FAULKNER ITEMS IN THE OXFORD *EAGLE*

(Part 4)

Compiled by Hiroshi TAKAHASHI

BETWEEN OXFORD AND HOLLYWOOD (1)
FAME, FILMS, FARMING, AND HUNTING (1936–1940)

Jan. 9, 1936. 'Happenings In & Around Oxford,' p. 8.

Miss Cho Cho Franklin[1] was a recent visitor to Columbus where she was a guest in the home of Mr. and Mrs. William Hairston.

1 *Melvina Victoria Franklin, 17, the author's stepdaughter.*

Jan. 30, 1936. 'Happenings In & Around Oxford,' p. 8.

Mr. and Mrs. Phil Stone spent a few days in Memphis recently visiting friends and attending business matters.

Apr. 16, 1936. 'MOON BEAMS/by MOON//Parson Moon on Hollywood,' p. 5.

Thirteen young, pretty Hollywood movie actresses have formed a "spinster" club, vowing not to marry until they become stars. After becoming stars they are expected to get married and divorced to their hearts delight and no doubt will make up for lost time.

Oxford's Man of Letters made the feature headlines a short time ago. The hotel in Hollywood in which he is staying was the scene of a daring daylight robbery. A few days later, right through the lobby, walked a little man, unconcernedly carrying a double-barreled shotgun, with a brace of pistols sticking out of his belt. The guests were thrown into an uproar, thinking the James brothers were on the warpath again. But it was only William Faulkner bound on a hunting trip. He is writing scenarios for a major movie studio at the moment.

I hope that Faulkner turns out to be the really important writer that he should. He'll make a good subject for the anecdote writers.

June 25, 1936. 'Phil Stone On/Demo. Committee//Oxford Attorney Placed on Credentials/Committee at Big Philadelphia/Meet; Mrs. Stone Also Present,' p. 1

Phil Stone, Oxford lawyer, was honored this week by being placed on the credentials committee of the Mississippi delegation at the Democratic national convention now in session in Philadelphia.

Stone is something of an old head at this conventioneering. having also attended

the Houston and Chicago national gatherings of the Democratic party. Mrs. Stone, also an alternate delegate, accompanied her husband to Philadelphia.

Ouite a number of Lafayette county citizens are tuning in on the sessions in Philadelphia. Seemingly the main purpose of the meeting is to cheer long and lustily every time President Roosevelt's name is mentioned.

Mayor R. X. Williams, jr., who had planned to be present by the time "big politics" began to percolate, was unable to make the trip.

'Society/Jill Faulkner Celebrates Birthday——,' p. 4.

Mrs. William Faulkner complimented her little daughter, Jill, with a delightful little birthday party on Tuesday, her third birthday.

An afternoon of games and play was engaged in on the spacious lawn of the Faulkner home. Dainty favors were given, rings for the girls and tops for the boys.

Delicious ice cream and birthday cake was served to thirty-six little guests.

'NOTICE', p. 7.

Oxford, Miss.
June 22, 1936

I will not be responsible for any debt incurred or bills made or notes or checks signed by Mrs. William Faulkner or Mrs. Estelle Oldham Faulkner.

William Faulkner.

June 25; July 2-9-16.

July 9, 1936. 'Faulkner Moving/to Cinema Capitol (sic) // Oxford 's Well Known Author to Spend/a Year in Hollywood Writing/for the Fox Studios,' pp. 1, 5.

Mr. and Mrs. William Faulkner and daughter, Cho-Cho, will leave next Wednesday for Hollywood where they plan to live for the next year. Faulkner is now employed by the Fox studios writing original stories (Continued on page 5) and adaptations for the movies. His latest work, "Roads to Glory," has been praised highly by the critics.

They will return to Oxford for the Christmas holidays.

Makes Headlines

Oxford's man of letters continues to be his own press agent and Oxford's best known citizen. William Faulkner's "personal" about his wife's debts which appeared in the Eagle and the Commercial Appeal brought him mention in the "People" department of Time, famed weekly newsmagazine last week.

Reporters, upon reading the statement made by Faulkner immediately though (sic) of marital trouble headlines. But he and Mrs. Faulkner soon squashed that, explaineding (sic) that it was merely a move to "protect his credit."

Oct. 1, 1936. 'Phil Stone Gets/Title Attorney Job//Oxford Lawyer Will Direct the Ab-/stract Work for the Many Tracts/of Land in Sardis Reservoir Area,' p. 1.

Phil Stone, Oxford lawyer, last week received his appointment as chief title attorney for the Sardis reservoir....

Dec. 10, 1936. 'SLAVE DAYS VERY VIVID TO OLD NEGRESS/WHO BOASTS OF HAVING THREE "MASTERS"//"Aunt Jane" Wilburn Happing (sic) in Recalling Incidents During the War Be-/tween States; Became Very Angry at Yankee Tricks; Had Ten/Children Which She Insists Is Eight Too Many,' p. 18.

Editor's Note: The following interview was obtained by Miss Eva Head, a historical research worker for Lafayette county.

In a tiny little shack covered with rambling roses lives a tall, thin, very gentle, a trifle sensitive, grey-haired darkey, "Aunt Jane Wilbourn (sic)." As we entered the immaculately clean little cabin, Aunt Jane emerges from the kitchen where she is busily engaged in ironing. She is ironing with old flat irons that she heats over a charcoal bucket. Aunt Jane is very eager to talk about the Civil War and her "master." "Yessum, I done had three "masters" and ain't nare one of them ebber slapped me." During the War the Yankees camped in a weather-boarded school house owned by the Presbyterians. They stole the white women's silk dresses and put them on the slave girls to cook for them. "Hit shore was a funny sight to see dem gals dress up in dem fine silk dresses with hoop skirts, standing over a pot stirring soup. I was sixteen years old when we heard that the Yankees were in Holly Springs. I had jest made holes in my ears with a crab-apple thorn so I coul (sic) dwear (sic) yearrings and my master had bought me some gold year-rings. When I heard dem Yankees had stole my year-rings I was so mad I wanted to kill dem all. Yessum, I was married twice but I wouldn't have no nuther man, I'se just as through wid men as I can be. Nom, I ain't nebber had no chillen, I'se just here alone inde worl'. (sic)

"Aunt Johanna," born in slavery, very old and also very toothless and smiling; loyal to the nth degree to her "white folks," was taken into Col. Jacob Thompson's house when she was two hours old. This was several years before the Civil War. Her young mistress, "Miss Sallie," was Col. Thompson's daughter-in-law, Mrs. Macon Thompson. (According to Aunt Johanna). She chuckles as she tells the following story of how the Yankees raided the Thompson home:

"Yas'm, dem good-fer-nuthin white trash rode up to our house and tuk Miss Sallie's best home-spun blankets and put dem on dey hosses for saddle blankets; and some o' dem wropped dem round dey laigs and den dey tuk her fine silk dresses and put dem on wid hoops and all, hopped on de hosses and galloped away singing:

'Yankee Doodle Dany
Buttermilk and brandy.'

As a child "Aunt Johanna" thought this carrying on was very funny, but it makes her mad now to think how they treated "Miss Sallie."

As she rose to go, picking up her stick, the old negress said, "I'se lived a long time and seen lots in my day and time, I'se ready to go now." "Oh, no'm I isn't homesick to die, but I'se jest lived long 'nough and seen all I wants to see in dis ol' worl'. (sic)

"Huh, no'm," she sniffed, (sic) I don't have no beaux." My husband died nineteen years ago and I wouldn't look at no man living; de ain't nuthin' to dese mens nohow. I had eight chillun too many, I wanted two and done had ten. "Yas'm youse welcom,' is you gonna put me in yo' book an would yo' like to take my pitcher (picture) someday?"

'Historic/Oxford Homes.'

'The Shegog-Bailey-Faulkner Home [with picture],' p. 21.

The home is known as the Shegog-Bailey-Faulkner home. It was built in 1848 by the Shegogs, a wealthy and prominent family of Tennessee. The brick for the foundation and flues was baked on the place by slaves.

It is possible that Col. Shegog operated a business in the county prior to 1834. Mrs. Henry Moore, of Oxford, has an itemized statement of an accoun (sic) rendered to James G. Browning by Wendel and Shegog and dated 1831. However, those early dates conflict with others which say that the first white men came to the county in 1835.

The home was sold to the Bailey family, members of which lived there until a recent date. Miss Ellen Bailey, a daughter, was an artist and teacher of art of note.

It is now the home of the noted author, William Faulkner who has repaired and modernized it in many ways.

The architecture of this home is a variation of the usual Southern Colonial type of rectangular shape; it is in the shape of an L, with brisk court in space opening from the center hall. It has three rooms with a hall, between instead of the more frequent four or five. The wide front doors with panels of glass on each side and above are Georgian, but lack the fa (sic) nshaped (sic) panel above which is common. The front has the usual small columned front porch with balcony above. It weatherboarded with small overlapping finish, except that the center panel is on wide plain board that do not overlap. The windows are wide and the upper sashes have six small panes of glass, the lower a single pane, which has replaced the original small panes. It is painted an unrelieved white and to each window swing wide open green blinds, serving only an ornamental purpose. These windows are set 5 or 6 feet apart, singly, and two to each room on both sides. They are identically placed in upstairs rooms except that the end room has no

opening on end side. This is characteristic to leave the end side blank, as it perhaps provided the necessary space for the large canopied beds, with which the rooms were furnished. Caps of the old down drains remain with the date–1848–inscribed in large lettering. This home has been remodelled recently, and brick terraces in the front, a porte cochere on the side have been added.

Facing the beautiful house is the old flower garden encircled with cedars, and brick walks among the old flowerbeds and ancient magnolia tree in center. This once prized garden is now a tangle of vines and gives credence to the legend of the ghostly visitant who comes on each anniversary of her death from her room upstairs to linger for several minutes in the circle under the magnolia tree.

This is probably the most interesting Oxford home to visitors. Besides it being true Colonial type, tourists like to see where this writing fellow Faulkner lives. The day a picture was taken, a car with an Illinois license, paid little attention to the clumsily painted, "Private——Stay Out" sign at the entrance, drove on the grounds and looked around.

'The Thompson-Chandler Home [with picture],' p. 23.

This handsome home, and grounds, occupy the entire block. It is the only ante-bellum home in Oxford which is still owned and in which still reside direct descendants of the builders. Alderman Wiley Chandler, his mother, Mrs. Lulle Thompson Chandler, and his sister, Mrs. Julia Logan, live there today.

The home was built just at the beginning of the war by William Thompson, lawyer and brother of Jacob Thompson. The house was only half-finished. During the war days many homes were destroyed, lumber was scarce. The materials which Mr. Thompson had to complete the house, he kindly sold to a friend whose home had been burned by the Yankees. This friend subsequently went bankrupt, the materials were never paid for.

The wrought iron fence which surrounds the premises, once encircled the first courthouse. After the burning of the county building, Mr. Thompson bought the fence and placed it on his grounds.

Great magnolia trees are in the lawn, grown from seedlings brought by the early settlers from the Carolinas.

It is told that there was a great many bulbs of hyacinths around the circular drive, and that the Yankee soldiers under Grant who camped there, dug them up and attempted to eat them thinking them onions. Another incident of the occupation by Federal troops is related: The General's flag was planted directly across the walk to the front door, and a certain imperious beauty of the family complained that it was obstructing her way. An officer in charge jokingly suggested that she remove it. "Alright," she_____, "I will," and ripped it up_____flag staff.

A daughter of William Thompson and Martha Ann Jones married young Dr.

Chandler, a member of a distinguished North Carolina family. He came to Oxford in the forties or fifties, attended the University and studied medicine in Philadelphia, returning to Oxford to practice with Dr. T. D. Isom, and during the war was captain of a Confederate company.

The dignity and simplicity of the architecture is typical of the lofty ideals of the times.

'Oxford Has Unique Distinction of/Having Had Two Cabinet Members,' p. 27.

Oxford has the distinction of being the home of two members of a Presidential cabinet.

JACOB THOMPSON

Jacob Thompson, Secretary of the interior under President Buchanan, from 1857 to 1868, lived at Oxford, having removed here from Pontotoc. For a quarter of a century before the Civil War, Jacob Thompson was the leading politician and statesman from North Mississippi. He served in congress 18 years before he was made secretary of the interior. Rather spectacular in his services, but a man of power and influence. He incurred the everlasting enmity of the North by his activities during the war, and a later secretary of the interior drew the fire of severe criticism because of his order to have the flag at the government building lowered to half mast on the occasion of Jacob Thompson's death in Memphis in 1885.

Jacob Thompson resigned his position in the cabinet in January 1861, and returned to his home, enlisting in the army. He was in the battles of Shiloh and Corinth. It is said that he suggested Van Dorn's raid of Holly Springs which put to sleep Gen. Grant's overland march to Vicksburg.

He represented Lafayette county in the Confederate Legislature of Mississippi in 1863, and was called to Richmond by President Davis and sent to Canada to operate with the Golden Circle (Knights of the Golden Circle) an organization composed of the men of Ohio, Illinois, and Indiana who composed the fight with the strong; and it was hoped that they could be induced to activity to help the South in the war.

Jacob Thompson cooperated with this organization in the attempt to release and arm 20,000 Confederate prisoners at Johnson Island, which went away because of the treachery of some of the members of the organization.

He was defeated for the United States Senate by Jefferson Davis in 1855. After the close of the hostilities in 1865, Lincoln had given Secretary Thompson permission to return to his home in Oxford, but before he reached there Lincoln was assasinated (sic) and Thompson feared to continue his journey. At Baltimore he took passage on a ship for England where he remained for a year or two, returning

to Oxford and from there to Memphis where he lived until his death in 1885.

L. Q. C. LAMAR

At Oxford there lived another secretary of the interior, the peer of southern statesman. The Daniel Webster of the old South——L. Q. C. Lamar——"The noblest Roman of the (sic) them all." He was secretary of the interior under President Cleveland, from 1885 to 1888, when he resigned to go on the Supreme Bench. Lamar served one term in congress before the war, having defeated James L. Alcorn in 1858. He was one of the greatest orators the South ever knew, known in his early political career as "a fire eater." He had been in congress only a short time before he had a personal encounter with Parson Owens Lovejoy over the admission of Kansas into the Union.

This was a stormy session of congress in "unabatedviolence," is what he wrote a friend. Lamar resigned as congressman in 1861 came to Mississippi where he wrote the ordinance of secession for the state in the plan that was to adopt the constitution of the United States and style the Southern States. "The United States of America," but this plan was abandoned in the convention.

He enlisted in the war and was in many of the fights in Virginia. Later in the war he was sent by President Davis as an envoy to Russia to secure help for the Confederacy. In 1872 he was again elected to congress before his disabilities for participation in the Civil War had been removed. It was in this congress that he threw himself into the widening chasm between the North and South and bid it close.

His first occasion came when he delivered a speech of eulogy in congress on April 27, 1874, to the memory of Charles Sumner. The papers of the United States praised his speech as a masterpiece; except a few Southern papers that criticized him for "lowering the Southern flag."

This Memphis Appeal said, "The press teems with praise of the brilliant Mississippian," "he has done more than any one man towards uniting the two sections of the country and securing Democratic majority, and there is an universal desire outside the Democrats of Mississippi to see the great talents, statesmanship and patriotism of L. Q. C. Lamar transferred to the United States Senate."

He was soon thereafter elected to the Senate and served with distinction until 1885 when he was appointed a member of the cabinet. Grover Cleveland said of him at the time of his appointment, "his mind and heart are right, and he cannot decide anything wrong." He was the first ex-Confederate solider (sic) to be thus elevated to high position and honor in the United States government. Just 23 years before his appointment was confirmed by the Senate he had surrendered at Appo-

mattox. Lamar was "The apostle of peace," and the South that rose from the ashes owes his memory undying devotion. He died at his old home in Macon, Ga., January 23, 1893 and his remains lie in the beautiful cemetery at Oxford beside that of his wife, who was the daughter of Judge Longstreet.

Dec. 31, 1936. *'Oxford the Home of/Two Noted Authors [with sketch of Stark Young by Sykes Kennon],'* pp. 1, 5.

Editor's Note: Much of this article about Faulkner and Young may be "old stuff" to many Eagle readers. It was prepared for the Christmas and Historical Edition of the Eagle but was crowded out.

Oxford lays claim to two of today's most outstanding novelists, Stark Young and William Faulkner. Young, best known for his best selling novel of the Old South, "So Red the Rose," published recently, lived in Oxford for a number of years, attended the University of Mississippi and served as a member of the faculty. He now lives in New York. Faulkner, author of "Sanctuary," and "Light in August," has a beautiful home in Oxford, is now living in Hollywood where he is in the employ of a large movie studio.

Many of the University of Mississippi professors, Oxford citizens, are scentific (sic), historical and literary writers of note. Among them are: Dr. Edward McCrady, author of several books on religion and philosophy; Dr. Alfred W. Milden, contributor on classical topics; Dr. W. L. Kennon, author of physics and astronomy text books; Dr. P. L. Rainwater, historian; Dr. Calvin S. Brown, art and archeology; Dr. A. L. Bondurant, historian, and author of textbooks.

Among other Oxford authors are: Mrs. Lemulla Almond, Mrs. Calvin S. Brown, Calvin S. Brown, III, poets.

There are many Oxonians who are talented authors and artists. Several who are not mentioned in this page because this series is prepared in the usual "hurry-up" newspaper fashion.

Stark Young

Stark Young, author and dramatic critic, writes principally on Southern life.

Mr. Young was born in Como, Mississippi, October 11, 1881. His mother died during his childhood and his father was for many years a practicing physician in Oxford. Stark's early years in Como passed without spe- (Continued on Page 5)
(Continued from page 1) cial incident. He attended public and private schools in the village and studied with a view to a college education. In 1895 the family moved to Oxford and two years later, before he had reached his sixteenth birthday, Stark became a student of the University of Mississippi.

During his University course, he showed a decided bend toward literature. He was editor-in-chief of the College Annual, served as one of the editors of the Magazine, and for outstanding work in early English won a prize offered by the Early English Text Society of London. At the same time, he took care not to give undivided attention to his studies or his literary work, but rather was interested in all phases of college life. In 1901, he received his B. A. degree from the University and in the autumn of the same year, he received his M. A. degree from Columbia University.

Believing that what talent he possessed lay in the field of literature, Mr. Young next essayed the task assumed by so many other ambitious young writers, of journalistic work in New York. After a few months of the usual unremitting and unsatisfying labor, however, he gave up the trial and went to a cabin camp in the N. C. Mountains. His experience there corresponds to what, in a mystic's life is denominated as a period of prayer and meditation. One night in camp appears in these lines:

"The log burns low and bluishly
And shadows from the rafter's gloom
Into the corner cronnies (sic) lie
And haunt the open of my room
The flickering hearth-flames fall and leap
Slow dropping round the eaves of sleep
The rain falls silently."

Throughout his teaching and editorial career, Stark Young was writing.

His principal writings are given below:

His first efforts were in verse, his early published works being in two volumes. "The Blind Man At The Window," a collection of miscellaneous short poems and "Guenevere," a five act drama in blank verse. Later, he wrote in prose, "The Three Fountains," and "The Flower in Drama," and also a new book of verse.

Since 1926, his leisure time has been devoted to writing novels, his first effort, "Heaven Trees," proclaiming him to be an author of note. In 1929, "River House," was published, in 1930 "The Street of the Islands," and in 1935 he turned to the production which had long intrigued him, a story of the South in the happy, rich days preceeding (sic) the Civil War and of the South's courage and fight for her ideals during the war. Someone has said that through this one work, "So Red The Rose," Young's claim to title of great novelist has been proved.

From 1904 to 1907, Mr. Young was assistant teacher in rhetoric and composition at the University of Mississippi. In October 1907, he was elected instructor in English in the University of Texas at Austin where he taught until 1915. At the end of this time, he went to Amherst College, Mass., where he taught until 1921, which year marked the end of his teaching career.

As a teacher, Stark Young met with unusual success inspiring in his students a genuine love for the best in literature. One feels in his presence and in all he does his sense of good taste and his sincere appreciation of the beautiful, not only in literature but in all art.

After concluding his career as a teacher, he became associate editor of "Theatre Arts Monthly," and a member of the staff of the New Requblic. He left both to become a dramatic critic for the New York Times but after two years returned as one of the editors of the New Republic where he is today.

William Faulkner

"William Faulkner was born in Ripley, Mississippi, in October, 1897. In his family background are governors, statesmen, and generals. His great-grandfather, whose name he bears, was the author of the "White Rose of Memphis," one of the most popular romantic novels of its days, the pages of which are filled with descriptions of lovely ladies and gallant swains and magnolia-scented moments.

"When he was a mere child, William Faulkner's family moved to Oxford, Mississippi, where his permanent home has been ever since. He attended the University of Mississippi for two years, leaving early in the war to join the Canadian Flying Corps. When the armistice was signed he was a Lieutenant, with wounds resulting from a plane crash. He returned to Mississippi for a short time and then spent several months tramping through Europe.

"Upon his return to the United States he went to New Orleans and took an apartment with Sherwood Anderson on Peter Street, in the Vieux Care (sic). Most of his time was spent on his first novel, Soldiers (sic) Pay, but he also wrote a number of sketches for the magazine section of the Sunday Times-Picayune. New Orleans remembers him particularly for his frequent quarrels with Sherwood and their immediate reconciliations.

"Mr. Faulkner was married in the spring of 1929. He has found it necessary to do occasional odd jobs to supplement the income from his books, and has painted several of the houses in Oxford. It is said also that at one time he stoked a furnace for the power plant.

"Mr. Faulkner lives very quietly; he dislikes crowds and cities, and has particular antagonism toward New York. He is slightly below medium height, but sturdily built. His eyes are black and keen, his mustache dark and his hair, formerly black, is prematurely grey. His forehead is high and straight, and his nose aquiline. He has a ready wit and is a brilliant conversationalist, with the talent for inventing spontaneously extraordinary and imaginative stories. From "Living Authors"

His Works

Included below are short notes on William Faulkner's best known works by an Eagle reporter.

THE MARBLE FAUN is a book of youthful poems.

SOLDIERS (sic) PAY, his first novel, won some critical success in England, but was scarcely noticed in this country.

SARTORIS was the first book in the Jefferson series. In this book he displayed to a high degree most of the talents that later made him one of the most talked about writers in the world. Some critics, because the Joycean technique was not so highly developed and because he displayed that rich comic ability that has seldom been seen since then, yet consider this his best book. It too, was hardly noticed.

THE SOUND AND THE FURY is the second in the Jefferson series. With this book he emerged into critical prominence, but its sale was small. The Joycean technique is here brought into full display.

AS I LAY DYING gave another view of Jefferson. It won more critical praise, but few sales.

SANCTUARY: The critics (with but a few sedate exceptions) screamed with delight and the people bought. Sanctuary was a best seller and Faulkner was hailed as a genius.

THESE THIRTEEN: Phil Stone says that before the publication of Sanctuary Faulkner had written literally scores of short stories which had been rejected by scores of magazines. After Sanctuary editors rushed to buy a Faulkner story. Many rejected them. These Thirteen is a collection of short stories and contains two stories that are generally considered to be among the best written in America, "A Rose for Emily" and "That Evenin' Sun Go Down."

LIGHT IN AUGUST is generally conceded to be Faulkner's best novel. The Jefferson saga is continued.

A GREEN BOUGH brought many catcalls, little praise from critics. It is a book of poems written in many moods and styles.

DR. MARTINO AND OTHER STORIES is another book of short stories

PYLON: In this book Faulkner deserted Jefferson for the first time (in a novel) since Mosquitoes (If Mosquitoes is about Jefferson, for the first time since Soldier's (sic) Pay). It brought some praise but most critics looked askance.

ABSALOM, ABSALOM! With this book the critics have finally become clearly divided about Faulkner. The devout have called it his greatest work. The skeptics pointed out that it is simply a rehash of the stories he has told before. All agree that, technically speaking, it is his finest work.

MAGAZINE STORIES: Faulkner stories appear regularly in the "quality" maga-

zines (Harper's, Scribner's, Forum, The American Mercury, etc.) and in The Saturday Evening Post. Among them (principally in The Saturday Evening Post) have been several stories in the Sartoris Saga, which Phil Stone says may some day be the greatest work of humor ever written in America.

CINEMA: He has written several motio (sic) npicture (sic) plays, among them based on his short story, 'Turn About' (The Saturday Evening Post and Dr. Martino and other stores [sic]), The Story of Temple Drake, based on Sanctuary. He collaborated with Joel Sayre on The Road to Glory.

The Man

Phil Stone, long-time close friend of Faulkner, Oxford lawyer and literary critic, authored an article about Faulkner in the Oxford Magazine published in 1934. Below is reproduced excerpts from: "William Faulkner, the Man and His Work."

"Our fellow-townsman William Faulkner has become our most widely-known citizen. He is certainly at present one of the most outstanding of American prose writers and it is more than possible he will have a permanent place, whether great or small, in the history of American literature.

"William Faulkner carries his handkerchief in his coat sleeve, strikes matches with unnecessary force; he is far above the average as an amateur golfer; is a very capable carpenter and house-painter; he enjoys most of the company of simple unliterary people.

"Contrary to the ideas of those who deduce a man's life and character from his work——God only knows why! it (the article) is not the portait (sic) of a man of mystery and romance, nor that of a withdrawn and sardonic cynic. It is the likeness of a man who loves his native soil and prefers its people to all others. It is the likeness of a simple-hearted country boy leading the life of a country squire except for the vice of spoiling good white paper with little black marks. It is the likeness of the sanest and most wholesome person I have ever known. It is also the likeness, in the main of a person most deserving of admiration and respect and friendship in all the walks of everyday life and of a person who, at times and in some small ways, is the most aggravating damned human being the Lord ever put on this earth. Still, and all in all, the true likeness is of a person far and away superior to the great mass of human beings with whom we are all constantly tried——and with whom we try others.

"That William Faulkner has talent, talent of a high order, I have no doubt. I am equally sure that as yet he has shown no trace of genius and, I am sorry to say, I have grave doubts that he ever will be a genius. I even have disquieting

fears that so far as concerns literary achievement he has gone as far as he will ever go. In my opinion, he is a better writer in some ways than is recogniz-[claim with which he has been re-][1] [other ways as indicated by the ac-][2] [ed and not nearly as good a writer in][3] ceived."

1, 2, & 3 *Parentheses added. The confused sequence of lines should be reversed. Read parenthesis 3 first, and then parentheses 2 and 1.*

'MOON BEAMS/by MOON,' p. 5.

Items about William Faulkner and Stark Young which strike me as newsworthy are often old stuff to the readers of this paper. But I continue to record them.

Early in his writing career, rejection slips were common things to Faulkner. Stories submitted to magazine editors usually came bouncing back. His hands, then doing much more profitable labor with hammer and saw than with pen, were put to work building a large wooden affair of pigeon holes which he filled with the rejected stories. Then came success; editors clamored for stories. Out from the pigeon holes came the stories; usually no changes were made; they were sold; many editors buying the same stories that they had prevously said were not worth printing.

Oxonians recall Stark Young as something of a sissy. His favorite color was purple. He was one of the few males to attend the famous Oxford school for girls.

June 17, 1937. 'MOON BEAMS/by MOON,' p. 5.

William Faulkner continues to use local incidents in his stories. Read "Monk" in the April SCRIBNERS. Still, violence and degenercy (sic) are about the same the world over.

July 1, 1937. 'Society/Jill Falkner (sic) Celebrates Birthday——,' p. 2.

Little Miss Jill Falkner (sic) celebrated her fourth birthday Tuesday when she invited about 25 friends to share an afternoon of games on the beautiful lawn of the Falkner (sic) home.

A most enjoyable afternoon was spent in the usual little games after which the hostess cut her beautiful birthday cake and served it with ice cream.

Sept. 2, 1937. 'MOON BEAMS/by MOON,' p. 5.

The three Faulkner brothers are, of course, Oxford's most colorful and newsworthy citizens. William makes the national gazettes, is noticed by Winchell and is an eccentric as only a great author can be; Jack is a G-man, was in the Little Bohemia raid after Dillinger; John is an aviator-manager of a Memphis airport. Incidentally, Bill Harmon, new Oxford clothier, had a brief contact with notoriety ——that is his suitcase did. He had loaned the grip to G-Man Faulkner. When the order came for the G-Men to move on Little Bohemia, the Harmon suitcase

was filled with heavy guns and ammunition. Used to the lightweight handling of Harmon, it busted wide open under the strain. Bill got $10 in reparations.

Sept. 9, 1937. 'Mississippi Literature/Mississippi in Literature and Legend,'[1] p. 11.

1 *The Mississippi Advertising Commission's view of Mississippi literary history; although a large map shows eight Faulkner books around Oxford, there is no reference or mention of the author either in the text or in the list titled 'The Makers of Mississippi's Literature.'*

Sept. 16, 1937. 'Local Happenings,' p. 10.

Mr. and Mrs. William Falkner (sic) and daughter, Jill, Mrs. Maude (sic) Falkner[1] and Mrs. Holland Wilkins[2] spent Monday in Memphis.

1 *The author's mother, now becoming sixty-six in two months.*

2 *The author's aunt, called Auntee, now becoming sixty-five in three months.*

Nov. 18, 1937. 'Society/Mrs. Faulkner Entertains Bridge Club——,'

Mrs. Bill Faulkner was hostess to the Wednesday bridge club last week when several guests were included in the guest list.

Seven tables of enthusiastic players entered into the games with Mrs. L. C. Andrews winning high club prize. Mrs. Irene McLean winning high guest prize and Mrs. Ross Brown the consolation prize.

Dec. 9, 1937. '*Bird Season Opens Tomorrow* [*with picture*],' p. 1.

Tomorrow, Friday the 10th, hundreds of Lafayette countians will go afield, behind their favorite dogs, as the season opens for the most popular sport of the Southland, bird hunting. The above photograph is one of several made last year by William Faulkner which are of real pictorial worth and interest. The hunters are Senator R. L. Sullivan and Hermie Freeman of Harmontown, two of the county's most ardent lovers of the sport.

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Feb. 10, 1938. 'William Faulkner's *Unvanquished*/To Be Published Next Tuesday// Oxford Author's Latest Is Closely/Knit Group of Stories of the Sar-/toris Plantation Near "Jefferson" [*with picture of the author*],' pp. 1, 5.

Random House, New York publishing firm, is issuing next Tuesday William Faulkner's fourteenth book, The Unvanquished.

The new book is series of short stories about the Sartoris family. Their scene is North Mississippi during and just after The War Between the State (sic). Five of these stories have appeared in The Saturday Evening Post, one in Scribner's; the concluding story is new here.

Below is a review of the book written by Dale Mullen.

The Unvanquished is a book of a wider and more immediate appeal than any other that Mr. Faulkner has written. Those Oxonians who——though very proud

of, and wishing to pay just tribute to, their friend and neighbor——have found his writing too involved and difficult for their minds to follow or his subjects too revolting for them to stomach, will find here a book that they can understand; can enjoy, can leave lying on their living room tables, a book that they can proudly recommend to their friends among those less fortunate people who must live in other places, saying: "Here is a book about the Oxford country, about our people and the war they fought, a book by an Oxford man." (The simple fact that the greater part of this book appeared originally in The Saturday Evening Post should be sufficient evidence of its intelligibility and morality.)

This is the story of Old Bayard Sartoris as a boy and young man. He and his grandmother (Granny) and his negro playmate (Ringo) are living on the Sartoris plantation, near Jefferson, Miss., while his father (the legendary John Sartoris) is away at war. Vicksburg has fallen and the Yankees are occupying North Mississippi. The meetings between the Yankees and these three (Bayard and Granny and Ringo) (Continued on Page 5) (Continued from Page 1) form episodes of courage, heroism, and high good humor.

Mr. Faulkner has always been concerned with the revolt of men against their environment and against themselves. His most persistent subject has been the attempt of Southerners to free themselves from all the things that have made them into the beings called Southern, or rather, perhaps, the attempt of Southerners to establish themselves as individuals both apart from and within the pattern of their southern heritage. In "An Odor of Verbena" Bayard (now a young man and a student at the University) learns that his father had been killed by one Redmond. He knows that when he reaches home his father's wife will have two pistols waiting for him and he knows that every man in Jefferson will expect him to kill Redmond. And everything within him and without that is Southern demands that he do so. "Already I was beginning to realize, to become aware of that which I still had no yardstick to measure save that one consisting of what, despite myself, despite my raising and my background (or maybe because of them) I had for some time known I was becoming and feared the test of it; I remember how I thought. At least this will be my chance to find out if I am what I thought I am or if I just hope; if I am going to do what I taught myself is right or if I am just going to wish I were." Bayard knows that he does not want to kill Redmond; moreover, he knows that he can not kill him. As with all of Faulkner's characters and as with, perhaps, everybody, Bayard does not reduce his problem into so many words, but we might say that his problem is this: He must prove himself to the satisfaction both of Jefferson and of himself. Jefferson would be satisfied if he killed Redmond, but this action would not satisfy himself even if he were able to do it. And as, again, with all of Faulkner's characters he does not effect a conscious solution. He moves

forward with events and circumstances seemingly beyond his control to what may be termed a happy ending.

On the same general theme is the phase of this book that deals with Drusilla Hawk (Bayard's third cousin who becomes his step-mother) and with the triumph of the white southerners over the carpetbaggers. Early in the book she says: "Living used to be dull, you see. Stupid. You lived in the same house your father was born in, and your father's sons and daughters had the same sons and daughters of the same negro slaves to nurse and coddle; and then you grew up and fell in love with your acceptable young man, and in time you would marry, in your mother's wedding gown, perhaps, and with the same silver for presents she had received; and then you settled down forevermore until you got children to feed and bathe and dress until they grew up, too." Drusilla's acceptable young man was killed at Shiloh before she had had time to marry him and Drusilla had refused "the highest destiny of a Southern woman——to be the bride-widow of a lost cause." So Drusilla tried to escape from the pattern of the Southern Lady by cutting her hair short, by dressing like a man and riding in John Sartoris's troops, by coming after the war to Jefferson to assist in the rebuilding of the Sartoris plantation and to take a part in the struggle against the carpetbaggers. But she was yet Southern: her attempt to escape was made by fighting like a man for the very ideas that made her what she did not want to be. She assists in the defeat of the carpetbaggers: but their defeat is also hers.

But for the most part this is the book of Granny and the two children, Bayard and Ringo, in their teens. This is the story of the part they take in the war when all hope for victory or preservation is gone, their part in the prolongation (because of the South's "indomitable undefeat") of the war two years after it has been lost. These are not stories that can be summarized and retold in a paragraph. And to say that they are at once tragic, heroic, and prepostrously comic is not adequately to describe them. But that is all that can be said in this short space.

It may be interesting to note here that Mr. Faulkner has changed his story somewhat since he wrote Sartoris, which was published in 1929. Many of the incidents in this book were sketched briefly in the earlier one (which dealt with the old age of Bayard and with his son, Young Bayard.) But details have been changed; some characters have been added, and others dropped (Bayard's two sisters, for instance).

July 14, 1938. '*Junior and Senior Aviators* [*with a 17-year-old aviator's and Johnsie Falkner's pictures*],' p. 2.

....

The aviation world pays much attention to the junior aviators of the country, promoting contests and fostering the air-interest among the youth of the nation,

believing it important in promoting growth of the aviation industry itself.

Oxford's three flying Faulkner boys are now all grounded. Dean Faulkner was killed in a crash. Johnsie (picture above) has now joined his brother, "that writing man," William, in the establishment of a stock farm in the Woodson Ridge neighborhood.

One of William Faulkner's books, "Pylon," was written around the life of a group of stunt pilots.

Oct. 20, 1938. 'SOCIETY//MRS. BILL FALKNER (sic) ENTERTAINS BRIDGE CLUB——,' p. 2.

The Wednesday Bridge club reorganized last week when the members were entertained in the home of Mrs. Bill Falkner (sic).

Japanese cosmos and other colorful fall flowers decorated the living room where three tables were arranged.

Mrs. R. R. Hughes was winner of the high score prize and Mrs. Carl Coers cut consolation.

Delectable refreshments were served to Mrs. L. C. Andrews, Mrs. A. B. Butts, Mrs. Charles Johnson, Mrs. V. A. Coulter, Mrs. Carl Coers, Mrs. John Foxx, Mrs. Robert X. Williams, jr., Mrs. Branham Hume, Mrs. R. R. Hughes, Mrs. J. E. Pegues, and Mrs. C. O. Smalling, Mrs. Louise Falkner was a tea guest.

Jan. 26, 1939. '*Faulkner's Newest/Acclaimed by Critics*//Oxford Novelist's "The Wild Palms"/Rated High by Reviewers; Author/Subject of Lengthy Time Article,' pp. 1, 8.

William Faulkner's 15th book, "The Wild Palms," was published last week by a New York firm and the novel immediately attracted a great deal of favorable comment from book reviewers and critics.

Time, the weekly newsmagazine, in its January 23 issue, devoted its entire book section to the book and its author and graced the front cover with a striking photograph of Mr. (Continued on Page 8) (Continued from page 1) [*Picture on Page 8*] Faulkner.

Of more interest than his books to Oxford people and fellow citizens is what critics think of his writing ability and the general impression of the author as held by the public. The Time article is entirely too long for reproduction in this newspaper but the following few paragraphs will interest many unable to secure a copy of the review:

"Central figure in any investigation of Southern literary life is William Faulkner. This short, reticent Southerner, sharp-eyed as a gambler, lives about as close to the heart of the South as it is possible to get——in Oxford, Miss., a county seat of 2,890 people, 62 miles southeast of Memphis. Historically speaking, nothing

nothing (sic) much has happened to Oxford since the Yankees burned it 75 years ago. It has a courthouse square, which Mississippi-born Artist John McCrady painted in Town Square. It has its Confederate monument on which a soldier stands stonily at ease. It has its old families and old legends, its tireless political disputes, its pleasant wooden dwellings, nice lawns, and some of the softest Southern accents in the South. It has new pavements and filling stations painted in tropical colors, new bright-fronted chain stores which are outward evidence of recent community change.

"For most of his 41 years William Faulkner has observed the life that revolves around Oxford's courthouse square. For twelve years he has packed his observation into a series of bitter, imaginative, extraordinarily powerful but extremely uneven books. For the last nine years he has been successful, regarded by critics as the most talented but least predictable Southern writer, by his fellow townsmen as an enigma, by himself as a social historian, who hopes that by recording the minute changes in Oxford's life he can suggest the changes that are transforming the whole South.

"This week he publishes his 15th book. Called "The Wild Palms" (Random House, $2.50), it is a wild, outraged and outlandish humor and grotesque incident. Part of it is a swift story, funny and slightly maddening. Part of it is involved psychological anaylsis (sic) mixed with melodrama, just plain maddening. In most of his previous books Faulkner has written of a mythical Southern town. In "The Wild Palms" he has a new hero, but he has not left the South. This time his hero is the Mississippi.

"Ghost Town. Jefferson is saturated with the memory of old feuds and old sins. In eight of his books Faulkner has traced its history through the stories of its once-great families whose descendants still hold on, whose legends still remain. Violent, formless, the books are packed with scenes of murder, suicide, insanity, horror, give as unsparing a picture of social decay as any U. S. novelist has drawn.

"Southern decay in Faulkner's novels is no more romantic than decayed teeth. In the broadest terms, his picture of Jefferson's social history is this: Jefferson's men and women of the Civil War generation were strong-willed, ambitious, quixotic, ruined not so much by the War as by their own feudal code; their sons tended to linger long over the achievements of their ancestors as wealth and position slipped away; members of the third generation turned savagely on their parents when they found that the traditions they inherited did not square with the bitter actualiies (sic) of life. So his books are full of melodrama: the last descendants of old families lie awake in crumbling houses; pompous parents like Mr. Compson deliver half-drunken lectures to their children; elderly spinsters of gentle birth talk hysterical

nonsense to impressionable youngsters; young girls creep through the wisteria vines to meet lovers their parents will not accept; young men split their minds trying to make sense of the hodge-podge of Southern traditions, gossip, inaccurate history and pompous moralizing that is given them for their guidance.

"Obvious weakness of Faulker's potrait (sic) of Jefferson is that it is one-sided, sensationalized, so grim it sometimes approaches burlesque. Obvious strenth (sic) is its density, its interweaving of generations that dramatize the past as a living force in the present. Still unfinished, his Jefferson cycle is to be wound up in a three-volume novel, telling how the low-born Swopes (sic) family, blackmailers, plotters, money-grabbers, gradually take over Jefferson from the old inhabitants, the aristocrats and their ghosts."

'MOON BEAMS by MOON [*with picture*],' p. 5.

Editor's Desk
Redland District News,
Homestead, Fla., Jan. 22

I am remembering that several months ago, after one of my columns (the one about the ride to the hospital with the suicide girl) a reader said to me, in what I imagined was an admiring tone. "You run onto a lot of interesting situations, don't you?" To which I answered, quite blase and nonchalant, "Yeah, but a lot of them have to be dressed up considerable before they read interesting."

All those who try to put what they see, hear and feel into print, even a picayune scribbler like me, are guilty of costuming and grease-painting to make incidents and people, who are only a little out of the ordinary, read theatrical and dramatic.

So perhaps I shouldn't complain when those master wordsmiths from TIME visit my town and apply their skillful make-up to the subject, as they did last week in devoting the magazine's entire book section to Faulkner's new book and the author's background.

But that caption under the reproduction of John McCrady's painting! It reads like this, and excuse my breaking in with comments: "In a haunted (by what?) town, murder, (Gosh, the Eagle will have to get out an extra!), decay, (more new buildings than any other small town in the state), filling stations, (very unique and quaint), ghosts." (Boo!)

* * *

Sure, I know, they were referring to Faulkner's Oxford. And Oxonians cannot complain at TIME'S (sic) article as a whole, nor of their typical analysis of the town, "It has its old families and old legends, its tireless political disputes, its pleasant wooden dwellings, nice lawns and some of the softest Southern accents in the South. It has new pavements and filling stations painted in tropical colors

(and I'm trying to remember which stations are painted that way) new bright-fronted chain stores (2) which are outward evidence of recent community change."

* * *

Anyway, it was a nice lay-out, and the critical approval of the new book, "The Wild Palms," by the reviewer (The New York Times and other critics are high in their praise, also) settles Mr. Faulkner a little more securely in his niche as one of the greater of modern writers.

* * *

As this column has often given evidence, I am much more impressed with Mr. William Faulkner than the average Oxonian, I think. Not from any intellectual appreciation of his writings, I am sorry to say, but because of his fame and because the vurry vurry high-brow critics say he is really something.

In fact, I believe, only in recent years have Oxonians come to feel a pride in, and become a little excited about the man who has made their town nationally news-worthy. Again I am remembering our first night in Oxford. The younger brother had recently gone off his nut a little about the "modern" school of literature. Joyce, Hemingway, Anderson, Faulkner. He said, "There's a street in this town named 'Falkner.' Maybe William Faulkner lives here. He lives some place down South. It could be here." He seemed to think that would be something. So we asked the family with whom we were bedded that night. They grunted a very uninterested yes.

That was the way with most Oxford people when I tried to talk about Faulkner. Sure he lived there, what about it? They were not proud, but rather somewhat ashamed and much distressed about Mr. Faulkner's writings which did not convey the scent of the magnolia blossom, by any means.

The reason?

Again quoting the TIME article, "For most of his 41 years William Faulkner has absorbed the life that revolves around Oxford's courthouse square. For twelve years he has packed his observations into a series of bitter, imaginative, extraordinarily powerful but extremely uneven books."

* * *

And that's what Oxonians thought. They kept trying to pick themselves out in Mr. Faulkner's cast of depraved, half-witted, macabre characters. They resented the thought that Oxford might be "Jefferson... saturated with the memory of old feuds and old sins." They could not see around them, as did Mr. Faulkner, "... scenes of murder, suicide, insanity, horror... (giving)... as unsparing a picture of social decay as any U. S. novelist has drawn."

Mr. Faulkner a great writer? Well, they sure wouldn't hire him to write a chamber of commerce booklet for the town.

* * *

I was talking to Mrs. Lily Lawrence Bow, the Homestead librarian and literate, about that yesterday. She said, "Aren't all people foolish that way. The people of Georgia resented 'Lamb In His Bosom.' And the folks in the 'Big Scrub' country here in Florida, whom I knew very well, were very hurt with Marjorie Kinnan Rawlings' 'South Moon Under'."

* * *

Perhaps Mr. Faulkner is, as he is said to consider himself, "a social historian who hopes that by recording the minute changes in Oxford's life he can suggest the changes that are transforming the whole South."

But for the purpose of his recording, he is using not a camera, not the cold facts of a newswriter, but the brush of a master painter. And his own imagination, his super-sensitiveness towards the bases instincts of man, guide the brush a good deal of the time, I would say.

And they tell me that to appreciate great paintings, and especially modern works of art, you mustn't stand too close to the canvas.

* * *

But all this is getting too involved for Moon. All that I have been trying to say is that when I took the copy of TIME, the great newsmagazine, out of the postoffice box this week a familiar picture jumped out at me from the cover, and in the inside were more familiar pictures and some words that were more than ordinarily swell reading.

June 1, 1939. 'Local Happenings,' p. 8.

Mrs. L. E. Oldham and Mrs. William Falkner (sic) were recent visitors with relatives in McComb.

Feb. 15, 1940. *Has Lead In.../*"Hay Fever" Comedy/*Two Oxford Girls/In Coward Comedy//*Dorothy Falkner, Peggy White/Take Leading Roles in "Hay/Fever," Set for Feb. 20 and 21 [*with picture of Miss Dorothy Falkner*],' pp. 1, 9.

Featured in the University Players' comedy presentation next week is Miss Dorothy Falkner, daughter of Judge and Mrs. J. W. T. Falkner of Oxford. Also taking an important roll (sic) is Miss Peggy White, daughter of Mr. and Mrs. Ralph White of Oxford.

The play is a Noel Coward favorite, "Hay Fever" and will be presented in Fulton chapel on the Ole Miss campus Tuesday and Wednesday nights, February 20 and 21. Tickets have been placed on sale at Gathright-Reed and Furr drug stores.

....

May 9, 1940. *'Dot Falkner Stars/In Campus Play//*Local Ole Miss Coed Has Lead-/ing Role in "The Pursued," Or-/iginal Story of Dormitory Life [*with picture*],' p. 5.

Miss Dot Falkner, Oxford's outstanding actress since her grand performance in

last winter's campus production of "Hay Fever," will be seen once more this year next Tuesday night when the Ole Miss Playmakers, a newly organized student group, present their first program of two original one-act plays.

....

Aug. 1, 1940. 'SOCIETY//MRS. VICTORIA FRANKLIN/SELBY WEDS IN CHINA ——,' p. 4.

The many friends of Mrs. Victoria Franklin Selby, daughter of Mrs. William Faulkner, will be interested to learn of her marriage in Shanghai, China, last Saturday to William Francis Fieldon[1] of Mukden, Manchukuo.

The ceremony was performed at six o'clock on the lawn of the palatial home of the bride's father, Judge Cornell S. Franklin, in the International settlement in Shanghai. The home is built on colonial lines and is considered one of the show places of Shanghai. The bride wore an original model in white organdie designed by Madame Garnett, famous stylist of the Orient.

Mrs. Fieldon (sic), who left Oxford eighteen months ago to visit her father in China, was a popular member of the younger social set here. She attended M. S. C. in Holly Springs and later attended Ole Miss where she was a member of Delta Gamma sorority.

Mr. Fieldon (sic), formerly of New York, is an executive with the British-American Tobacco company at Mukden, Manchukuo, where they will make their home.

1 *Fielden, to be accurate.*

'Interesting Municipal Facts/About the City of Oxford,' p. 9.

Editor's Note: This is the second article furnished the Eagle by the Basic City Survey, which is engaged in compiling and correlating information relative to the city.

Oxford covers an area of 37,710,998 square feet or 1.39 sq. miles.

There were around 217 city blocks, according to an early survey.

There is a total of 1067 separate lots in the city.

....

The largest single tract of land is in section 28 and 29 owned by William Faulkner and contains 23.74 acres.

....

BETWEEN OXFORD AND HOLLYWOOD (2)
JOHNSIE AS NOVELIST, ORGANIZING AIRCRAFT WARNING SERVICE, DEER HUNT, FILMS, "HIS NAME WAS PETE," AND CLASSES AT OLE MISS (1940–1948)

Nov. 21, 1940. '*Johnsie Falkner Is/Newest Local Author*//Joins Famed Brother as Novelist/With Publisher's Acceptance of/Book Laid Locally,' p. 1.

Oxford may soon have two widely read novelists——and brother writers——as a first novel by Johnsie Falkner, younger brother of William Faulkner, was accepted for publication this week by the New York firm of Harcourt-Brace.

"By Their Fruits," is the title of the new novel and talk has it that the book has a local locale with some of its characters even more immediately recognizable than those of the saga of Jefferson. However, Mr. Falkner doesn't want to talk much about the child of his typewriter until he returns from a trip to New York where he will complete details of his contract and possibly do some rewriting. He is to leave for the big city Monday and expects to return the last of the week. The younger Falkner has never had any of his writings published before and this acceptance by Harcourt-Brace, one of the most discriminating publishers, apparently assures him of immediate writing success of consequence.

July 3, 1941. '*Faulkner Heads/Aircraft Warning*//Novelist and Veteran Pilot Sets/Up Organization, Opens Office/As a Home Defense Unit,' pp. 1, 4.

"God hath given man liberty only on condition of eternal vigilance; which condition if he breaks it, slavery is the consequence of his crime and the punishment of his guilt."

With that 18th century quotation of John Curran, William Faulkner, the Oxford novelist, has launched organization of the Aircraft warning service area of Lafayette county.

Opening an office over the Herndon grocery, Mr. Faulkner——himself a veteran pilot——has begun the enlistment of organizers and observers in every county community.

His plan of organization follows that being used over the 3rd Air Force Interceptor Command area which includes Tennessee, Mississippi, Alabama, Carolina, Georgia and Florida.

This group is a part of the Mississippi Civilian defence program and is organized with the Lafayette county defense unit which came into being last fall.

At a later date the air force command is to supply a map of the county, divided into mile square areas, showing location of telephones. Observation posts will be dotted over the county to be manned by a chief observer and by 15 observers who, at necessary times, will be on the post, two at a time, day and night.

Beginning the organization, Mr. Faulkner names:

Lee Baggett, captain of the defense unit; William Faulkner, (Continued on Page 4) (Continued from Page 1) chief organized (sic); J. B. Howell, deputy chief organizer; Miss Dorothy Oldham, deputy women's auxiliary.

First leaders named in the various beats are:

Beat 1, E. P. Lowe, deputy organizer, C.E. Frazier; Beat 2, C. M. Lagrone, deputy organizer, Sanford Hale and Harvey Bayliss; Beat 3, S. W. Roy, game warden, Hermie Freeman, deputy organizer and John Roy; Beat 4, Howard Ayles and Hubert Jones, deputy organizers and Dr. S. O. Price; Beat 5, Harvey Davis, deputy organizer, Doss East, Walter Davis and Dewey Denton.

Mr. Faulkner plans to explain this program fully to the general public during the next few weeks.

July 10, 1941. '*Johnsie, Latest of the Falkners to Win Fame*//His First Novel, "Men Working," /Out Aug. 7th, Gives Promise/of Becoming a "Best Seller" [*with picture*],' pp. 1, 4.

Lots of people have wondered if the WPA[1] wouldn't fire Johnsie Falkner what with him getting a book printed and them hearing the writing was hardly complimentary, maybe revealing and sarcastic and even downright satirical about that major institution.

The W. P. and A. folks here and even in the delta, were a little uneasy as they read Johnsie's short story of recent publication in Colliers tited (sic) "Progress Report."

Uneasy like Oxford folk were uneasy when the pen-made city of "Jefferson" first came into being and they started comparing themselves with the psychopathic citizens thereof.

Johnsie is not working for the WPA any longer. But not because of his writing ——the sidewalks project of which he was supervisor was closed down by quota cutoffs.

"Men Working," a first novel by John Faulkner of Oxford has just been published by Harcourt-Brace, will be released August 7 at which time the copy already in the hands of Eagle editors will be reviewed here. It's about Oxford and Lafayette county and the W. P. and A. workers thereof, all right.

Forty years old, Johnsie has done much work in the field of aviation, has been an engineer, and is now an author of recognized ability.

....

'Four Generations of Falkners/Have Had the Knack of Living/Colorful Lives, Winning Acclaim'

For four generations the Falkner family has been one of the most prominent and one of the most colorful (of Old South typicalness) in Mississippi. Col. William

Cuffee Falkner, the great-grandfather of the present day authors, built a railroad and wrote a novel titled "The White Rose of Memphis," which is still one of the most popular books on the shelves of the county library.

There were four of these boys, sons of M. C. Falkner, one-time secretary-business manager of the University.

All of them were newsworthy to their neighbors if only that all of them took up airplane flying in the early days of aviation. Dean, for whom the local airport is named, was killed in a plane wreck several years ago.

William always seemed a little queer to home town folks. As home town folks always do, they were reluctant to associate the word "genius" with him. When his writings were first published and nationally distributed, they were right smart impressed but after reading his early books they still couldn't understand it. When almost all of the literary critics, with the notable exception of Clifton Fadiman, became ecstatic about "Faulknerian" prose, home (Continued on Page 4) (Continued from Page 1) town pride began and has grown since.

Jack Falkner flew his airplane and then became a glamorous G-man.

Now Johnsie is another Falkner to gain the added glamour of having written something worthy of being set into type, printed, bound and placed before the book readers of America.

His works are signed "John Faulker"——like William he has added an identifying "u" to the family name. In Oxford he'll be "Johnsie" to prevent confusion with "Big John," his uncle, the Oxford attorney and former judge, or with "Little John," his cousin, a G-man.

Oxford is now the home of the University of Mississippi, the home of William Faulkner, the home of John McCrady and the home of John Faukner.

1 *Work Projects Administration: the former federal agency (1935–43) charged with instituting and administering public works in order to relieve national unemployment. Originally, Works Progress Administration* (The Random House Dictionary of the English Language, *unabridged edition, 1973*).

July 24, 1941. '*Author, Airman Heads* .../County Air Warning [*with picture*],' p. 8.

Oxford's foremost aviation enthusiast and long-time pilot and noted novelist, William Faulkner, is organizing the Lafayette county unit of aircraft warning service.

Nov. 27, 1941. '*Old Timers Staging /Annual Deer Hunt* //Off To Delta Bottoms Go Sev-/eral Veteran Hunters For Their /Yearly Try for Favorite Game,' p. 1.

That old-time deer hunting party was off into the delta bottoms last Saturday morning to take advantage of the first of three open season allowed for the popular wild-country sport.

Again, as for so many years past, the party included Ike Roberts, Bob Hark-

ins, Bob Evans, Claude Anderson, William Falkner (sic), Alvis Lewis, Willie Lewis, Lucky Pettis and Walter Miller.

Others from here probably will join them sometime during this week, unable to resist the temptation of the "stag party hunting the stags."

This year camp has been pitched near the Catledge place below Greenville, in the Sharkey county bottoms.

Jan. 15, 1942. '*Blaze Saturday Destroys Century/Old Magnificent Stone Residence//* Fire of Unknown Origin Quickly/Consumes Landmark; Much of/Furnishings Saved, Some Lost,' pp. 1, 4.

Fire completely gutted the historic ante-bellum Stone home last Saturday afternoon.

A remarkable amount of furniture, antiques and heirlooms was saved from the raging flames, and no estimate of the loss can be made, according to Phil Stone, Oxford attorney, who with Mrs. Stone, their small son, and his mother, Mrs. James Stone, had been living in the house.

The senior Mrs. Stone has been an invalid for sometime and was in a hospital at the time of the fire.

Origin of the fire is not known but Mr. Stone believes it had heen burning for sometime in the attic before it was discovered just after the family completed lunch.

The Stones are high in praise of the fine work done by Oxford's splendid group of volunteer fire fighters. The bitter winter weather froze the hosed water into icicles as it struck the rubber coats of the firemen, and the overcoats of many bystanders who jumped in to help. They were amazed and highly gratified as the firemen carried the majority of their furniture to safety.

It would have been impossible to have saved the big frame building. When the fire was extinguished the shell of the outside walls was left standing.

Some furniture of sentimental value was lost in the upstairs rooms, according to Mr. Stone, but the greatest loss was in the several thousand dollars worth of books which he had collected through his many years of literature appreciation. Included were some early Faulkner manuscripts, and (Continued on Page 4) (Continued from Page 1) first editions of such authors as Edward Arlington Robinson.

The Stones have given no thought to present rebuilding but are living in the small modern house which they recently constructed across the street from the old home.

Century Old

The burned house, of architecture of the best type of Southern Colonial, was built more than 100 years ago by a Major Avent who had married a daughter of James Brown, one of the pioneer influentian (sic) citizens of Oxford. Here lived for thirteen years, Edward Mayes, distinguished educator, chancellor of the University

and son-in-law of L. Q. C. Lamar.

During the War between the States, it was occupied by the Federal troops who burned Oxford. Scratched on one window with a diamond was "M. M. Grant 1866."

The house was purchased a good many years ago by the late Gen. James Stone, Sr., outstanding Oxford lawyer and banker. And it has remained as the family home since.

June 25, 1942. 'SOCIEY//Jill Falkner (sic) Entertains With Birthday Dance——,' p. 4.

Little Miss Jill Falkner (sic) entertained with a birthday dance on Wednesday night in celebration of her ninth anniversity (sic).

Approximately thirty guests were included in the list.

Oct. 29, 1942. 'MOONBEAMS /by MOON,' p. 5.

....

Sociological snapshot, in black and white:

In Oxford, one day recently, one of the Northern soldier-students, slightly under the influence, trying to shake hands with an embarassed (sic) shine boy. No doubt he was talking racial equality and thought he was making a magnificent gestuere (sic) of brotherhood to a persecuted Southern negro. Ignorant exhibitionism which is not typical but which does illustrate widespread Yankee misconceptions of the South and its peoples.

Riding down on the crowded bus, Bishop Wm. Mercer Green standing back in the colored section smiled at the negroes on the back seat and said, "If you don't mind, I think I'll sit with youall." And he did.

There is so much talk recently of the "nigger problem." There is one; the "negro problem" will probably be America's greatest after this war is won.

But it is not a problem to be talked of in words of fear or words of violence. If we're going to fight a bloody war to help solve racial problems around the world, certainly with intelligence we can solve this one of our own.

* * *

He hasn't gotten me that publisher's copy yet, but I read John Faulkner's "Dollar Cotton" from the rental shelves last week.

I liked it, but am no critic, enjoyed it very much except as with reading all the Faulkner writings at times a guy feels like pitching the book into a corner with revulsion at the inexorable tragedy.

Naturally, I like to read John's books most because all along there's the wondering as to where John saw that, or heard that, or felt that——to remember that I saw it, heard it, or felt it but didn't remember as minutely as did John.

For years, Oxford people have tried to pick themselves out in the tragedies of

William Faulkner, always a little afraid that they would discover themselves among those strange characters.

Of course, any author secures his material from the people and the things and the thoughts around him. And you can find part of yourself in any good book.

But John goes even further than William. He uses parts of local names for his characters and they fit. He swore to me one day that he doesn't, and perhaps he does only unconsciously. But it is the old legends, the old tales, the tireless gossip and the told and re-told magnificent incidents which work into his consciousness and come out as his characters.

Dec. 17, 1942. '*Faulkner Home For/Christmas Holidays*//Oxford's Noted Author Working/For Warner Brothers in Holly-/wood, on Vacation Until Jan. 15,' p. 8.

William Faulkner, Oxford's famous writer, after spending the past four months as a scenario writer in the Warner Bros. Hollywood film studios, returned to his home here Tuesday night, and Wednesday made his first appearance on Oxford streets since August 1.

At the Eagle office Wednesday afternoon, he said he had "had enough Spring weather to last him for a long time." The thermometer in the California film center registered a constant 85 degrees, when he left there, he said, and "Oxford's somewhat colder is certainly a relief."

Mr. Faulkner has been working on several Warner Bros. pictures with war backgrounds, including one which depicts the life of Gen. DeGaulle, Free French leader. Other pictures on which he has worked and which will soon be seen on Oxford's theatre screens, include one with an aerial warfare background.

In his coat lapel button-hole Mr. Faulkner sported the insignia of the RAF; in the last war he enlisted as a pilot in the Royal Canadian Air Force.

Writer Faulkner will spend the Christmas holiday season with his wife and children in their Oxford home, and return to the film capitol (sic) January 15.

July 1, 1943. 'SOCIETY//Jill Falkner (sic) Entertains With Birthday Dance——,' p. 4.

Jill Falkner's (sic) tenth birthday provided an occasion for a dance in her honor at the home of her grandmother, Mrs. L E. Oldham, at which she had about thirty-five guests.

The chief entertainment of the evening was dancing and the highlight came when the honoree opened her many lovely gifts, after which delicious refreshments were served.

Aug. 26, 1943. 'News Briefs//Faulkner at Home,' p. 1.

William Faulkner, who for more than a year has devoted his literary talents to the production of moving pictures for one of Hollywood's major film companies,

is back in Oxford for a while. Oxford's noted writer owns a farm here and was busily engaged early this week in "running down a couple of bales of cotton."

Sept. 2, 1943. 'OXFORD AUTHOR, BACK FROM HOLLYWOOD/GIVES LOWDOWN ON MOVIE SCRIPT WORK,' pp. 1, 4.

Loquacity definitely not being a weakness of Oxford's author, William Faulkner, he will nevertheless, when in a talkative mood, give his listener a small insight into the inner-workings of a major film producing company where for the past year or so he has been employed as a script or screen writer, or, if one pleases, in his own words "one of the hired hands at the Warner Bros. film factory in Hollywood."

Being one of the hired hands there, it would naturally follow he would not necessarily have to understand what he terms a "screwy" business——but he has faithfully concluded that, operated on the same principles, a peanut-parching stand would "go broke before Saturday night."

The script writer, he stated, is a jack-of-all-trades in the production of the film; its continuity, dialogue, and "patch-work," the latter being changes in the completed film to satisfy the eccentricities of a director or producer of a motion picture, wherein such alterations are "seasoned" to the public's taste.

The script writer, Mr. Faulkner would have one know, is under (Continued on Page 4) (Continued from Page 1) contract to the film company——a contract, incidentally, which is decidedly in favor of the "party of the first part" since the company may by its options continue to recontract for the writer's services but may, if expedient to the company's interests, terminate the contract at their own pleasure——or, again in Faulkner's terminology, "fire hell out of you."

Mr. Faulkner will be a permanent resident in Oxford for at least the next six months; Warner Bros. granted him this leave at his request, after which time, Mr. Falkner (sic) mused, he'll probably be broke and have to return to punch the clock again.

And punch the clock it is, for the daily stint at Warner's is from 9:30 until 5:30 each day; it doesn't matter that the hired hand may spend these hours with his feet on the desk and with absolutely nothing to do ——"just be on the job."

He nailed down the emphasis on the "on the job" statement with the assertion that the iron fences surrounding the studio, capped off by several strands of barbed wire, are not to keep the public out——"they're to keep the hired help in." Hence his logical reasoning that the peanut parcher entrepreneur, a la Hollywood principles, would not for long enjoy a profit on his business.

While under contract to the film company, the "party of the first part" owns everything from the pen of the writer; so William Faulkner has not for the past year released any of his short stories.

In this period, however, a couple of national magazines have published Faulkner short stories——about these, Mr. Faulkner stated theye (sic) were stories these publications purchased possibly three or four years ago. "Oh, yes," he said, "a writer can have the money spent and be starving by the time his work is published." On the other hand, however, the publishers will sometimes use his material almost as quickly as the last sheet of the manuscript has been completed.

During the next six months Mr. Faulker will probably write a few short stories. He has in mind a new book, but won't have time to complete it in this period.

He wasn't asked, but if he should begin the book, then complete it during the 9:30 to 5:30 Hollywood shift and during idle hours——where, then, would the "party of the first part" be with reference to the ownership of the manuscript?

Dec. 2, 1943. '*Hunters Have Good/Luck, Kill 3 Deer*//Local Sportsmen Back From/ Sharkey County Say One of /Best Expeditions in Years,' pp. 1, 8.

Meat ration points caused very little concern to the group of Lafayette countians who set up camp in the Mississippi delta last week——in the camp occupied by the local nimrods there were three deer killed, one by Oxford's enthusiastic sportsman, Bill Falkner (sic).

The other Lafayette countian who brought down a pointed buck was Abbeville's farmer-merchant, Claude S. Anderson. A third was killed by Billy Lucinger whom she local hunters imported from Anguilla (Sharkey county) to lead them into the sections where deer abound in greatest number.

Even without venison, there was meat aplenty; ducks graced the camp tables as did squirrels in abundance. An old fashioned brunswick stew capped off the event.

When one hunter made the statement that "it was the best deer hunt I ever attended," it must have been a crackerjack for it will be remembered that such veterans as "Uncles" Bob Evans and Bob Harkins have made this annual trek to the delta for some 40 years.

(Continued on Page 8) (Continued from Page 1)

Jesse Frierson (sic).

In addition to Messrs. Falkner (sic), Anderson, Harkins and Evans, there were also in the party Ike Roberts, Alvie and Willie Lewis, Bud Miller, Lucky Pettis, Bill Evans and Bud Miller.

'Local Happenings,' p. 8.

Lt. John Falkner and son, Cadet Jimmy Falkner, of the Naval station at Millington, Tenn., spent the weekend in the J. O. Ramey home.

Dec. 14, 1944. 'Society//LOCAL ARTISTS EXHIBIT/AT BUIE MUSEUM——,'[1]

1 *The story of the paintings by Mrs. Maud Butler Falkner, the author's mother, and others on display. My photocopy of the item is too illegible to be reproduced here.*

Feb. 8, 1945. '*Faulkner Adapted/Hemingway Novel*//Oxford Novlist Did Bulk of/ Screen Work on Hawk's Produc-/tion, "To Have or Have Not",' pp. 1, 4.

The approaching showing of "To Have and Have Not" at one of the local theatres is attracting additional interest because Oxford's own novelist and script writer, William Faulkner, did a great deal of the adaptation of the lusty Hemingway story for the screen.

Called in to complete the screen play, Mr. Faulkner spent about two and a half months in the work and helped Howard Hawks, the producer, to get started on shooting the production.

Here for a few months with his family, Mr. Faulkner told the Eagle that he enjoyed working on the screen play. The characters of the play run very close to those in the Hemingway story, but some of the book had to be deleted or changed in order to avoid entanglement with the Hays office.

The story, published in book form some time back and no doubt read by a number of Oxonians, has as its main character a human derelict operating a cabin cruiser out of the island of Martinique for hire to anybody for any purpose during the corrupt regime of the Vicheyites following the fall of France. Exciting adventures and a sort of regeneration for the (Continued on Page 4) (Continued from Page 1) derelict, played by Humphrey Bogart, makes a picture that has received much favorable revview (sic) already from early showings.

Following the completion of this screen adaptation, Mr. Faulkner wrote another play for Mr. Hawks who is using the main characters, Bogart and Lauren Bacall of "To Have and Have Not," in the new one. Some of the work on the play has been done by Mr. Faulkner since he arrived in Oxford.

The novelist plans to return to Hollywood some time in the early summer.

May 23, 1946. 'MOONBEAMS,' p. 7.

Vignette of Russian-American relations:

Ilya Ehrenburg, Russia's top war correspondent, and Konstantin Simonov, outstanding modern Russian novelist, were in Chattanoga (sic) last Friday being shown, by the State Department, the glories of the TVA. They decided they wanted to meet William Faulkner, who is most highly respected in Europe, and to see the country he writes about.

The State Department man called the Editor of the Oxford Eagle about an appointment with Mr. Faulkner. The Eagle Ed referred them to Phil Stone. Mr. Stone called Mr. Faulkner. Mr. Faulkner said he could give the Russians "an hour." Mr. Stone called the State Department man. The Russians snorted that if they

couldn't have "48 hours" they wouldn't come.

If Mr. Ehrenburg had have (sic) called Mr. Faulkner direct perhaps the great writers of the two greatest nations on earth might have gotten together.

June 27, 1946. 'MOONBEAMS,' p. 7.

For some weeks I have been trying to write this:

".... when a man becomes old (er), when instead of using his stomach, his stomach uses him, as his other physical compulsions become weaker and decline, his predilections toward the food he likes obtrude themselves."

You know what I mean?

I didn't write it, tho. Bill Faulkner did in "Soldiers' Pay," which, incidentally, is a much more interesting book now than when I first tried to read it eight or ten years ago.

Aug. 15, 1946. 'HIS NAME WAS PETE ... BY WILLIAM FAULKNER,' p. 1.

His name was Pete. He was just a dog, a fifteen-months-old (sic) pointer, still almost a puppy even though he had spent one hunting season learning to be the dog he would have been in another two or three if he had lived that long.

But he was just a dog. He expected little of the world into which he came without past and nothing of immortality either:——food (he didn't care what nor how little just so it was given with affection——a touch of a hand, a voice he knew even if he could not understand and answer the words it spoke); the earth to run on; air to breathe, sun and rain in their seasons and the covied (sic) quail which were his heritage long before he knew the earth and felt the sun, whose scent he knew already from his staunch and faithful ancestry before he himself ever winded it. That was all he wanted. But that would have been enough to fill the eight or ten or twelve years of his natural life because twelve years are not very many and it doesn't take much to fill them.

Yet short as twelve years are, he should normally have outlived four of the kind of motorcars which killed him——cars capable of climbing hills too fast to avoid a grown pointer dog. But Pete didn't outlive the first of his four. He wasn't chasing it; he had learned not to do that before he was allowed on highways. He was standing on the road waiting for his little mistress on the horse to catch up, to squire her safely home. He shouldn't have been in the road. He paid no road tax, held no driver's license, didn't vote. Perhaps his trouble was that the motor car which lived in the same yard he lived in had a horn and brakes on it and he thought they all did. To say he didn't see the car because the car was between him and the late afternoon sun is a bad excuse because that brings the question of vision into it and certainly no one unable with the sun at his back to see a grown pointer dog on a curveless two-lane highway would think of permitting himself to

drive a car at all, let alone one without either horn or brakes because next time Pete might be a human child and killing human children with motorcars is against the law.

No, the driver was in a hurry: that was the reason. Perhaps he had several miles to go yet and was already late for supper. That was why he didn't have time to slow or stop or drive around Pete. And since he didn't have time to do that, naturally he didn't have time to stop afterward; besides Pete was only a dog flung broken and crying into a roadside ditch and anyway the car had passed him by then and the sun was at Pete's back now, so how could the driver be expected to hear his crying.

But Pete has forgiven him. In his year and a quarter of life he never had anything but kindness from human beings; he would gladly give the other six or eight or ten of it rather than make one late for supper.

Nov. 28, 1946. '*Deer Hunters Back/From 52nd Trip*//Down In Delta Bottoms Below/ Vicksburg, the Kill Is Good, Har-/kins Doesn't Miss,' pp. 1, 7.

Oxford's legendary group of deer hunters came out of the Delta bottoms Tuesday and Wednesday, returning home from their 52 annual hunt, and reported the kill of three fine bucks and as enjoyable a hunt as any in the half-century of history.

R. E. Harkins again proved himself the surest-shot in all this section as he brought down his buck. For "Uncle Bob" has failed to get a deer not over two or three times during those 52 hunts.

Ike Roberts, Bob and Bill Evans, are other members of the group who have been hunting together all through those years; Bud Miller and Lucky Pettis have been making the trip almost as long. Others who have joined the party in recent years, and who made this trip, were: William Faulkner, Warren Meek, Campbell White, Ross Parks, Claude Anderson, J. B. Bright, Olie White-head, Alvie Lewis.

Mr. Faulkner and Mr. White, as well as Mr. Harkins, made the deer kills.

Camp this year again was down around Rolling Fork and Vicksburg. Until recent years the camp always was over in Tallahatchie (Continued On Page 7) (Continued from Page 1) County, at "Stone's Camp."

Those famed dogs belonging to Mr. Roberts and Mr. White did the work this year, jumping two and three deer every day.

Camping in the middle of some of the wildest country in Mississippi, the hunters hardly left civilization. They carried along a portable Butane gas system and radios and Saturday afternoon listened to the big ball game, as the yells of the Mississippi State supporters mingled with the cries of the pack.

Mar. 13, 1947. 'Let's Preserve Courthouse Says Oxonian,' p. 5.

The Editor,
Oxford Eagle.
Dear Sir:

Bravo your piece about the preservation of the courthouse. I am afraid your cause is already lost though. We have gotten rid of the shade trees which once circled the courthouse yard and bordered the Square itself, along with the second floor galleries which once formed awnings for the sidewalk; all we have left now to distinguish an old southern town from any one of ten thousand towns built yesterday from Kansas to California are the Confederate monument, the courthouse and the jail. Let us tear them down too and put up something covered with neon and radio amplfyers (sic).

Your cause is doomed. They will go the way of the old Cumberland church. It was here in 1861; it was the only building on or near the square still standing in 1865. It was tougher than war, tugher (sic) than the Yankee Brigadier Chalmers and his artilley (sic) and all his sappers with dynamite and crowbars and cans of kerosene. But it wasn't tougher than the ringing of a cash register bell. It had to go——obliterated, effaced, no trace left——so that a sprawling octopus covering the country from Portland, Maine to Oregon can dispense in cut-rate bargain lots, bananas and toilet paper.

They call this progress. But they don't say where it's going; also there are some of us who would like the chance to say whether or not we want the ride.

William Faulkner

'WILIAM FAULKNER'S
LEGEND OF THE SOUTH,' p. 7.

THE VIKING PORTABLE FAULKNER is comprised of short stories and selections from novels, arranged cronologically (sic) to give a continuous picture of Mississippi from frontier days to the present time. This volume is the best possible introduction to Faulkner's work.

$2.00

As I Lay Dying and The Sound and the Fury **$1.10**
Sanctuary **$1.10**

THE OXFORD EAGLE

Apr. 24, 1947. '*Faulkner Names Great/American Novelists*,' pp. 1, 5.

Publicity-shy William Faulkner, internationally known author and resident of Oxford, Miss., adjoining the University campus, broke a precedent last week when he came out of his shell to take charge of classes in Creative Writing, Modern and American Literature, and the Novel, at the University of Mississippi.

In answer to a question whom he considered his five most important contemporaries, he replied, Thomas Wolfe, John Dos Passos, Ernest Hemingway, Willa Cather, and John Steinbeck, in that order. (Continued on Page 5) (Continued from Page 1) Then in reply to a questioner who asked where he would place himself among modern novelists, he put himself second on the list following Thomas Wolfe.

Of Thomas Wolfe he said: "Hhe (sic) had much courage, wrote as if he didn't have long to live..." Of Hemingway: "He has no courage, has never climbed out on a limb. He has never used a word where the reader might check his usage by a dictionary." On Steinbeck:"I had great hopes for him at one time. Now I don't know..."

American literature began with Sherwood Anderson, Faulkner told his hearers. "Previous writers have written in the European tradition using their phraseology and diction. They looked East and then looked West," he said. "Anderson had no inhibitions. His style is like a primer. He writes simply as if he had never read anything." Faulkner considers him the forerunner of Hemingway, Dos Passos, and Thomas Wolfe.

Asked if he is working on a new book Faulkner said he had one under way dealing with the birth and life of Christ.

Sept. 18, 1947. 'School Days, School Days——5th Grade In 1908 [*with picture*],'[1] p .2.

1 *Class picture with identification, in which Estelle Oldham can be seen.*

Dec. 4, 1947. 'The Bear and the Deer, Ancient Story of the Hunt [*with picture*],' pp. 1, 7.

".... now he heard the best of all talking. It was of the wilderness, the big woods, bigger and older than any recorded document——of white man fatuous enough to believe he had bought any fragment of it, of Indian ruthless enough to pretend that any fragment of it had been his to convey...."

"Uncle Bob" Harkins, right, is not quoting from William Faulkner's great long short story, "The Bear", as he talks to Sonny but he might well be.

He and "Mr. Ike" Roberts, who is 73, just back from their 54th annual deer hunt into the Delta bottoms last Thursday could provide "the best of all listening" altho Mr. Faulkner's story of "Old Ben" and "Isaac McCaslin" goes back even further than their half-century of making camp in the big woods, on the November trip that for them is a high point in all living.

"Uncle Bob" did tell of the last bear he killed, around 35 years ago.

"He was no further away than from me to you. The dogs were all over him so I couldn't shoot. Then his hair turned all the wrong way and he started towards

me. My shot stopped him but I figured maybe I could out-run him if it didn't."

"Uncle Bob" is 80 years old, he hasn't missed a single deer hunt in 54 years, he's been "president (Continued on Page 7) (Continued from Page One) of the club" for many years and some of the members haven't missed a single hunt either. This year, camped down around Rolling Fork, they made up a pot for the first man to kill a deer. "Uncle Bob" won it, and he hasn't missed "over four or five times" getting a deer on every hunt.

"Mr. Ike" got a deer last year but he doesn't do so much hunting. He has to "look after the camp". And he's been making the annual pilgrimage for more than 50 years. Up until a few years ago, camp was made around Stone's Camp, over near Marks, established by the late General Stone. But that area has been "cleared-up", due to the Sardis Reservoir, and now to find the "wilderness" they must go down into Sharkey County.

Last year and this year, local hunters made many a deer kill right up in the federal forest. One local hunter chided "Uncle Bob" about going a hundred miles over into the Delta, spending a week camping in the rain and the chill, when he might have made his kill in a few minutes drive from home.

"What's the sport in that?" he aked. "We don't hunt tame deer."

And there's so much more to the annual hunts than the killing of the deer.

William Faulkner, who probably better than any writer in literary history has put the emotions of the deer hunt on paper, again was a member of "Uncle Bob's" party this year. About the world famous author, "Mr. Ike" says:

"He's one of the best on a stand. You put him there and he'll stand there all day, never moving or sitting down, until the horn blows to come back to camp. And he never wants to make a kill unless we're short on meat."

Others on the hunt this year, several of whom have been going for many years, were: Gerald Brite, Warren Meek, Lucky Pettis, Bud Miller, Ross Parks, Kelcy Hardin, Albert Lewis, Lee Callaway, Bob and Bill Evans and Campbell White.

Dec. 25, 1947. 'SOCIETY//JILL FAULKNER HONORED/WITH TEA DANCE——,' p. 6.

The home of Mrs. L. E. Oldham was the scene of a tea dance on Tuesday p. m. from four until seven o'clock when Mr. and Mrs. William Faulkner entertained honoring their daughter, Jill.

Invited guests were....[*Forty-one names listed*]

May 27, 1948. 'SOCIETY//MALCOLM FRANKLIN WED/IN SHANGHAI, CHINA ——,' p. 2.

Of interest to their many friends in Oxford is the announcement of the marriage

of Miss Gloria Hughes Moss, daughter of Mrs. Frank J. Heintz of Memphis, to Malcolm A. Franklin, son of Mrs. William Faulkner of Oxford and Judge Cornell S. Franklin of Shanghai.

The ceremony took place at the home of Judge Franklin in Shanghai with Dean A. C. Trivett of the Church of England officiating.

The bride, given in marriage by Judge Franklin, wore a gown of pale blue satin Chinese brocade by Madam E. Garnett of Shanghai, New York and Paris. Her veil was of pink illusion with pink slippers to match, and her bridal bouquet was of pink sweetpeas on a muff of illusion.

Miss Victoria Fielden, niece of the groom, was the bride's only attendant. Her gown was of heaven blue taffeta and her bouquet of pink roses.

Attending the wedding ceremony were Mrs. C. S. Franklin, Mr. and Mrs. W. F. Fielden,[1] Mrs. A. C. Trivett, John Cabot, the American consul-general in Shanghai, and Mrs. Cabot.

Following a reception for about 30 friends the couple left for a wedding trip to Hangchow, China.

Mr. and Mrs. Franklin plan to return to the States in September to live in Oxford.

1 *Victoria Franklin Fielden, Malcolm's sister, and her husband, living in China.*

Sept. 16, 1948. 'SOCIETY//MRS. MALCOMB (sic) FRANKLIN/HONORED WITH TEA——,' p. 2.

Mrs. William Falkner (sic) entertained with a tea Friday afternoon, September 10, from five to six, honoring her daughter-in-law, Mrs. Malcomb (sic) Franklin who with Mr. Franklin recently returned to Oxford to make their home.

Misses Jill Falkner (sic), Bessle Duddleston and Mildred Murray Douglass greeted the guests at the door. Mrs. Falkner (sic), Mrs. Franklin and Mrs. L. E. Oldham composed the receiving line. Miss Ella Somerville and Mrs. A. H. Little invited the guests into the dining room where Mrs. J. C. Culley and Mrs. R. X. Williams presided at the punch bowls. Others assisting in the dining room were Mrs. Hugh Evans and Miss Mary Jenkins.

Sept. 23, 1948. '*Faulkner's New Book /Will Be Here Monday*,' p. 1.

"Intruder in the Dust," the first new novel by William Faulkner in eight years, is being published by Random House and will be found on local book shop shelves next Monday morning.

The Oxford author, critically acclaimed as one of the outstanding literary figures of the present day, again writes of scenes in "Jefferson, Mississippi"—— which is Oxford.

Advance reports on "Intruder in the Dust" set the story. "A sixteen-year-old

white boy, saved from drowning by the Negro Lucas Beauchamp, reluctantly undertakes to rescue him from lynching for the supposed murder of a white man. With the help of a determined spinster and his Negro companion, the boy discovers the real murderer and a new understanding of the racial problem."

Sept. 30, 1948. *'Critics Highly Praise/New Faulkner Novel,"* pp. 1, 6.

Writing in the New York Times Book Review section of last Sunday, Harvey Breit extended the highest critical praise to William Faulkners (sic) new novel, "Intruder in the Dust, (sic) when he wrote:

"Being less than 'The Sound and the Fury,' then, but being more, far more, than any other recent novel I know by an American author, 'Intruder in the Dust' has in it two elements that strike me as being different from——and as gains over ——Faulkner's earlier books. One is its tighter construction; the other is its political-social content."

The review is illustrated with a three-column reproduction of John McCrady's famous "Town Square" painting, which is the north view of the Oxford courthouse.

Mr. Faulkner's latest story about Jefferson is told by a 16-year-old white boy who investigates the killing of a white man in "Beat Four" while the lynching of an accused negro threatens.

Oxonians may try again to find themselves in the new book, will recognize many local legends, colloquialisms and characteristics.

Not so plainly, but very forcefully, Mr. Faulkner presents the South's accepted contention: That Southern people must be allowed (Continued on Page 6) (Continued from Page 1) to work out the racial problem themselves.

Mr. Breit further says, "On the other side there is no author I can think of since Chekhov who knows so deeply, and transmits so justly, the people he records in his legend."

On the joys of a growing town, which is of course Oxford, Mr. Faulkner says this in the book:

".... but mostly and above all the motion and the noise, the radios and the automobile——the jukeboxes in the drugstore and the poolhall and the cafe and the bellowing amplifiers on the outside walls, not only of the sheet-music store but of the army-and-navy store and both feed stores and (that they might falter) somebody standing on a bench in the courthouse yard making a speech into another one with a muzzle like a siege gun bolted to the top of an automobile, not to mention the ones which would be running in the apartments and homes where the housewives and the maids made up the beds and swept and prepared to cook dinner so that nowhere inside the town's uttermost ultimate corporate rim should man, woman or child, citizen or guest or stranger be threatened with one second of silence..."

Oct. 7, 1948. *'Magazines Full of/Praise for Faulkner,'* p. 1.

Oxford's great novelist, William Faulkner, again became the most publicized literary figure in the country this week as the critics received his latest book, "Intruder in the Dust," with the highest praise.

Mack Reed, local druggist, who has been following the Faulkner career since the time when it started in the "little magazines" this week kept track of the Faulknerian mentions in the "big slicks" and could recommend: Vogue, Time, Life, Ladies Home Journal.

Vogue, the bible of the high fashion ladies, devoted six big slick pages to Mississippi photographs and to praising words about Mr. Faulkner. It said, "Although he calls his vast county Yokanapatawpha (sic), and his town Jefferson City, the descriptions fit only too well Ripley, Canton and Holly Springs." Not even mentioning Oxford, which maybe is just as well. None of the photographs were made around here, but they are excellent, of the high style Vogue type.

Life had a big spread upon a famous ballet dancer planning a new dance based on Mr. Falkner's (sic) old book, "As I Lay Dying."

Time, as always, gave a review of "Intruders (sic) in the Dust" that was full of the highest praise, that was concluded with, "It is also a triumphant work of art."

The Ladies Home Journal said, "There are many people, including this department, who consider Mr. Faulkner the foremost living American novelist."

FILMING OF *INTRUDER IN THE DUST* IN OXFORD (1948–1949)

Nov. 18, 1948. 'MGM Movie Troupe/May Come Here For/Faulkner Film//*Oxford Can be Location For/Filming of "Intruder In the/Dust", If Housing Is Found*,' pp. 1, 7.

If sufficient housing and other accomodations (sic) can be arranged, it is very probable that Metro-Goldwyn-Mayer will move a complete film troupe into Oxford next April to make a movie from William Faulkner's latest novel, "Intruder In The Dust."

Accomodations (sic) will be needed for around one hundred people, according to Howard Horton, location manager for MGM, who has spent the past few days here conferring with Mr. Faulkner and local officials. The troupe would be here two to three weeks.

While ample room could be found at the University in June, after dismissal of the regular session, still the studio wishes to do the shooting here in April to

meet release committments (sic), Mr. Horton said.

A Junior Chamber of Commerce committee, composed of Phillip E. Mullen, Louis Silver and Theron Lyles, will have a conference with Mr. Horton, Chancellor J. D. Williams and other officials Friday in regard to possible arrangements.

Clarence Brown, top MGM director, is to make "Intruder In the Dust." Just as he did with the recent movie of "The Yearling," he wishes to use the authentic locale as much as is possible, according to Mr. Horton.

The "Oxford Country" looks nearly perfect, the movie location man said Tuesday, as he was making a number of photographs of the law office of L. C. Andrews. Last Saturday he "worked over" the ancient county jail with his Speed Graphic. He thinks the jail and the old Lafayette County Courthouse will be just what Director Brown wants in the movie.

(Continued on Page 7) (Continued from Page 1)

Probably the old Bay Springs church, and several other Beat Two locations, will do for the rural scenes.

"Intruder In the Dust," which has drawn the highest critical praise throughout the country, is the latest in Mr. Faulkner's series of novels about "Jefferson" and the people of North Mississippi.

The story is told by a young white boy who discovers the real killer and prevents the lynching of a suspected negro.

Claude Jarman, who played the lead role in "The Yearling", is expected to take the lead in the Faulkner movie. Van Heflin has been mentioned as possible for the part of "Uncle Gavin," the familiar lawyer character of Mr. Faulkner's books.

"We're going to do everything we can to meet MGM requirements", the Jaycee committee said. "It would be a source of pride and pleasure for Oxford to have this movie made here, not to mention the economic benefits that would come through the large operation."

Nov. 25, 1948. 'University Offers Full Cooperation To Movie Plan,' pp. 1, 7.

In a conference held last Friday afternoon, Chancellor J. D. Williams offered the wholehearted cooperation of the University and its facilities to Metro-Goldwyn-Mayer should that great movie company wish to move in here for a three week period to make a motion picture from William Faulkner's latest book, "Intruder in the Dust." ....

Dec. 16, 1948. '*Moonbeams*,' p. 7.

This week I have more reason to believe that Metro-Goldwyn-Mayer is going to move in here and make the entire movie of "Intruder in the Dust" in the Oxford country. But there is still some concern in the minds of the studio

officials as to whether there will be any critical reaction from the Oxford people as the Faulknerian story and his characters are pictured here.

Surely there will not be! (Mr. Ike Roberts says he'll take a role in the film and he can find himself in some of the Faulkner hunting scenes if he'll look real close.)

It is true that this latest book by the Oxford author, who is widely recognized as "probably our greatest living novelist," takes for its theme the most sensitive subject of the South: the personal relationship of the negro, whose forbears were slaves, and the white man who still remembers that.

It has been amusing to me to hear some of the recent criticism of Mr. Faulkner by Mississippians who apparently can't read very well. Some of these big "States Righters" missed the theme of "Intruder in the Dust" completely.

They accused Mr. Faulkner of "climbing on the liberal bandwagon" and then proceeded to insult him.

While all the time, Chapter Seven of "Intruder in the Dust" is the most eloquent presentation of the pure States Rights theory, in the racial problem particular, that has ever been written. Turn to page 154 in the book and see for yourself.

Of course, Mr. Faulkner in all his books does display a great love and a great sympathy for his fellowman, no matter his color, and if there be those who object to that, then they are to be pitied rather than debated.

If we can persuade M-G-M to make the movie here, I think the city will be greatly honored. Besides that, it will be an economic invasion worth thousands of dollars to the city. Think of the latter, if you don't completely agree with the former.

Jan. 13, 1949. 'Noted Director/Expected Here To/Plan Faulkner Film//*MGM To Make Further Study/Of Prospective Visit of Holly-/wood To Oxford*,' pp. 1, 12.

Clarence Brown, the noted motion picture director for Metro-Goldwyn-Mayer, is expected in Oxford within the next few weeks to make a personal survey in regard to the filming of "Intruder in the Dust" here in the authentic locale of William Faulkner's newest novel.

Howard Horton, MGM location manager who spent a week here during last November, writes the Eagle that Mr. Brown was much impressed by the report which he carried back to Hollywood.

A most cordial welcome will be extended the film luminary, according to Mayor R. X. Williams who has been playing the MGM pictures at his Lyric Theatre for many years.

....

If the film shooting is done here, Hollywood probably will send a small troupe to Oxford sometime during February or March for the "winter scenes". A larger group, of a hundred or more actors and technicians, would return here during the spring and summer to complete the work.

Mr. Brown, who directed "The Yearling," made that highly praised movie in Florida in the realistic scenes pictured by Marjorie Kinner Rawlings in her best selling novel. It is his desire to do the same with Mr. Faulkner's latest, according to MGM.

Chancellor J. D. Williams and other University leaders have extended their cooperation in providing housing and other facilities for the Hollywood visitors.

....

Feb. 3, 1949. 'Faulkner Film Can/Be True Picture/Of South's Problems//*MGM Officials Here This Week/Planning Local Production of/"Intruder in the Dust",*' pp. 1, 6.

Clarence Brown, the noted movie director, along with four of his top assistants from Metro-Goldwyn-Mayer, is in Oxford today to make a personal survey in regard to filming William Faulkner's "Intruder in the Dust" in the realistic locale, in Oxford and Lafayette county.

Date for beginning the picture could not be released by Brown.

"With the cooperation of Oxford and Lafayette county people, we can make this film the most eloquent statement of the true Southern viewpoint of racial relations and racial problems ever sent out over the nation," was the first statement made by Mr. Brown to the local reporter.

He praised the latest novel of the great Oxford author as "the finest thing I've ever read."

A native of Knoxville, Tenn., graduate of the University of Tennessee, Mr. Brown said, "As a Southerner, I believe this motion picture can be a great accomplishment towards nation-wide better understanding of the true relationship between the races in the South and of the gradualism which is solving this very old problem. Just as Mr. Faulkner's book is the finest thing ever written upon that theme."

"Intruder in the Dust," like all of Mr. Faulkner's writing, is laid in the fictional county of "Yoknapatawpha," and the city of "Jefferson," which so closely resemble Lafayette and Oxford. It's (sic) story is of the association of a young white boy and a negro man, of a threatened lynching and of the white boy's rescue of the innocent negro.

Local Cooperation

Mayor R. X. Williams met with Mr. Brown Wednesday afternoon and started

plans to extend the city's complete cooperation.

The Public Relations Department of the University also is working with the Hollywood visitors and conferences with Dean Pete Kyle McCarter and Dean Malcolm Guess were held yesterday.

(Continued on Page 6) (Continued from Page 1)

A troupe of some 60 people is expected here for the filming. The University is expected to cooperate in providing housing and eating facilities for the larger group with the principals to stay in the hotels and in private homes.

Negro actors to appear in the film will be lodged in the homes of Oxford's colored leaders. The Negro Chamber of Commerce several weeks ago offered the invitations.

In regard to the colored actors, Mr. Brown said, "They will be happy to accept that hospitality just as all of us are going to greatly appreciate the hospitality of all Oxford and Lafayette county."

....

Realistic All the Way

"All of us together can do a great job on this picture, in Oxford and revolutionize movie making," Mr. Brown said, "For I want to shoot every scene here, making every bit of the film as realistic as possible. For we're working with pure realism in literature in Mr. Faulkner's book."

....

Feb. 10, 1949. 'Movie Folk Enthused Over Oxford/Expect Film Start Early In March//Oxford Will Be Proud/Of Movie, Says Director,' pp. 1, 7.

"I'm going to be proud to show this movie to Oxford when it is completed and I feel sure Oxford will be proud to see it," said Clarence Brown, M-G-M director, before a civic leader luncheon last Friday. He pleaded for "the complete cooperation of the people of Oxford and Lafayette county" in his plans to make "Intruder in the Dust" here.

"If there is any chance of community objection to this movie work then we'd better never start for it is a very expensive operation," he said.

The cooperation he asked was completely pledged by Mayor R. X. Williams and others in attendance. After Mr. Brown's explanation of the Faulkner story, and the movie plans, the group resolved that "the film will be a great credit to Oxford and to the South."

Present were Judge Taylor H. McElroy, president of the Rotary Club; Honnell Windham, president of the Lions Club; Mrs. Louise Starnes, president of the B. & P. W. Club; H. H. Whitworth, president of the Junior Chamber of Commerce; C. S. Haney, president of the Chamber of Commerce; Harry Collins, commander

of the American Legion; Dr. Christopher Longest, of the University; J. B. Roach, of the Jaycees; Ted Combs, Harry Sisk and Wiley Chandler, of the Board of Aldermen; Oliver Bradway, secretary of the Chamber of Commerce.

* * * *

'C. of C. Predicts/Complete Cooperation'

"One hundred per cent cooperation" on the part of Oxford businessmen and property owners was predicted by C. S. Haney, president of the Chamber of Commerce, in regard to the plan to make a motion picture of "Intruder in the Dust" here.

Because so many of the exteriors and interiors of local buildings will be used in the film, "releases" must be secured for Metro-Goldwyn-Mayer from the property owners and property occupants.

"Because this film is going to be of great economic, cultural and advertising value to Oxford, we feel sure every person in the city will be glad to sign a release," Mr. Haney said.

Oliver Bradway, secretary of the Chamber of Commerce, Monday said he would do the "leg-work", contacting the people in securing the releases.

Work the Town Over

Mayor R. X. Williams found Movie Director Clarence Brown (Continued on Page 7) (Continued from Page 1) a demanding guest, eager to work from early until late. Mr. Brown, and his assistants, tried to see every "set" to be used. Mayor Williams, whose Lyric Theatre has played the M-G-M pictures for many years, devoted full time to escorting the group on Wednesday, Thursday, Friday and Saturday. William Faulkner, the author, directed the movie folk to the rural scenes while Phil Mullen, of the Eagle, made some 30 photographs to be used by the art director.

'Movie Folk Enthused Over Oxford/Expect Film Start Early In March//MGM To Make All/Of Faulkner Film Here,' pp. 1, 7.

Unless something unforseen (sic) happens, a Metro-Goldwyn-Mayer film troupe will come to Oxford between March 1st and 15th to begin a several months job of making a movie from William Faulkner's latest novel, "Intruder in the Dust."

Clarence Brown, top producer and director of the big company, flew back to Hollywood Sunday after spending five days here. He stated that he was highly pleased with the cordial welcome extended him and the cooperation pledged by Mayor R. X. Williams, by Chancellor J. D. Williams, and by other leaders of the city and University and by the citizenship in general.

Also here with him were Randall Duell, the art director; George Greene,

construction foreman for special effects; Harry Stradling, cameraman and Jay Marchant, production manager.

The Hollywood company will include some 60 people, Mr. Marchant said. Housing has been secured in the local hotels until it may not be necessary to use University dormitory space altho such has been offered.

The Casting

Casting of the film has not been completed but it is known that Claude Jarman, the young star of "The Yearling," will also ake (sic) the leading part in "Intruder in the Dust." It is also reported that Van Heflin may play the part of the lawyer, "John Stephens."

The important part of the negro youth, companion of the white lead, may be filled from local talent, Mr. Brown said.

Several outstanding negro actors are being tested for the role of "Lucius Beauchamp," Mr. Marchant said. While here he talked with Rob Boles, G. W. Bankhead and other local negro leaders who have offered to provide housing for the visiting colored people during their work here.

Edmund and Ephraim Lowe, identical twin sons of Mr. and Mrs. Ed Lowe, were cast in the roles of the "Gowrie Twins" by Mr. Brown upon sight. That is the start on a large number of local people who will be used in the film, Mr. Brown said.

A casting office will be opened here at the start of the film, and an employment office to secure construction and mechanical help.

Completely Realistic

"We want to make every scene here on the actual scene of the story," Mr. Brown said. That is something that has not been done by Hollywood before. Something similar was attempted with "The Yearling" but still many of the shots were made in Hollywood.

Time Indefinite

As to how long the movie people will be here, none of the ad-(Continued on Page 7) (Continued from Page 1) vance group would hazard a guess. Someone said "six weeks to two months," another reminded that they spent four and one-half months in Florida on "The Yearling."

Square the Stage

"This is your stage," Mr. Brown motioned to his cameraman as he covered the north side of the Square. The top of the Federal Building was viewed as a possible camera location, as well as the porch outside Lawyer Andrews' office.

Of course the historic Oxford jail will appear prominently in the picture as

will a number of other local buildings and many scenes out in the county.

'LOWE TWINS MAY BE MOVIE STARS,' p. 1.
[*Picture of Edmund and Ephraim Lowe, identical local twin brothers, slated to play the Gowries*]

'THE LONGEST HOME TO BE USED,' p. 1.
[*Picture of the Longest home, owned by Mrs. Christopher Longest, to be used as "the lawyer's house"*]

'LAWYER ANDREWS' OFFICE IN FILM,' p. 1.
[*Picture of the office of L.C. Andrews, long-time Oxford attorney, to be used as a principal set*]

Feb. 17, 1949. 'These Lafayette Scenes To Become Movie Sets [*with picture*],' pp. 1, 6.

William Faulkner's county of "Yoknapatawpha," and his city of "Jefferson," are completely fictional, as are the inhabitants, but of course the County of Lafayette and the City of Oxford are reasonable facsimiles thereof.

Clarence Brown, noted MGM director and his crew who were here last week, looked the town over, as well as a good part of the county, to find the "sets" and the "stages" on which they will make the movie of "Intruder in the Dust".

Mr. Faulkner's latest and highly praised story did not "happen" upon these scenes but still they have a substantial resemblance to the word picture he painted. That "substantiality" and the "character" that is real in these real scenes is what Mr. Brown said he hopes to capture in this film, a reality which he could not simulate in Hollywood.

Most of the shooting will be done in Oxford, and in various places over the county.

For instance, on the old roadbed of Highway 30, just outside of town, there is a good spot for the quicksand scene. Lots of sand, wooded surroundings. Of course, George Greene, the special effects man, would make his own quicksand with wheat bran.

Most of the rural scenes in the book are laid in "Beat Four". Actually they resemble the scenes in Beat Two for that is the section of the county in which Mr. Faulkner has a farm and which he knows best

But the several country stores in that neighborhood were considered too small by the director. So it appears that Judge Galloway's store out at College Hill will be used——and Beat Three comes into the picture.

Then an isolated negro cabin is needed for the home of "Lucius Beauchamp". It was found near the Old Methodist Campground, the home of Ephriam and Anna Hill. Mr. Brown liked it because it is clean and neat, and the uneven floor in the big kitchen reminded him of his effective use of a similar floor in "The Goose Woman."

Ephriam and Anna weren't (Continued on Page 6) (Continued from Page 1) too sure as to what was going on, and why people from Hollywood should be coming to see them, but they soon were posing for pictures. The famed movie director "directed" them and told Eph, "I'll be making an actor out of you yet."

Hollywood Rabbit: There is a scene in the story where Claude Jarman will jump a rabbit. But Eph told Mr. Brown there just don't appear to be any rabbits around. "The fox eat them all," he said.

Mr. Brown wondered if he were going to have to bring the rabbit from Hollywood and checked as to size and color of Lafayette rabbits so that "realism" might be maintained.

A country church takes an important part in the picture and Midway may be used——with the permission of the membership. A country church graveyard also is important; one has not been selected as yet. When the grave opening scene is shot, the digging will be outside the cemetery with the headstones in the background, or some fake headstones might be set up. The movie people will take no chance of any sign of disrespect.

In the city, of course the old jail will figure most prominently.

The story opens on a Sunday morning, with a church congregation seen singing. Over the hymns comes the disturbing of the police car siren. A murder has been discovered.

Then there is a scene in a barber shop, with the customers getting Sunday morning shoe shines. Their conversation about the white man shot in the back and the negro suspected starts the story to rolling.

Brook Patton's barber shop probably will be used.

Many shots will be made there on the stairway across the street leading up to the low (sic) office of L. C. Andrews. That will be the office of the attorney in the story, "John Stephens."

Close-up photographs and careful measurements were taken of Mr. Patton's shop. Because so much of the action may take place on that front, Randall Duell, the art director, said he might have to build a Patton's Barbershop in Hollywood for use in re-shooting after the location here is left.

In fact, all this movie making is an exact science, whatever the average fan may think about the work of "artists."

Mr. Duell has a floor plan, drawn to scale, of every room and building which might be used as a set. He has photographs of those rooms and exteriors.

He had the Eagle photographer make 37 shots, added to a half-hundred made here several months ago by Howard Horton, the location manager.

He wanted such pictures as every room in the negro cabin, of the interior of the Galloway store, of a weatherbeaten negro church west of the city, of the way the patches of snow looked after most of it had melted away.

While he might not need those photographs for work on this film, they would go into the studio's research file, classified for possible use in the future.

Mr. Brown and the MGM movie company of between 60 and 100 people, expect to be back here in the first part of March, to film the entire picture of "Intruder in the Dust."

Mar. 10, 1949. 'Picture Stars Arriving, Oxford/Becomes Movie Set Next Week// Several Noted Stars/In Group Here Saturday,' p. 1.

The principals of the cast for the MGM filming of William Faulkner's "Intruder in the Dust" were announced Wednesday as the film company began to arrive in sections.

Claude Jarman, Jr., the 16-year old Nashville, Tenn., youth who zoomed to stardom in "The Yearling," takes the lead in the Oxford picture as "Chick", the white youth who saves the innocent negro from a threatened lynching.

"John Stevens," Chick's lawyer uncle and principal talker in most of the Faulkner novels, will be played this time by David Brian, a new star on Broadway who was opposite Helen Hayes in a recent stage show and who has just finished "Flamingo Road" with John Crawford.

Juano Hernandez, native of Puerto Rico and said to be the finest negro actor of the day, is to take the role of "Lucas Beauchamp," principal of the movie. Most of his previous work has been on the radio and on Broadway.

Elizabeth Patterson, recently seen in "Miss Tatlock's Millions," and a well known character actress in many Hollywood productions, is to be the 80-year old maid, "Miss Habersham".

That "Gowrie family" will have Porter Hall as "Hub". Mr. Hall has taken many leading character roles and was last seen in Oxford in "You Gotta Stay Happy."

Ephriam and Edmund Lowe, Oxford's own identical twins, will be the "Gowrie twins" while David Clark will be "Vinson Gowrie" and Don White will be "Will Legate." Both are well known Hollywood figures.

Two other colored people will be Elzie Emmanuel, to play "Alex" the 16-year old negro boy friend of "Chick," and Julia S. Marshbank to play "Molly Beauchamp."

'Picture Stars Arriving, Oxford/Becomes Movie Set Next Week//"You Want To Be In The/Movies?"——Who Doesn't,' p. 1.

Everybody invited to a casting meeting Thursday morning, rumours about this local person and that well known character already being signed for a part, and excitement is reaching fever pitch in movie struck Oxford as the day nears for the start of Metro-Goldwyn-Mayer's filming of "Intruder in the Dust," here.

The Chamber of Commerce office will be headquarters for all information in regard to the movie making.

Clarence Brown, the famed MGM director, and his assistants, arrived in Oxford Wednesday. The balance of the 46-person crew, including the movie stars, will be here by special train Saturday and actual "shooting" should get underway by next Monday.

As has been the subject for most local conversation for the past several weeks, the big Hollywood company is to make a motion picture of William Faulkner's latest novel and chose to come to Oxford and Lafayette county to film all the scenes in this the (sic) authentic locale.

Jay Broderick, casting director for MGM, has been here since last Thursday and has talked to many people in regard to taking bit parts. Those well-known characters already signed, according to the barber shop talk, include: kelly Slough, to play the jailor; Ben J. Hilbun to be a filling station attendant; Walter Pettis to be getting a shampoo in the barber shop as the mob excitement begins.

The slide in the local picture shows about the mass meeting for casting which read, "Will need 300 white people and 200 negroes," fanned the instinctive Thespian ambition of all who looked.

A "shooting schedule of 31 days" has been set up by the studio but studio officials doubt if they can finish their work in Oxford in under six weeks to two months.

'MOONBEAMS,' p. 7.

....

Everybody's excited about the movie but let's take it easy and not crowd the folks or they might pick up and go back to Hollywood to be able to work.

....

The cast of "Intruder in the Dust" probably will be the tallest in history. None of the men are much under 6 foot 3. Reason is: Claude Jarmon (sic), that "little

Joby" of "The Yearling" is now six feet at 16 years of age and all of the other actors had to loom high to maintain the picture of his youth.

....

'Movie Filming on Credit Side ... [*Editorial*],' p. 3.

Now that "shooting" of William Faulkner's *Intruder in the Dust* is just about ready to get underway we hope the uneasiness of some of our good citizens will subside and that they will take a keen interest in and secure some enjoyment out of the unique, and highly worthwhile at least from an economic standpoint, activities that the motion picture company will be engaged in for several weeks here in Oxford and around about.

Some have expressed the fear not only to neighbors but to visitors to our city that filming of the latest Faulkner novel would be no credit to Oxford and Lafayette county. In fact we have been told that our "worst side" would be presented and the community held up to shame and ridicule.

While we know nothing about the plans of Metro-Golden-Mayer (sic) and the distinguished producer, Clarence Brown, in making a movie of the Faulkner story, we feel sure the intentions of the company and the producer are to make the best possible motion picture. Most certainly the company is (sic) tops in its field and likewise the producer has made a name for himself in his profession over a long period of years.

Frankly, we do not see any reason why Oxonians should consider the using of the true locale of the story for the locale of the picture a reason for worry. The possibility of our "worst side" being put on celluloid should not worry the most squeamish. Searching diligently to determine what we have to be ashamed of, we have failed to find anything at all.

We have assurance the picture will not be a "quickie" produced cheaply and with little details as to reality. The company is going to a great deal of expense to film the story on the spot instead of using Hollywood and nearby environments at much less cost. Authenticity is the objective.

Filming the story here will bring considerable "new" money to the community, money that we would not see otherwise. How much is hard to determine but it will run into many thousands of dollars. The publicity that Oxford will receive during the filming will be of much benefit and will pay off in drawing visitors and tourists here during the making and afterwards.

The film itself will cause the city and community to become known to millions of movie goers who won't get a wrong conception of us and our way of life, we feel certain, but will thoroughly appreciate the entertainment and the authenticity of the film with the story. Faulkner's novel is being read by thousands day by day but as a film it will be viewed by millions.

So forget that uneasiness if you are one of those that have such a feeling and get ready to obtain some enjoyment out of the opportunity to see a film made right here in our own city and county. In fact be ready to take a part in the film if a chance is offered you to be a part of the "local atmosphere." Maybe you have latent talent if developed might make you a movie player.

Anyway, don't muff any chances that might come your way. Don't be glum about the whole thing but look upon the filming as being something eminently worthwhile to us and to our community.

Mar. 17, 1949. 'LOOK! THERE'S A REAL MOVIE ACTOR!,' p. 1

[*Picture of a local girl cutting a curious eye at David Brian, who is to play "Lawyer Stevens"*]

'HOLLYWOOD CHARACTERS "JUST FOLKS"/BUT MORE INTERESTING THAN AVERAGE/by Moon,' pp. 1, 12.

For any dope about what the movie folks are doing——about how many times "Claudy" fell in the creek Monday, or how much "T. C." Smith is being paid as his stand-in, or as to just where the company is shooting today——it would be well to check with any of the some 300 youngsters at the University High School. Their feverish sources of information appear a great deal more complete, if not always as accurate, than the official release of the publicity department.

All Oxford is right excited about the visitors from Broadway and Hollywood and finding them friendly, charming people, not much if any different from "just folks." These homily notes are being enjoyed in the conversation that for the moment has deserted local gossip and politics.

Will Geer, the huge and hearty actor who will play the part of the sheriff, is a native of the Hudson Valley country in New York. His first appreciation of Oxford was in the shrubs and the flowers and the trees which are just now beginning to feel the magic touch of Spring. He immediately bought himself a supply of garden seeds and plants, borrowed a plot at the Lynch home, and says he'll be eating his own radishes and onions before he leaves.

David Brian, the blonde giant who will be "Lawyer Stephens," recently was opposite Helen Hayes on the Great White Way. About him and his first movie appearance in "Flamingo Road," Louelle Parsons wrote, "The most interesting new face seen in years." He sat at the Rotary luncheon Tuesday and roared at the platform antics of Dr. Bishop, Ray Ramey, Dr. Culley and the others. And said, "If I don't get asked back I'm going to be mad."

Claude Jarman, Jr., the 15-year old star, is drawing the sympathy of all the UHS youngsters. That he must "work and go to school at the same time." California law demands that he have four hours of schooling each day; that he not appear before the camera more than four hours each day. A special tutor is with him at all times; they set up a tented classroom on location. And Mrs. Grace Leaveil will give him Latin lessons while he's here. Young Jarman, incidentally, didn't flinch at falling off that log into that cold water time after time Tuesday. His father is with the famed young man all the time.

George Greene, the big foreman of the special effects crew, was much interested when he first hit Oxford in the local Masonic Lodge. He and several other Masons in the troupe are attending the lodge meetings (Continued on Page 12) (Continued from Page 1) here as special guests.

Barrett Kiesling, the publicity man who used to work with DeMille (sic), is excited about the Oxford ante-bellum homes. He says, 'I'm not so much of a nut myself on antiques but I promised by (sic) wife to give her a complete report on everything I saw in this respect." So he's going to visit the Culley home and others.

Jerry Hester, the "still man," said to be "the finest outdoor photographer in the business", likes to talk picture making as well as any amateur. He grinningly admits that the first photo he ever made, when he "just up and shot", is about the best he ever made and now he uses a Rollieflex, a speed Graphic and an 8×10 view camera.

All the visitors, naturally, are receiving all kinds of invitations for entertainment and the Local Society Leaders might well outdo themselves over the celebrities who are truly 24-carat by all the rules of the movie magazines and columns. But Mr. Brown came here to work and there's no doubt about that. The crew is up and moving around 5:30 each morning and sometimes doesn't finish up untill (sic) 9:00 at night. They, understandably, don't appear to have the energy for the gay life for which all Hollywood has been so well advertised.

'MGM Seeking More/Local Actors As/Movie Progresses//*More Than A Hundred People/Needed for Street Scenes;/Shooting Going Ahead Rapidly,*' pp. 1, 6.

Oxford's movie making is moving along on schedule as the M-G-M camera crew came back into town Wednesday morning and began interior shots in the old county jail, a most important set for the filming of William Faulkner's "Intruder in

the Dust."

But the "call sheet" for local extras is not proving too attractive, according to Jay Broderick, casting director, as he renewed his invitation Tuesday for "around 100 men and 50 women between the ages of 40 and 65." These people are needed for the street scenes.

Extra and bit players are invited to register at the M-G-M office in the Lyric Theatre.

Some difficulty also was experienced in signing a sufficient number of negro players, particularly for the jail scene. The colored people don't appear to fancy being in the jail even in make-believe but cooperation being extended by a number of the negro leaders is being effective, Mr. Broderick said.

However, there has been no shortage of curious fans. The crew thought it was shooting somewhat secretely (sic) out in the country but word got around as to the location and the hillside was covered by high school and Ole Miss students and local people Tuesday afternoon.

Ice Scene Made

The E. W. Wells farm near Taylor was the scene of the shooting Monday and Tuesday as Clarence Brown, the director, chose to begin his work with the beginning of the story: the rescue of "Chick" the white youth from the fall in the icy creek by "Lucius" the negro principal.

A steep banked creek was found on the Wells place, the special effects crew quickly damed (sic) it and spread paraffin for the ice with cotton used to spot the banks with snow. The long log was cut and dropped across, and Claude Jarman, the youthful star, took a half dozen tumbles into the water as Director Brown shot every meticulous scene as many times until finally he said, "Cut——and print it."

The weather cooperated in making the water more realistcally cold than was necessary both days.

Set Trouble

While Mr. Brown brought his entire troupe here from Hollywood so that he might capture the "realistic background", George Greene and his special effects crew is finding his art and labor almost as necessary as in Hollywood.

A negro cabin selected several weeks ago as "perfect" for the picture could not be used because the owner changed his mind at the last minute. So the movie carpenters had to transform another one.

A bridge north of town also picked sometime ago as part of the locations for the quicksand (Continued on Page 6) (Continued from Page 1) scene showed up missing this week and now, apparently, one will have to be built.

The M-G-M officials expressed themselves Wednesday as well pleased with the

first few days of their work here, according to Mayor R. X. Williams. Visitors on the outdoor sets have been welcomed altho over-crowded conditions are feared if numbers increase greatly.

....

Mar. 24, 1949. 'Movie People Work/Hard; Local Fans/Seeing Little Action//*Bad Weather Doesn't Stop Cam-/eras As Jail Scenes In Faulkner/Film Made This Week*,' pp. 1, 3.

"I've had a terrible day. Not all morning did I get to sit down for five minutes!"

Thus did Miss Elizabeth Patterson, the fluttery and utterly charming famed 70-year old actress, accurately describe the work of the M-G-M movie crew now busy in Oxford in filming William Faulkner's "Intruder in the Dust" in the authentic locale of the great novel.

While the excited local movie fans gathered at the ancient county jail, to stand around for hours and have their excitement die with nothing much to see, the work of noted Director Clarence Brown and his Hollywood crew has gone on this week in the ardurous (sic) and meticulous making of each scene.

Move Inside

The stormy, rainy weather of recent days has not handicapped the camera shooting for Mr. Brown wanted to work in the "covered sets" anyway. After completing the icy creek scenes on the Wells farm the first of last week, he moved into the jail and shot upstairs in the cells for three days. A few shots down at the Longest home and he was back at the jail Monday and Tuesday, working in the kitchen.

The big, high ceilinged kitchen of the old jail is being used for (Continued on Page 3) (Continued from Page 1) "coming home." Her home is in Savannah, Tenn., 30 miles from Corinth, and a small Southern city that might be compared to Oxford.

It was not this Miss Patterson, but her sister, who was in school with Miss Estella Hefley, Ole Miss dean of women.

"See that guy coming out of the jail. He's the one who always plays the sneaky killer."

Dan White didn't mind having that said about him because he is one of the better Hollywood character actors who specializes in the "heavy" roles. Recently he has been seen in "Stations West" and "Four Faces West" and he worked in "The Yearling" for Director Clarence Brown. He will be "Will Legate."

Originally, Mr. Brown wanted Mr. White to play "Crawford Gowrie," the killer in this film. But Author Bill Faulkner objected. He saw "Crawford" as a "fat, sweating ordinary person" rather than a sinister appearing character who

might "tip the deal" in the first scene. The movie makers agreed and so Charles Kemper, another top character actor, will be "Crawford."

He is a native of Florida and, being this close to home, hopes for a visit after the picture is finished. His father lives in Lakeland and kinfolk are scattered all over the state.

The property problem of Miss Habersham's ancient pick-up truck, so important in the movie, was solved by Production Manager Jay Marchant. He found a "Model A" belonging to Mack Alexander that perfectly fills the bill, "after four bolts are taken out and the wooden cab removed."

Mr. Alexander "bought that truck new" and his justifiable concern over its care and safe-keeping drew all the assurance of Metro-Goldwyn-Mayer that it would not be damaged. In fact it's coming back to him with a new set of tires and other improvements.

....

'M-G-M NOTICE,' p. 1.

It is important all men and women who have registered for extra and bit work for "Intruder in the Dust" report to MGM Office, Lyric Theatre as soon as possible. In order they may fill out necessary income tax forms, bring social security cards or numbers.

Jim Broderick, casting director, said Wednesday that he is still in need of some older men for bit parts, ages 40 to 65. The crowd scene work probably will begin soon, he said.

'IS EVERYBODY HAPPY?,' pp. 1, 8.

[*Story by Moon and picture of Claude Jarman, Jr., surrounded by Oxford's adoring teenagers*]

'The Historic Chandler Home[1] Is For Sale! [*with picture*],' p. 16.

This beautiful and authentic ante-bellum home is on the market for the first time.

The total ground space measures 405 feet by 502 feet, witth (sic) the exception of a 75 1–2 by 112 1–2 block in the northeast corner.

Will sell the house and grounds as a whole.

Or will sell the house with grounds measuring 180 feet by 502 feet.

We will be pleased to show you this property at any time.

WILEY T. CHANDLER

At Brown's Store Phone 90 Oxford, Miss.

1 *The only ante-bellum home in Oxford which is still owned and in which still reside direct descendants of the builders. The home was built just at the beginning of the war by*

William Thompson, brother of Jacob Thompson. A daughter of William Thompson married young Dr. Chandler from North Carolina. See 'The Thompson-Chandler Home,' Dec. 10, 1936 item. The home is well known as the model for the Compson house in "The Sound and the Fury." 911 South 13th. Miss Annie Chandler, who taught the first-grader William Falkner in 1905, was a member of this family. Her sisters at home were charged with the care of their abnormal brother, Edwin, who could be seen playing in fair weather through the high fence that surrounded the Chandler lot. See Blotner's Faulkner: A Biography, *Vol, I, p.94.*

Mar. 31, 1949. 'Distorted View of Movie Filming ... [*Editorial*],' p. 3.

Writers who do not know anything about the situation but are endeavoring to find something to detract, even at the expense of truth, from the movie filming in Oxford, come up with some peculiar thinking as evidenced by the following in the Conservation News:

> Reports are that forty technicians and six actors are busy filming "Intruder in the Dust" smewhere (sic) around the town of Oxford, Mississippi. They are trying to screen another effort of William Faulkner, local novelist, who has never actually succeeded in getting the stench of "Sanctuary" off his hands. From what we hear, the Town of Oxford, site of the University of Mississippi, shows little interest in the picture, and less in Mr. Faulkner. Mob scenes to be shown in the town square should be considered an insult to a fine old town that has known nothing more violent than the jailing of ex-governor-senator Bilbo, or the biennial Ole-Miss-Miss. State tussle.

If Representative Hayden Campbell of Jackson will pay a visit to Oxford within the next two or three weeks he is likely to be surprised.

Among other things he will find that the technicians and the actors (quite a few more than six) are very nice, friendly and church going people. He will discover that Oxford and the University are very much interested in the filming and are trying to see as much action as possible. And he will also find that Oxford's opinion of William Faulkner is that he is one of the world's greatest living novelists and a great asset to this old and cultured school town.

Oxford likes very much the Ole Miss-State grid tussle which Rep. Hayden names, but this is an "off year" so far as being a home game and we think as a substitute the filming of "Intruder in the Dust" is the best attraction we could have secured.

Perhaps there are other people who have a long range distorted picture of what is happening in our fair city. We suggest that they come and see us during springtime, visit a fine and growing school, a modern little city, and get a glimpse of how a movie is filmed in the original setting of the story from which it is taken.

Apr. 7, 1949. ' "LUCAS" DOESN'T RECOGNIZE "CHICK",' pp. 1, 6.

[*Story by Moon and picture of Lucas passing by Chick without recognition*]

'Local Actors Praised/As Movie Shooting/Ahead of Schedule//*If Fair Weather Holds, Director/Brown Expects To Finish/Faulkner Movie On Time,*' pp. 1, 6.

"Because of the continued splendid cooperation of the entire community" the M-G-M film company working here on the Faulkner movie is up to shooting schedule, and perhaps a little ahead, Barrett Keisling (sic), publicity director, said Wednesday.

The original schedule was "31 shooting days" and the cameras have been here here for four weeks.

The verve and enthusiasm of the local people who are taking the bit parts, and making up the crowd scenes, also is helping to expedite the work and cutting down on the number of "takes" necessary for the street scenes, he said. "Hollywood extras are often blase about the work but here everyone is on his toes," Mr. Keisling (sic) complimented the Oxford amateurs.

At the same time, Director Clarence Brown is keeping a worried eye on the weather. For all the "covered scenes" have been used up and the remainder of the shooting has to be done outdoors. The usual cloudy weather and threatening rain of Spring keeps him on uneasy seat, the edge of his canvas bottomed chair, that is.

Like Tuesday when the sun played hide and go seek in the sky full of small clouds, coming out for a few brilliant minutes only to duck back in about the time he yelled "Camera!"

Just ahead are night scenes in the graveyard and at the quicksand, and more work at the jail. "Nub Gowrie bringing in his son, was an important scene made Tuesday night. (sic)

Rushes Pleasing

All the company, from Director Brown on down, are highly pleased with the way the picture is making up, Mr. Keisling (sic) said.

"Rushes," which are the film strips seen in their first rough form, are being shown here nightly for Mr. Brown and his assistants. Each days (sic) filming is put on a plane in Memphis (Continued on Page 6) (Continued from Page 1) that night, sent to Hollywood where it is developed and flown back, the process taking an average of five days.

"The rural scenes are beautiful and the shots in the old jail are striking," he said.

Apr. 14, 1949. 'CLARENCE BROWN DOESN'T FIT MOVIE/CREATED PICTURE OF MOVIE DIRECTOR//By MOON,' pp. 1, 7.

Of all the Hollywood company, probably best remembered by the many local folk who are working in the Faulkner movie, will be the director, Clarence Brown.

He doesn't fill their expectations at all. They looked for a megaphone waving, puttee-legged character, or perhaps a long-haired individual who would wring his hands, tear his hair and yell right often.

They weren't prepared for a short and stocky man, who likes to let his graying beard go unshaven and use that for an excuse not to get his own picture made. Quietly patient in doing a scene over and over again when he thinks it necessary, he paces his entire company in politeness, with every instruction a "please" rather than an order.

On the other hand, he can apply the body English" (sic) to a shooting when he gets excited and serve as his own sound effects department like the other night when, with two fingers in his mouth, he gave out with a good imitation of the siren on the sheriff's car.

Oh, he's tempermental (sic), all right. Particularly touchy about public relations ——and he's working on the touchiest picture in his career.

He doesn't appear to be giving orders at all, as the big crew of technicians, cameramen, assistant directors, and such make the set-up of a score of lights, and the property, and move the crowds around, with just here and there a suggestion from him.

There's perfect order in the milling around; it's all according to plan. With exhaustive research before the picture start, with almost daily production meetings, practically every move is all set before coming onto the set.

Now Mr. Brown learned a ling (sic) time ago how to get the best out of the people working for him. He's quick to give praise, and it never sounds like flattery, for his deep sincerity impresses everyone. Like the other day in shooting the gas pump scene he said. "No actor could have done that! No one except a person who had worked around a filling station for years could given (sic) that scene its realism."

Too, Mr. Brown picks the top men in the industry to work in his companies and then depends on them to do their best work. Like Bob Surtees, the head cameraman; and Randy Duell, the art director; and Jay Marchant, production manager; and Barrett Keisling (sic), public relations.

But there is no question as to who is "The Boss," among (Continued on Page 7)
(Continued from Page 1) his crew or among those who watch. An Ole Miss drama student explained it, pointing to Mr. Brown, "There's the little god of this affair. (sic)

Likes the Veterans

Another good reason for the smoothness of a Brown operation is that many of his crew have been working with him for years, on picture after picture. For instance, from among those responsible for the great film "The Yearling," the

following are also here at work on "Intruder in the Dust":

Claude Jarman, Jr., the star; Victor Griffin, tutor; Miss Eylla Jacobus, script secretary; Frank Roberts, wardrobe; Jay Marchant, business manager; Jerry Hester, still photographer; George Greene, construction; Jim Vesey, painter; Lee Stanfield, make-up; Seth Witt, Charles Birch and Harold Brock, technicians; Lou Crowley, property man; and Dan White, actor.

'Miss Oxford Revue/Set For April 25;/Movietown Judges//*City's Loveliest Young Ladies/Ready For Annual Revue;/M-G-M Folk Will Judge*,' p. 1.

While there will be no movie contract at stake, the 1949 Miss Oxford Contest, set for Monday night, April 25th, will take on a definite Hollywood tinge.

For three of the Metro-Goldwyn-Mayer company now here, long identified with the greatest glamourization of the feminine, will act as judges——should conditions permit.

Bob Surtees, chief cameraman, who has looked through his lens at many a beautiful girl and many a girly show, particularly several of the Kathryn Grayson films, will be a judge. Before coming to Oxford for the Faulkner picture, he shot the newest Grayson musical, "Midnight Kiss."

Miss Illya (sic) Jacobus, script director on many of the best recent Hollywood shows, and Jimmy DeHaven, noted director who will take over the "second unit" shooting when Clarence Brown leaves, also have been invited to judge.

"We always try to get our judges from out-of-town and these are not only that but they are from the right town," said Joe Hester, chairman of the Jaycee committee in charge.

....

'MOONBEAMS,' p. 7.

....

Phil Stone is probably the only lawyer in the country who has been "adopted by the U. S. Supreme Court." Before that most august body in Washington last week the lawyer sponsoring him in his first appearance got a little rattled and said, "I recommend Mr. Stone for adoption" rather than "admittance." That must have been constitutional because he said that Mr. Justice Frankfurter didn't even smile.

....

"Where's the head-knocker around here?" was the confusing and belligerent question asked one of the M-G-M crew at one of the crowd scenes.

"I mean the head-knocker, the boss-man," repeated the stranger. Mr. Brown was pointed out to him and he was asked his trouble.

"Well my wife's been gone from home for two days and someone said she was

working up here and I want the head-knocker to find her for me!"

Barrett Keisling (sic), the MGM publicist, in his guest column written for this week, had a clever little reference about playing ping-pong with Chancellor J. D. Williams. Then he rushed down and asked me to cut it out of the proof for he wasn't sure of the wording.

"Well, he just beat me five out of seven games," Barrett ruefully admitted.

I really should quit writing about politics for I just can't figure it out. All this socialism business, I mean.

'HOLD IT JUST A MINUTE, MR. BROWN, PLEASE,' p. 7.
[*Picture of Clarence Brown, director and producer, surrounded by his filming crew*]

Apr. 21, 1949. 'PRETTY INTRUDER IS WELCOMED ON THE SET,' p. 1.
[*Picture of Miss Oxford, Sara Webster, visiting the MGM movie company on location*]

'Movie Work Nears/End; More Than/500 Local Actors//*Principals of M-G-M Film Com-/pany Expected To Leave With-/in Few Days*,' pp. 1, 4.

A total of 527 local people have been working with the Metro-Goldwyn-Mayer film company on the Faulkner picture, Casting Director Jim Broderick said this week, as the exciting Hollywood invasion of Oxford begins to draw to an end.

"Please express my personal thanks to all these fine people," Mr. Broderick said. "Their cooperation, their courtesy and the pleasure of our association will be long remembered by us in our work of movie making on location."

While no definite date has been set, most of the principals and the first unit of the company is expected to be gone, on their way back to the studio in Culver City, by the last of this week or the first of next.

Jimmy DeHaven, noted director of many films, is here ready to take over the second unit shooting as soon as Director Clarence Brown leaves. Chief Cameraman Bob Surtees and several others of the department heads will remain for some more work.

Mr. Brown said this week that it would probably take six weeks "to cut the picture." That is the editing process in which the thousands of feet of film shot around here are reviewed and studied, the best scenes selected, and the continuity of the story worked out by himself and technical assistants in the studio.

Release date and the possibility of a "world premiere" in Oxford, both depend upon many conditions and the decisions of studio officials, he said.

Everybody In The Act

This movie "Intruder in the Dust," made from the most recent novel of Ox-

ford's famed author William Faulkner, certainly is a "moving portrait" of Oxford and the "Oxford country."

And from Casting Director Broderick's figures, it appears that almost everybody "got into the act."

Three hundred white men, beginning with Harvey Clinton Aden and running to Robert L. Young——and including eight (Continued on Page 4) (Continued from Page 1) Tidwells——appear on the payroll list. Forty-eight women and 45 children.

Of course, all of these "local characters" may not be able to recognize themselves in the film, taking part in the crowd scenes, but there will be many a familiar face loom up on the flickering screen, Mr. Broderick said.

There were also 128 negroes taking part in the film.

'MOONBEAMS,' p. 5.

....

I should try to write about something other than all this movie making but this thought came last night.

In this community effort of helping Clarence Brown and the M-G-M company, all of our varied factions and personalities have "gotten together" more beautifully than ever before. Of course it has been something of an exotic civic project, everybody all thrilled about being in the movies, and that has made cooperation more attractive.

But why in the devil can't we all get together on some of these more important community improvements, now dozing and dying around here?

Maybe we can. Audley Avent the other night came up with the biggest and finest suggestion in regard to our children and our schools. It may go over, if cross-currents don't set in.

....

'A NEW STAR IS BORN!,' p. 6.

[*Picture of Mayor R. X. Williams playing "Mr. Lillie," a neighbor of the Mallison's*]

'One of the Most Photographed Buildings in the World!,' p. 9.

[*Picture of the ancient Lafayette county jail being filmed as one of the principal sets*]

'BEST SELLING, MOVIE STORY,' p. 11.

[*Picture of Mrs. Sunday Spears holding a copy of "Intruder in the Dust"*]

Apr. 28, 1949. 'From Hollywood, Clarence Brown Wires His Appreciation/For Oxford's 'Extraordinary' Help In Making 'A Great Picture',' p. 1.

Director Clarence Brown, and several of the principals of the M-G-M company, left Saturday and are now in Hollywood at work on the "cutting" of the Faulkner picture made here during the last two weeks. Director Jim Havens, Chief Camera-

man Robert Surtees, and the "second unit" are still at work and will remain here for several days.

From the Metro-Goldwyn-Mayer studios in Culver City, Tuesday came this self-explanatory telegram:

Phil Mullen, Associate Editor

The Oxford Eagle, Oxford, Miss.

"Now that I am back in the studio and beginning to edit 'Intruder in the Dust,' I am more convinced by the hour that we are going to have a great picture of which we may all be proud. I've said it verbally to you and our other friends in Oxford, but let me repeat again in writing that this production could never have been made without the extraordinary cooperation we received from Mayor R. X. Williams and every citizen in the community. The way everyone pitched in to help us will ever remain as one of my finest experiences in many years of motion picture production. Let me also reiterate to you and your father the sincere thanks of our entire group for the fine news section and editorial page support given by your paper. With warm personal regards. Clarence Brown."

No statement could be issued by anyone in the studio as to when the picture will be edited and ready for showing and Oxford will just have to sit on eager and anxious seats until release dates are set, according to Barrett Kiesling, publicity director.

Oxford will do that, to see this moving portrait of themselves, of their community and of a great novel of William Faulkner.

'MOONBEAMS,' p. 5.

Quiet, please ... CAMERA!

Now hasn't it been pleasantly quiet around here this week?

No one yelling, "Roll 'em! ... quiet, please ... don't smile, don't smile, I implore you ... don't look at the camera! ... Slowly, slowly ... cut, cut, cut, CUT!"

Or words to that effect.

For the M-G-M movie crew, or most of them, are back out in the land of Hollywood.

Oxford helped make a motion picture during the past seven weeks, everybody got right excited and had a wonderful time, and stood around and watched and swapped rumors, and compared good and bad opinions about how we were going to look in the picture.

Incidentally, if the picture is good, send us a print of it, Mr. Clarence Brown.

Now the youngsters can have their dates at BTU, or at the picture show, or in the front parlor, rather than "where they're shooting." Now maybe wives can stay home and cook and place their attentions where wifely attentions should be.

Yes, we "made a picture" right here. Now let's make some cotton and corn.

Oh, these M-G-M people were wonderful folks, it was great to have them around, it was a collosal experience, but ... QUIET, PLEASE!

....

May 5, 1949. 'FILM FOLK DEPART, SWEAR THEY'RE COMING BACK WITHOUT THE CAMERAS,' p. 1.

CUT! ... kill the arcs ... Wrap it up ... that's all, brother.

Hollywood is gone, back to Hollywood.

The second unit of the M-G-M company has made the final shots on the filming of Faulkner's "Intruder in the Dust." The grips, the electricians, the bosses, the cameramen, all of whom have become well known local characters during the past eight weeks, caught the cars to Memphis Tuesday afternoon.

Jay Marchant, business manager; Jim Broderick, casting director; Marvin Stewart, assistant director; made a particular point of making the rounds Tuesday morning, saying their goodbyes, again expressing their appreciation for the help Oxford and Lafayette county people gave them in making a complete movie right here.

They all said they're coming back. Even some of the grips told the youngsters that they were coming back to make another picture.

Mr. Marchant said he was coming back without the cameras to go fishing; Randy Duell, the art director, said he wanted time to "really see this place;" Barrett Kiesling wants to bring Mrs. Kiesling to see the ante-bellum homes; Bob Surtees says Mrs. Surtees wants to move here; "Sheriff" Will Geer definitely promised to bring his trailer and wife back to eat out of the garden which he planted behind the jail.

The glamor and the excitement is over for the moment as the waiting to see Oxford and local people on the screen continues.

Information from Metro-Goldwyn-Mayer, where the film is being put together, continues to indicate that the world premiere will be held here, according to Mayor R. X. Williams, and if it does the filmland invasion and the excitement will be had all over again, if for a shorter period.

Typical gesture of the fine people from M-G-M was related by Mrs. Julia Davis, of the Colonial Hotel.

L. C. Harvey, colored porter who waited on the guests, has a twisted left arm, caused in a fall from a tree nine years ago. He's never had the money for an operation.

Now he has, for the M-G-M crew collected $100 from among themselves, gave it to Dr. E. S. Bramlett for hospital expenses and the operation is to be

performed by him without cost.

WORLD PREMIERE OF *INTRUDER IN THE DUST* IN OXFORD (1949)

Sept. 8, 1949. 'Oxford Movie Premiere Expected to/Attract Interest Throughout South//OUTSTANDING EDITORS, PUBLIC OFFICIALS/WILL BE INVITED IF PLANS GO THROUGH,' pp. 1, 7.

The world premiere of "Intruder in the Dust," the motion picture made from the Faulkner novel, expected for Oxford early in next month, can be an event of Southwide interest and importance in addition to a show of all-consuming interest to this community where it was almost completely filmed, Metro-Goldwyn-Mayer officials announced Wednesday.

From New York, Barrett Keisling (sic), M-G-M publicist, phoned Wednesday that certain details still remained unclarified and definite announcement of the premiere cannot be made until certain agreements are made which will probably be this weekend.

"The completed movie comes up to all of our expectations in being a work of modern art, a timely and eloquent documentary of the South's racial relationships, as well as being an exciting detective story," Mr. Keisling (sic) declared.

Announcement of the premeire (sic) probability followed a "sneak prevue" held in Memphis Tuesday for a group of Oxford people, among them Mayor R. X. Williams and Author William Faulkner.

Declining any detailed comment on the movie, because he was "still too close to it," Mr. Faulkner appeared pleased with the film treatment of his latest novel.

Mayor Williams expressed the belief that the city will receive the picture with "appreciation as well as with high interest."

Premiere Plans

There will be no floodlighted, glamourized movie-style premiere, Mr. Keisling (sic) said——rather it will be a "dignified program of literary and social interest, fitting to the great writing of Mr. William Faulkner and to the fine movie that has been made from his latest novel."

For instance, the veteran publicist believes that outstanding editors from all over the South, such as Ralph McGill of the Atlanta Constitution, and John Rosenfield, of the Dallas News, and a dozen more, will come to Oxford for a luncheon

and special showing on the afternoon prior to the big opening that night.

He believes that Governor Wright of Mississippi, and governors from other Southern states, U. S. senators and congressmen will want to see the movie in the special presentation because it is "a social document, about the nation's most publicized racial problem, presented from the Southern viewpoint with complete honesty."

And, Mayor Williams agreed, cordial invitations will go out to all these prospective distinguished visitors with elaborate arrangements made to receive them.

An Exciting Movie

"All the big social talk aside, this 'Intruder in the Dust' is an exciting movie and a beautiful picturization of our city and our countryside," said Ben Jack Hilbun, who takes one of the major local parts in the cast and who also saw the "sneak prevue."

Local people will not need any urging to see the picture for they saw it being made in March and April, and around (Continued on Page 7) (Continued from Page 1) 500 of them have parts in it.

They know the story: Of Lucas Beauchamp, the fiercely proud and independent old negro, who is falsely accused of murdering a white man, who is saved from threatened lynching when a white youth, his lawyer uncle and an old white lady turn detectives, dig up a grave and lead the real killer to expose himself.

Students of Faulkner know the story to be a "who-dun-it" wrapped around his great theme of the tragedy of mixed blood, of the responsibility of Southern white people towards racial problems——problems which can be solved only in time and by the South.

'MOONBEAMS,' p. 7.

....

Yes, we saw the picture.

A special "sneak preview" of Oxford's "Intruder in the Dust", in Memphis Tuesday. That was in line with a request I made of the MGM folks when they were here: that some of us be allowed to see the film before we started promoting the premiere so we would know what we were promoting.

I think you're going to like the movie very much; the movie in which your city and YOU appear.

There will be some of the usual gripes and criticisms.

Pictorially, the movie does a beautiful job on our city and our countryside. But it is not a picture of magnolias and Old Southern mansions——Mr. Faulkner's story was not that.

Some will say that the picture does not flatter us as we would wish.

It is a work of art——there is no flattery in great literature or art.

....

Sept. 15, 1949. ' "Biggest Thing That Ever Hit Oxford"/World Premiere of City's Own Movie,' pp. 1, 5.

That "same fine community-wide cooperation which made possible the filming of the picture" will be sought in the planning and staging of the world premiere of "Intruder in the Dust" here on October 11th, according to Emery Austin, Metro-Goldwyn-Mayer publicity executive who arrived here Monday.

Flying in from New York where he had spent the past few days in conference with Director Clarence Brown and other top M-G-M officials, Mr. Austin is proceeding immediately to the formation of a "premiere committee" and the establishment of a "premiere headquarters."

Mayor R. X. Williams, at whose Lyric Treatre (sic) the premiere will be held, will act as chairman of the committee and he is asking the following to serve with him.

E. H. Walker, president of the Rotary Club; Thomas W. Avent, president of the Chamber of Commerce; Sam Friedman, president of the Lions Club; George Fenger, president of the Jaycees; Mrs. Hazel Shelton, president of the B. & P. W. Club; Miss Jeanne Lowry, president of the Pilot Club; A. H. Russell, Legion Commander; Robert Hickey, V. F. W. Commander; Ed Johnson, representing the Chancellor of the University; Phil Mullen, of the Eagle.

Collosal

Mr. Austin didn't use many of Hollywood's well known superlatives about the premiere but he did say Tuesday morning, "Except for your famed State game, this movie affair should be about the biggest thing that ever hit Oxford."

"One of your citizens, Mr. William Faulkner, is recognized as the nation's outstanding contemporary novelist. His latest book has been made into one of the finest movies of the year and its scenery and its characters are Oxford country and Oxford people. No other movie ever has been such a perfect, and we be-(Continued on Page 8 [sic, actually 5]) (Continued from Page 1) lieve beautiful, portrait of a community as is this one. So we are presenting Oxford, pictorially, to the world."

The Oxford premiere will attract the South's outstanding editors and dramatic critics and the guest list will include top public officials and other notables, Mr. Austin said.

There will be radio broadcasts, newsreel pictures, kleig lights and pleasureable (sic) excitement that seldom visits a small city, he predicted.

Governor Invited

Ira L. (Shine) Morgan will head a group of local leaders who expect to visit Governor Wright in Jackson Monday and extend a special invitation to the state's chief executive to attend the premiere. Governor Wright is expected to invite the chiefs of all the other Southern states.

The premiere committee expects to hold its first meeting Thursday morning and there begin the concerted activity to stage the "world premiere of Southwide importance and of national interest," Mr. Austin said.

Sept. 22, 1949. 'Again Kleig Lights Will Movie-Set Square, /Everyone Has Part In World Premiere,' pp. 1, 11.

[*Story of a lot of events expected to take place on October 10th and 11th*]

Sept. 29, 1949. 'PICTURESQUE COURTHOUSE STARS IN THE MOVIE AND IN THE PREMIERE [*with picture*],' pp. 1, 4.

[*Story of activities surrounding the premiere, including a civic club luncheon honoring the author*]

Oct. 6, 1949. 'World Premiere Excitement Ready To Break//Waiting To See Oxford's Own Picture/Almost Over, Big Night Monday [*with picture*],' pp. 1. 4.

When that giant 8-million candlepower Navy searchlight begins to blaze in the sky over the Square Sunday night, that excitement of "being in the movies" which began building up in this city back in March, will be ready to overflow and engulf the entire community in the World Premiere activities arranged for Monday and Tuesday.

William Faulkner wrote another best-selling novel, Clarence Brown, noted Metro-Goldwyn-Mayer picture-producer, thought it a great murder mystery as well as an honest and inspiring presentation of Southern racial problems, and he brought a complete film company to Oxford last March and made the picture here using real scenes and real people almost entirely.

So the world premiere of "one of the year's finest motion pictures" is to be held in this small city, in tribute to Mr. Faulkner and so that the Oxford people who cooperated in making the picture "might be first nighters in seeing themselves on the screen."

World Premiere!——arc lights and floodlights, movie stars and other famous people, visiting newspapermen, newsreel cameras, radio broadcasts——Oxford spotlighted before the nation in the collosal style that only Hollywood can promote.

Two Day Program

For the past several weeks, MGM Publicist Emery Austin has been directing the city in another big show and he'll be ready to draw the curtain at 4:00 Monday afternoon.

City officials and civic club leaders, University officials and local newspapermen,

have been assisting Mr. Austin and he hopes to see in the World Premiere extravanga (sic) even bigger "crowd scenes" than are in the picture. "We want maximum participation," he technically describes, "Everybody come!"

A mammoth parade begins to roll at 4:00 Monday afternoon from the campus to the city and around the square.

Both the Ole Miss Red and Blue Band and the University High School Band are to parade. Eleven floats have been prepared by Oxford clubs and University organizations; visiting dignitaries, nationally known beauties, will ride; campus military units will march.

At 5:30 the floats will be judged by Clarence Brown for $350 in prizes being offered by MGM.

Dignitaries will take dinner at the University with Chancellor J. D. Williams at 6:30.

Lights, Music, Camera!

Then, around 7:30, the excitement reaches a crescendo as every last person in Lafayette county is invited to join in the huge open air program in the Square.

Nine million candlepower of "spots and floods" will flourescent (sic) light the square, reminiscent of the movie making itself.

Clarence Brown, Claude Jarman, Jr., and Miss Elizabeth Patterson, all famous Hollywood figures, will be back in Oxford that night and they are to appear before the enormous crowd.

Perhaps Governor Wright will be here; there will be newspaper editors from a score of big dailies, there will be newsreel cameras turning and the entire affair will be broadcast over WHBQ and WMPS.

Freddie Burns and his Ranch- (Continued on Page 4) (Continued from Page 1) boys, the radio string band very popular here, are to make the music for the big free street dance——and cornmeal will be scattered over the concrete to save the shoe leather.

Esmerelda, nationally known radio and recording hill-billy style prima donna and comedienne, will appear with the band in a special attraction.

Clarence Brown will present to Mayor R. X. Williams a placque which is to be hung on the City Hall as a permanent expression of MGM's appreciation of the city's help.

Then there'll be dancing in the streets.

University Ball

Ole Miss faculty and staff members and students and Oxford social leaders will stage still another celebration that same night in the form of a "World Premiere Ball" on the campus.

Here the starched shirts and long evening gowns will be in evidence, if optional, and there will be a Grand March with glamour girl Miss Katherine Wright leading out with either Director Brown or Star Claude Jarman, Jr.

'Formal Premiere [*part of the above item*],' p. 1, 4.

The formal world premiere day opens Tuesday at noon when all local civic club members attend a joint luncheon at the Mansion in honor of William Faulkner and the visitors.

Chancellor J. D. Williams is to act as toastmaster and recognition is to be extended visiting newspapermen as well as motion picture notables. Verne Barnes of the chamber of commerce, has directed arrangements.

The "press only" will see a private screening of "Intruder in the Dust" at 2:00 Tuesday afternoon. Local people are not invited because their reaction to seeing themselves on that silver screen might influence the critical attention of the newspapermen, according to Mayor Williams.

Those around 25 newspaper editors and drama critics, from the leading daily papers of the South, will hold a press conference with Mr. Faulkner and the film people at 5:00.

At 8:00 comes the actual World Premiere.

Here will be another speaking program, by Clarence Brown, Claude Jarman, Miss Elizabeth Patterson, William Faulkner and Mayor Williams. This will be broadcast. Then that about which all the talking has been——"Intruder in the Dust."

The 700-seat Lyric theatre just won't be able to hold everyone who wants to attend, even at the $2.60 price, and the reservations are going on the first come, first served basis, Mayor Williams said. Altho he is trying to restrict sales to Oxford people, except the invited guests.

However, the picture will remain over at the Lyric theatre for an indefinite run, he said.

On Wednesday morning, Oxford may be able to read about itself in newspapers throughout the South.

Premiere Notes

Director Clarence Brown will join one of the world's largest military organizations when he becomes an honorary colonel on the governor's staff. Governor Wright named some 350 colonels after his overwhelming election in 1947 and he's dubbed a few honorary ones since.

One time it is said Governor Wright is to be here for the festivities, other times it is not certain.

Members of the Ole Miss foot-(Continued on Page 4) (Continued from Page 1) ball team are autographing a football to be given to Claude Jarman, Jr., who plays

the game himself in junior college.

Oxford Jaycees solved their float problems easily. "Get a convertible from Hilbun, seat Miss Katherine Wright in it and ain't that purty," they said.

Bill Harmon of the Rotary Club is working hard on a fine float and nine other organizations will be represented. Some out of town bands may be included.

The Eagle's supply of typewriters will be exhausted for one day at least, for every one of the 25 newspapermen will be wanting to bat out copy at the same time. The young lady at Western Union had better have some help.

The Lowe twins are to ride in the parade, this time astride the beautiful twin horses of Mrs. Futrell, rather than the mules they ride in the picture.

That plaque will read: "Presented to Mayor R. X. Williams on behalf of the people of the City of Oxford in appreciation of their efforts in making possible the filming of William Faulkner's 'Intruder in the Dust' and in commemoration of the world premiere, October 11, 1949.

"Presented by Clarence Brown, Claude Jarman, Jr., and Metro-Goldwyn-Mayer Pictures."

'HOMETOWN BOY MADE GOOD 20 YEARS/AGO, WHO IS WILLIAM FAULKNER?//By Phil Mullen [*with picture of William Faulkner with Director ClarenceBrown*],' pp. 1, 5.

Two world famous artists, master craftsmen both, wrote a story and made a motion picture which are "Oxford's own" and the latter, it is believed and hoped, will be critically acclaimed as a "work of modern art," to reflect distinguished credit upon this city, where it was almost entirely filmed.

For years we have been seeing the name of "Clarence Brown, producer and director," on some of the finest motion pictures, from "Flesh and the Devil" in 1924, "Ah, Wilderness" in 1935, "The Human Comedy" in 1942, "National Velvet" in 1944, "The Yearling" in 1945 and to "Intruder in the Dust" in 1949.

Oxford movie fans came to know this Clarence Brown for he spent March and April here practically "directing the entire city" in its film role.

And during this unusual experience, of having this small city taken over by a Hollywood film company, Oxford also came to know much better its own notable artist, the novelist William Faulkner.

The two are a great deal alike, outstanding in their fields——both were pilots in the first World War——and they saw most everything alike in making "Intruder in the Dust," an honest picture about the South's oldest and most important problem: the relationship of the negroes whose forebears were slaves and the white men who never forget that.

They are different in one way——Mr. Brown is said to be one of the wealthiest men in Hollywood while Mr. Faulkner always has had a magnificent disregard for

the dollar, coming or going.

Mr. Faulkner

It was 20 years ago, in 1929, that Oxford began to read about its citizen in the New York Times, and the London Times, and the critical praise was high (Continued on Page 5) (Continued from Page 1) from the beginning. Those who had known Bill Faulkner all his life just wouldn't believe he was all that good. Then, when they began to try to read his books, they didn't know whether they were going to be proud of him or not——for he doesn't write any chamber of commerce pamphlets, nor of magnolias and white columns. They had the uneasy feeling they might find themselves among the strang (sic) characters he pictured.

World famed as he is, no one seems to know William Faulkner. As Malcolm Cowley wrote, "He doesn't furnish information or correct misstatements about himself (most of the biographical sketches that deal with him are full of preposterous errors)."

He has written some of the most brutal and terror-filled scenes in American literature, and some of the most sensitive and beautiful. At least one of his books has been banned in Boston for some passages that shouldn't be mentioned in a "family newspaper." So readers of his books, and those who see his motion pictures, might like to ask Oxford, "What about this man William Faulkner. Is he a curious one?"

You may find him most any sunny day standing around on the Square. He'll speak most pleasantly and will converse with you if you'll do most of the talking. He is a "great listener" and the dialogue of his books reflect how truly he listens.

One day you may see him with a three-day beard, in old clothes, perched on a wooden seat of a mule-drawn wagon, beside an ancient negro. The next he may be togged out like a sporting Britisher on his way to high tea.

He just never has paid any mind to all the critical praise and the awe and reverence extended him in the world of literature. His friends like to repeat this story, true or not:

In the early days of his success, Mr. Faulkner was being lionized at a literary tea in New York. He was called upon for a speech.

He arose and said, "When I'm on my feet I'm an ass; when I'm seated some of you say I'm a genius." With that he sat down.

He has been called to Hollywood numerous times, once to write the dialogue in a Hemingway picture. Several years ago he came into the office of this paper with a poignant essay about a dead dog, the victim of a hit-and-run driver. He told us, diffidently, that if we had room we might like to print it. We did, three columns wide on the front page.

Years ago he was the scoutmaster of an Oxford troop. Once actually he was a

member of the Junior Chamber of Commerce and served as "critic" for the luncheon club.

During the late war, remembering his flying in the other one, he organized the aircraft warning service for this inland, rural county. He opened an office and named spotters in every corner of the county.

Another time, when a redbrick chain store replaced a hundred year old church, he wrote for us a scathing indictment of "modern progress."

He was a States' Righter, damning the increasing laws of this complicated age. But he condemned the racial prejudice theme of that recent political upheaval. And he has been described as "the greatest friend of the American negro." His great theme, we think, is the tragedy of mixed blood.

Famous people from over the world always want to see and talk with William Faulkner when they are near Oxford. Several months ago, a noted magazine writer and photographer were doing a feature on the city and on the Ballet Russe which was appearing on the campus. They spent a pleasant hour with Mr. Faulkner and then invited him to an aftershow party with Alicia Markova, "the world's premier (sic) daneuse (sic)." He declined with, "I have a previous engagement to hunt a ccon."

He seems to prefer the company of horses, dogs and negroes to that of artistes (sic)."

Right after the war, that top Russian journalist was being escorted over this then friendly country. He called down here seeking an interview with Mr. Faulkner who replied, "Tell him I'll give him ten minutes." So the Russian flew back to Russia.

At least one story about the sea has come from his pen and he loves the local inland-sea of the Sardis reservoir. A yachting cap on his head, and someone to help, and he sails his own sail boat. Some friends have a huge houseboat on the lake and in addition to helping build it, and to painting the deck when needed, the author's sailor duties includes "keeping the log," said to be right hilarious in spots.

The difficulty in getting him to pose for a photograph is something of a legend in the book and movie promotion field. Just this week, MGM needed a portrait for an 18-inch "blowup" to go on the marquee. The only negative available was one made 20 years ago when the New York Times practically forced him to sit. When asked if a new shot could be made, he replied, "Use a picture of the book." And Saturday he was too busy to pose with the Governor and the Mayor.

But, months ago when his name again hit the headlines, he sat for a picture made by friends of his young daughter, Miss Jill, so that the high school Optic could have a scoop.

It's not that he is shy——as a friend said, "there's no such thing as a shy Faulkner" ——but he just doesn't want to be bothered.

When Hollywood invaded the town, and there were luncheons and other affairs, he declined most with, "I may be running my school bus about that time."

When the filming began he worked with almost every scene. And he well knew all the human-natural conflicts of such a community affair as this and made a dry comment or two.

As the great name in literature which he is, surely he will be the subject of a fine biography or an authentic "profile" someday. If either is ever written, Mr. Faulkner probably won't read it.

The Encyclopedia Brittanica (sic) has this to say:

"... the general acceptance of William Faulkner as the most distinguished living novelist."

We in Oxford agree!

'GRAND LADY IS COMING BACK,' p. 2.
[*Picture of Miss Elizabeth Patterson who played "Miss Habersham" in the film*]

'*Claude Jarman Proves Film Stars Are/Just People, Some Of Them Very Nice//*By Phil Mullen,' p. 4.
[*Story of Claude Jarman, Jr., and picture of Miss Jill Faulkner, 16, dancing with the young actor*]

'"NUB" GOWRIE HAS JUST FOUND HIS SON'S BODY,' p. 5.
[*Picture of a production shot of the quicksand scene*]

'IN MOST ANY NEWSPAPER IN THE COUNTRY, MAY APPEAR SOMETHING ABOUT OXFORD,' p. 9.
[*Notices of world premiere scattered in other papers*]

'Most Any Night We May See Porter Hall And/Will Geer In The Pictures And We Know 'Em!//By Phil Mullen,' p. 9.
[*Story of Porter Hall who played "Nub Gowrie" and Will Geer who played "Sheriff Hampden" (sic) and their picture*]

'Now "Judge" Galloway Is An Actor,' p. 9.
[*Story and picture of George Washington Galloway with Claude Jarman. Galloway is the proprietor of a general store in College Hill and played the proprietor of "Fraser's Store"*]

'*David Brian Seen As New Matinee Idol By/Press Agents, He Is An Excellent Actor//*By Phil Mullen.' p. 9.
[*Story and picture of actor David Brian with Miss Sara Webster, "Miss Oxford of 1949"*]

'From This Small City Will Be Launched National/Publicity Campaign For Oxford's Own Picture//*After A Motion Picture Is Written And/Filmed, Then The Promotion Drums Begin//*By Barrett Kiesling,' p. 9.
[*Story of promotion and sales plans for the picture*]

'OXFORD IS PROUD OF/MANY THINGS,' whole of p. 10.

IT'S FAME IN THE WORLD OF ART AND/LITERATURE [*with picture of Rowan Oak*]

JOHN McCRADY, the outstanding Southern artist spent his boyhood days here and much of his beautiful painting is of "Oxford country." ... STARK YOUNG once lived in Oxford, and went to school here, and his "So Red the Rose" mentions Oxford ... JOHN FAULKNER, the younger of the writing brothers, lives here, also ... and, of course, WILLIAM FAULKNER, generally recognized as the country's outstanding contemporary novelist, is Oxford's most notable citizen.

IT'S FAME IN THE WORLD OF EDUCATION [*with picture of the century-old Lyceum Building of the University of Mississippi*]

The century-old University of Mississippi is at Oxford ... our city welcomes the flower of the state's young citizenship each year ... Our own children have one of the nation's finest institutions of higher learning right at their doorsteps ... Ole Miss in such a great and fine manner influences all of us in Oxford and our way of life ... For 100 years, Oxford has been the cultural center of Mississippi.

PROUD OF OUR PROGRESSIVE FARM FOLK [*with picture of farm leaders*]

PROUD OF OUR CHURCHES [*with picture of the St. Peters Episcopal Church, which appears beautifully in the movie*]

PROUD OF OUR/ACTIVE CIVIC CLUBS [*with picture of leaders of civic clubs with Miss Mississippi Katherine Wright*]

[*Picture of city hall*]

We Are Proud That We Could Help/Metro-Goldwyn-Mayer Film The Great/Motion Picture "Intruder In The Dust"

THE PREMIERE COMMITTEE
MAYOR R. X. WILLIAMS, Chairman
THOMAS W. AVENT, Pres. Chamber of Commerce
E. H. WALER, Pres. Rotary Club
SAM FRIEDMAN, Pres. Lions Club
GEORGE FENGER, Pres. Junior Chamber of Commerce
MRS. HAZEL SHELTON, Pres. B. & P. W. Club
MISS JEANNE LOWRY, Pres. The Pilot Club
A. H. RUSSELL, Commander, American Legion
ROBERT HICKEY, Commander, V. F. W.
ED JOHNSON, University of Mississippi
PHIL MULLEN, The Oxford Eagle

The City Of Oxford

R. X. WILLIAMS, Mayor
BOARD OF ALDERMEN:
A. H. AVENT, BEN J. HILBUN, WILEY T. CHANDLER, HARRY S. SISK, TED COMBS

[*Five city officials listed*]

'Our Own World Premiere ... [*editorial*],' p. 11.

Next Tuesday a very delightful program is in store for Oxford and surrounding community. It brings to us the world premiere of "Intruder in the Dust," Oxford's own motion picture.

Written by an Oxonian, filmed in Oxford with more than 500 local citizens in the supporting cast, "Intruder in the Dust" has much of interest for everyone.

Added to this is the color, the glamour, the activities that Metro-Goldwyn-Mayer provides for premiere showing of one of its movies which it expects to be a box office attraction all over the country.

Producer Clarence Brown and youthful star Claude Jarman, Jr., will be here to take part in the festivities. Oxford would certainly like to have had all the Hollywood cast and production men to return, as our people became acquainted with and gained a liking for all in the large group that spent nearly two months here.

And, of course, everybody is all excited to see themselves and their neighbors in a genuine movie. There will be numerous scenes wherein there will be many familar (sic) faces.

The few who have had the privilege of seeing a run of the film report that it is an interesting and exciting movie and that the scenery in and around Oxford very beautiful and impressive.

It may not prove a colossal movie in the Hollywood sense, but we are sure that "Intruder in the Dust" will be an excellent all-around handling of a mystery story that will be praised wherever it is shown and that means in practically very (sic) city, town and village throughout this country.

Much of the credit, of course, goes to William Faulkner, the Oxford author of the story from which the film has been made. Faulkner's world-wide reputation as a writer on subjects particularly pertaining to the South has gained him a large reader following and he has in this story measured up to his previous writing performances.

M-G-M's coming to Oxford to film the story had as one of its main objectives the honoring of Mr. Faulkner. And in order to do this right it sent one of its oldest and best producers to make the film and furnished him a very capable cast.

Much publicity will come to Oxford and the South because of the widespread

showing of the film and we are confident most of it will be favorable.

However, right now Oxford citizens are more concerned with just how they will look in the film, and it is with growing excitement they mark the passing of the days that will bring the world premiere right to their doorsteps.

[*Formal announcement of world premiere with seven pictures*] whole of pp. 12-13.

METRO-GOLDWYN-MAYER

Presents

THE WORLD PREMIERE

OF OXFORD'S OWN PICTURE --- WILLIAM FAULKNER'S

'INTRUDER IN THE DUST'

STARRING

DAVID BRIAN - CLAUDE JARMAN, Jr. - JUANO HERNANDEZ

PORTER HALL - ELIZABETH PATTERSON - CHARLES KEMPER - WILL GEER

A CLARENCE BROWN PRODUCTION

SCREEN PLAY BY BEN MADDOW——BASED ON THE NOVEL BY WILLIAM FAULKNER.

PRODUCED AND DIRECTED BY CLARENCE BROWN

A METRO-GOLDWYN-MAYER PICTURE

LYRIC THEATRE - OXFORD, MISS. - OCTOBER 11th, 1949

.....

METRO-GOLDWYN-MAYER EXPRESSES ITS APPRECIATION TO THE CITY GOVERNMENT OF OXFORD, TO THE OFFICIALS OF LAFAYETTE COUNTY, TO THE CIVIC CLUBS AND OTHER GROUPS AND TO THE BELOW NAMED PEOPLE WHO APPEAR IN "INTRUDER IN THE DUST"

[*Listed below are 386 people, all white: 295 men, 46 women and 45 children*]

(Names of colored people who appeared in the film will be found on another page.)

' "Super-Realism" Attained In Oxford Filming, /Brown Says Location Work Here Was "Inspiring"//By Barrett C. Kiesling,' p. 15.

[*Story of advantages of using a realistic location with picture of "Lucas Beauchamp" in a Saturday crowd*]

'NEGRO STAR WAS WELL LIKED, /WELL RESPECTED IN OXFORD//By Phil Mullen [*with picture of Juano Hernandez, Puerto Rican actor*],' p. 16.

If Juano Hernandez, the distinguished negro actor, wins an Academy Award for his portrayal of "Lucas Beauchamp" in the film "Intruder in the Dust," Director Clarence Brown will not be surprised.

Author William Faulkner was also greatly impressed by the work of the Puerto Rican and has been quoted, "Hernandez in this role creates the third great Negro character of fiction——Uncle Tom, Emperor Jones and now Lucas Beauchamp."

Admittedly, there was much concern about the public relations problem of bringing negro actors into this small Southern city to make a motion picture of the South's racial problems.

Just at the time, racial tension throughout the country had been inflamed by the politicians. That certain type of red-tinged racial extremist could have created incidents which would have done great harm.

Through the close association with the MGM company for two months, Oxford learned how false is most of the glamorized and scandalized publicity about Hollywood people.

Just as did Hernandez, and the other visitors, learn how false is most of the northern publicity about Southern racial conditions.

Even tho he is recognized as one of the outstanding dramatic artists of the day, Hernandez quickly agreed that he would follow the natural pattren (sic) of social segregation in his stay in Oxford. (He was later quoted as not being surprised at this for it was about the same pattern followed in New York and the rest of the country.)

He stayed in the home of G. W. Bankhead, the local successful negro undertaker, and had as comfortable quarters as could be found in most of the white homes.

He "ate up" the Southern food and told the local reporter,

"These are Puerta (sic) Rican yams, and that's where I come from, but we never cooked them like this, baked with all that sweet stuff. And these biscuits, hot rolls, greens with fat meat ... why I'm eating so much I can't button by vest!"

He found that he wasn't much of a curiosity to the townfolk altho many of them liked to stop him and talk seriously about his work in radio and in the theatre.

One misconception quickly corrected for him was that he had been told all negroes had to remove their hats when they entered Oxford stores——so he made up his mind not to enter any. School Board President Will Lewis and Mayor R. X. Williams soon set him right on that and further took him on a personally conducted tour of the Oxford Training School which has as fine a building as do the white schools.

Just as he worked closely with Director Borwn (sic) and the white actors of the company, and all enjoyed a mutual respect and affection, so he discovered that in Oxford negroes and white men work closely together in all fields of endeavor and enjoy the same mutual respect and affection.

In addition to his lead role in "Intruder in the Dust," Hernandez is taking a

star part in "Stars in My Crown," also for MGM. After that film he will go to his home in Puerto Rico where he has been signed to play "Othello" at the opening of the new Tapia theatre, in San Juan.

'To Mr. Clarence Brown And All/Of The M-G-M Folks [*with six pictures*],' p. 16.

We Were Proud To Have Had You With Us---We're Proud That The Spotlight Of The World Premiere Has Been Turned Upon Our Fair City.

You All Come Back!

[*Listed below are 33 business companies inviting visitors from every part of the country*]

Oct. 13, 1949. 'Turn Off the Bright Lights, Hollywood Has Gone Home Again;/ Oxford Survives Second MGM Invasion and World Premiere//"Y'ALL COME!" IT WAS SAID, AND THEY ALL DID!,' p. 1.

[*Three pictures of festivities*]

'MGM Took The Town,/Gave It Back Wednesday [*part of the above item*],' pp. 1, 7.

The forces of MGM, led by Emery Austin, took Oxford like Grant took Oxford and never has excitement been so rampant in the city since Gen. A. J. Smith flung his Yankee torch at this Rebel town.

Metro-Goldwyn-Mayer officials couldn't say too much about Oxford and the fine way everyone cooperated in the making of "Intruder in the Dust" here back in March and April or about the huge amount of help given in the staging of the world premiere here this week.

Altho those same MGM people did their best to say plenty about this city which was so completely occupied over the picture and which turned almost every hand to helping launch its box office campaign.

In four separate speaking performances, Director Clarence Brown expressed lavish thanks to Mayor R. X. Williams and the city and four times Mayor Williams accepted the thanks and told of how happy he and the city were to be in the Hollywood spotlight.

And the phenomenal luck of Mayor Williams held throughout for the rain didn't start until a good two hours after the premiere was over.

Seldom, if ever, has the civic spirit of Oxford extended so much time, effort and money on one project so it was well that MGM couldn't say too much.

Fine, Long Parade

Civic club leaders worked days, and several of them worked all night Sunday night, building floats and decorating cars and that "mile and one-half" parade actually was a mile long, said Dr. Jim Rice, chief promoter of same. The Ole Miss Band and the campus military organizations and the UHS Band led the way.

Monday afternoon the premiere started rolling and the parade rolled from the

campus to town, the biggest in local history. Tupelo's famed Reed Brothers sent a good neighborly $2,000 float, and the high school band, and the float won first prize.

ATO's boll weevil fantasy, appropriate if not very picturesque, won second place. Rotary's Sardis Reservoir playground presentation, with beauteous Miss Oxford Amy Jo Cole riding an aquaplane, was third. A. H. Avent had a truck load of pickaninnes eating watermelon and then the Engineering School and the Lions Club took the other two prizes.

The big, expensive and beautiful float of standardized design, sponsored by the Junior Chamber of Commerce and the Chamber of Commerce, ridden by Miss America No. 2 Katherine Wright, and prepared by Ben (Continued on Page 7) (Continued from Page 1) Hilbun, didn't get in the money.

Biggest Crowd Yet

Never before have so many people gotten together on the Oxford square at one time as were packed in there Monday night for the free street dance and the open air program.

The celebrities dropped by for a few minutes. Clarence Brown gave a brief and sincere message of appreciation, Mayor Williams turned the city over to the cheering thousands, Porter Hall told another good story and Miss Elizabeth Patterson and Miss Katherine Wright were sweet as only they can be.

Then the celebrities went to the campus where they were in the spotlight again, this time at the swanky "Premiere Ball" and the Grand March had Lt. Gov. Sam Lumpkin and everyone felt right dressed up and most important.

Downtown Freddie Burns and the Ranch Boys made their hillbilly music and the town and country shoes slid through the cornmeal while the floods and the spots made the old courthouse beautiful in the night.

Best Speaking

Tuesday at noon, the city's civic clubs gathered in joint meeting and heard the best speaking program of the two days.

Mayor Williams presided, introduced the civic club presidents, and Clarence Brown again said "thank you" and predicted that the realism attained in "Intruder in the Dust" may start a new film making technique that will be known as the "Oxford technique." He particularly thanked Chancellor J. D. Williams for the way the University devoted so much attention and cooperation in the movie making and the premiere staging.

Then he singled out "Moon Mullen, Ben Hilbun and A. H. Avent" as representing the assistance he attained from one and all in Oxford.

His fulsome appreciation went, of course, to Mayor R. X. Williams who ran

the city so surely and so well both in the filming and the premiere.

Elder Porter Hall of the First Presbyterian Church of Hollywood, gave an eloquent invocation and then later in the program mixed daring jokes with inspiring words to make the principal address.

A score of notable visiting newspaper men and women were introduced to the luncheon by Phil Mullen and those journalists saw a special preview of the movie at 2:00, batted out thousands of words of copy to go on the wires, and were special guests, along with local social leaders, at a buffet that evening.

All the time the Life photographers, the MGM still and newsreel lens hounds, were shooting pictures all over the place as they had all over town for two days.

The Memphis Commercial Appeal pulled the best publicity stunt. Photographs made during Tuesday afternoon, and one shot in front of the theatre at 7:00 o'clock, appeared in a special edition that was being sold on the streets here at 10:30 just as the movie was over.

Such speed was attained by Bob Nicholas, using the Eagle darkroom, sending the pictures by telephone wire to the Memphis engraving room.

Wednesday morning the city was quiet in the rain.

Everyone was pleasantly let down, ready to see Oxford's own picture" (sic) for 60 cents a head.

The Hollywood celebrities, so well known here, were on their way to Memphis and other Southern cities for more "premieres."

Barrett Kiesling, the MGM publicist whose sweet talk poured molasses over troublewaters during the filming and the premiere, was on his way to Washington where he would help on the premiere of "Battleground."

So now there's nothing to do but sit and wait for Life magazine to appear and to "read all about it in the papers."

'Oxford First Night/Very Swanky Affair [*part of the top item*],' pp. 1, 7.

The kleig lights played over the boiled bosoms of the tuxedoes and the bare shoulders and long skirts of the evening dresses and Oxford went all the way first class in its first real World Premiere Tuesday night as "Intruder in the Dust" finally appeared in full in its native habitat.

William Faulkner told the press that it was the "best movie" he ever saw and then added that his "favorite movie star is Mickey Mouse."

Oxford's world famed author skipped the roast turkey and dress, and the sweet press agent words of the joint civic club luncheon Tuesday at noon, just as he was marked absent at the high society affair of the Premiere Ball on the campus Monday night.

But he showed up at the press conference late Tuesday afternoon and the flashbulbs and the questions exploded around his unperturbed ears. Nearly every

one of his answers were printable and probably more photographs were shot of him during that hour than have been made in the 20 years of his literary success.

While he had "given away" his tickets to the premiere, more were rustled up, and he and Mrs. Faulkner did attend. He stood up and took a bow as the MGM notables and Mayor R. X. Williams spoke some more from the theatre stage, over the radio and before the packed theatre of excited "first nighters."

Perhaps another thousand people, who complained that they didn't have $2.60 or hadn't received an invitation, filled Van Buren street for an hour before the show and many of them stayed around until it was over, craning their necks for a look at the "celebrities."

There were only three such "celebrities," altho a score of Oxford people were so dressed up as to bear resemblance to same.

Now the Show

Those who saw the premiere of "Intruder in the Dust" Tuesday had been told so many times how fine a picture it is, how it is "Oxford's own picture," and about this "new film technique," that it will take several more days, and perhaps another look at the show, before they can express any thoughtful criticism.

So many of them will be in the spot of criticizing their own performances, so not many critical reviews are expected locally.

This extraordinary motion picture, almost entirely filmed here in Oxford from a story by the Oxford author, turned out (Continued on Page 7) (Continued from Page 1) to be a beautiful moving portrait of the city's buildings and the countryside.

It is the story of a proud old negro, fiercely independent, who refuses to tell his lawyer the truth when he is threatened with a lynching as he is falsely accused of shooting a white man in the back. It is the story of a white youth, obligated to the negro for pulling him out of an icy creek, and of an old white lady, who believes the negro innocent and who must make a midnight trip to a graveyard.

There they literally dig up new evidence just before the crowd turns into a mob.

It is the conscience of the lawyer, the youth and old lady, which battles prejudice and "custom," prevents the tragedy and smokes out (the smoke up the chimney of the freed negroes house) the real murderer.

Famed Clarence Brown, producer and director of many notable film successes, believes "Intruder in the Dust" one of the finest things he has ever done and he so told Oxford that during the premiere.

Judgement of the assorted newspapermen who were here Tuesday was varied and Ben Parker of the Commercial Appeal, wrote, "It is controversial and worth waiting for ... it can be a mirror of what each individual thinks of the racial

problems."

'Highly Successful World Premiere ... [*editorial*],' p. 5.

Oxford and Lafayette county citizens are beginning to drift back toward normalcy following the holding of a world premiere in our midst.

The big array of events seemed to have been enjoyed by practically everybody. Some, no doubt, were a little surprised that so many activities meshed well into the overall unfurling of a new photoplay to the entertainment world. All of us are willing to admit there is ample color, glamour and interest in an event of this kind.

Several objectives were achieved in staging a premiere for "Intruder in the Dust". MGM's first objective, of course, was to get as much publicity for the picture as possible and we are surmising that company officials are well pleased with the results being tabulated.

Another objective for holding a premiere here was to honor Oxford and the Oxford author of the photoplay.

This, too, we think has been accomplished in a big way. The small city called Oxford, Mississippi, its street scenes and its people will be shown on news screens all over the country. Stories will appear in newspapers and magazines of wide circulation. There will result much good publicity for our city and the South.

Another pleasing feature is that the movie appears to be one of the better pictures. While Oxford citizens are too close to the scenes and a little too excited to consider the picture objectively, previews have brought much aclaim (sic) from critics. There is ground for expecting the picture to be a contender for the Academy Award.

Since early in the spring, local people have had much to talk about in the filming at home of a picture written by a home author with his home community in mind and now portrayed on the screen with more than 500 home people appearing in the cast.

The many activities Monday and Tuesday with the first showing of the picture Tuesday night were a fitting climax to six months of movie anticipation, and we doubt that anyone was in any way disappointed.

Metro-Goldwyn-Mayer and the citizens of Oxford can be proud of the success of the world premiere of "Intruder in the Dust."

Oct. 20, 1949. '"Intruder" Sets Box/Office Record; News/Reel Shows Today//*Premiere Activities On Film/Here Thursday and Friday;/Lyric Will Return Local Movie*,' pp. 1, 7.

Box office response to "Oxford's own picture" beat that of "Gone With the Wind," Lyric theatre owner R. X. Williams said Wednesday as he reported a total

of 7,697 admissions during the seven days of the showing of "Intruder in the Dust."

The MGM newsreel shots made here during the premiere are to be seen at the Lyric today (Thursday) and tomorrow and give a good coverage of the local activities, Mayor Williams said.

While the total number of local people who saw the "local movie" was some less than expected, Mayor Williams attributed that to the fact that few out-of-towners came because the film opened in their theaters right after the premiere.

A return show of "Intruder in the Dust" will be arranged sometime after the first of the year, he said, at the regular admission charge to allow "second seeing."

Metro-Goldwyn-Mayer have set "Intruder in the Dust" as one of the top box office pictures of the year and reports from Memphis, Jackson and other Southern cities are of huge crowds, he said.

Asked of what criticism he had heard about the movie, Mayor Williams replied, "People thought it was too short and they didn't care much for the voice Hollywood dubbed in for my part." ....

'Oxford's Own a Good Photoplay ... [*editorial*],' p. 3.

Metro-Goldwyn-Mayer's version of William Faulk- [move any trace of his own guilt. The role of the father][1] ner's "Intruder in the Dust" in our opinion is a good photoplay. It receives much of its distinction from the use of good taste and restraint and its departure from the usual Hollywood formula.

The story is told simply as a happening that might occur almost anywhere. It deals with a touchy problem and is concerned with the efforts of citizens to take the law into their own hands, but it is no sense an indictment of human nature nor does it attempt to stress a wrong and point out a possible solution.

No one is glorified in the picture, no one is played up as utterly depraved. They all appear to be human beings with the usual weakness and strength. The murderer in his efforts to place the crime upon an innocent man is governed mainly by his own expediency to re- [2] was played with a great deal of restraint and the man who had a likeness for taking matters into his own hands, when his own sons were concerned, in the end bowed to orderly procedure of the law.

The lack of Hollywood props such as music to develop suggested mood and tenseness, the absence of romance, the failure to have at least one beautiful girl prominently in the scenes, and the practically no close-up views stamped the picture as a welcome departure from what theaverage (sic) moviegoer expects but does not always care for.

The acting was excellent and was not overdone. No star had to have a certain amount of footage regardless of his importance in the story. No actor was glamorized to the extent of making the story revolve mainly around his efforts to right a great wrong or prove a point. Every appearance before the camera was designed

to tell something of the story and of the people and the reasons for the happenings as they unfolded.

No effort was made to editoralize or comment at length upon human weaknesses. Even those who were concerned with justice were not just sure of themselves. On the whole it was a groping for fair play and tolerance, something for which man has always longed but achieves only to a certain extent.

Perhaps the average citizen of the South will not learn anything new from the story nor have any better understanding of how to handle problems of humanity, but he will likely gain added realization of the existence of human relation problems and the need for tolerance.

What impression the story will have on people of other sections is something we cannot predict. But we see no reason why the great majority will not receive it favorably and sympathetically and recognize the same good taste in picture making that is evident to us down here.

The scenes of Oxford and surrounding territory are about as beautiful as any ever shown in black and white. The city and its people appear to be natural and lifelike, a charming hometown of rural America. And the great array of home talent actors appearing in the scenes gives a sense of realism to the story that could not be achieved in Hollywood.

We believe Oxford citizenship can be proud of the picture and their part in its making. Our conclusion: a pretty good photoplay that will be well received all over the country.

1 *Parenthesis added. This part, parenthesis 1, should be transferred to parenthesis 2 below.*

Nov. 24, 1949. 'Lions Club's Ladies Night, P. T. A.'s Fathers Night/Turn Out to be Entertainments Crammed Full of Fun//Faulkner's Story/Gets New Twists [*with four pictures showing scenes of the satiric burlesque, "Intruder at Its Wu'st"*],' p. 6.

William Faulkner was absent. So was Clarence Brown, but the audience that filled the Elementary School Auditorium last Thursday had nothing but praise for "Intruder at Its Wu'st," a satire presented by the Father's Night Committee of the P. T. A.

Dr. T. A. Bickerstaff, chairman of the Department of Mathematics at the University, headed the committee producing "an operatic travesty in a dozen scenes, with no acts (reason: no actors)" in its own world premiere.

The local audience, many of whom had read Mr. Faulkner's "Intruder in the Dust," witnessed the MGM crew make the movie, and saw the world premiere itself last month, were able to recognize easily the scenes taken from the world-famous production.

These scenes, performed in song, included the opening barber shop session

where the news is brought of the Gowrie murder, the mob in front of the jail, the jail cell where a bedspring served as a prop for bars, the falling into the creek, and the graveyard digging.

Dean Lee Johnson of the University got a real ice bath when he fell into the creek in the role of Chick Mallison.

The cast, in order of their appearance, also included George Buffaloe and Dr. Ira Hogg, barbers; George Winter, Ray Nichols, and Capt. Bill Nickelson, customers; Dr. Harry Campbell, sheriff; Dr. Dick Trott, Lucas; a mob; David Neilson, Jr., Alexander; Will Lewis, Father Mallison; Dr. Jim Rice, Lawyer Stephens; Tillman Godbold, Mother Mallison.

Byron Gathright, jailer; Dick Keye, Miss Habersham; Dr. Nichols, Nub Gowrie; Dr. Bickerstaff and Dr. Alton Bryant, Gowrie twins; Dr. Nolan Fortenberry, Vince Gowrie; and Marvin Black, Crawford Gowrie.

Dec. 8, 1949. 'Second "World Premiere" Monday Night——/The Smash Hit, "Intruder at Its Wu'st",' pp. 1, 5.

By popular demand, a Second World Premiere of "Intruder at Its Wust" is to be held in Fulton Chapel next Monday night as that bunch of dignified Ole Miss deans and professors, with a sprinkling of Oxford notables, goes wacky again, this time for charity.

It's the musical burlesque of Oxford movie, "Intruder in the Dust," which laid them in the aisles at the recent PTA Father's Night.

Three worthy causes will benefit from this second showing as the Emergency Polio Fund Drive, the Christmas Seal Sale and the treasury of the PTA all participate, according to Mrs. T. A. Bickerstaff, PTA president.

But the money raising from the small admission fee is secondary to the unquestioned big time which the players have as they drop their academic degrees and make like vaudeville hams and grand opera bums.

From all reports of those who saw the first performance, the audience has a good time, too.

Two new scenes have been added and the producers welcome at least four new stars, of questionable promise. Chancellor J. D. Williams is to be "Mayor Lilly," Tad Smith is to be "Mollie Beauchamp," and Bruiser Kinard and Buster Poole are going to take the featured parts of the two hound dogs.

Oxford people who helped make that serious Faulkner movie when MGM was here, get a fairly hilarious idea of what the show is all about merely by reading the cast again, said Mrs. (Continued on Page 5) (Continued from Page 1) Marvin Black, the PTA publicity hound or the Barrett Kiesling of this show.

Alton Bryant and Alton Bickerstaff are the "Gowrie Twins;" Marvin Black is "Crawford Gowrie;" Nolen (sic) Fortenberry is "The Corpse;" Lee Johnson is "Chick;"

Jim Rice is "The Lawyer;" Ray Nichols is "Nub Gowrie;" Dick Trott is "Lucas;" Harry Campbell is "The Sheriff;" Dick Keye is "Miss Habersham;" David Neilson, Jr., is "Alex," and Will Lewis and Tillman Godbold are "Mr. and Mrs. Mallison." Capt. Bill Nicholson, Ira Hogg, George Winter and George Buffaloe take part in the barber shop scene with the "mob scenes," at the grave, the jail and such, include many other well known faces, which won't look too familiar Monday night.

'Tween scenes entertainment is planned, directed by Buck Woolridge and Quinter Lyon is the accompanist, with Sgt. Bounds and Sgt. Feagin handling the props.

An autographed copy of the script is being air-mailed to Clarence Brown in Hollywood, and complimentary tickets are being sent to Mr. and Mrs. William Faulkner.

The usual "With Apologies To" the famed author and the noted director are not being expressed, Mrs. Black said, for the PTA has no apologies to make about "Intruder At It's (sic) Wust."

Things like this just happen, she says.

Dec. 15, 1949. 'Second Burlesque Of "Intruder" Fills/Fulton Chapel With Laughing Audience,' pp. 1, 7.

"Mississippi's Goofiest Men," so the program read, had themselves a time before a Fulton Chapel full of laughing people Monday night as "Intruder At Its Wu'st" was presented again by the P. T. A.

At least three new acts, full of the "business," were added to the operatic travesty of the fairly well known local story.

Dr. MacDonald Horne and Dr. David Pankratz started the show with a good sized laugh when they doffed their hats, bent over and presented matching bald heads, with a slight fringe, and the sign read, "Which Twin Has the Toni?"

Chancellor J. D. Williams appeared as "Mayor Lilly" watering his lawn, as did Mayor R. X. Williams in the movie, but the equipment which the Chancellor used is not often seen on Oxford streets on Sunday nights.

Bruiser Kinard and Tad Smith, who long years ago cut up on local gridirons to some success, this night were hound dogs. On all fours, "on the trail," the "hound dogs" were stopped by one lonely tree, but the quick work of prop-man Sgt. Browne prevented any embarrassing moments.

This prop-man, incidentally, was no small part of the show himself with his magnificent unconcern towards the audience or the actors.

Dr. Lee Johnson must be dubbed the star as he played the "youth, Chick," in a loping use of an aged physique, a decadent travesty of a teenager.

Most of the other performances have been mentioned in previous reviews here although it should be reported what one spectator said when she was told that Dick Keye played the part of "Miss Habersham." She said,

"Might have known. Hardly anyone else in town that skinny!"

Guy Turnbow remarked Monday afternoon that he might (Continued on Page 7) (Continued from Page 1) go out and "see those amateurs," but Director Clarence Bickerstaff fooled him by putting him and Noel Hodge in their original parts in the "mob".

This "Buck" Woolridge, he's the card——that he is——and in the barber shop scene George Buffaloe's voice came out on top in the style which made him the town's favorite crooner not so many years ago.

The credit line, "Writer-Producer-Director Scripts and Tune Adaptations: T. A. Bickerstaff" should go up in lights for a very clever job in the revival of "amateur theatricals" around these parts.

Dec. 22, 1949. '1949——THE YEAR OXFORD'S OWN MOVIE WAS MADE [*with picture of some of the shooting in action in front of the jail*],' p. 33.

The year of 1949 will be remembered forever in Oxford as "the year they made the movie."

Long awaited "spreads" in Life and Time appeared two weeks ago, in the big picture magazine many favorable remarks were printed, and a large crowd of Oxford "actors" saw their faces on a national scale. The news magazine wasn't so kindly, criticized Director Brown's "playing down the action."

Generally, over the country, "Oxford's own movie" is receiving "rave reviews." Here are a few samples:

"When Academy Award time rolls around, the new picture at the Four Star will stand as a [the William Faulkner novel ...][1] [giant among the contenders ...][2] has been brought to the screen with stark realism, feverish suspense and fascinating characterizations ... Brown has evoked the feel of a documentary which adds immensely to the illusion of witnessing actual events ... the picture is a brilliant job ... the peak of Director Brown's long career ... "Intruder in the Dust" is one of the greatest pictures to come out of Hollywood this year ... perhaps the greatest. ——Los Angeles Herald-Express.

"I was completely unprepared for "Intruder in the Dust" because I had no idea it would be such a dynamic, exciting and really amazing translation of William Faulkner's novel ... It is gratifying that Clarence Brown, veteran of many successes, should have directed and produced this story ... with such brilliance ... "Intruder in the Dust" is a satisfying motion picture. It is told with an absence of unnecessary thrills and movie artificiality ... I do want to emphasize not only how deftly Clarence Brown has directed this absorbing story but how well chosen is each member of the cast. Credit must also go to Ben Maddow whose fine scripting of Faulkner's novel is also responsible for this really great motion picture. And I use the word 'great' advisedly for it is really, to my way of thinking, One of The

Few Real Classics Made In Hollywood."——Louella Parsons in Los Angeles Examiner.

"To the studio, its producer-director and those who play in the film there belongs ample praise. Any picture that explores other fields than the conventional is welcomed."——Los Angeles Times.

1 & 2 *Parentheses added. Parentheses 1 and 2 should be reversed.*