**Hubbs edits companion Civil War volumes**

Dr. Guy Hubbs, assistant professor of library science, has had two books about the Confederate company Greensboro Guards published, both by University of Georgia Press.

The first, *Guarding Greensboro: A Confederate Company in the Making of a Southern Community*, is about community building—about how people in a particular place began as modern individualists, and, through their experiences in the Civil War, emerged as traditional Southerners.

The companion volume, *Voices from Company D: Diaries by the Greensboro Guards, Fifth Alabama Infantry Regiment Army of Northern Virginia*, is a compilation of eight diaries from the Greensboro Guards, woven together into a narrative that begins before Fort Sumter and ends with the group’s return to Alabama after the Civil War ends.

“A fellow came into my office with a small diary from January of 1863 that had been passed down through his wife’s family,” explained Hubbs. “I read it and asked if he had another. The next week he came back with a hardbound ledger in which the diarist examined why he went off to fight and recorded the first six months or so of the war. I found two more diaries from the same company, Greensboro Guards. I have since found a total of eight diaries from the guards, which are collected in *Voices from Company D*.

Shelton said that the books are aimed at a general, thoughtful audience and will appeal to Civil War buffs, but that he hopes they will reach those who are concerned about such questions as, “Why do we form communities?” and “What makes Southerners distinctive?”

*Double-volume set of art film textbooks written by Shelton*

Professor of Art Bob Shelton spent a sabbatical writing textbooks for his film courses, International Film I and II. The result is *A Cultural Study of the Art Film, Volumes 1 and 2* published by Mellen Press.

Shelton said that previously he had relied on course packets which had gotten too expensive for their relative use and decided to publish the texts.

Volume I begins with silent film in Germany and Russia, moves on to various movements in France, then on to Italian Neorealism. Following a detailed study of Bunuel and Spanish film, it moves to Ingmar Bergman, the Orient, and concludes with a three-week study of the French New Wave.

Volume II details the effects of the New Wave on Italy, Eastern Europe, Russia, Germany, Great Britain, and developing nations.

Shelton said that he has taught and researched the art film for the past 12 years, qualifying him to write the books which will be used by his students in his courses and will be marketed to libraries and research institutions, as well as various film companies.

“Many who have read the material state that it has either rekindled or sparked their interest in the art film,” he said.

Shelton traveled to the Cannes International Film Festival in spring 2003 to promote the compendium.