

UNC prof probes rise of 'the Southern writer'

by UNC News Bureau

What makes a Southern writer Southern?

Or is the idea of some unique "Southernness" only a myth or a memory?

Tracing the historical identity of the Southern writer in terms of his relationship to his community, Louis D. Rubin, Jr., professor of English and specialist in Southern literature at UNC, explored these questions in a series of three lectures on "This Writer in the South" this week.

The Lamar lectures, delivered at Mercer University in Macon, Georgia, will be published as a book later in the year.

According to Rubin, some of the greatest Southern writers, including Mark Twain, William Styron and William Faulkner, have "tried to insist they were not Southern at all."

"This is partly because of what the term 'Southern writer' historically has implied," he said.

In this period the writer was an integral part of his community, not alienated from its society or politics. Hence, for example, the writer accepted and even praised slavery.

The 19th century Southern writer failed "to be detached from his community. He was too much a part of it, too willing to accept its values, too reluctant to throw its flaws and blemishes into literary image," according to Rubin. And the result was often mediocrity in his writings.

It is this image of the Southern writer, contended Rubin, that modern artists have to overcome.

In his second lecture, Rubin traced the career of a man who grew up as a Southerner but left the South to become the only great writer from the region during his lifetime, Mark Twain's imagination was shaped by Southern values, but in leaving his homeland, he was free to examine those values with love, anger and a degree of objectivity.

During the time of Mark Twain, most other Southern writers were busy creating the myth of the Old South and living in the Lost Cause, establishing even stronger ties with their communities while Twain left the South behind. According to Rubin, "the Southern writer of the late 19th century could not and would not look around him, but only backward."

In his final lecture, "I Don't Hate It": The South and the Twentieth Century Writer," Rubin showed the final emergence and alienation of Southern writers from their communities. This meant that "the best of them could produce works of literature that could universalize Southern experience." Free from patriotic ties, these writers were able to examine their homeland not without feeling but with an added objectivity unavailable to their predecessors.

Rubin found a relationship between the Southern Renaissance, that burst of literary genius that produced Faulkner, Thomas Wolfe, Robert Penn Warren, Erskine Caldwell, Ellen Glasgow, Allen Tate and many others, and the new alienation of these writers from the values of their communities.

Yet, because of their sobering past, he said, "These writers were historically minded to an extent that was true of very little other American writing of their time. They saw things in time." Neither part of nor apart from the South that grew them up, the 20th century Southern writers used that dramatic tension to create art with universal, not merely local, appeal.

Rubin joined the UNC faculty in 1967. He has taught at Johns Hopkins University, Louisiana State University and Hollins College, and has been a visiting professor at the University of California at Santa Barbara and at Harvard University.

Rubin directed and edited "A Bibliographical Guide to the Study of Southern Literature," published in 1969. He is general editor of the Louisiana State University Press's "Southern Literary Studies" and co-editor of the "Southern Literary Journal." He also has written a novel, studies of Thomas Wolfe and George Washington Cable, and numerous essays.

Langley reviews

'Johnny' powerful

Johnny Got His Gun - Some awkwardly conceived fantasy sequences are the only flaw in this shattering, overwhelming anti-war movie, made all the more unbearably moving by its liberal naivete. Not to be missed. - R

Carnal Knowledge - Jules Feiffer's script is a disappointment, being largely a collection of fashionable cliches concerning sexual frivolity, and lacking real depth. The picture is given worth by the superb job Mike Nichols has done of putting it together, but he has made not a satirical comedy but a dreary and depressing drama. - R

Patton - Part of this movie is a character study of a fascinating man, intelligently and impartially scripted, and well acted by George C. Scott. Unfortunately, this is surrounded by a thoroughly mediocre war movie with poor scripting, poor acting, and unimpressive war scenes. Last year's most overrated movie. - R

My Fair Lady - A British play becomes an American musical comedy, and in this version loses most of its sparkle. Many entertaining moments, but as a whole, overblown and rather preciously cute. (In 70mm) - D

Billy Jack - Obviously sincere tale of youth vs. bigots done with the intelligence of a TV program, complete with stock villains and melodramatic situations. Nice photography and low key acting help some, but not enough. - R, G

Skin Game - Pleasant but thoroughly run-of-the-mill Western comedy, about what you might expect from James Garner. Television, anyone? - D, G

Catlow - A computerized Western, about which nobody seems to have cared

very much, especially the director. A waste of time. - CH

Shaft - Black private eye movie seems to have no director and should not have had a script. Slickly packaged mass audience entertainment at its most feeble-minded. - G

The following have not been reviewed. Opinion expressed are those of a consensus of critics.

Soul to Soul - A black Woodstock. Terrific. (In Stereo) - G

See No Evil - A fairly good thriller. - D

The Omega Man - A poor science fiction movie. - CH, R

Preacherman - An inexcusably bad folksy drama. - CH

The Marriage of a Young Stockbroker - A very poor take of a voyeur. - CH

Japanese festival opening series

by Adrian Scott
Feature Writer

The 18th season of the Chapel Hill Concert Series opens next Friday with a presentation of Japanese Edo Festival Music and Pantomime performed by the Tadao Wakayama Troupe from Tokyo.

The performance will be in Memorial Hall at 8 p.m.

The Troupe is at present touring the U.S. under the auspices of the Asia Society. It is the first time they have performed outside their native Japan.

Director Taneo Wakayama comes from a family that has been involved with the study and performance of "kagura," or sacred Shinto dancing, for two generations. His troupe of eight musicians

and dancers, all of whom have been trained since childhood, was honored in 1963 by being declared a "Tokyo intangible cultural treasure," a distinction which is accorded to only the most exceptional groups.

The masked play genre in which the performance will be given originated in Korea, and was brought to Japan in the 7th century, and were used in Shinto religious rites in much the same way as mystery plays were introduced into European churches.

The music usually consists of five movements, a form comparable to Western dance suites of the Baroque Era. It is characterized by gay melodies and syncopated rhythms.

Colorful costumes and masks, many of

them antiques, enliven the program, which presents a both serious and comic view of the shortcomings of man, told in the universal language of pantomime.

Other presentations by the Chapel Hill Concert Series include pianist Phillippe Entremont on December 6; the Canadian Opera Company on March 5; and the Pro Musica Ensemble on April 22.

Season tickets for the four concerts

can be obtained by writing to the Chapel Hill Concert Series, P.O. Box 893. Subscriptions are \$12 and \$9, with tickets for schoolchildren at \$9 and \$6.

Individual tickets go on sale on Tuesday, at \$4 and \$3. They can be obtained from the Chef's International Gourmet Shop, Chapel Hill, and from Memorial Hall on the night of the performance.

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WILSON PERRY HEATH AND THE TORRES BARBARA
WILLIE NELSON BOB DYLAN LEO SLEACOCK BILL MONROE THE LOU BRIDGES
MICKY RAGAN BOB HOPE BOB HOPE BOB HOPE BOB HOPE BOB HOPE

6:05, 7:55, 9:45

JANUS 1 6:05, 7:55, 9:45 - Main Stage & Sun

JANUS 2

"SHAFT"

Crossword Puzzle

ACROSS

- 1 Profound
- 2 Collect
- 3 Hit
- 4 Lassos
- 5 River in Italy
- 6 Harsh and forbidding
- 7 Roster
- 8 Anger
- 9 Old-womanish
- 10 Hawaiian rootstock
- 11 Temporary shelter
- 12 Stem
- 13 Preposition
- 14 Chemical compound
- 15 After six o'clock
- 16 Man's name
- 17 High cards
- 18 Sang
- 19 Trials
- 20 Indefinite article
- 21 Raises
- 22 Garment
- 23 Man's nickname
- 24 Silver
- 25 Compass point
- 26 Poems
- 27 Saucy
- 28 Earth goddess
- 29 Indian tent
- 30 Rumored
- 31 Begin
- 32 Slaves

DOWN

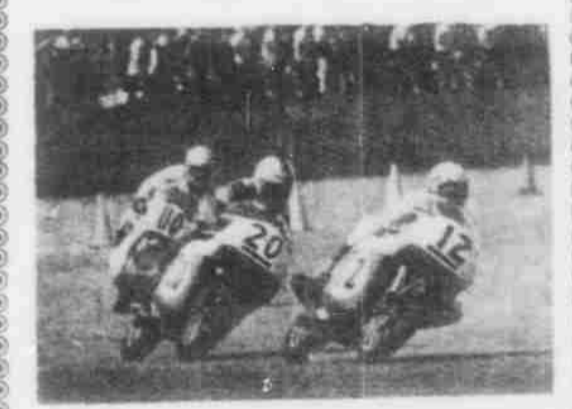
- 1 retail establishments
- 2 conjunction
- 3 hug
- 4 Gumbo
- 5 Check
- 6 Land measure
- 7 Note of scale
- 8 Swiss river
- 9 Cease
- 10 Tavern
- 11 Malice
- 12 Filing
- 13 Small amount
- 14 Go in
- 15 Volcanic emanation
- 16 Choose
- 17 Singing voice
- 18 Parts of legs
- 19 Parts in play
- 20 Send forth
- 21 Fur-bearing mammal
- 22 English navigator
- 23 Positive poles
- 24 Fall in drops
- 25 Traces
- 26 Spirited horse
- 27 Part of play
- 28 Vegetable
- 29 God of love
- 30 Resort
- 31 Metal
- 32 Tautonic daisy
- 33 Latin conjunction
- 34 Compass point

Answer to Yesterday's Puzzle

1	2	3	4	5	6	7	8	9	10
11					12				13
14		15			16			17	
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24		25		26			27	28	
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36	37			38		39		40	41
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51		52		53		54		55	
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61					62				

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NOW LISTEN CAREFULLY YOU STUPID BEAGLE... THIS IS WHAT I WANT YOU TO DO FOR ME.

I'M GOING TO TRY TO KICK THIS BLANKET HABIT ONCE AND FOR ALL, BUT I NEED YOUR HELP.

I WANT YOU TO KEEP MY BLANKET FOR ME, AND DON'T GIVE IT BACK. NO MATTER HOW MUCH I PLEAD... NO MATTER HOW MUCH I BEE... NO MATTER HOW PERSISTENT I BECOME...

THIS IS GOING TO BE FUN! AND THIS ISN'T GOING TO BE FUN!

DOONESBURY

LOOK! THERE'S CHARLIE GREEN, THE SIDEWALK GURU. LET'S GO RAP WITH HIM!

SAY PROFESSOR GREEN, I'D LIKE TO ASK YOU A QUESTION. WHAT DO YOU SAY TO THE MANY CYNICS WHO PUT DOWN YOUR BEST-SELLING BOOK?

A CYNIC IS SOMEONE WHO KNOWS THE PRICE OF EVERYTHING AND THE VALUE OF NOTHING.

BEAUTIFUL! PRETTY SOON I'M GOING TO HAVE TO START CHARGING. OH, WOW! HEAVY!