95. ISBN 978-0-9814603-1-4.



Tommy Cifers, South Granville High School

The *Big Book of the Cape Fear River* is a fascinating book filled with a variety of information to enlighten readers. It includes information on plantations, lighthouses, old forts, streams, and creeks; and it contains maps covering North Carolina history from the sixteenth century up through the mid-twentieth century. Boating enthusiasts will enjoy the information on shipbuilding and shipyards along the Cape Fear, and they will find the creeks and rivers listed a great source for new adventures. Plantation lovers will find a listing of thirty-five plantations along the Cape Fear, Northeast Cape Fear, and Brunswick Rivers. From Aspern Plantation to York Plantation, there is sure to be beauty beyond compare. The lighthouse section is packed with information and interesting tidbits for those who love the mysteries of these structures. As an amateur genealogist and history buff, I savor the information in this book that helps me pinpoint people and places relating to the family lines I am working on currently. It also has the potential to give me leads to family lines that I have not been able to locate and new lines that I did not know existed.

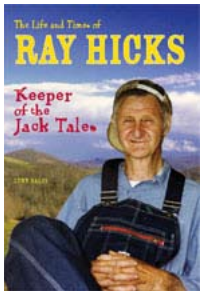
This book was first published under the title of *A Maritime History of the Cape Fear and Northeast Cape Fear Rivers, Wilmington Harbor, N.C., Vol. 1*, as a joint venture between the North Carolina Underwater Archaeology Unit (part of the Department of Cultural Resources) and the US Army Corps of Engineers in 1996. This new edition includes more illustrations and new pictures of the people, places, and things discussed in the book.

The purpose of this book is to give basic historical information on the region. The book is a must have for researchers and would be a welcomed addition to any research library or local history room.

Jack Fryar, a native of Wilmington, has been a professional writer and publisher since 1994. He started the Dram Tree Books publishing house in 2000 and was a professional sports and radio announcer prior to opening his publishing company. Fryar also founded the Writer's Round Table Writer's Conference at the University of North Carolina at Wilmington. He has written a number of books about his hometown, including *A History Lover's Guide to Wilmington & the Lower Cape Fear* and *The Coastal Chronicles*. He has edited other historical works, including *Benson J. Lossing's Pictorial Field-Book of the Revolution in the Carolinas & Georgia*, *A Sketch of the Life of Brig. General Francis Marion* by William Dobein James, and *Derelicts* by James Sprunt.

The Life and Times of Ray Hicks: Keeper of the Jack Tales

Lynn Salsi. Knoxville: University of Tennessee Press, 2008. 206 pp. \$34.95. ISBN 978-1-57233-621-6.



Lisa Sheets Barricella, East Carolina University

Within the pages of *The Life and Times of Ray Hicks: Keeper of the Jack Tales*, Ray Hicks reminisces that, "It's a pity I didn't live in such a time as when storytellers could make a livin' talkin'. I've thought I'd be a good one to do that." Indeed, North Carolina's celebrated storyteller, winner of a 1983 Heritage Fellowship Award from the National Endowment for the Arts and featured at the National Storytelling Festival since its inception in 1973, would have had an easier time of it had he been able to earn a living telling Jack tales. Instead, as readers of this book will find, life on Beech Mountain was a struggle. It was a struggle to grow enough food to eat, to gather enough firewood to keep warm in the winter, and to find the plants and herbs that could be used for folk remedies or sold for cash.

This biography of Hicks is written in a memoir-style which is appealing and appropriate for describing the life of someone central to the storytelling revival movement. The tale of Hicks encountering a bear while stripping cherry tree bark to earn money to pay the hospital after the birth of his first child is memorable, as are descriptions of the two-room schoolhouse he attended and the handmade shoes that he wore.

Entertainment, a respite from the hard mountain life, came from gathering on the front porch to play groundhog hide banjos or lap dulcimers and to tell stories. Hicks had particular affection for his grandfather John Benjamin and learned storytelling from him. When his grandfather died, Hicks felt it was up to him to keep the Jack tales going, and he believed that if he hadn't lived a hard mountain life then he wouldn't have been so good at telling these tales.

In the years preceding his 2003 death, Lynn Salsi was a frequent visitor to the Hicks home and she accompanied Ray Hicks to many storytelling events. She spent much of the time writing down the Jack tales, but at the same time, she took notes on the personal history that Hicks provided as context to his storytelling. Salsi wrote juvenile titles about Hicks before being inspired to use the personal history notes to write this biography for adult audiences.

Named North Carolina Historian of the Year for 2001, Salsi lives in Greensboro and earned an MA in creative writing from Seton Hill University. The recipient of an American Library Association Notable Book Award for *The Jack Tales* (2000), she is also the author of several community histories and a collection of Appalachian oral history essays.

Readers will appreciate the inclusion of an index and footnotes for terms which might not be readily understood. Also worth noting is that the book contains fourteen pages of photographs. *The Life and Times of Ray Hicks* is an obvious choice for any North Carolina or Appalachian history collection and is highly recommended for academic, public, and secondary school libraries.

Cradle of the Game: Baseball and Ballparks in North Carolina

Mark Cryan. Minneapolis, MN: August Publications, 2008. 383 pp. \$18.95. ISBN 78-0-9752706-3-9.



Calvin Craig, Gaston College

It's no wonder that Mark Cryan chose the iconic Durham Bull image for the cover *Cradle of the Game*. *Bull Durham*, the nostalgic baseball movie, captured a time when minor league baseball ruled over small rural towns across the state of North Carolina. The film tells the story of Crash Davis, a catcher playing with the Durham Bulls who dreams of eventually catching the ultimate trip to "The Show," a term signifying each minor league player's dream of playing in the major leagues.

This wonderful travel volume gives baseball fans a solid guide to ballparks across North Carolina. It includes all minor league baseball stadiums in North Carolina as well as many college stadiums. The reader is given complete information and local trivia about each stadium. Food and drink options are suggested for anyone looking for that classic ballgame favorite, a hot dog and a cold beer. Local attractions are highlighted for fans who want to do a little more than just take in a game. The book also includes nightly lodging information for people that have traveled from some distance.

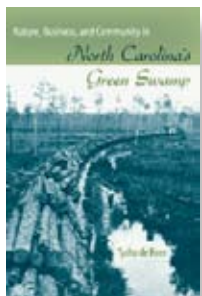
Sprinkled throughout the guide are wonderful stories about the ballparks and those who played in them. Jack McKeon, the retired manager of the Florida Marlins, is interviewed about some of his experiences managing the Wilson Tobs from the Class B Carolina League. McKeon tells the story of one Cuban player who just couldn't hold up at third when the stop sign was given. "So, I'm walking around downtown one day and I see this starter's pistol in the window of this pawn shop, and I get an idea. I buy the pistol and load it with some caps. I put the gun in my pocket. Sure enough, that night here comes this guy running toward third base, showing no signs of stopping, even though I'm giving him the stop sign. So I pull out the gun! He sees it just as he's rounding third, and I aim the thing at him, and he's still running. I fire off four or five shots, scared the living hell out of him. He never ran through the stop sign again!"

Wilson is also the home to the North Carolina Baseball Museum. The museum is adjacent to Fleming Stadium and is a must stop for any baseball fan. Memorabilia from several eras of baseball are displayed including an honored "Walk of Fame."

First time author Mark Cryan is an insider who knows his baseball. He spent four years with the minor league team Burlington Indians and helped establish the summer collegiate Coastal Plain League. Twenty years after *Bull Durham*, Mark Cryan gives baseball fans an excellent travel guide for their own nostalgic trip through small town baseball in North Carolina. *Cradle of the Game* is suitable for all libraries and is a must purchase for baseball fans.

Nature, Business, and Community in North Carolina's Green Swamp

Tycho de Boer. Gainesville: University Press of Florida, c2008. 279 pp. \$59.95. ISBN 978-0-8130-3248-1.



Matthew Reynolds, East Carolina University

The history of the Green Swamp, located in the far southeast corner of the state, is in many ways the story of human interaction with the environment in eastern North Carolina writ small. In his work *Nature, Business, and Community in North Carolina's Green Swamp*, Tycho de Boer (Assistant Professor of History at Saint Mary's University of Minnesota) offers a unique history of the region, spotlighting the particular manner in which conservation, commerce, and community have interacted to shape the local landscape.

This case study, originally presented in de Boer's dissertation, "The Corporate Forest: Capitalism and Environmental Change in South-eastern North Carolina, 1760-1940," presents a well-researched snapshot of the cultural and environmental history of the Green Swamp and the surrounding area. Beginning with the area's settlement and the development of regional production of naval stores in the colonial era, de Boer traces this history through the rise of the lumber and paper industries in the region in the nineteenth century, the use of truck farming and ranching to reclaim denuded lands, and the seeds of the movement toward reforestation and more sustainable land management practices in the twentieth century. Throughout this historical narrative, which incorporates texts from manuscripts and local newspapers, this work maintains a close connection with the sentiments of the local populace, without ignoring the impact of forces from outside the region. Much of the focus is on how local people sought to reconcile the desire for local economic development with a commitment to preserving their quality of life.

The narrative itself, though a bit dense at times, is compelling, and de Boer's analysis is thoughtful and respectful of the people whose history he is examining. He often cites the work of other environmental authors such as Wendell Berry and discusses how their thoughts and judgments are relevant to the region's history. The work invites positive comparison to other books that focus on human and cultural interaction with the environment such as Harry Caudill's *Night Comes to the Cumberlands*.

The work's only shortcoming is the manner in which de Boer treats the modern history of the region. Sadly, it is relegated to an epilogue. This epilogue touches upon, but in no way delves deeply into, the rise of the larger national and international environmentalist movements. Nor does it give enough attention to the establishment and maintenance of the Green Swamp Preserve, a preserve of over 15,000 acres that was established in the 1970s and 1980s. Managed by The Nature Conservancy, it has become a showpiece for the success of environmental preservation and outdoor recreation in the coastal plains of North Carolina. However, this shortcoming in no way detracts from the overall value of the work itself. This work serves as an important resource for researchers interested in a part of the state that often seems overshadowed by nearby coastal areas such as Wilmington and its beaches.

This book is suitable for advanced readers and is recommended for academic libraries.

Roanoke: A Novel of Elizabethan Intrigue

Margaret Lawrence. New York: Delacorte Press, 2009. 416 pp. \$24.00. ISBN 978-0-385-34237-7.



Arleen Fields, Methodist University

Tell you the story of Gabriel's voyage as I pieced it together years later...." Robert Mowbray, a spy in the service of Queen Elizabeth I, is the narrator of *Roanoke*, an earthy, vivid work of historical fiction. Mowbray tells the story of fellow spy Gabriel North, whom he accompanies on the first expedition to Roanoke Island. Known to possess powers that charm women, Gabriel has orders to seduce Naia, the island's Secota "queen" and coax from her the location of the bounteous gold deposits that both the English and the Spanish are convinced exist.

Gabriel, however, is unprepared for Naia's own magnetic power. Gabriel North is a man searching for meaning in life, and he uses the powers he possesses to make the world a nobler place. Disillusioned with the English attempts at colonization, Gabriel's search for love and justice impacts the fate of the "Lost Colony." There are no lackluster characters in *Roanoke*; Gabriel and the other characters are imbued with the depth of purpose and the sense of urgency which accompanies times of distress and hardship.

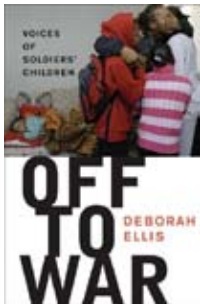
Robert Mowbray spies, he listens, he deduces, and he brings the sensory world of Elizabethan England and America to life with all its stench, cruelty, duplicity, and occasional honor. Using an all-seeing spy to replace the omniscient and omnipresent third-person narrator found in most novels is a creative technique which is generally successful in this novel. Some of the details included most likely would not have been relayed between two friends after the fact, but the tale is so convincingly told that the occasional awkwardness can be overlooked.

Records indicate that there were indeed men identified as "Robert" and "Gabriel North" in the first Roanoke party. The Secota Indians described by the author are an amalgam of the regional tribes. The political machinations of Elizabeth's court are well documented and need no embellishment. Author Margaret Lawrence draws upon the historical facts surrounding the Roanoke Colony and weaves a thought-provoking scenario to account for the settlers' disappearance.

Margaret Lawrence has written *Hearts and Bones*, which was nominated for the Edgar, Agatha, Anthony, and Macavity awards, as well as three other novels. *Roanoke* is recommended for public libraries, libraries with collections of North Carolina fiction, and college and university libraries which purchase popular reading titles.

Off to War: Voices of Soldiers' Children

Deborah Ellis. Toronto, Ontario: Groundwood Books, 2008. 176 pp. \$15.95. ISBN 978-0-88899-894-1.



Robin Imperial, District of Columbia Public Library

Author Deborah Ellis has created a unique work by publishing interviews with forty children who have at least one military parent who has been deployed to Iraq or Afghanistan. Ellis has previously published works of fiction for young people, including a number set in the Arab world, all dealing with war, crisis, or conflict.

According to Ellis, over a million young people in the United States have at least one parent in the military. Increasingly, when a young person is missing his or her parent, it is their mother who is deployed. Women constitute 20% of the United States military and 15% in Canada where they even are eligible for direct combat. About 20% of the children in *Off to War* are from six to nine years of age, nearly half (48%) are "twens" from ten to twelve years of age, and the remaining 30% are teenagers from thirteen to seventeen. Their parents serve in the United States Army, National Guard, Reserves, Air Force, and in the Canadian Forces including the Royal Canadian Air Force and the Horse and Garrison Artillery.

Ellis felt honored to meet these children and she thinks that they have much to tell us. In her words:

Their voices remind us that the military is made up of individuals with different viewpoints, beliefs, reasons for joining, and ways of being with their children. They remind us that when we send an army off to war, we are sending human beings with families and friends. And they remind us that in any war, it is always children who are the biggest losers – children whose voices are rarely heard.

Each interview begins with a concise, italicized paragraph or two that provides explanatory detail and biographical context. Then the children speak—of war and government, adjustments in their daily lives, and their feelings about their parent's service. In one excerpt on whether *he* would be interested in serving in the military, fourteen-year old Patrick says

A good thing about joining the military would be that everyone would recognize you as someone who serves their country. They'd look up to you. Leaving your family would be a bad thing, that and having to move all the time. Sometimes I see reports of protesters on the news, saying the war is bad and the president is bad. I try to put them out of my mind. We learned in school that during the Vietnam War there were protests, and the soldiers saw the protests, and that brought down their morale. Good morale is very important in a war. It makes the time pass quicker. If you're sad, it will affect your ability to do your job, and you might make a mistake, and that could lead to people getting killed.

Off to War: Voices from Soldiers' Children is highly recommended for all audiences and libraries. Public libraries should shelve copies in adult, young adult, and juvenile collections for maximum exposure.