

Keeping the Past Alive

Margaret D. Bauer, Editor

The writer Charles Waddell Chesnutt has come up again and again in *NCLR*: see W. Keats Sparrow's "Syllabus for Serious Readers" of North Carolina literature in the premiere issue; the 1994 issue's special feature section on the "Wilmington Race Riot," which included an article by Joyce Pettis on Chesnutt's *The Marrow of Tradition*, a novel also discussed by Dolen Perkins in the 2002 issue; and Keith Byerman's analysis of a Chesnutt short story in the 1999 issue. Here, in this section, read Erica Abrams Locklear's discussion of *Mandy Oxendine*, one of Chesnutt's posthumously published novels. The reader who recommended this article for publication believes it "break[s] ground for further study of the Native American connection in Chesnutt's works."

Laurence G. Avery is also exploring Native American connections. In 2010, we published a poem inspired by his Cherokee ancestry, and here we publish another, which James Applewhite selected for second place in *NCLR*'s 2012 James Applewhite Poetry Prize competition. In "Yonaguska," Avery retells the story of the Cherokee leader whose name translates in English to Drowning Bear, and *NCLR* Art Editor Diane Rodman has perfectly matched this poem with a bear sculpture by Cherokee artist Lloyd Carl Owle.

James Applewhite's poetry is becoming (and I hope will continue to be) a regular feature of *NCLR*. Again this year, Torrey Stroud of Greenville's City Art Gallery sent Applewhite poems to artists represented by the gallery, and the resulting art inspired by the poetry made for another remarkable exhibit. You will find some of these works here, with the latest Applewhite poems published by *NCLR*.

In this issue, we also welcome back Fred Chappell, whose writing has appeared in and has been explored in numerous past issues – like Charles Chesnutt's, from the first issue to the most recent, with several in between. This year, we publish a series of poetry and prose featuring, as Diane Rodman put it when she presented me with her selections of art for this series, "a woman looking back at fragments of her life, opportunities she missed, unseen forces that influenced her."

I am always grateful for the long hours – a labor of love, but still many, many hours of precious time – that *NCLR* Art Editor Diane Rodman devotes to selecting the art for each issue. And I will take this opportunity, too, to thank all of the artists and photographers who have allowed their work to complement the poetry and other content throughout this issue. Please take a look at the list of the featured artists and photographers on page 1 of the issue, and join me in recognizing these people's generosity in sharing their art with our readers. Also, notice the website addresses in their biographical notes throughout the issue and take time to enjoy more of their work. You may find some piece of North Carolina art to complement your home the way the art selections in this issue complement the writers' words.

Last year's special feature section topic, North Carolina Literature into Film, turned out to be among our most popular topics for exploration, and we are happy to revisit the subject here with another interview with Charles Frazier, this one focusing on his discussion of the film adaptation of *Cold Mountain* – and the movie potential of his other two novels.



COURTESY OF WARNE CALDWELL



PHOTOGRAPH BY ANDREW MOREHEAD



FLASHBACKS: *Echoes of Past Issues*

I was able to contact Charles Frazier with the help of UNC Professor Emeritus Jerry Leath Mills, known by his friends as Jake. Jake passed away unexpectedly last summer, just days after corresponding with me about my pending interview with Frazier. I miss talking about North Carolina literature with Jake. So many people miss him, Bland Simpson among them, and I thank Bland for taking the time to share his memories in an essay for the rest of us who feel the loss of this beloved friend of writers (and editors), beloved husband and father, and beloved professor (as Bland recalls, always professing and always entertaining). Bland's remembrance reminds us of the value of storytelling in keeping the past alive. Each time I read the essay, from its original incarnation to its revision and through formatting and production, I missed Jake all over again, but I also appreciated him all over again and thought about my own Jake stories, as many of you will recall yours. He is definitely still here, in these pages and in the pages of so many past issues of *NCLR*, of Bland's books, and perhaps of your own. ■

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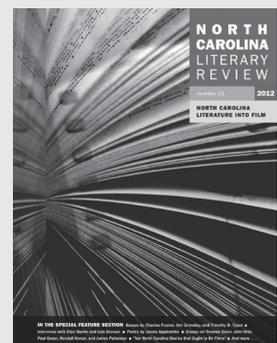
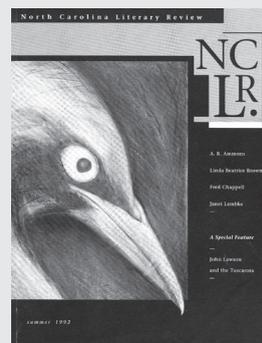
RIGHT *NCLR's* premiere, 1992 issue, cover illustration by Stanton Blakeslee, and last year's issue, *NCLR 2012*, featuring North Carolina Literature into Film, designed by Dana Ezzell Gay, with photography by Shannon Johnstone

BELOW, FAR LEFT Jerry Leath (Jake) Mills

BELOW, CENTER *NCLR* Editor Margaret Bauer with Charles Frazier at the 2012 North Carolina Literary and Historical Association awards dinner

BELOW, RIGHT Ada's farm on the Romanian landscape where *Cold Mountain* was filmed

BELOW The Howard School Faculty of 1904, Fayetteville, NC



COURTESY OF ARCHIVES AND SPECIAL COLLECTIONS, CHARLES W. CHESNUTT LIBRARY, FAYETTEVILLE STATE

Class Picture of 1903 Fayetteville State University

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