



Dorothy Hodder, Compiler

*You don't bring me flowers, you don't sing me love songs.
You hardly talk to me anymore when I come through the door at the end of
the day.
I remember when you couldn't wait to love me, used to hate to leave me....*

Barbra Streisand and Kris Kristofferson must have been caught in Chapel Hill author Naumoff's pervasive relational pattern. Continuing the dissection of male-female relationships that characterized his four previous books, all critically acclaimed (*The Night of the Weeping Women*, 1988; *Rootie Kazootie*, 1990; *Taller Women*, 1992; and *Silk Hope, NC*, 1994), *A Plan for Women* is an extended essay illustrated with four case studies of destructive interpersonal relationships.

Louise, adored by both men and women, is marrying loving, sensitive Walter. Their outlook is blissful; all about them, however, is misery. Walter's sister, Mary Pristine has failed in every relationship with men. Louise's parents, Dorothy and Vincent, talk only occasionally and never truly communicate. Vincent still is punishing his wife for a long ago betrayal by placing her in physical peril as he asks her to help him mend the roof or repair the car.

Then there is Shirley, who sticks by Manny through repeated instances of physical abuse because "he had only hit her twice and only one of those times in the face. Of those two total times, she thought she actually deserved it once, so that, all in all, having been hit twice in three months,... [she] had found a good man." Shirley surely suspected from the start that all might not be roses; she met Manny when he and a friend kidnapped her with rape in mind.

Louise and Walter's marriage begins to sour. Louise's former lover is harassing her and threatening blackmail with a videotape of their steamier moments. Walter and Mary Pristine find out and steal the tape, but Walter can't bring himself to destroy it. He carries it around in the trunk of his car for weeks, then finally breaks down and views it. From that moment, the relationship is doomed. In Walter's eyes Louise is no longer the pure, innocent girl he married; now she is a lustful creature who "wants it" from him and any other man around, whether she admits it or not. Somehow Walter orchestrates the death of her dog and forces her to help him slaughter a goat that refuses to die. In bed the action is hard and cold. No flowers, no love songs.

Naumoff portrays women as victims of men, but they are willing victims. The women assume that any problem in a relationship is somehow their fault: "once a woman says I'm sorry, she's lost. Most men would rather hear that than I love you." There are episodes of tragicomedy, but it is hard to generate sympathy for any of the characters. The women willingly accept mistreatment and misunderstanding, and the men persist in bizarre interpretations of who women are and what they want. What we have here is a failure to communicate.

The story ends on a provocative note. Mary Pristine has obtained legal custody of a man with total amnesia whom she has named Zephyry. She is training him to be the "new improved" model of male partner. Perhaps the roles are shifting?

A Plan for Women sends a strong message that the sexual revolution has been less than successful. It is recommended for libraries with large contemporary fiction collections.

Lawrence Naumoff.

A Plan For Women.

New York: Harcourt Brace & Company,
1997. 259 pp. \$23.00.
ISBN 0-15-100231-2.

— Suzanne Wise

Appalachian State University

W

hen you find this book, you have found "one of the South's greatest treasures" — Valle Crucis. The sensitive treatment by author David Yates and photographer William A. Bake captures the flavor of this community down by the Watauga River, near Boone, North Carolina. Both text and photography do a good job of documenting the history, geography, and present sense of the place. A number of landmarks are featured, including the Mast Farm Inn, the Mast General Store, the Watauga River and its various tributaries, and a number of churches. The church connection is of particular importance historically, as the name of the place is Latin for "Vale of the Cross" and was so named by an Episcopal bishop in the 1840s.

David W. Yates.

Valle Crucis.

Winston-Salem: John F. Blair,
Publisher, 1997. 97 pp. \$29.95.
ISBN 0-89587-803-X.

A number of local families contribute to the success of this valley and their histories are included. Yates describes these adequately, though regional genealogists may find the coverage too general.

This is a slim volume with pretty pictures and some interesting local history, written aptly by an author who clearly has justifiable affection for this special region of our North Carolina mountains. It should be included in regional collections that concentrate in Appalachian materials, and would make a nice gift for a friend or family member interested in the topic. It is optional for other academic or public libraries.

— Eleanor I. Cook

Appalachian State University

L

aura F. Edwards, an assistant professor of history at the University of South Florida, has chosen an intriguing title for her first book. As she explains in her preface, the phrase "gendered strife and confusion" first appeared in a letter published in 1876 in a Granville County newspaper as Reconstruction was drawing to an "official" close in North Carolina. The writer, an African American Republican politician, had some choice observations about the outcome of a recently concluded local convention dominated by individuals seeking office for personal gain at the expense of the African American community. This situation, he concluded, would only lead to "gendered strife and confusion" within the Republican party. Confusing? Perhaps, for what the letter writer meant, according to Edwards's interpretation, was that this situation had already *engendered* political strife and confusion. For Laura Edwards, however, the black politician's misstated utterance is an appropriate metaphor for illuminating one of the central themes of Reconstruction politics.

Laura F. Edwards.

**Gendered Strife and Confusion:
The Political Culture of
Reconstruction.**

Urbana: University of Illinois Press, 1997.
378 pp. Paper, \$24.95. ISBN 0-252-06600-6.

With *Gendered Strife and Confusion*, Laura Edwards joins a growing number of historians whose works defy scholarly convention by blurring the boundaries between the fields of political and social history. In so doing, scholars like Edwards also call into question longstanding assumptions about the relationship between public and private power in postbellum southern society.

Public policies that sought to shape (and in many instances control) social and economic relations among southerners—black and white, male and female, elites and commoners—were rarely formulated or carried out in the isolation of the state house, Edwards argues.

Instead, as her study so forcefully demonstrates, seemingly remote political decisions were not only vetted within southern households and communities, but also developed out of localized, contested views of men's and women's roles, duties, and obligations.

To drive home her point, Edwards opens *Gendered Strife and Confusion* with an analysis of a rape case that originated in a wartime relationship between a poor white woman, Susan Daniel, and two male slaves, William Cooper and Henderson Cooper, who lived and worked on a plantation managed by the woman's husband until he was drafted into service for the Confederacy. Although the case began in 1864, its resolution would take over three years. By the time the dust had settled, William Cooper had been hanged, Henderson Cooper had managed to escape the state but was returned for trial in 1866, and was presumed dead in the aftermath of a fiery jailbreak that destroyed the prison and its residents. The case had become a political contest pitting the governor's views of justice against those of an agent of the Freedmen's Bureau. Like the anecdote that gave rise to her title, this seemingly inconsequential incident is reworked by Edwards until the guilt and/or innocence of the accused, the motives of the accuser, and the clash of wills between state and federal power acquire a heightened significance. Suffice it to say that the intertwining of social and political themes Edwards develops in her brilliant analysis of the Cooper-Daniel case reappear in subsequent chapters. Topics under consideration include linking

the construction of marriage and family life to "claims for civil and political rights," the formulation of new labor relations, the intersection of race and class in the construction of gender roles, the politicization of private behavior, and the emergence of a new interpretation of citizenship (and its limits) for the post-Reconstruction South.

Laura Edwards is to be commended for her exhaustively researched, superbly argued, and readable study of Reconstruction in North Carolina. Her contribution to the historical literature lies in her ability to complicate and yet illuminate an era that began with a profound uncertainty as men and women of both races and all classes made competing claims to private and public forms of powers. Amid this "strife and confusion," uncertainty over the ordering of race, class, and gender relations slowly gave way to certainty; but as Edwards points out, it was only after the success of the 1898 white supremacy campaign that the state's social and political hierarchies took on a seemingly fixed and immutable appearance.

— Kathleen C. Berkeley

University of North Carolina at Wilmington

We read fiction for the experience of merging with the characters' reality and witnessing their struggles to become whole, so we can take part in their growth and internalize what we need from it. At the beginning of Brandt's first novel, suitable for adult audiences, Avery is a woman trapped in an existence she loathes. Locked into a sense of guilt for her part in events 21 years earlier, she finds no refuge in a life of artificial pleasures. She sells real estate for her husband, a land developer who pillages Florida's wildlife for escalating profit, but riches cannot assuage her discomfort. Only her garden gives her temporary solace from the torment of an unresolved past. Her best friend is Skeeter, a Seminole Indian who helps her garden and brings her plants from marshes. He encourages her to face her truth so that she can live more fully.

Memories of summer vacations in the mountains of North Carolina tug at Avery constantly. As a child, she lived for the summer vacations her family took in Crowfoot Ridge. Her friendship with Silva and Mars Marshall gave her profound happiness as they explored the beauty of the ridge together. But Avery soon learned of the bestial nature of their backwoods father, Hunter. He cast the dark cloud of his ignorance and mean-spiritedness over the Marshall children, and Avery was affected too. Hunter's violence set off a chain of events that severed her relationships with Silva and Mars, and she carried the guilt of her concealment into her adulthood. The mystery unravels as she returns to Crowfoot Ridge as an adult to confront the truth of what happened there. Surprises await not only Mars but Avery as well, and she is liberated from her guilt to start living in the present as Skeeter advised her to do.

Ann Brandt.

Crowfoot Ridge.

Alexander, NC: Alexander Books, 1997.
239 pp. \$22.95. ISBN 1-57090-053-1.

A few implausible turns of events mar the novel. Brandt would have us believe that the mountain code of justice is to look the other way when a mountain girl is sexually assaulted, but to let her off the hook if she kills her attacker. Also, the surprise outcome is flawed by the improbable notion that Hunter could ever have been capable of compassion for his wife. It doesn't square with the portrayal of Hunter as a dirty old man, and Brandt needs to clear his connection with a subsequent birth in the family.

In other respects the book renders a convincing recreation of a small mountain community. Brandt is just getting her writing wings with this first novel and seems to warm to the task as the novel gathers momentum. The romantic interest works well, if at times the halo Brandt places on Mars glares a bit too brightly. Mars captures our attention and trust from the beginning as his artistic and sensitive nature contrasts with his stark upbringing. We want to see Avery and Mars reconcile and rekindle their desires.

The textures of the setting are marvelous, as Brandt's love of nature shines through and gives the book its finest strength. A subtheme woven into the novel is the subtle relegation of women to second place on the family totem pole. This is apparent especially when Avery's predicament is overshadowed by her parents' silent preference for her brother Adam. The ending is satisfying as Avery learns what she is living for and is able to "shed the old skin," as Skeeter put it, of guilt and self-doubt, and to grow the new skin of acceptance.

— Helen Kluttz

UNC-Greensboro LIS student

7

im McLaurin's latest work again explores the clash between the South and the other. It features an easily recognizable McLaurin stable of characters: a Black stripper with a heart of gold, a runaway belle clashing with the values of her developer stepdaddy, a handsome snake handler whose hope lies in a college education, an old soldier haunted by Vietnam, and a hallucinating madam with a shard of glass in her brain. This perfectly matched gothic set shares a gospel-bus-propelled, cross-country quest. Think, "Fellini on grits."

McLaurin, a native of Fayetteville and the author of *Woodrow's Trumpet* (1989), *The Acorn Plan* (1989), *Cured By Fire* (1995), and his best work, a memoir, *Keeper of the Moon: A Southern Boyhood* (1991), has an ear for the twist of words and a first-hand familiarity with the trashier elements of the pre-suburbs South. His books work when what begins as grotesque and outlandish becomes human and plausible—an alchemical change involving mystical catalysts along the lines of mourning dove calls and sandwich bags full of homeplace soil. Unfortunately, no amount of cooing and scooping seems to help *The Last Great Snake Show*. It doesn't work.

Tim McLaurin.

The Last Great Snake Show.

New York: Putnam, 1997. \$24.95.
288 pp. ISBN 0-399-14280-0.

The *Snake Show* characters never get beyond mere cutouts. They are outward appearances, a few regrets, and fewer hopes, and the *Snake Show* story is as predictable as only road-trip books can be. All of that is too bad for those of us who now drive past strip malls that sit where once we tromped in search of quail, or for those of us who have walked down main streets knowing everyone we passed, being kin to half of them. Tim

McLaurin tells our story. He is one of the best writers of southern literature's "New Lost Cause," the vanishing South of iron-skillet food, rural families that eat it, and their almost genetic sense of place. Simply put, he is a fine tale-teller of the most recent Old South to be routed by Yankees and mourned by the survivors.

Unfortunately, in his latest work McLaurin dances upon the self-conscious stage of southern literature, substituting talk about being southern and the South for the tales that the region so readily generates. In *Snake Show*, the haunting notes of Woodrow's hunting horn found in McLaurin's first work are replaced by the drunken shouts of Hollywood carpetbaggers, "Honey chil', you be in de Southland now ..."

McLaurin needs to tell his stories (hawkbill knives, tobacco barns, sweating fruit jars, and the charging Volvos that run them over) without repeated reference to a specific geography. If he does, I'll lay you ten to one that they'll come out more Southern than his latest. At least they'll be more fun to read.

All libraries with large North Carolina fiction collections will want to add this work for McLaurin groupies.

—Kevin Cherry
Rowan Public Library

R

Robert Donaldson (1800-1872) of Fayetteville, though orphaned at an early age, inherited sufficient funds from his father's commercial trade to propel him into a world of business, travel, and social engagements. Following his degree from the University of North Carolina (class of 1818) and his marriage to Susan Jane Gaston (March 1828) in New Bern before the Rt. Rev. John England (Catholic Bishop of Charleston), Donaldson relocated to the fastest growing commercial region of the country, New York City. He was to become a leading patron of the arts and of landscape gardening, residing first on State Street near the Battery in Manhattan and then at Blithewood, his first estate along the Hudson River in Dutchess County near the old aristocratic estates of the Livingstons. His occupation consisted of investing in bonds and securities and managing his Carolina real estate holdings in Fayetteville. In 1853 Donaldson moved from Blithewood to his second Hudson River estate, Edgewater (Barrytown), where he remained until his death in 1872. The estate's present owner, Richard Hampton Jenrette, a North Carolinian and New York financier, purchased the villa in 1969, and has spent years restoring the "Robert Mills" style mansion to its nineteenth-century glory. Jenrette's efforts culminated in his commissioning Jean Anderson to construct a biography of Donaldson and his family, an effort that has produced a handsomely crafted and superbly researched cultural record for both North Carolina and New York City.

Anderson was charged to paint with delicate strokes "Donaldson's quiet but influential

Jean Bradley Anderson.

Carolinian on the Hudson: The Life of Robert Donaldson.

Raleigh: The Historic Preservation
Foundation of North Carolina, 1996.
[P. O. Box 27644, Raleigh, NC 27611-7644]
340 pp. \$29.95. No ISBN.

career ... in the context of his time and place." Her task was almost insurmountable at times, for she had only four significant manuscript sources. She covered her tracks well: "if only Robert had kept a diary of his European venture," "if Susan's letters told next to nothing about her husband's activities ... his were little better." In fact, Anderson compiled a wealth of knowledge tangentially profiling a prominent family and the social circles in which each member moved. With a slight shift in the research and direction, she could have included several additional Carolina families on the New York City scene, especially The Rev. Francis Lister Hawks, who preserved his ancestor's sketches of Governor Tryon's Palace at New Bern, defended Mecklenburg County's early and active role in the American Revolution, and served as president of the New York Historical Society.

Anderson includes important material about New Bern, a 1790s description of a Carolina barbecue, Fayetteville's Lafayette Hotel, and the March 4, 1825, visit of the Marquis de Lafayette.

The strength of the biography centers around the Donaldsons' family life at their first Hudson River estate, Blithewood, from 1835-1853, the "site of [Robert's] scientific farming, his landscape gardening, his art collection, the refashioning of an old house ..., and the entertainment inherent in his role in society."

Jean B. Anderson has contributed three earlier family histories on prominent North Carolinians and a history of Durham County. Her latest is a fine work of prose, and will be an important addition to public, academic, and major secondary school libraries. *Carolinian on the Hudson* crosses state and regional boundaries and calls attention to the fine arts at a time when the nation was preparing for confrontation and sanguinary conflict.

— Stewart Lillard

University of North Carolina at Charlotte

Thomas Wolfe has not lacked for biographers, most recently Harvard historian David Herbert Donald, whose *Look Homeward: A Life of Thomas Wolfe*, was published in 1987. But there was a need for a brief, easily available biography of this native son of the Carolina mountains. Ted Mitchell's new book fills that void.

Though its original purpose presumably was to make available to visitors to the Thomas Wolfe Memorial in Asheville an inexpensive, accurate, and brief account of the life of the author, this book deserves much more widespread distribution. In 114 pages, the reader gets a gracefully written foreword by James W. Clark, Professor of English and Director of the Humanities Extension/Publications Program at North Carolina State University; a concise biography of Wolfe in six chapters by Ted Mitchell, Historic Site Interpreter at the Thomas Wolfe Memorial; and two appendices, one on Wolfe's ancestry and the other on Wolfe's publications. (This reviewer's only significant criticism of this book is that the shortened form of entries in the publications list does not allow the inclusion of the names of editors.)

The text is broken logically into six chapters, each with endnotes, adding usefulness and academic credibility. Wolfe's works are quoted frequently, allowing the reader to sample his style and craft. One of the outstanding features of this small volume is the ample selection of well-chosen photographs, carefully identified and credited, that appear throughout the text. The cover photograph of Wolfe by Doris Ulmann is stunning. The book is artfully crafted and beautifully designed by David Strange, whose work is well-known to members of the Thomas Wolfe Society.

Thomas Wolfe: A Writer's Life is an excellent introduction to the world of Thomas Wolfe and is suitable for high school through adult readers. It belongs in school and public libraries and in academic libraries with an interest in Thomas Wolfe. Those libraries then should supplement this biography with Wolfe's *The Lost Boy*, edited by James W. Clark, Jr. (University of North Carolina Press, 1992) and by *A Thomas Wolfe Companion* by John Lane Idol, Jr. (Greenwood Press, 1987). The late Richard Walser's excellent volume on Wolfe's days at the University of North Carolina at Chapel Hill, *Thomas Wolfe, Undergraduate* (Duke University Press, 1977), unfortunately out of print, needs to be reprinted. If school and public libraries have in their collections some materials appropriate to introduce young adults to Wolfe's writing—brief biographies, a guide to Wolfe's written works, and a complete novella—then by the year 2000, the centennial of Wolfe's birth, North Carolinians of all ages can join in celebrating the life and works of our oft-neglected literary son.

— Alice R. Cotten

University of North Carolina at Chapel Hill

Ted Mitchell.

Thomas Wolfe: A Writer's Life.

Asheville: Thomas Wolfe Memorial
State Historic Site, 1997.

114 pp. Paper, \$8.95 plus tax plus
\$2.00 shipping and handling.

[Order from the Thomas Wolfe
Memorial State Historic Site,
52 North Market Street,
Asheville, NC 28801.]



The Store of Joys is a collaborative tribute to the museum from 45 North Carolina writers. Reynolds Price chaired the advisory committee, the other members of which were Betty Adcock, Gerald Barrax, Doris Betts, Fred Chappell, and Allan Gurganus. Huston Paschal, the Museum's assistant curator of modern art, edited the volume. Each contributor picked a favorite piece of art from the collection and wrote an essay, poem, or story in response. The

literature and art, in full-color reproductions, combine to form a stimulating volume to which a reader can return again and again, as well as a record of the artistic treasures and literary talent available to North Carolinians.

David Sedaris and Robert Morgan wrote about their own student experiences at the North Carolina Museum of Art. Monet inspired Tim McLaurin to write about a camping trip with his children, and John Beerman elicited Marianne Gingher's memory of horseback riding as a young girl. Allan Gurganus, Julie Suk, Eleanor Ross Taylor, and Jill McCorkle let themselves be led by paintings to imagine the experiences of David, St. Matthew, Columbus, and a dying woman. Lee Smith, Heather Ross Miller, and Linda Beatrice Brown created characters for scenes by Milton Avery, Minnie Evans, and Romare Bearden. Doris Betts and Elizabeth Spencer wrote essays about Andrew Wyeth and Frederick Carl Frieseke. Essays by Reynolds Price, Wilma Dykeman, Max Steele, and many others are lessons in how to read a painting, and offer glimpses of the research that underlies a writer's work. The poems in the volume are among its greatest treasures, offering opportunities for speculation and interpretation equal to the paintings they accompany.

Those who love the North Carolina Museum of Art will miss their own favorite works from this selection, and perhaps be inspired to write their own responses. Readers will be inspired to visit and revisit not only the museum but also the literature of North Carolina. Recommended for high school, public, and academic libraries.

— Dorothy Hodder

New Hanover County Public Library

Huston Paschal, ed.
The Store of Joys:
Writers Celebrate the
North Carolina Museum of
Art's Fiftieth Anniversary.

Raleigh: North Carolina Museum of
 Art, in association with Winston-
 Salem: John F. Blair, Publisher, 1997.
 xii, 150 pp. Paper, \$22.00.
 ISBN 0-89587-174-2.



A. R. Ammons, an important contemporary American poet and a native North Carolinian, published his first book, *Ommateum*, in 1955. Subsequent collections received major recognition, including the National Book Award, the Bollingen Prize, and the National Book Critics' Circle Award. Sometimes compared to William Carlos Williams, Ammons often focuses on nature and on the open-ended process of human experience and of the world itself. Although he has been a professor at Cornell for many years, Ammons is wary of academic writing and is a strong advocate for the autonomy of poetry.

This perspective comes across powerfully in his first collection of prose, *Set in Motion*, which is divided into three parts: first, selections from essays that appeared in a variety of journals from 1955 to 1994; second, interviews that were published in the 1980s and two previously unpublished interviews, one of which was conducted by Zophia Burr, the editor; third, several of Ammons's poems and his observations on them, discussions which first appeared in the late 1980s and early 1990s.

Set in Motion provides the reader with insights into Ammons's poetics, into his views on literary criticism, and into his perspective on teaching creative writing. In addition, he discusses his childhood as the son of poor farmers in Whiteville, North Carolina, during the Depression. The death of two of his brothers would prove to have emotional repercussions for the rest of his life. After military service in the South Pacific, Ammons graduated from Wake Forest University in science, later took more English courses at Berkeley, and went on to publish his first book.

Set in Motion both in tone and theme reveals Ammons to be a strongly independent thinker, one who is not concerned with trends in literary criticism or in creative writing. He writes poetry simply for its own sake. He says that poems "come on in a sound stream that cannot be talked away, and any other way of representing the sound stream will not be the same sound stream.... Until they end, poems exist in time from the first syllable to the last. They are actions."

Ammons has a strong predilection for the work of Ralph Waldo Emerson and John Ashbery.

Zofia Burr, a former student of Ammons, has put together an attractive volume, an excellent addition to the University of Michigan Press Poets on Poetry series. This book, which is very readable, is highly appropriate for academic and public libraries. It includes not only subtle observations on poetry as an art form, but also general reflections on poetry by a thoughtful and thought-provoking poet of our time. Finally, we gain a sense of the man behind the poetry.

— Kathy Rugoff

University of North Carolina at Wilmington

A. R. Ammons.
Set in Motion: Essays,
Interviews, & Dialogues.

edited by Zophia Burr.
 Ann Arbor: University of Michigan
 Press, 1996. 126 pp.
 Cloth, \$39.50. ISBN 0-472-09603.
 Paper, \$13.95. ISBN 0-472-06603.

OTHER PUBLICATIONS AND ITEMS OF INTEREST

In honor of their 75th anniversary, The University of North Carolina Press has published *Books From Chapel Hill 1922-1997: A Complete Catalog of Publications from the University of North Carolina Press*. This is their third complete annotated catalog, following 25th and 50th anniversary editions. It includes brief essays by Press directors, written on the 25th, 50th, and 75th anniversaries, as well as title and subject indexes and a list of major awards won by Press titles. (1997; The University of North Carolina Press, P.O. Box 2288, Chapel Hill, NC 27515-2288; xxxviii, 464 pp.; cloth, \$45.00; ISBN 0-8078-2383-X; paper, \$19.95; ISBN 0-8078-4690-2.)

The Papers of David Settle Reid, Volume II, 1853-1913, is now available. Edited by Lindley S. Butler, the volume covers Reid's second term as governor, his years in the United States Senate, and his service as a delegate to the Washington Peace Conference of 1861 and the state constitutional conventions of 1861-62 and 1875. (1997; Historical Publications Section, Division of Archives and History, 109 East Jones St., Raleigh, NC 27601-2807; xxvi, 408 pp.; \$35.00 plus \$4.00 postage; ISBN 0-86526-269-1.)

C. Yvonne Bell Thomas, a research associate at the High Point Public Library, has written *Roads to Jamestown: A View and Review of the Old Town*, a history of the Guilford County, North Carolina, community. Photographs for the volume were selected by Helen Mendenhall, maps by Jack Perdue. The volume includes notes and an index. (1997; copyright C. Yvonne Bell Thomas; order from Historic Jamestown Society, P.O. Box 512, Jamestown, NC 27282; 85 pp. plus notes and index; \$17.00 plus \$2.00 shipping; no ISBN.)

Lola is a narrative poem, novelist Tim McLaurin's first published work of poetry. Six voices tell the story of the passing of farmer John Wesley Stewart and his way of life, including a serpent, the hired man, the farmer's three children (Lola being the youngest and most vulnerable), and the man himself. (1997; Down Home Press, P.O. Box 4126, Asheboro, NC 27204; 119 pp.; \$14.95 plus 6% sales tax and \$2.50 shipping; ISBN 1-878086-62-6.)

Twelve Christmas Stories by North Carolina Writers, And Twelve Poems, Too is a new collection edited by Ruth Moose, with illustrations by Talmadge Moose. Contributors include Ellyn Bache, Kaye Gibbons, Michael McFee, Robert Morgan, Sam Ragan, Bland Simpson, Lee Smith, Shelby Stephenson, and others. Some selections are excerpts from longer works, notably Kaye Gibbons's "Ellen Foster's Christmas" and Lee Smith's "Christmas Letters." (1997; Down Home Press, P.O. Box 4126, Asheboro, NC 27204; 180 pp.; \$17.95 plus 6% sales tax and \$2.50 shipping; ISBN 1-878086-61-8.)

Elizabeth Leland, author of *The Vanishing Coast* and a reporter for the *Charlotte Observer*, has written a true story about an unusual family, titled *A Place for Joe*. Joe Hill, a mentally retarded teenager with nowhere else to go, came to live with Marvin and Mattie Leatherman in Lincolnton, North Carolina, in 1935. Joe was black; the Leathermans were white. The arrangement, unheard of in that time and place, came about through a misunderstanding. Love and duty, however, integrated their lives in deeply enriching

ways. (1997; Down Home Press, P.O. Box 4126, Asheboro, NC 27204; 166 pp.; \$19.95 plus 6% sales tax and \$2.00 shipping; ISBN 1-878086-60-X.)

Deja Dead, by Kathy Reichs, is a thriller in which forensics expert Temperance Brennan, a North Carolinian living in Montreal, is stalked by a serial killer. (1997; Scribner, 1230 Avenue of the Americas, New York, NY 10020; 416 pp.; \$24.00; ISBN 0-684-84117-7.)

The Everlasting Snowman is a picture book by Hunter D. Darden of Statesville, with watercolor paintings by Tamara Scantland Adams. Darden wrote and published her book as an attempt to explain the concept of eternal life to her children after her father died. (1997; Sunflower Publishing Company, 421 Westchester Rd., Statesville, NC 28677; approx. 35 pp.; \$16.95; ISBN 0-9653729-0-1.)

Southern Jack Tales by Donald Davis is a paperback reprint of *Jack Always Seeks His Fortune*, published by August House in 1992, reviewed in the spring 1993 issue of *North Carolina Libraries* (1997; August House, P.O. Box 3223, Little Rock, AR, 72203-3223; 217 pp.; paper, \$11.95; ISBN 0-87-483-5003.)

Southern Fire is the third installment in R. Thomas Campbell's Naval Exploits of the Confederacy Series, following *Gray Thunder* and *Southern Thunder*. (1997; Burd Street Press, White Mane Publishing Company, Inc., P.O. Box 152, Shippensburg, PA 17257-0152.) *A Place for Theodore: The Murder of Dr. Theodore Parkman* is an investigation by L.G. Williams of Greenville into an incident at Whitehall, North Carolina, on December 16, 1862. Williams argues that in an engagement with North Carolina Infantry, the New York artillery opened fire on soldiers from Massachusetts, whom they despised as "9-months bounty-soldiers." (1997; Holly Two Leaves Paperback, PO Box 2242, Greenville, NC 27836; 198 pp.; paper, \$9.95; ISBN 0-9656484-0-0.)

In *Where Nature Reigns: The Wilderness Areas of the Southern Appalachians*, Jack Horan describes the 54 federal wilderness areas in the mountains of Alabama, Georgia, Kentucky, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. Includes small maps and black and white photographs. (1997; Down Home Press, P.O. Box 4126, Asheboro, NC 27204; 249 pp.; paper, \$14.95; ISBN 1-878086-58-8.)

A new bookstore has opened online, featuring hundreds of titles about North Carolina and/or written by North Carolina authors. Owner R. Stephen Smith hopes to make the North Carolina Bookstore, at <http://www.mindspring.com/~freedom1/ncbooks>, the most comprehensive site on the Web for learning about North Carolina books. In addition, Smith says, "I welcome the submission of links from anyone with any kind of North Carolina Web site. My goal is to become a one-stop Web site for anyone looking for anything having to do with North Carolina." Orders may be placed through the Web site and will be handled through www.amazon.com, many at substantial savings over retail.