

Faulkner Newsletter and Yoknapatawpha Review

Volume 6
Number 4 Vol. 6, No. 4 (1986)

Article 1

10-1-1986


Vol. 6, No. 4 (1986)

Ellen M. Surber

Charles Chappell

Linda Lindeen Raiteri

Follow this and additional works at: https://egrove.olemiss.edu/faulkner_nl

 Part of the [American Literature Commons](#), and the [Literature in English, North America Commons](#)

Recommended Citation

Surber, Ellen M.; Chappell, Charles; and Raiteri, Linda Lindeen (1986) "Vol. 6, No. 4 (1986)," *Faulkner Newsletter and Yoknapatawpha Review*: Vol. 6 : No. 4 , Article 1.

Available at: https://egrove.olemiss.edu/faulkner_nl/vol6/iss4/1

This Issue is brought to you for free and open access by the General Special Collections at eGrove. It has been accepted for inclusion in Faulkner Newsletter and Yoknapatawpha Review by an authorized editor of eGrove. For more information, please contact egrove@olemiss.edu.

THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. VI, No. 4

October-December 1986

A Checklist

Jim Faulkner's Family Stories New from UPM

Conversations with Malcolm Cowley. Edited by Thomas Daniel Young. Jackson: University Press of Mississippi, 1986. Includes "Malcolm Cowley Talks about William Faulkner," a December 1983 interview by Dorys Crow Grover that was previously unpublished, and numerous references to Faulkner in other interviews. xvii + 244 pp. \$19.95 cloth, \$9.95 paper.

The Faulkner Journal, Vol. I, No. 2 (Spring 1986). James B. Carothers and John T. Matthews, co-editors. Scholarly essays and notes on *Light in August*, *Pylon*, *The Wild Palms*, *Sanctuary*, *The Sound and the Fury*, *As I Lay Dying* and *A Fable*, by Arnold Weinstein, Karl F. Zender, Gail L. Mortimer, Elisabeth Muhlenfeld, Bernhard Radloff, Charles Chappell, Noel Polk, James Hinkle and Doreen Fowler. 82 pp. (Subscriptions to *The Faulkner Journal*, at \$9 a year, may be made through Managing Editor Charles M. Oliver, Department of English, Ohio Northern University, Ada, Ohio 45810; library and overseas rates are \$15 a year; back issues available at \$5 each; published spring and fall.)

Faulkner, Jim. *Across the Creek: Faulkner Family Stories*. Foreword by Floyd C. Watkins. Jackson: University Press of Mississippi, 1986. Nine splendid accounts of Faulkner, the Faulkner family, and Faulkner country by the nephew who called his Uncle William "Brother Will." xiv + 103 pp. \$12.95.

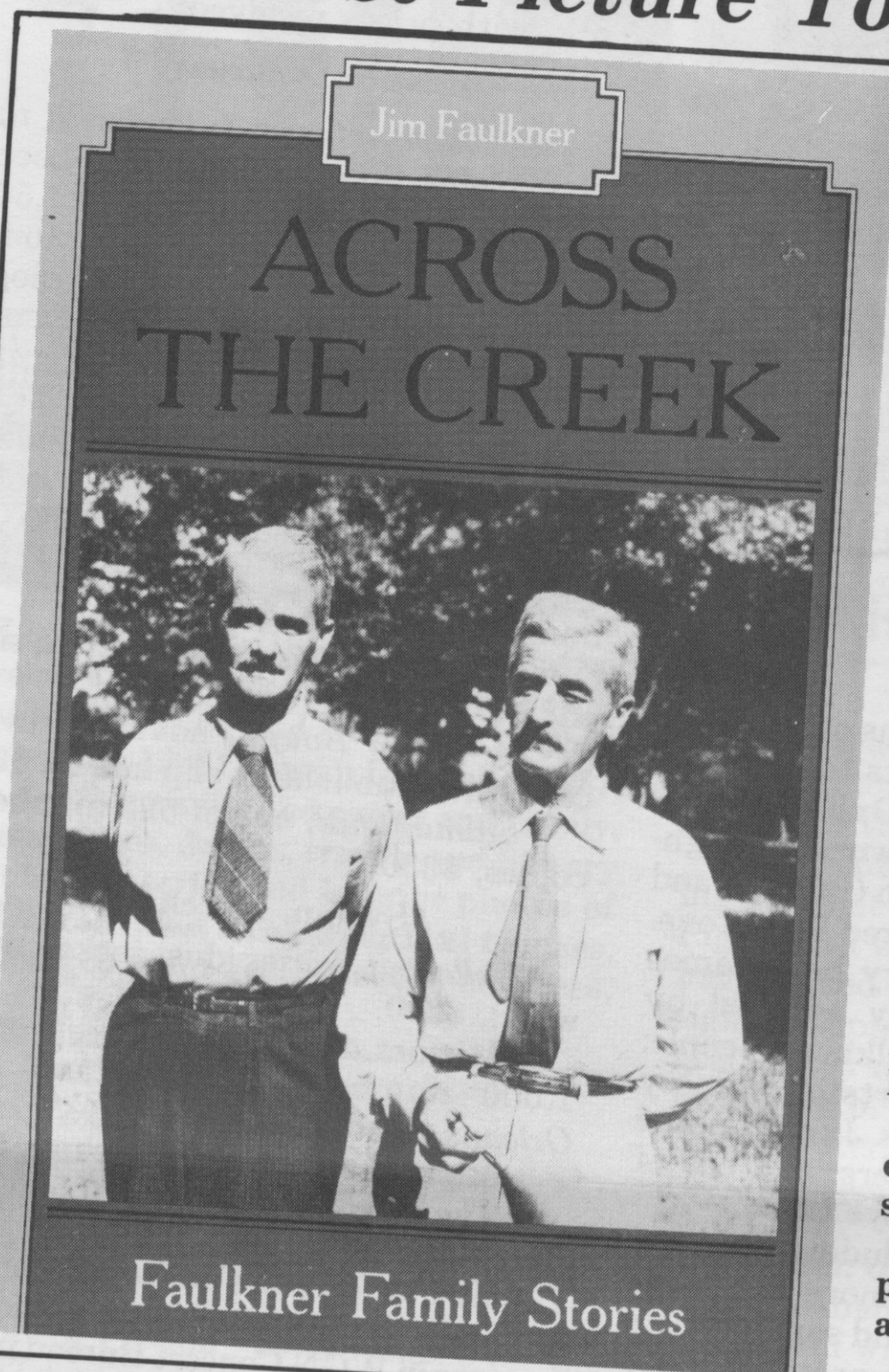
Faulkner, William. "And Now What's To Do" and "Mississippi." *Mississippi Writers: Reflections of Childhood and Youth*. Volume II: Non-fiction. Edited by Dorothy Abbott. Jackson: University Press of Mississippi, 1986. Preface to the two Faulkner selections is by Tom McHaney. Works by 64 other Mississippi writers are included here, among them Dean Faulkner Wells with "A Christmas Remembered" (at Rowan Oak) and John Faulkner with a selection from *My Brother Bill*. xxxii + 735 pp. \$35 cloth, \$14.95 paper.

Freedman, Samuel G. "Under Faulkner's Spell, A Dentist from Staten I." *The New York Times*, July 26, 1986. Feature on Dr. Karl J. Leone of Staten Island, who has been reading and collecting Faulkner for 46 years.

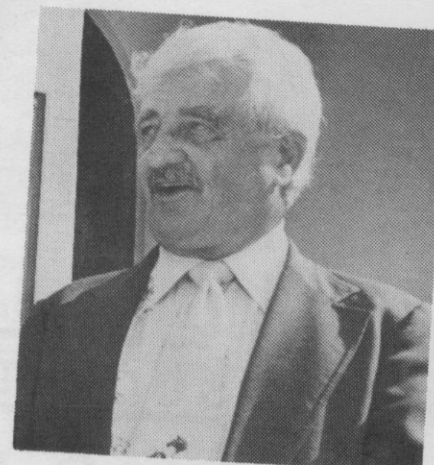
Notes on Mississippi Writers, Vol. XVIII, No. 2 (1986). Hilton Anderson, editor. University of Southern

(Continued Page 4)

First Picture Together Since Childhood



"The Picture of John and Brother Will"



Jim Faulkner

Brother Will stopped in front of us He looked at his tractor, then at me, then at John, and said, "John, you haven't brought my tractor home yet." . . . I could usually tell what his mood was by the way he turned a penny matchbox between his thumb and trigger finger, and he was turning it a little faster than normal. I kept a straight face until I just couldn't hold it any longer and had to laugh. He did grin, then, but he didn't laugh. In fact, Brother Will knew how to laugh. When he got tickled, all he could do was chuckle. I could tell when he was supposed to be laughing by watching his eyes. They would crinkle at the corners and sparkle. His eyes told more about his moods than anything else about him. When he was mad they would turn to a flashing black, but during his happy times they were a soft brown. . . .

I heard a car pull up in the driveway behind us. Phil Mullen had just happened to drive by and he saw John and Brother Will together. He got out of his car with a camera in his hand and said, "Y'all stand right there."

Brother Will stepped back behind the swing when Phil aimed the camera. Phil said, "Come on now, Bill, you and John stand out here in the sun so I can get this picture."

Brother Will told Phil that he had supposed he wanted a picture of his new David Bradley tractor. His eyes were soft and twinkling now, and so were John's.

— From *Across the Creek: Faulkner Family Stories*

Remembering Faulkner

If He Had Been There, They'd Have Named a Prize After Him

By ELLEN M. SURBER

I rode with the great man. Yes, for a time I was close to him. Yes, he was a great man, although I did not come to this understanding overnight.

My first acquaintance with him was in early 1937 when I was a student at Blue Mountain College, a girls' school in northern Mississippi. There was a frenzied excitement in the spring air as we prepared to celebrate Shakespeare's birthday. It was only a coincidence that it fell on the same date as that of the college founder's. To celebrate these twin events the head of the English Department, Dr. Charles D. Johnson, together with his lovely wife, Claud Eager Johnson, with unleashed enthusiasm, planned the first Southern Literary Festival.



Ellen M. Surber in 1937

Preparations for the April 23-24 event were ambitious, with the brunt of the planning square on the backs of the Scribblers Club. Invitations were written and addressed, and programs prepared. The hardest job of all was the canvassing of the town for enough prize money to lure contestants in each of the three categories: Short Story, Poetry, Essay.

It was generally agreed that the prize in the first category should be called The William Faulkner Short Story Award. But a debate ensued as to whether his profile should appear on the program in lieu of our Scribblers logo—an open book, ink bottle and quill pen. As it turned out, it was a good thing the logo won.

Our guest list of writers included practically all the living ones we ever heard of, and they all lived not more than 500 miles from the college. The South was teeming with them. We invited Stark Young, John Crowe Ransom, John Gould Fletcher, Charlie May Simon, Margaret Flint, Harry Harrison Kroll, Jesse Stuart, Robert Penn Warren, and of course William Faulkner who lived only 30 miles away.

With promptness each one either accepted our invitation or sent regrets—

(Continued Page 3)

Faulkner and Race Is Theme for 13th Annual Conference

Faulkner's views and treatment of race, from black characterization and techniques to his use of images of reading and writing in depicting black-white relations, were the agenda for the 1986 Faulkner and Yoknapatawpha Conference.

Seventeen lecturers focused on the theme for the conference, "Faulkner and Race," at the University of Mississippi.

Attending the 13th annual program were about 150 who made the trip to Faulkner country from 32 states, Japan, the Soviet Union, England, West Germany, Austria and Brazil. In their numbers this year, in addition to the scholars, were a lawyer, a clergyman, a writer and psychotherapist, a pharmacist, the president of a computer company, and one person who was self-described merely as "dilettante."

In a paper read at the Southern Literary Festival at Ole Miss in 1965, Robert Penn Warren called the Negro a central figure, "one is tempted to say the central figure" in Faulkner's fiction.

Twenty-one years later, Faulkner's approach to "the historical trauma of race relations in the American South"

(Continued Page 3)

The Dixie Association: Donald Hays's Tribute to Faulkner

By CHARLES CHAPPELL

A recent issue of *The Faulkner Newsletter* contains an excerpt from a novel, Lawrence Wells's *Rommel & the Rebel*, in which William Faulkner appears as a major character (*FN*, April-June 1986.) Numerous authors have admitted being so heavily influenced by their readings of Faulkner's works that they appropriated, largely unconsciously, many of Faulkner's narrative techniques and principal themes into their own books.

There is an earlier novel which features an extensive series of deliberate allusions to characters, places, and events in the Yoknapatawpha fiction. *The Dixie Association*, by Donald Hays, is principally the adventures during one season of a baseball team playing out of Little Rock, Ark., but it also contains a subplot so thoroughly woven out of Yoknapatawpha lore that the book appears to be the most elaborate homage to the fiction of William Faulkner ever published in a novel.

The Dixie Association is narrated by one Hog Durham, a paroled cattle rustler and thief who fills the book with bawdy witticisms, irreverent invective, and probing self-analysis while he plays a masterful first base for the Arkansas Reds, batting third and "getting hits the way God makes poor folks—one right after the other."

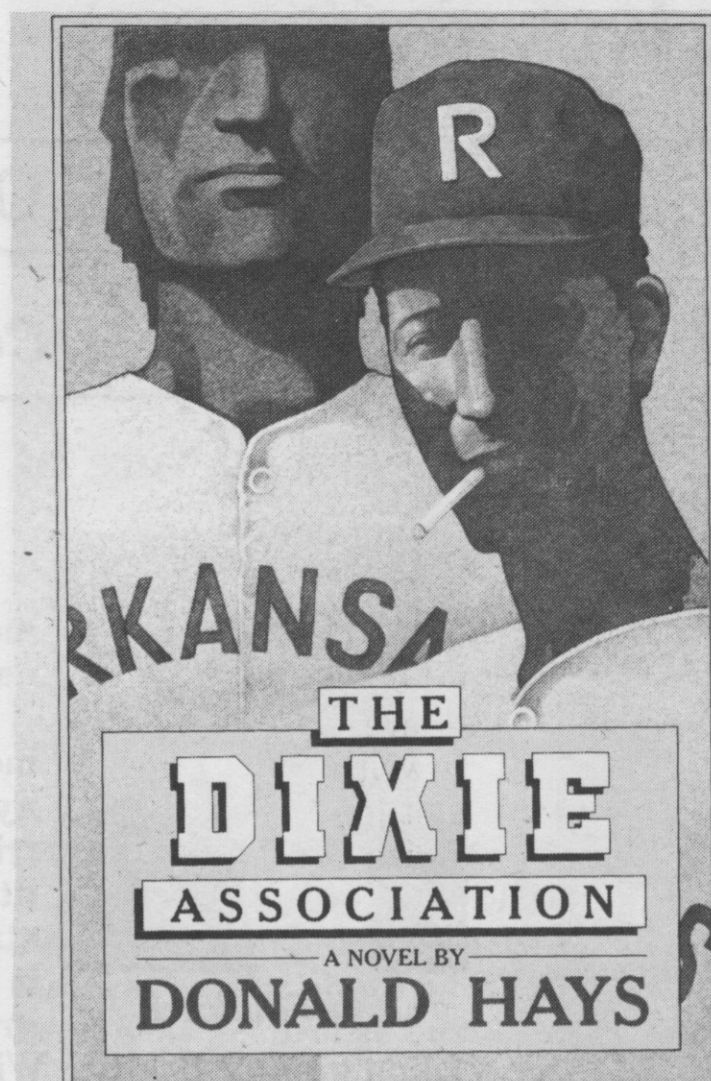
The Reds have been assembled by defrocked college professor Lefty Marks, who describes his ethnically diverse and democratically managed team not as communists but as "anarcho-syndicalists."

Playing for the Reds are, among others, half-Indian and ace spitballer Jeremiah Eversole; Susan Pankhurst, the first woman to play men's professional baseball; several young black prospects; a deaf Cajun; two Cuban exiles and two Cuban followers of Castro; a Jew; a Cherokee; and Genghis Mohammad Jr., a Black Muslim, about whose refusal to eat pork Hog questions: "How can a man let religion stand between him and barbecued spareribs?"

The Reds struggle through a pennant race, battling seven other Association teams on the field and, while off the diamond, combating bigotry, an often hostile press and public, and sundry nefarious attempts to destroy the team.

Gene Lyons of *Newsweek* lists *The Dixie Association* among his 14 choices of notable Southern novels published since 1958, calling it "An energetic, satirical novel about . . . a left-wing minor-league baseball team harried by evangelists." The novel was one of five nominees for the PEN/Faulkner Award for the best work of American fiction published in 1984.

Readers of modern southern literature will identify Hays's allusions in his naming of several other teams and players in the league, such as the Nashville Fugitives (with Tate Fathers, Dingo Donaldson, Drew Little, and Warner Penn); the Asheville Wolves (with Perk Maxwell and Elmer Jack); and the Milledgeville Peacocks (with Parker Sash and Mote Haze). But fans of Faulkner's works should be special-



ly interested in the sections of the novel detailing the Reds's visits to northern Mississippi to play the Oxford Fury.

The Oxford team is owned by high-principled lawyer Stephen Gabbard and is managed by white-haired Pop Stone. The players for the Fury bear names that have been adroitly adapted by Hays from those of Faulkner's people: catcher Boon Lions; shortstop Quincey Coldfield; heavy hitters Jumping Joe Easter and Sam Feathers; and ace of the pitching staff Popeye Cobb.

Other characters, including Gabbard and Stone, are given more extensive roles in the narrative, and some readers will quickly deduce the prototypes for Jay Gould Flemson, who at one point even boasts that "I'm a . . . Snopes"; Jason Commerce; Candy Jo Commerce; Colonel Sanders "Sandy" Flemson, Candy's gelded, mentally retarded half-brother, who has had his name changed from its original Jefferson Davis Flemson; Varina Coldstock Flemson; and Sheriff Jim Tom Grimm.

Hays evokes Faulkner's first name by calling Oxford's surrounding jurisdiction Williams County, and the author adds to this altered "postage stamp of soil" such geographical landmarks as Old Taylor Road, the Mottstown Highway, Spaniard's Bend, and Lena's Grove. The visiting Reds are domiciled at Caddie's Rest, the antebellum mansion of the Commerces which has been converted by Jason into a hotel.

Numerous Yoknapatawpha episodes are called to mind by incidents such as the following: Col. Sanders Flemson, a chronic arsonist, sets fire to many structures out of spite, especially ball parks; Candy, alternately promiscuous and remorseful, runs away on several occasions, only to return to Oxford to care for Sandy, who worships her; Jay Flemson marries the already pregnant (by Jason Commerce) Varina Coldstock in his attempt to gain financial and social power in Williams County; and a gullible man named Freeman Quick is consistently swindled out of money and property by the conniving J. G. Flemson.

Hays himself acknowledges that his novel, in part, is one author's sincere ex-

Gilvarry Sale

Nine More Faulkner Lots at Auction

Listed below are five more lots of Faulkner first and limited editions sold in the February 7 auction at Christie's in New York of modern literature from the library of James Gilvarry. (See *FN*, July-September.) Also reported are four lots from the Gilvarry library sold March 27 at Swann Galleries in New York, with prices received:

Christie's, February 7

- *Go Down, Moses; Intruder in the Dust; Nobel Prize Acceptance Speech (The Spiral Press, 1951, one of 1,500 copies); Press of the Good Mountain/Rochester Institute of Technology printing of the Nobel Prize speech, one of 100 copies; A Fable; Jealousy and Episode, one of 500 copies; Requiem for a Nun (Play); two ephemeral publications, Minneapolis and Charlottesville, 1954 and 1959. (Nine items.) \$660.*

- *Notes on a Horsethief and A Fable, numbered, signed, \$528.*

- *Idyll in the Desert, numbered, signed, \$495.*

- *A Green Bough, advance review copy with publisher's slip laid in, \$352.*

- *Salmagundi, one of 525 numbered copies, \$330.*

Swann, March 27

- *Collected Stories (dust jacket, minor wear), \$200.*

- *Mirrors of Chartres Street (one of 1,000 numbered copies) and New Orleans Sketches, \$175.*

- *Mosquitoes (no dust jacket), \$175.*

- *The Wishing Tree (one of 500 numbered copies), \$140.*

Gilvarry, a James Joyce scholar, died in September 1984. He was a longtime partner in WGN Concert Bureau in New York and member of The Grolier Club. His was "arguably the most important range of modern Irish literature offered for sale since the John Quinn auctions of 1923-1924," Robert Nikirk, librarian of The Grolier Club, writes in a foreword to the catalogue for the February sale.

pression of gratitude to Faulkner for the Mississippian's masterpieces of prose. In a letter to this writer, Hays states, "As I'm sure you know, any serious Southern novelist owes that man a huge debt. The Jeremiah Eversole-Candy Commerce-Jay G. Flemson-Colonel Sanders Flemson subplot in *The Dixie Association* was my way, perhaps awkward, of paying tribute to the Master of Yoknapatawpha."

Now a bookstore owner and adjunct professor of writing in Fayetteville, Ark., where he is finishing his second novel, Hays remains a devoted student of Faulkner's fiction and is curious about the existence of any other novels which may allude to Faulkner's people, places, and events. From another letter: "If you discover that there is a novel with more extensive allusions to Faulkner, please let me know. I'd like to read it."

(Charles Chappell is a professor of English at Hendrix College, Conway, Ark. His essays on Faulkner in scholarly publications include "The Mathematical Bequest of Addie Bundren" in the Spring 1986 number of *The Faulkner Journal*.)

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells
Publisher

William Booser
Editor

A quarterly publication copyright © 1986 by Yoknapatawpha Press Inc. All rights reserved. Reproduction in whole or part without written permission is prohibited. Editorial offices located at 739 Clematis Drive, Nashville, TN 37205, 615-356-5150. Subscription and advertising offices located at P.O. Box 248, Oxford, MS 38655, 601-234-0909. Subscription is \$10 for one year, \$17.50 for two years. Advertising rates available on request.

Vol. VI, No. 4

Oct.-Dec. 1986

Quotable Quote

Peter Taylor, winner of the 1985 PEN/Faulkner Award for The Old Forest and Other Stories, in an interview by Edwin McDowell, in *The New York Times*, May 7, 1986:

"My sister once met Faulkner at a dinner party, and she asked if he had any advice for a brother who was trying to be a writer. Faulkner said, 'Tell him to read *Anna Karenina*, *Anna Karenina*, and *Anna Karenina*.' That's still about as good advice as you can get."

Peter Taylor Wins PEN/Faulkner Award For Old Forest

Peter Taylor is the winner of the 1985 PEN/Faulkner Award for Fiction for *The Old Forest and Other Stories*.

Taylor received his \$5,000 prize last May at a ceremony at Washington's Folger Shakespeare Library, which administers the award. Hodding Carter III was master of ceremonies for the event, which included an acceptance speech by Taylor and readings by the other five nominees for the award.

Nominees receiving \$1,000 each are William Gaddis (*Carpenter's Gothic*), Larry McMurtry (*Lonesome Dove*), Hugh Nissenson (*The Tree of Life*), Helen Norris (*The Christmas Wife*), and Grace Paley (*Later the Same Day*).

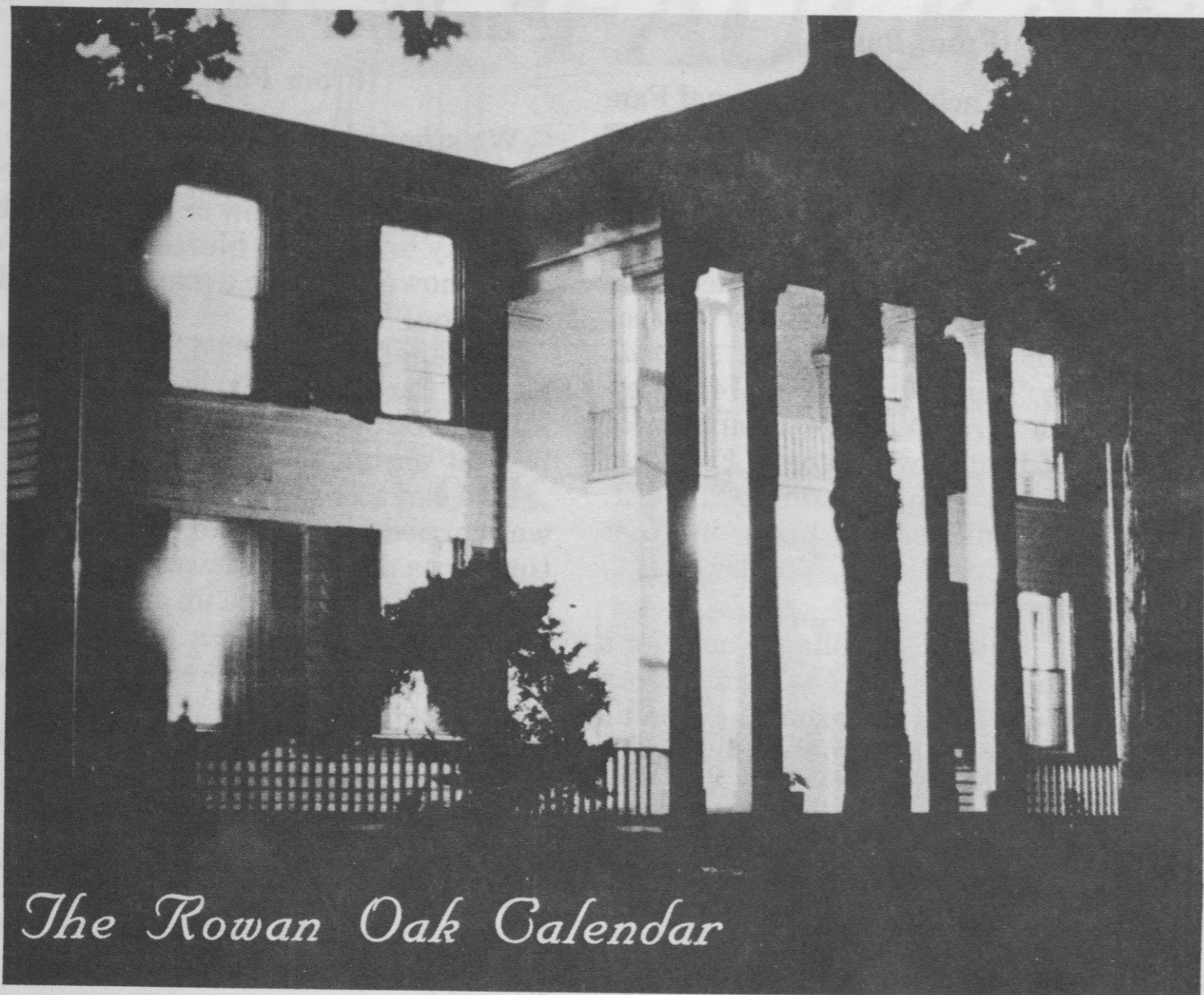
The PEN/Faulkner Award came into being in 1980 after the demise of the National Book Awards and the creation of the publishing industry's American Book Awards. The award is judged by three working novelists, each of who reads between 200 and 300 books before arriving at a decision.

Judges for the 1985 award were Richard Bausch, Beverly Lowry and Alice Adams.

Previous winners of the PEN/Faulkner Award are Walter Abish, David Bradley, Toby Olson, John Edgar Wideman, and Tobias Wolff.

Biographical Calendar

Remembering Faulkner (From Page 1)



The Rowan Oak Calendar

NEW FROM RED OAK PUBLICATIONS of Oxford is a 16-month Rowan Oak calendar featuring a cover photograph (above) of Rowan Oak at night and 16 other sepia photos by Mississippi artist Lane Tutor. Designed and edited by William P. Young of Oxford, the calendar covers September 1986 through December 1987. Calendar entries include significant events in Faulkner's life and career and family, including publication dates of books, births, marriages, deaths, travels and literary awards. Among the Lane Tutor photos are other exterior and interior photos of Rowan Oak, the outbuildings, and grounds. The calendar, measuring 11x14 inches, is tentatively priced at \$11.95, and may be ordered from Yoknapatawpha Press, P.O. Box 248, Oxford, Miss. 38655.

Faulkner Conference (From Page 1)

continues to occupy critics and dilettantes. One of the speakers at the recent conference, Eric J. Sundquist, author of *Faulkner: The House Divided*, found that Faulkner's "greatest achievement in the novel lies in his discovery of intricate novelistic forms in which to ex-

press" that trauma.

The Ole Miss Department of English and Center for the Study of Southern Culture have chosen "Faulkner and the Craft of Fiction" as the theme for the 1987 conference, August 2-7. (See "Call for Papers," page 4.)

Jim Faulkner

ACROSS THE CREEK

Faulkner Family Stories

Affectionate reminiscences by Faulkner's nephew that give, as Carvel Collins says, "unique glimpses of Faulkner" and "recollections of a kind unavailable today from anyone else."

\$12.95

UNIVERSITY PRESS OF MISSISSIPPI
3825 Ridgewood Road/Jackson, MS 39211



everyone, that is, except William Faulkner. Mr. Faulkner did not even reply. A conference was called by a desperate Dr. Johnson. The Scribblers Club gathered en masse in his office to form a tight circle around the telephone. We would directly confront Mr. Faulkner and demand an answer.

As a force to be reckoned with, Dr. Johnson nodded confidently at us girls, smoothed his hair with one hand and clutched the receiver in the other. He told the operator in no uncertain terms that he intended to speak with William Faulkner himself. There was an exalted silence in the room while the connection was made to Oxford.

Mrs. Faulkner answered the phone: No, Mr. Faulkner could not come to the phone; no, she knew of no plans to attend a festival; no, there was nothing she could do about it.

So much for our confrontation. No one was really surprised, not even Dr. Johnson. We Scribblers went to our classes. Later that day we learned that The William Faulkner Short Story Award has been renamed The Edgar Allan Poe Short Story Prize.

I was quite upset at this turn of events. I had counted on Mr. Faulkner's presence at the Festival. I had pictured him graciously presenting me the short story prize. I wandered into the college library in search of solace and sanctuary.

The college librarian was a bewigged, eagle-eyed lady, whom I'll call Miss Pigg. And I should have known better than to go where she was. Miss Pigg showed both abject and imperious delight in Mr. Faulkner's refusal—"rejection" she called it. For the entire evening, Miss Pigg followed me—into reference, into the magazine section, and finally into the stacks, saying "I told you so."

I knew that Miss Pigg kept all of Faulkner's books locked in a cabinet in her office. I also knew she refused to catalog them, so that no one would ask for them. Only a few seniors approved by Dr. Johnson were permitted to read them. Even so, if Miss Pigg did not deem them mature enough, they too were refused.

It was bad that I was neither a senior nor mature enough by Miss Pigg's standards to read Mr. Faulkner, but for a distinguished Scribbler to be followed about and continually reminded "I told you so" made me feel even worse. It was then and there that I became determined to seek out Mr. Faulkner.

That Southern Literary Festival and three others came and went in my remaining years at Blue Mountain. In all that time I was never able to convince Miss Pigg that I was mature enough to read Mr. Faulkner. Indeed, I believe she would have denied Faulkner himself the key to her cabinet. She just looked at us in a tight, disapproving, prissy way when his name was mentioned. It was only after graduation when I was in a secondhand bookshop in Memphis that I found my first copy of *Sanctuary*.

Soon after, C. Delmer Hill and I were married and for a short time lived in Oxford. Frequently I passed the Faulkner home, no more than a quarter mile out of my way. There was no Mr. Faulkner to be seen. He was either away in Hollywood, or in hiding.

My husband as a student at the University of Mississippi had occasionally played golf with Faulkner in the grassy pasture that then passed for the Oxford golf course. Once, he asked Faulkner why he wrote the type stories he did. Trash was what fellow Mississippians generally called it if it was mentioned at all in polite society. Why write about raping people with corncocks?

Faulkner, according to my husband, grinned, clipped the flower off a bitterweed with his niblick and said, "For money. My so-called decent literature didn't sell."

Some time after we moved from Oxford, my husband's brother, Dr. Mark Hill, began teaching anatomy at the University of Mississippi and had as a student Faulkner's stepson, Malcolm Franklin. It was Malcolm who asked Mark if he would become personal physician to Mrs. Faulkner.

In 1955, Mark ordered Mrs. Faulkner to Baptist Hospital in Memphis to undergo a gallstone operation. Later, Faulkner wrote Mark thanking him for his care. Still later, Faulkner used Mark as the character "Dr. Hill" in "Mr. Acarius," published in *The Saturday Evening Post* of Oct. 9, 1965.

It was by coincidence that my father was taken to the same hospital on the night before Mrs. Faulkner was to be dismissed. I attended my father for a time that night, then went down to the hospital's cafeteria for dinner.

There I saw him. No mistaking that humped nose, those eyebrows, that pipe and the English tweeds. His hat lay on the chair next to him. His pipe was in the ashtray on the table. He sipped coffee and dabbed his mustache with a napkin.

I was stricken dumb, staring entranced, until suddenly Faulkner arose, put his tray away, picked up his pipe and his hat and walked out of the cafeteria down the hall toward the elevator.

It had been 18 years since that day in Dr. Johnson's office when I stood gawking at the telephone, praying that Mr. Faulkner would come to Blue Mountain College for our Festival. The years fell away from me as I hurriedly left my untouched dinner and rushed down the hall after him.

There he stood with several strangers, waiting for the elevator door to open. Politely, he stepped back, hat in hand, and allowed them to precede him onto the elevator. Just then I made it, almost catching my foot in the closing door. There! At last! I stood next to William Faulkner! My shoulder brushed his sleeve.

He looked down at me, half smiled, and said, "Pardon me."

"Oh, no! It was my fault," I gushed. "My fault entirely."

Again he half smiled.

I found the floor numbers above the elevator doors and stared at them. Nothing. I could think of absolutely nothing to say.

We rode to the second floor. People got off. Others got on. I maintained my rigid stance next to Faulkner.

At the third floor, more people got off. Frantically, I searched for something—anything—to say.

(Continued Page 4)

"Tomorrow": 3 Incarnations

TOMORROW & TOMORROW & TOMORROW. Edited by David G. Yellin and Marie Connors. University Press of Mississippi. \$17.50 hardback, \$8.95 paperback.

By LINDA LINDEEN RAITERI

Tomorrow & Tomorrow & Tomorrow traces Faulkner's short story "Tomorrow" through Academy Award winner Horton Foote's adaptation for live television to Foote's classic film version starring Robert Duvall and Olga Bellin. Inspired by poet Marie Connors and other members of David Yellin's Comparative Media Seminar at Memphis State University, the book is, as Judith Crist writes in her foreword, "an adventure into the creative process."

"Tomorrow" seeks the reason that Jackson Fentry, member of the jury, can't vote to free an irate father who killed the town bully. Faulkner later included this "potboiler which the Post pays me \$1000 each for" in *Knight's Gambit*. He even considered turning it into a screenplay.

But not until a producer suggested to Horton Foote that he adapt it for CBS-TV's Playhouse 90 was the story changed from the logical, story-told form to that required by live television drama: an emotionally charged all-at-onceness. Structuring it was to be no easy task as Yellin and Connors point out: "The writer in television constructs the play with the tick of the clock as collaborating guide and master—72 minutes for Playhouse 90 with a cliff-hanging break approximately every 15 minutes."

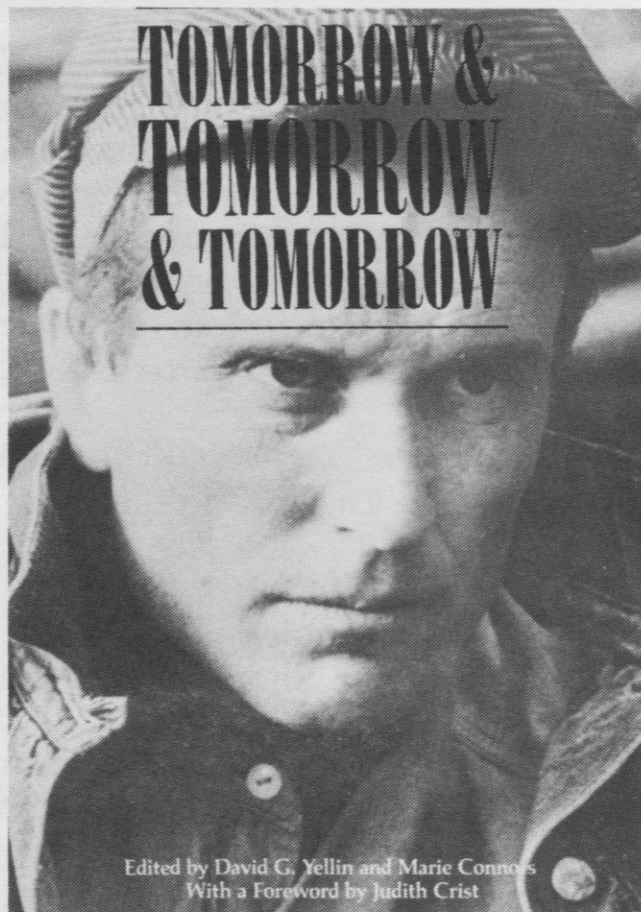
Foote tells us that as he walked along the Hudson River searching for a way to consolidate Faulkner's multiple narrators, he focused on the mysterious unnamed "black-complected" woman until she came alive for him. That night he developed their relationship, dramatizing the story of Jackson Fentry and the woman he named Sarah Eubanks. In five days, he finished his adaptation and six weeks later, in March 1960, it aired with Richard Boone and Kim Stanley playing the leads.

In 1968, producer Gilbert Pearlman and actor/producer Paul Roebing attended an experimental stage production of Foote's teleplay which featured Robert Duvall and Olga Bellin. They were inspired to put together "the most stunningly beautiful movie of a Faulkner work that's ever been done."

In the interview section of *Tomorrow*, Olga Bellin talks about the character of Sarah Eubanks as a woman who discovers in Fentry "what she had never experienced before: true, unselfish love." Robert Duvall says that his challenge was "to keep [Fentry] this inside person and yet show the audience what was going on within him." For Foote, it was a matter of finding the rhythm, the slightly different kind of present tense film requires.

Judith Crist writes that the critically acclaimed film "Tomorrow" is the first "and probably the only film to recreate the world of William Faulkner in both the letter and the spirit of his masterful creations."

Yellin and Connors's fascinating story of the three incarnations of "Tomorrow" includes the text of the short story, the teleplay, the film script, and photos. Interviews with Pearlman,



Roebing, Foote, director Joseph Anthony, and film editor Reva Schlesinger, along with Yellin and Connors's concise critical and historical commentary, provide an invaluable background for intelligent discussion of creative work and for the work of intelligent creation. Read the book. Rent the videotape of "Tomorrow." Then read it again.

(Linda Lindeen Raiteri lives in Memphis and is a free-lance writer.)

Checklist

(From Page 1)

Mississippi. Includes "The Sexual Fantasy of Dewey Dell Bundren," by Charles Chappell, and "Food and Eating in *Light in August*," by Marilyn R. Chandler.

Thomas, William. "Faulkner conference revives memory of secret horseman." *The Commercial Appeal*, Memphis, Aug. 10, 1986, p. J4. Interview with Mrs. Winslow Chapman of Raleigh, Tenn., who knew Faulkner when he rode with the Longgreen Hunt. (See "On Faulkner and Foxes in West Tennessee Fields," *FN*, Vol. III, No. 2, April-June 1988.)

Welty, Eudora. "William Faulkner's *Intruder in the Dust*." *The Faulkner Investigation*. Santa Barbara: Cornelia Editions, 1985. Introduction by Ralph Sipper. Limited to 500 copies. Reprints Welty's 1949 essay and Ross Macdonald's "William Faulkner's *The Hound*."

Williams, Jerry T., ed. "A Checklist of Scholarship on Southern Literature for 1985." *The Mississippi Quarterly*, Vol. XXXIX, No. 2, Spring 1986. Mississippi State University. Faulkner entries fill 25 pages of the annual checklist.

Remembering Faulkner

(From Page 3)

We stopped at the fourth floor, then the fifth. The doors opened. Faulkner started out. It was now or never. I sucked in my breath and blurted, "If you'd only showed up, we'd have named it after you!"

Faulkner half turned, looking puzzled. "Pardon me," he said as he stepped out of the elevator and placed his hat on his head.

The elevator door shut in my face. I was carried up to the next floor. By the time I ran down the stairwell, Faulkner had vanished. I walked up and down the halls, but all the doors to the rooms were closed. I did not see him again.

(Ellen M. Surber is an instructor in Office Administration at Gadsden State Community College, Gadsden, Ala.)

FAULKNER FIRST EDITIONS
Bought and Sold
Want lists welcome
Choctaw Books
406 Manship St.
Jackson, MS 39202
601-352-7281

CALL FOR PAPERS

THE FOURTEENTH ANNUAL FAULKNER AND YOKNAPATAWPHA CONFERENCE

The University of Mississippi

August 2 - 7, 1987

The Department of English is issuing a call for papers for possible presentation at the Faulkner and Yoknapatawpha Conference to be held on the Oxford campus of the University of Mississippi August 2-7, 1987. Papers on any aspect of the conference theme, "Faulkner and the Craft of Fiction," are eligible for submission, and we particularly encourage creative and wide-ranging interpretations of the conference topic. Submissions might address any aspect of Faulkner's craft: his rhetoric; his narrative poetics; his manipulation of narrative voice; his aesthetic; his use of modernist techniques; his narrative discourse; the growth, change, or development of his narrative technique; the influence of other writers on Faulkner's narrative; and structuralist, poststructuralist, and deconstructionist readings of Faulkner's fiction. In considering any of these or related subjects, papers may focus on any Faulkner text or combination of texts: the novels, the short fiction, and the poetry. Finally, please note that while the conference, as always, will concern itself with meaning and character in Faulkner's fiction, this year we intend to approach human values in Faulkner's texts by way of his representation of these values.

Authors whose papers are selected for presentation at the conference will receive (1) a waiver of the conference registration fee; (2) lodging at the University Alumni House from Sunday, August 2, through Friday, August 7, and (3) reimbursement of travel expenses (20¢ per mile by automobile or tourist-class air fare). Papers presented at the conference will be published by the University Press of Mississippi.

Two copies of manuscripts (3000-5000 words) must be submitted by January 15, 1987. Notification of selection will be made by March 1, 1987. Manuscripts and inquiries about papers should be addressed to Ann J. Abadie, Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677. Telephone: 601/232-5993.

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review
P.O. Box 248, Oxford, Mississippi 38655

U.S. POSTAGE PAID
Bulk Rate Postage
PERMIT NO. 8
OXFORD, MS 38655