

the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • WINTER 1999

THE UNIVERSITY OF MISSISSIPPI

BURSON FUNDS HISTORY PROJECT

Thanks to a gift from alumnus Harold Burson, the Center has launched a pioneering study of the history of Jewish life at the University of Mississippi and will also be able to offer, in the Fall 1999 semester, a new course on ethnicity and Southern culture. The study is being directed by Leah Hagedorn, who will also teach the new course.

Hagedorn says research on Jewish life at the University of Mississippi is historically and culturally important. "It also tells us a lot about Ole Miss. David Sansing, the university historian, recently told a group that of all the universities in the country, the only one that might have alumni more dedicated than this one is Yale." And, smiles Hagedorn, the only university in the country where there has been a scholarly study of the role of Jewish students and faculty is Yale. The history of higher education has neglected ethnicity and religion generally, says Hagedorn.

The study of ethnicity is essentially modern, stresses Hagedorn. "The term came into usage in the 1950s. It takes confidence, both as a nation and a university, to undertake the study of what some perceive as difference." She adds that while the study of ethnicity has produced and inspired some of the best work in American history, scholars have paid comparatively little attention to ethnicity in the American South. Hagedorn says the project offers an excellent example of how new research on campus leads to new courses that enhance university curricula. "This is an important opportunity to expand and update the curriculum at the university. We have the best Southern Studies Program in the world at the university, and having the opportu-

nity to add ethnicity and immigration to the ways we already examine identity and religion makes sense."

Hagedorn is studying Jewish students and faculty at the professional schools as well as the undergraduate population. She is using university records, student publications, and oral history, among other tools, to explore the role of religion and identity in student life at university.

Center director Charles Reagan Wilson, a cultural historian whose specialty is religion in the South, is pleased about the project.

This is an area that needs to be studied, he says, noting that both the funder and the director are ideal for the undertaking.

Burson, a native of Memphis, Tennessee, and a graduate of the University of Mississippi, also holds an honorary doctorate from Boston University, awarded for his pioneering work in the study of perception and the business of public relations. Inducted into the University of Mississippi Hall of Fame in 1980, he has won numerous profes-

sional awards. He has twice been named Public Relations Professional of the Year and has received Gold Anvil, Horatio Alger, Arthur Page, and Life Achievement awards. He is the founder and chair of Burson-Marsteller, a global public relations firm.

Hagedorn, who grew up in Vestavia Hills, Alabama, holds a B.A. from Goucher College, M.A. from the University of North Carolina at Chapel Hill, and, in 1999, will be awarded a doctorate in history for a dissertation dealing with Jews and the American South from 1858 to 1905. She is the recipient of numerous scholarships and fellowships for her work in history and public service.



From left: Harold Burson, Leah Hagedorn, and Charles Reagan Wilson

If you, or someone you know, might be interested in offering advice or being interviewed for a history of Jews at the University of Mississippi, please contact Leah Hagedorn by telephone, at 601-232-5993, by e-mail, leah@olemiss.edu, or by mail, Center for the Study of Southern Culture, Barnard Observatory, University, MS 38677.

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Director's Column

Oxford, Mississippi, had a mild autumn this year, but winter blew in Christmas week with an ice storm that froze much of the South. So much for stereotypical images of the tropical sunny South.

Highlights of a busy fall season at the Center for me and others included a landmark University of Mississippi event, an honor for a Southern Studies faculty member, several symposia, and a photo exhibition honoring a special group of young people.

The University of Mississippi celebrated the Sesquicentennial of its founding in November, and the Center was proud to be a part of the event. The Barnard Observatory Gallery displayed an exhibition of photographs from the University's early history, and Mary Hartwell Howorth, who manages the building's operations, and others at the Center welcomed visitors to the historic building constructed in the late 1850s.

Among those visitors was Sir Peter North, representing Oxford University in England. I had the privilege of taking Sir Peter to the Delta, showing him the distinctive cotton landscape, and telling him of its literary and musical traditions. As the University is reaffirming its commitment to the centrality of the College of Liberal Arts, it is good to remember its achievements in sending an impressive number of Rhodes Scholars to Oxford University as well as the academic ideals that institution represents. One of the Center's prime goals is to strengthen the undergraduate and graduate Southern Studies Program, which will begin this spring with the faculty undertaking curriculum revision.

Congratulations go to one of our own, Robert Brinkmeyer, for delivering the prestigious Lamar Lectures at Mercer University. His lectures examined the relationship between Southern literature and the American West, tapping a rich vein of writing that includes works by Doris Betts, Walker Percy, Cormac McCarthy, and Barry Hannah. The University of Georgia Press will publish the lectures.

Robbie Ethridge, the McMullan Assistant Professor of Southern Studies and assistant professor of Anthropology, directed the annual Porter L. Fortune History Symposium whose topic was "The Early Social History of the Southeastern Indians." It was a stimulating interdisciplinary meeting, with historians, anthropologists, and archaeologists sharing their insights from two decades of new work on the topic. As Charles Hudson noted in his keynote address, this symposium set an ambitious agenda for future work.

Campus academics and scholarly research will always anchor Center activities, but we also want to work in various ways with other institutions. I was privileged, in December, to deliver a lecture at the Greensboro Historical Museum in North Carolina. With a beautiful setting that began as a church, the museum attracted hundreds of their members and others for a stimulating evening during which I encountered an extraordinary level of interest in exploring the history of the South's cultural identity.

Closer to home, Columbus, Mississippi, is a cultural center famed for its historic buildings and educational institutions. It often does not get the attention that other parts of the state gain, but the Decorative Arts and Preservation Forum, sponsored in conjunction with the Antiques Show and Sale, is earning increasing recognition. Held each fall since 1992, the meeting brings together scholars, collectors, and townspeople. At this year's meeting, panelists explored the historical, artistic, and cultural contexts of the American Arts and Crafts Movement. The event is always enhanced by local tours that highlight the symposia theme.

The Southern Cultural Heritage Complex, in Vicksburg, witnessed the unveiling of the Center-sponsored CD of music from the legendary Red Tops. Nearly 500 people honored members of the band and happily danced their way through the evening. I joined the festivities myself for an occasional spin around the dance floor. We are pleased to announce that the Vicksburg Complex will be working to raise funds to produce a second Red Tops CD.

Back on campus, the Center hosted a reception near the end of the year for the youthful participants in a photo documentary project in Tutwiler, Mississippi. Tom Rankin, Aleda Shirley, and Dan Sherman worked with Sister Maureen Delaney and the Tutwiler Community Education Center to encourage young people there to use their own photography and poetry to capture life in that small Delta town. The result is a stunning collection of creative expressions that illustrate how documentary study is not the work only of the outside observers of a place. Working with the University's Department of Art, the Center will continue providing opportunities for these young people to develop their individual talents and to leave a sensitive insider's view of one Southern community.

Finally, I want to thank all those readers of the *Southern Register* who have sent in their requests to remain on our mailing list. We regret any confusion in this process, but this updating will considerably assist us as we continue to produce and distribute this record of the life of the Center. If you missed your last issue or have not notified us that you would like to continue receiving the *Southern Register*, please let us know.

CHARLES REAGAN WILSON

The Sixth Annual Oxford Conference for the Book

APRIL 9-11

Since its inauguration in April 1993, the Oxford Conference for the Book has celebrated books, writing, and reading and has also dealt with practical concerns on which the literary arts depend, including literacy, freedom of expression, and the book trade itself. The 1999 conference, the sixth in the series, is set for April 9-11 and, for the first time, will be open to the public without charge. To assure seating space, those interested in attending should preregister.

The program will follow the format of previous meetings, beginning on Friday morning with a writing workshop and continuing that afternoon with an address on the history of the book in the South and panel discussions. Readings will be presented on Friday and Saturday nights, and additional addresses and panels are scheduled for Saturday and Sunday.

Speakers will include notable authors, editors, publishers, and others in the book trade as well as educators and literacy advocates. The slate of speakers is not yet final, but those confirmed thus far are mentioned here. Additional information will be sent to persons on the Center's mailing list and those who request information. Up-to-date details will also appear on the Center's website (<http://www.olemiss.edu/depts/south>).

The 1999 conference will be dedicated to Eudora Welty in celebration of her 90th birthday on April 13 and her lifetime achievements as Mississippi's First Lady of Letters. In the opening lecture, at 2:00 p.m. on Friday, April 9, literary scholar Noel Polk will discuss Welty and her writing. Following the lecture will be a discussion of the Library of America, which recently published a two-volume set of Welty's work—the first collection

in the series devoted to a living writer's literary career. In addition, an exhibition of Welty's WPA photographs will be on display at the gallery in Barnard Observatory.

Among the notable authors scheduled to participate in the conference are Wendell Berry, Ellen Douglas, T. R. Hummer, Robert Morgan, James Seay,



Eudora Welty (1988), oil, 32" x 26", by Mildred Nungester Wolfe. Collection of National Portrait Gallery, Smithsonian Institution, Washington, D.C.

Melissa Scott, Julie Smith, Darcey Steinke, and James Wilcox. An essayist, novelist, and poet, Wendell Berry is the author of more than 30 books and the recipient of numerous awards. Ellen Douglas is the pseudonym of Mississippi author Josephine Ayres Haxton, whose first eight books are all fiction. She recently crossed over into the mirror world of historical fact with the appearance of her book *Truth: Four Stories I Am Finally Old Enough to Tell*. Berry and Douglas will talk about writing and read from their work.

Appearing under the auspices of the

John and Renée Grisham Visiting Writers Program will be Julie Smith, author of more than a dozen novels, including the popular Skip Langdon series set in New Orleans. She will present a reading on Friday evening and take part in a panel discussion of mystery writing on Saturday morning. Joining her on the panel will be John Armistead and Tony Dunbar.

Darcey Steinke, Renée and John Grisham Southern Writer in Residence at the University of Mississippi, and James Wilcox, who holds the same position at Mississippi State, will participate in a panel on writing about religion. Steinke is the author of three novels, *Suicide Blonde*, *Up Through the Water*, and *Jesus Saves*. She writes frequently for *Spin* and *Booknotes*. Wilcox's publications include *Modern Baptists* and other novels, the most recent being *Plain and Normal*.

Poets James Seay, T. R. Hummer, and Robert Morgan will read from their work and talk about the state of poetry in America. Morgan, a native of North Carolina, is the author of nine volumes of poetry and four books of fiction. He teaches at Cornell University. Like Morgan, Seay and Hummer are authors of collections of poetry and teach in universities—Seay, at Chapel Hill, and Hummer, at Virginia Commonwealth. Both grew up in Mississippi.

Speaking on "Conceiving the Heavens: Writing and Reading Science Fiction" will be Melissa Scott. After earning an undergraduate degree from Harvard and a Ph.D. in history from Brandeis, Scott pursued her primary passion—writing science fiction. She has published 17 novels, including *Dreaming Metal* and *Night Sky Mine*, and is the winner of the John W. Campbell Award for Best New Science Fiction Writer in 1986 and other

awards. While in Mississippi, she will speak in local schools and to students taught by Teach for America participants in the Delta.

Barry Hannah, writer in residence at the University of Mississippi, will lead sessions on writing, being published, and reaching an audience. Among those participating in the sessions will be editors from several publishing houses and a number of authors, including Tristan Egolf, a young American whose author discovery story *Publishers Weekly* describes as the sort of which legends are made.

In 1996, after receiving rejection after rejection, Egolf decided to go abroad to write. "If you're writing about Kentucky," he said, "there's no better place to be than Paris, France." In Paris, Egolf learned French, supported himself by playing music in Irish bars and on the Pont des Arts, and worked on his novel eight hours a day, seven days a week. Last year, after the novel had received 76 rejections, the esteemed French house Gallimard published Egolf's *Lord of the Barnyard: Killing the Fatted Calf and Arming the Awaré in the Corn Belt*. Critics immediately hailed it as a "monumental debut novel" and began comparing the author to William Faulkner and Thomas Pynchon. *Lord of the Barnyard* has subsequently been published in London and

Frankfurt and, thanks to Morgan Entrikin of Grove/Atlantic, will make its American debut in March.

Egolf has been invited to talk about his book and to bring his guitar, in case he'd like to join the music panel. Organized by visiting assistant professor of History and Southern Studies Michael Bertrand, the panel will bring together a number of scholars who have written on the music of the South. Among those lined up to talk—and to play and sing a bit—are Bill Malone, Cecelia Tichi, Stephen Tucker, and Charles Wolfe.

Moderating the panel "The Endangered Species: Readers Today and Tomorrow" will be Elaine H. Scott, former chair of the Arkansas State Board of Education. She has been involved with the Reading Is Fundamental program since 1974 and received the RIF Leader for Literacy Award in April 1994. One of the panelists will be Carol Hampton Rasco, director of the America Reads Challenge, U.S. Department of Education.

Other sessions will include panels on Southern women writers of the 1920s and writing about race in the South. Kathryn McKee, who teaches English and Southern Studies at the University, will moderate a session focusing on recent biographies of such writers as Ellen Glasgow, Nella Larsen, Julia Peterkin, and Evelyn Scott. Ted Ownby, who

teaches History and Southern Studies at Ole Miss, is organizing "Writing, Race, and the South." Panelists for this session will include Neil Foley, author of *The White Scourge: Blacks, Mexicans, and Poor Whites in Texas*; Grace Elizabeth Hale, author of *Making Whiteness: The Culture of Segregation in the South, 1890-1940*; and Henry Wiencek, author of *The Hairstons: An American Family in Black and White*.

Conference sponsors include the Center for the Study of Southern Culture and Square Books, the John Davis Williams Library, its Friends groups, and the Department of English. The conference is supported by the Yoknapatawpha Arts Council and partially funded by the University of Mississippi and through a grant by the City of Oxford.

For more information concerning the conference, contact the Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677; telephone 601-232-5993; fax 601-232-5814; e-mail staff@barnard.olemiss.edu.

For tourist information, contact the Oxford Tourism Council, P.O. Box 965, Oxford, MS 38655; telephone 800-758-9177 or 601-234-4680; fax 601-234-0355.

Barnard Observatory Gallery

EXHIBITION SCHEDULE

JANUARY AND FEBRUARY 1999

Fine Work Guaranteed
The Studio Photography of F. S. McKnight, 1894-1930

MARCH AND APRIL 1999

Eudora Welty: Photographs

BEGINNING MAY 1999

Gladin Photography Studio Collection
Selected Prints

Barnard Observatory is open Monday through Friday, 8:00 a.m.-5:00 p.m., except for University holidays. Telephone: 601-232-5993.

The Gladin Studio Photography Collection from Helena, Arkansas, arrived at the Southern Media Archive last summer, all 135 boxes. Processing such a large collection takes an extraordinary amount of time. Thanks to the efforts of archivist Karen Glynn and photographer Dan Sherman, however, a selection of prints designed to display the breath of the collection will be on display this spring at the Barnard Observatory Gallery.

Ivey Gladin started his studio in Helen in 1939. Ivey's wife, Morvene, and his mother, Susan, operated the business while he was in the service during World War II. After the war, the young Gladins operated the photography studio as a team. In the early years, Morvene worked in the studio touching up black and white negatives and hand painting large portrait photographs. Later, she joined Ivey in the field as a photographer. Over the years, the Gladin Photography Studio developed a reputation for making fine reproduction images from old, deteriorated prints and nega-

Gladin Exhibition and Prints



tives. The Gladin Collection contains a number of reproduction photographs of historic Helena from the 1800s. The collection also contains a large selection of commercial work from the 1950s and 1960s, providing a strong visual sense of life in Helena and popular culture in the middle of the 20th century, and innumerable photographs of trains and steamboats, attesting to the former vitality of this Mississippi River city.

Ivey Gladin is well known among blues enthusiasts for his photographs of Sonny Boy Williamson's performances on the KFFA King Biscuit Time radio show in the early 1940s. Three images shot in 1941, 1942, and 1944 are available for purchase individually or as a set. To order, call the Southern Media Archive at 601-232-7811 or email kglynn@olemiss.edu.

Selections from the Gladin Collection will be on display at the Barnard Observatory Gallery beginning in May 1999. For additional details, consult the Center's website (www.olemiss.edu/depts/south).



From left: Joe Willie Wilkins on guitar, Joe "Pinetop" Perkins on piano, Sonny Boy Williamson and announcer Hugh Smith at the microphone, James "Peck" Curtis on drums, and Huston Stackhouse on guitar on the King Biscuit Time program in the KFFA studio, 1944. Gladin Collection, Southern Media Archive, The University of Mississippi.



Left, from left: Louis Spencer, former Red Tops saxophone player; Willard Tyler, former Red Tops trumpeter and musical arranger; Rufus McKay, former Red Tops vocalist and bass player; Walter Osborne Sr.; and Jesse Hayes, former Red Tops guitarist. Right: Walter Osborne Sr. playing the drums with the Ben Shaw Orchestra

Red Tops Return

Portfolio of Photographs

PHOTOGRAPHS BY ANN ALLISON VISE
OF SHREVEPORT, LOUISIANA



Top left, from left: Charles Reagan Wilson, director of the Center; Allison Vise Finch, executive producer, Red Tops CD; Walter Osborne Sr., former Red Tops drummer and business manager

Top right: Carol and George Evans, parents of Southern Studies graduate student Anne Evans, enjoy the festivities. George Evans claims to have attended over 200 Red Tops dances in his lifetime, thus holding the award for most Red Tops dances ever attended.



Left, from left: Robert Walker, mayor of Vicksburg, with Charles Reagan Wilson and Allison Vise Finch

The Red Tops Return

It was worth waiting 24 years for.

It's the fabulous Red Tops, who thrilled dancers and listeners throughout Mississippi and surrounding states between 1953 and 1974. The Vicksburg-based group can now be heard again, on the Center's new CD of live and studio Red Tops recordings from the 1950s.

The CD was released at a celebration November 7 at the Southern Cultural Heritage Complex in Vicksburg, which brought out about 500 Red Tops fans, friends, and family members. Many of the attendees had danced to the Red Tops at their own graduation parties, wedding receptions, fraternity parties, school dances, or at the Rosedale Courthouse. Others were the Red Tops' children and grandchildren, enjoying the musicians' long-awaited public acclaim. But while there were plenty of reminiscences, this also was an evening of brand-new good times and dancing to Red Tops-style music re-created by the Ben Shaw Band—with several Red Tops sitting in! Thus the release party for some historic recordings turned out to be itself a historic occasion—a public performance by members of the long-disbanded group.

The oldest Red Top—drummer and business manager Walter Osborne Sr., 95—drew a standing ovation when he stepped onto the bandstand to sit in on "Kansas City Blues." "I was the one who gave them a headache," he said of his role in the group. "But it paid off!" Among the other Red Tops at the event was singer and bassist Rufus McKay, who brought the room to a hush with a rendition of his trademark number, "Danny Boy." Alto saxophonist Louis Spencer, guitarist Jesse Hayes, trumpeter-bassist Jimmy Bosley, and trumpeter Willard Tyler also attended to sit in with the band, sign autographs, and enjoy the limelight. Also attending was Fred Griffin, a substitute vocalist who occasionally sang with the band. The only surviving Red Top who failed to attend was Anderson Hardwick, a still-active musician who was performing at another engagement.

The CD includes two songs—Greenville songwriter Floyd Huddleston's "Swanee River Rock" and "Hello, Is That

You?"—from a 1957 session at Sun Studios (those songs were originally released that year as a single that reached Number 1 on a Memphis radio station's chart). The other 11 selections are from live performances taped in 1955 by trumpet player Willard Tyler. They include another version of "Swanee River Rock" and covers of "Talk about a Party," "Moonglow," "Castle Rock," "Caravan," "Brazil," "Don't Take Your Love From Me," "I'm in the Mood for Love," "Haste (Baseball Game)," and "Honky Tonk." There is a version of the Red Tops' most-requested number, "Danny Boy," but that unfortunately is not performed by the Red Tops (see below). There also are snippets of dialogue taken from a 1957 radio interview with the band members.

The record reveals the Red Tops as an exciting, versatile band in the cusp between swing and rock 'n' roll. Electric guitar and hot tenor-sax solos grace the tight big-band arrangements (which they always played from memory, without sheet music). There are handclaps and shouts of encouragement that convey some of the excitement that

surrounded the band's performances. Several of the songs are at jitterbug tempo, which should please young neo-swing dancers, even if they are too young to remember the Red Tops. There also are some slow ballads and several numbers with Latin beats.

Party-goers at the release event bought up about 300 copies of the CD. The rest of the initial run of 1,000 was sold out in two weeks through phone orders to the Center. Many people bought multiple copies, planning to give them out as gifts. A second run of 1,500 copies arrived at the Center in early December.

The CD may be ordered for \$17 plus \$3.50 shipping and handling (plus \$1.19 Mississippi sales tax for in-state orders) by calling 800-390-3527.

And there will be another chance to party live to the music of the Red Tops: the Southern Cultural Heritage Complex in Vicksburg already is planning a "Red Tops Revisited 2" event for November 6, 1999.

STEVE CHESBOROUGH



WHERE'S "DANNY BOY"?

Since releasing the Red Tops CD, the Center has realized that the version of "Danny Boy" on it is not sung by Rufus McKay or performed by the original Red Tops. We regret the error.

The version of "Danny Boy" on the

CD might be performed by a group that includes some Red Tops members. We would appreciate any information any of our readers have about that recording.

Also, we are seeking any other Red Tops recordings, photographs, movies,

other mementos, or information anyone has, as part of an ongoing effort to document the career of this wonderful but sadly under-recorded band. Please contact the Center if you can help with this effort.

John Barth and Ihab Hassan to Speak at 1999 Faulkner and Yoknapatawpha Conference

"FAULKNER AND POSTMODERNISM" IS THEME

John Barth, one of America's leading novelists, and Ihab Hassan, one of its most prominent literary critics, will be featured speakers at the 26th annual Faulkner and Yoknapatawpha Conference, "Faulkner and Postmodernism," July 25-30, 1999.

Through five days of lectures and discussion, the conference will address one of the richest, most controversial concepts in contemporary culture and attempt to situate Faulkner's fiction within it. The debate surrounding the postmodern begins with its relation to the modern: whether it signals a complete break with its predecessor or only a serious modification and revision of it—or whether, as the French philosopher Jean-Francois Lyotard has argued, the postmodern "is undoubtedly part of the modern," perhaps the basis of any modernism, disrupting "the solace of good forms" and determined to put forward the "unpresentable" within presentation itself.

The supporters of postmodernism regard it as a correction to modernist elitism: the deliberate indifference to history, mass culture, and the world of the ordinary, in deference to what Frank Kermode once called "a radiant truth out of space and time." The postmodern has blended high and low culture, given voice to the marginalized, violated the alleged distinction of "art" by simultaneously observing and exposing the artificiality of its formal conventions. Opponents of postmodernism, however—many of whom are not averse to the critique of modernism—find in the apparent openness of the postmodern a lack of depth, a trivialization of history through the random "quotation" of its images, a celebration of the marginal that is seriously undercut by the absence of program and commitment: the willingness of postmodernism to question everything that may ultimately denote nihilism.

The task of the conference will be to raise the question of where in this debate we locate the career of William Faulkner. Is there, as Lyotard claims, a postmodern force at the core of his modernism? Does some of his most experimental work—*The Sound and the Fury*, *As I Lay Dying*, and *Absalom, Absalom!*, for

example—anticipate the skepticism of postmodernism toward "the tyranny of wholes" or does it still proclaim the possible triumph of completed design? Is there a break in the career, some identifiable moment when modernist Faulkner becomes post-modernist Faulkner?

The fiction of John Barth is widely regarded as one of the prototypes of the postmodern. From the outset of his career, he

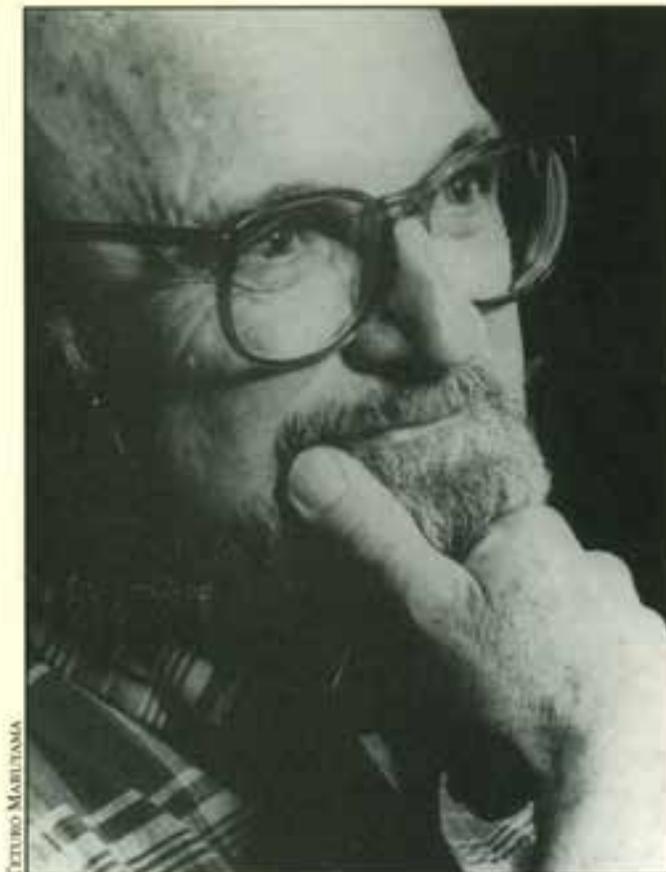
has cast a playful and yet penetrating eye not only on the world at large but on the fictional form itself. As the narrator of his first novel famously put it, linking as always life and fiction: "And that's how this book will work, I'm sure. It's a floating opera, friend, chock-full of curiosities, melodrama, spectacle, instruction, and entertainment, but it floats willy-nilly on the tide of my vagrant prose: you'll catch sight of it, then lose it, then spy it again, and it will doubtless require the best efforts of your attention and imagination—together with no little patience,

if you're an average fellow—to keep track of the plot as it sails in and out of view."

The warning has held wondrously true, in such novels as *The Sot-Weed Factor*, *Giles Goat-Boy*, *Chimera*, *Letters*, and *The Last Voyage of Somebody the Sailor*. Combining the mythical and the metaphysical with the comic and at times dreadfully mundane, John Barth never loses sight of the confluences of the fictive and the real, demonstrating—most postmodernly—how fictive our real may be, how real—nothing more so—those moments when the fictive takes flight, lifted by the surprising strangeness of its truth.

Ihab Hassan, Vilas Research Professor of English and Comparative Literature at the University of Wisconsin-Milwaukee, has published 12 books, including such studies as *The Dismemberment of Orpheus: Toward a Postmodern Literature*, *Paracriticisms: Seven Speculations of the Times*, *The Right Promethean Fire: Imagination, Science, and Cultural Change*, *The Postmodern Turn: Essays in Postmodern Theory and Culture*, and

26TH ANNUAL
FAULKNER AND
YOKNAPATAWPHA
CONFERENCE
JULY 25-30, 1999



TETSURO MARUYAMA

John Barth

Rumors of Change: Essays of Five Decades. He has lectured in 30 different countries, from (alphabetically) Australia to Turkey. His work is marked by its bold attempt to draw the contours of the new, particularly in comparative contrast with what has preceded it, as he explores the paradoxical qualities of purpose and play, design and change, hierarchy and anarchy, presence and absence, transcendence and imminence.

Also speaking at the conference for the first time are Professor Molly Hite, Cornell University, author of *Ideas of Order in the Novels of Thomas Pynchon* and *The Other Side of the Story: Structures and Strategies of Contemporary Feminist Narrative*, and Philip Cohen, University of Texas, Arlington, editor of *Texts and Textuality: Textual Instability, Theory, and Interpretation* and *Devils and Angels: Textual Editing and Literary Theory*. Returning to the Faulkner Conference are an additional half-dozen leading Faulknerians: John Duvall, Purdue University, author of *Faulkner's Marginal Couple*; Doreen Fowler, University of Kansas, author most recently of *Faulkner: The Return of the Repressed*; Martin Kreiswirth, author of *Faulkner: The Making of a Novelist* and coeditor of *The Johns Hopkins Guide to Literary Theory and Criticism*; Cheryl Lester, University of Kansas, author of the forthcoming *Faulkner and the Great Migration*; Joseph Urgo, Bryant College, author of *Faulkner's Apocrypha* and most recently of *Willa Cather and the Myth of American Migration*; and Philip M. Weinstein, Swarthmore College, author most recently of *What Else But Love? The Ordeal of Race in Faulkner and Morrison*.



Ihab Hassan

Other events of the conference will include discussions by Faulkner friends and family; dramatic readings from Faulkner, sessions on "Teaching Faulkner" led by James Carothers, University of Kansas, Robert Hamblin, Southeast Missouri State University, Arlie Herron, University of Tennessee at Chattanooga, and Charles Peek, University of Nebraska at Kearney. The University's John Davis Williams Library will display Faulkner books, manuscripts, photographs, and memorabilia, and the University Press of Mississippi will exhibit Faulkner books published by university presses throughout the United States. Films relating to the author's life and work will be available for viewing during the week.

The conference will begin on Sunday, July 25, with a reception followed by an afternoon program during which winners of the 10th Faux Faulkner Contest will be announced. Other events will include a Sunday buffet supper served at the home of Dr. and Mrs. M. B. Howorth Jr. and a picnic served at Faulkner's home, Rowan Oak, on Tuesday. Tours of North Mississippi are scheduled for Friday. For more information about the conference contact the Institute for Continuing Studies, P.O. Box 879, The University of Mississippi, University, MS 38677; telephone 601-232-7282; fax 601-232-5138; e-mail (cstudies@olemiss.edu) or Department of English, The University of Mississippi, University, MS 38677; telephone 601-232-7439, fax 601-232-5787, e-mail (engl@olemiss.edu).

DONALD M. KARTIGANER

Brinkmeyer Delivers Lamar Lectures

For the first time in its 42-year history, the annual Mercer University Lamar Memorial Lecture Series illuminated the oration of a University of Mississippi professor and, more specifically, a representative of the Center. Professor of American Literature and Southern Studies Robert H. Brinkmeyer Jr. delivered the three-part lecture series on October 19-20, 1998, to an enthusiastic response on the Macon, Georgia, campus of the independent, traditionally liberal arts university. The lectures, titled "From Place to Space: Contemporary Southern Writing and the West," explored the recent phenomenon involving writers from the South who light out for the territories both literally and in their imaginative work. "It was really wonderful," says Brinkmeyer; "the people treated me like royalty and everybody was really friendly and supportive. I really see this as the high point of my career so far; it lived up to everything I hoped it would be."

Since it began in 1957, the Lamar Lecture Series has become one of the most important forums in the nation for individual scholars to present their thoughts on Southern culture. Made possible by the late Macon philanthropist Eugenia Dorothy Blount Lamar, the series provides an avenue for what Lamar's will describes as "lectures of the very highest type of scholarship which will aid in the permanent preservation of the values of Southern culture, history, and literature." Indeed, past presenters do represent the "highest type of scholarship"; they include Donald Davidson, Paul Gaston, John Shelton Reed, Bill Malone, John Blassingame,

Bertram Wyatt-Brown, Jack Temple Kirby, and Eugene Genovese, just to name a few. Michael

Cass, lecture committee chairperson and Mercer English professor, says Brinkmeyer sustained and even exceeded the expectations set by this prestigious line of scholars: "It went splendidly. Audience response was among the best we've ever had. I had more people come to me, academics and nonacademics, and tell me how much they enjoyed it than I can remember."

The idea to discuss Southern writers in the West came to Brinkmeyer through the circuitous route of a creeping curiosity, rather than previously posed questions within literary scholarship. "What's so fun is that I don't think anyone has done anything like this before. I was reading a lot of contemporary literature like Cormac McCarthy, who was writing about the West, and then Barry Hannah, and I said 'Ah, he's writing about the West,' and then Clyde Edgerton wrote a Western. So I got into this just from reading and thinking about it." As Brinkmeyer conducted his preliminary research, he realized that other Southern writers, like Doris Betts and Richard Ford, were following the same trends and soon concluded that "something is going here."

To align this movement "from place to space" into historical perspective, Brinkmeyer's first lecture, "Ominous Land: The West and the Southern Literary Imagination," examined the traditional view of the West in the work of Southern literary renaissance writers like John Crowe Ransom, Allen Tate, William Faulkner, Robert Penn Warren, and Eudora Welty. In their writings Brinkmeyer sees a shift "from a North-South to an East-West orientation, with the South now aligned as the settled society . . . and the North as the West, a manifestation of the forces of rapacious expansion." Explicit in these Southern modernists' work is the celebration of a strong sense of place and community and a distrust of what they see as the rootless wanderings and "selfish individualism" of Westerners. Characters in the West discover a lib-

eration from responsibility and find themselves living in the "eternal present" with no ties to tradition, community, and place.

In contemporary Southern literature Brinkmeyer sees a "startling break" from the renaissance writers' obsession with place. "A large number of Southern writers are . . . either abandoning or drastically revising the old forms," he says, "and one of the most dramatic developments . . . is the turn West in Southern literature." The next two lectures, titled "Bleeding Westward: Variations on the Western" and "Land of Dreams, Land of Opportunity: Visions of the Contemporary West," focused on this transition by discussing several contemporary Southerners' treatment of the West and the resulting implication about the South.

At the heart of this new writing is a loss of regional identity, which frees up Southerners to explore different imaginative avenues, particularly the American myth of Western flight toward individual freedom. "They are trying to understand what it means to be American, not Southern," Brinkmeyer contends, "and what's more American than the West?" But in the process of uncovering their American identity, these writers also found something else. "What I discovered," continued Brinkmeyer, "is that there's been this movement out West, but there's also been this swing back to Southern ideals. Southern writers embrace the freedom of going out West, but once they get out there, it's almost too free—there's not enough community or settlement—so in the literature the characters swing back South, or they settle down in the West and embrace Southern ideals of community. They discover their Southernness by leaving the South."

The University of Georgia Press will publish Brinkmeyer's lectures, in 2000, and he hopes to return to Mercer that year for another visit. "For the millennium the Lamar Committee is planning to invite to the campus a number of past lecturers," he said, "and I hope to receive an invitation."

BERT WAY

Seeing Our World

AN EXHIBITION OF PHOTOGRAPHY BY THE CHILDREN OF TUTWILER, MISSISSIPPI

In July of 1997, photographers Tom Rankin, then associate professor of Art and Southern Studies, and Dan Sherman, then a graduate student and instructor in Art, began a project with the Tutwiler Community Education Center in the Mississippi Delta. Rankin and Sherman journeyed from Oxford to Tutwiler to work with 23 young people ages 12 through 17, challenging them to go into their community and take pictures of what they saw. Through images of the common to the extraordinary, they captured the heart of their hometown on film. Rankin and Sherman then developed photographs with the youngsters, encouraging them to continue their new craft.

In May of 1997, Aleda Shirley, a poet who was then teaching at the University, joined the project team. She encouraged the young photographers to write about the images in the photographs as well as images that filled their imaginations. These poems and the photographic images appear in the publication *Seeing Our World: Photography and Poetry by the Children of Tutwiler*.

The resulting artwork, a reflection of the photographers themselves and of the people and places they encountered daily, was

on display at the Barnard Observatory Gallery throughout December 1998. Many of the young photographers were present for a reception in their honor and for a program during which they heard words of encouragement from Aleda Shirley; Charles Wilson, director of the Center; Dan Sherman, now instructor of Art and photographic specialist for the Southern Media Archive; Janice W. Murray, chair of the Department of Art; and Sister Maureen Delaney, director of the Tutwiler Community Education Center and director of the project.

A grant from the Mississippi Arts Commission and donations to the Tutwiler Community Education Center funded the initial project. Sister Delaney and Dan Sherman are continuing the project and welcome donations of funds or materials to support the work. To make donations or to order a copy of *Seeing Our World: Photography and Poetry by the Children of Tutwiler* (\$7 each), write the Tutwiler Community Education Center, P.O. Box 448, Tutwiler, MS 38963, or call 601-345-8393.



Top left: Y'esha Williams and Courtney Berryhill. Top right: Cedric Green, Jennifer Miller, Gabrielle Meeks, Demarius Washington, Jason Love, and Jeokorie Peace. Bottom left, first row: Jason Love, Cedric Green, Jeokorie Peace, second row: Chaka Thomas, Demarius Washington, Jennifer Miller, Gabrielle Meeks, third row: Y'esha Williams, Courtney Berryhill, top row: Della Peace, Lucinda Berryhill, Sister Maureen Delaney, Mary Ann Meeks. Bottom right: Janice W. Murray, Chaka Thomas, Karen Glynn. Photographs courtesy of Sister Maureen Delaney.

Community Reading Celebrates Poetry

At the invitation of the U.S. Poet Laureate Robert Pinsky's Favorite Poem Project, the Center and the University's Department of English joined forces to stage an Oxford community poetry reading at Off Square Books on November 10, 1998. Planned around a timely visit by Poet Laureate Pinsky, the reading was an inspiring demonstration of the vitality of a community and the power of the spoken word.

Oxonians were asked to submit their favorite poem, along with a brief explanation of the poem's meaning to them. From these submissions, a committee of three—Cody Morrison of Square Books, Anne Fisher-Wirth of the Department of English, and Kathryn McKee, who teaches English and Southern Studies—chose 15 readers of various ages, professions, and literary interests.

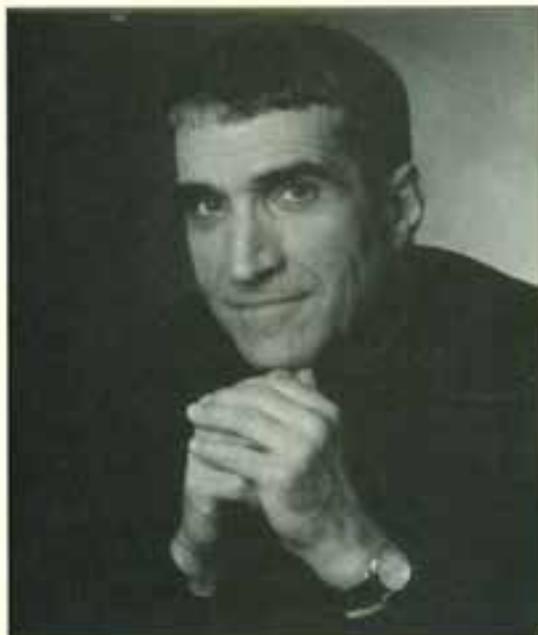
Robert Pinsky introduced the reading by explaining the Favorite Poetry

Project's mission: to create an archive of thousands of Americans reading aloud their favorite poetry by the year 2000. Oxford

Mayor Pay Lamar began the program with a moving rendition of her favorite poem, Robert Frost's "The Road Not Taken." The remainder of readings ranged from the classic—as in Dan Williams's interpretation of Shakespeare's "Sonnet 73," to the thoroughly modern verse of Maya Angelou's "Phenomenal Woman," spiritedly performed by Kisha McNulty. At the end of the program, Robert Pinsky captured the sentiments of everyone when he declared the reading a "successful celebration of poetry and community."

For more information about the Favorite Poem Project, or how to hold a reading, contact project director Maggie Dietz at Boston University: 617-353-2821.

ANGELA GRIFFIN



Robert Pinsky

Ursuline Sisters Collection Available in New Orleans

The Historic New Orleans Collection has acquired the library collection of the Ursuline Sisters of New Orleans, an extraordinary collection of rare books and library materials dating back nearly four centuries. The 1,900 books contain many unique items, including a collection of Southern colonial materials believed to be the only ones in existence. According to Charles Nolan, archivist for the Archdiocese of New Orleans, "the Ursuline library collection is probably the most extensive early Southern Catholic library that exists." The Ursuline Order established their community in New Orleans in 1727.

The Williams Research Center of the Historic New Orleans Collection plans to make the Ursuline materials widely accessible. In addition to customized cataloging to be completed by OCLC's TECHPRO Unit, the cataloged Ursuline records will be entered into the WorldCat database (the OCLC Online Union Catalog) of nearly 38 million records, a research "first" for many of these Ursuline titles. For details about the acquisition and its use, contact Gerald F.



Samples of rare books in Ursuline Sisters Collection

Patout Jr., Head Librarian, Williams Research Center, 410 Chartres Street, New Orleans, LA 70130 or by e-mail: gerald@hnoc.org.

Reading the South

Art in Mississippi, 1720-1980.

By Patti Carr Black. Jackson: University Press of Mississippi, 1998. Heritage of Mississippi Series, Mississippi Historical Society. 320 pages. 230 color plates. \$60.00.

Patti Carr Black is to art in Mississippi what Ray Lum is to mules. For many years, Black has hunkered down in the Mississippi Department of Archives and History curating many wonderful exhibitions and developing an encyclopedic knowledge of the visual riches of our state. As director of the Old Capitol Museum, one of her great talents was to put together exhibitions that showed the close relationships between art and other forms of culture in Mississippi—agriculture or literature, for example—so it is not at all surprising that Black would be the one to write *Art in Mississippi, 1720-1980*.

A beautiful and amazingly comprehensive survey of our art over more than two-and-a-half centuries, *Art in Mississippi* is roughly chronological, beginning with the first view of the French outpost at New Biloxi and continuing nearly to the end of this century. Although, of course, focusing on paintings and drawings, Black includes monumental sculpture, stained glass, photography, folk and self-taught art, and some decorative arts and architecture in her narrative, which fully describes Mississippi artists responding not only to national trends in taste and culture but also to the peculiar tableau of historic forces that shaped Mississippi. Not only has Black rooted in the Archives and Mississippi Museum of Art for the brilliant illustrations, she has also scoured many private collections so that we are treated to examples few have seen.

Black has also dug up many fascinat-



Patti Carr Black

ing passages taken from little-known personal accounts, diaries, and letters to allow Mississippi artists and their contemporaries to speak for themselves and to enhance her story and give it a warmth and fullness that makes the book come alive. Importantly, to the more traditional topics she writes about she adds discussions of sometimes overlooked aspects of visual culture in the Deep South; for instance, the significance of self-taught artists, and the expatriotism of modern artists from our state. Although daunting, Black also does her best to round up artists at work in the state since the 1970s and to discover concepts and continuities in their art that relate them to each other and to their pasts.

The story of art in the South, especially the Deep South, is a relatively new one; only since the 1980s have we really begun looking hard at art in the South at all. Every Southern state needs to undertake a survey as ambi-

tious as this one and make the published results as accessible, informative, and pleasurable as *Art in Mississippi, 1720-1980*. Too bad they won't all have a Patti Carr Black to do it.

LISA N. HOWORTH

The African Cookbook: Taste of a Continent.

By Jessica B. Harris. New York: Simon and Schuster, 1998. 416 pages. \$25.00.

For the past 15-odd years, Jessica B. Harris, a professor of English at Queens College in New York, has written widely and authoritatively on the foods and foodways of the African diaspora. Among her six previous works are *Tasting Brazil*, a gastronomic gadabout's tour of South America; *Iron Pots and Wooden Spoons*, an examination of the African antecedents of New World cooking; and *The Welcome Table*, a treatise on recipes that run the gustatory gamut, from carja, Brazil's answer to chicken soup, to chitterlings, an African American answer to hard times. And yet, each has offered more than mere sustenance. Each book has offered an intelligent and compelling entrée to the culture that informs the foodways of a people.

With *The African Cookbook*, Harris, a native of New York, takes a metaphorical journey home, to the mother continent. "I cannot claim to know Africa," writes Harris, "but I can claim to have eaten in all of its cardinal points. I cannot claim expertise, but I admit, indeed crow, about my extended African circle of friends who have become the matrix of my overseas family. Berber and Bantu, Fon and Falasha, Afrikaner and Akan all sit down at my African table along with descendants of Europeans, Indians, Malaysians, and Lebanese and those who share ancestral blood with the enslaved sons and

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Reading the South *continued*

daughters of the continent who have returned home from Brazil, the Caribbean, and the United States."

Though this too is a cookbook, with more than 200 recipes, it is at its heart a paean to the peoples of Africa. With Harris as your guide, you take a motorcycle ride through the souls of Rabat's Chellah in search of spices, learn of the ubiquitous yam and how it differs from our omnipresent sweet potato, and snack on boiled peanuts prepared Ghana-style. No matter the destination, no matter the food encountered, whether you are on the road or in the kitchen, Harris provides an able and candid introduction to this "continent of cuisines," one that Southerners of all hues and hometowns will recognize as good eating—and good reading.

JOHN T. EIXE



THERESA JORDAN

Bill Ferris (left) and Ray Lum in Vicksburg, Mississippi, 1975. Photograph courtesy of William Ferris Collection, Department of Archives and Special Collections, John Davis Williams Library, The University of Mississippi.

Mule Trader:
Ray Lum's Tales of Horses, Mules, and Men.

By William R. Ferris. Foreword by Eudora Welty. Jackson: University Press of Mississippi, 1998. 251 pages. \$16.00 paper.

"Story after wonderful story, tall tale after tall tale, Ray Lum tells a Southern writer where he came from, and where he ought to go," Shelby Foote says of Ray Lum. Lum, a mule trader from Vicksburg, Mississippi, told stories as he sold mules, horses, and cattle across the South,

Southwest, and West, from 1920 until his death in 1977.

For the last seven years of Lum's life, a younger man from Vicksburg, William Ferris, interviewed and recorded the tales Lum told as he traded with customers. These Ferris gathered into *Mule Trader*, an oral history that captures the lost world of auction barns and livery stables, of enduring mules and farmers. "When he spoke," Ferris said, "Lum would lean over so his shining bald head was visible, then raise up his eyes and stare at me boldly. . . . He created his own theater, and tales of his trades were always at the heart of his drama. He linked these tales together in episodes of an epic."

As Eudora Welty says in the foreword to the book, "Mr. Lum was above all a talker. . . . His life as a mule trader and auctioneer, his stock in trade, his private well-being, his reputation—all were gathered in, all would find expression in his tales." Mules have nearly disappeared from the Southern landscape, but they "should not be forgotten," Welty contends. They won't be now, thanks to Ray Lum's talking "in the well-attuned company of his friend Bill Ferris" and the record preserved in *Mule Trader*.

Ferris is founding director of the Center for the Study of Southern Culture and, since January 1998, has been chairman of the National Endowment for the Humanities.

Atlas of Kentucky.

Richard Ulack, editor in chief. Karl Raitz, coeditor. Gyula Pauer, cartographic editor. Lexington: University Press of Kentucky, 1998. 336 pages. 205 illustrations. 622 maps. 171 charts, tables, and graphs. \$39.95.

This hefty volume is a cross between an attractive coffee table book packed with statistics and a turn-of-the-century statement about the place of Kentucky in the national and world economies. The text is brief and straightforward; the photographs and especially the maps and charts make up the book's main achievement.

Atlas of Kentucky



Divided into 12 large categories, the *Atlas* offers extraordinarily detailed information, much of it from the 1990 Census, about virtually every measurable feature of life in Kentucky. Landscape: topography, minerals, water, air, animals. Demography: age, ethnicity, family size, death rate and causes. Economy: education, income, work and unemployment, cost of living. Resources: coal, gas, timber. Agriculture: major and minor crops and their work forces. Manufacturing: local and foreign ownership, large and small firms, union and nonunion labor. Transportation and communication. Tourism. Political life. Cities.

This emphasis on statistics may sound dry, but it isn't. It is surprisingly enjoyable to thumb through this tome looking for things that are simply intriguing to consider. If one thinks of Kentucky as horse country, it may be surprising to find that horses rank behind tobacco, beef cattle, dairy cattle, and corn, and tied with soybeans in the state's hierarchy of agriculture. One wondering about farm life learns that 40 percent of today's farmers in the state do so on a part-time basis, compared to half that figure in 1959. One learns where most of Kentucky's marijuana plants were seized (the southeastern corner) and where most of its rattlesnakes live (the western section). Most of the comparisons rate the counties of Kentucky in dozens of categories, others show how Kentucky compares to other states, and a few compare change over time.

One learns that Kentucky stands high in national lists of percentage of farming population, the number of registered thoroughbred foals, the number of foreign-owned automobile parts businesses, and the percentage of the population below the poverty line.

With a foreword by the state's governor and a first page that begins, "The Commonwealth of Kentucky is one of the most accessible states in the nation" (3), it is clear that the book includes a tone of boosterism. In that sense, its concluding section, "Kentucky in the Future," is especially intriguing for a student of contemporary Southern culture. The book predicts that the state's population will increase in diversity with economic globalization, improve its lifelong learning programs to serve workers in that economy, benefit from a growing automobile industry and thriving timber industry, and have an elderly population that will be healthier and better invested than past generations of the elderly. The conclusion hopes that poverty among children will decrease, worries about the tenuous futures of coal and tobacco, and demands improved environmental protection. The authors and editors do not seem to write with notions of a burden of the past or a state image to prove or disprove; with the book's tone of only slightly tempered optimism about the economic future, it stands as one of many examples of the self-image of the contemporary South (or perhaps the contemporary border South).

TED OWNBY

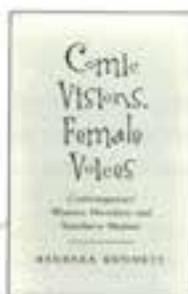


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Civil Rights Focus of New Issue of Mississippi Folklife

Folklife and the civil rights movement is the theme of the new special issue of *Mississippi Folklife*. This may seem a curious theme, because folk studies so often concentrate on traditions, and the civil rights movement was all about change and challenges to traditions. The special issue investigates four general questions. How did civil rights activists use cultural traditions in music, religion, and manners in their demands for change? How did they use cultural traditions in the forms their protests took, and are there activities one could call "protestways"? How did memories of past activism play a role in civil rights protests? And how did opponents of protest call on their own understandings of cultural tradition?

Two articles examine specific places to analyze the importance of folklife in the movements in Holmes County and Port Gibson. Kerry Taylor's essay shows the lasting importance of Providence Farm, a cooperative that started in 1939, in creating a safe place for discussion of issues of change and leaving memories of challenging both white supremacy and the power of plantation life. Interviews and studies of current projects in Holmes County show the power of what Taylor calls "dangerous memories." Emlye Crosby's study of Port Gibson analyzes how activists joined legal and political challenges to demands for full incorporation into the public space of the town. Demanding equality meant demanding, among other things, equal access to the courthouse and the downtown shopping district. Crosby also analyzes the increasingly aggressive tone and demeanor of activists in the mid-1960s.

The importance of African American music during and since the civil rights movement is the subject of two articles. In a long interview with Molly McGehee, civil rights activist and folklorist Worth Long tells his story and explains the connections between marching for equal rights and documenting traditional African

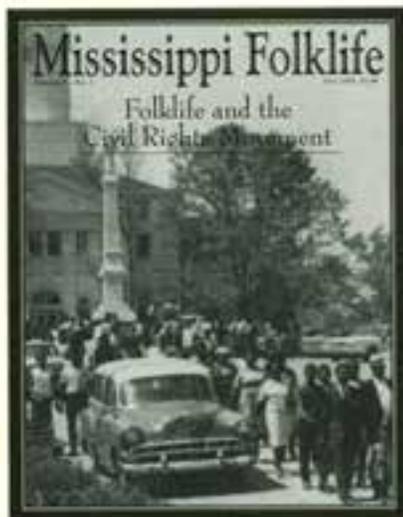
American music. Peter Slade documents the origins of the Black Student Union Choir at the University of Mississippi. The first members recall the choir as an institution that helped form and sustain a sense of community among African American students in the 1970s and allowed students to continue musical traditions from their hometown churches in a new setting.

Whites' responses to the civil rights movement are the subjects of articles by Lauren E. Winner and Joseph Crespino. Winner interviewed a number of black and white women to document struggles over power within everyday relationships inside the homes of white Southerners. For example, in times of tension, some white women refused to allow African American cooks to take home extra food they had come to expect. Others confronted new challenges to their understandings of etiquette when all aspects of segregation and white supremacy were under question. Crespino, studying the sermons of ministers who supported the Citizens' Councils, finds that some argued that the Bible supported racial segregation, while others simply said

the Bible was neutral on the issue.

While continuing the lively writing and memorable illustrations characteristic of past issues, this issue debuts two features new to *Mississippi Folklife*. New editor Ted Ownby studies a film by the Student Non-Violent Coordinating Committee in a new feature called *Defining the Folk*, a section that examines how a source addresses issues of folklife. In the book review section, Todd Moya reviews Hortense Powdermaker's *After Freedom* (published in 1939), as part of *Rereading a Classic*, a feature that explores what older books still have to teach us.

One can subscribe to *Mississippi Folklife*, a twice-yearly publication, for \$10.00 by writing to 301 Hill Hall, University of Mississippi, University, MS 38677.



LUCILLE AND MOTEE DANIELS AWARDS FOR 1997-98

Winners of the Lucille and Motee Daniels Awards for the best graduate papers in Southern Studies written in 1997-98 are Lori Robbins and Paige Porter. Robbins won first place for "A-Lyin' to Them Tourists: The Idea of Branson, Missouri," a paper she wrote in a history class taught by Charles Wilson. Porter's paper, the second-place winner, was written for Tom Rankin's course on field work techniques. Robbins and Porter received cash prizes in recognition of their achievements.

The awards were established in 1997 by Lucille Daniels in honor of her and her late husband's friendship with Bill Ferris, founding director of the Center. Friends of Lucille and Motee Daniels, Bill Ferris, and the Center are invited to make contributions to the endowment fund. Checks should be made payable to the University of Mississippi Foundation and sent to the Center with a note that the funds are for the Daniels Award.

New Graduate Students in Southern Studies

Six students entered the Southern Studies master's program in the fall of 1998, bringing with them a variety of backgrounds and interests.

MOLLY MCGEHEE, from Spartanburg, South Carolina, graduated from Davidson College with a history major and a French minor. As an undergraduate, Molly spent her summers interning for the Smithsonian Festival of American Folklife in Washington, D.C. The two-week festival, which takes place on the National Mall, is a living exhibit of culture and history, including music, foodways, and arts. Molly worked as assistant volunteer coordinator and as assistant to the director. After graduating from Davidson, Molly spent the 1997-98 academic year as a Rotary Ambassadorial Scholar at the Université de Nice. She brings to the program her interests in Southern literature, history, folklore, and music.

JUDITH BURKE is originally from Sheffield, England. She graduated from the University of Nottingham in 1998, with an emphasis on English and American Studies. She is mostly interested in American Studies and spent a year as an exchange student at Ole Miss in 1995. While at Ole Miss as an undergraduate, Judith became intrigued with the South and Southern culture. Spending the summer working at Opryland heightened her interests. To pursue questions and ideas generated from her earlier experiences in the South, Judith decided to return to Ole Miss to get her master's in Southern Studies. In her free time Judith enjoys painting.

JACKSON SASSER, an Alabama native, graduated from the College of William and Mary in 1998 with a degree in history. As an undergraduate, Jackson conducted oral interviews on the rash of African American Church burnings in the South during the mid-1990s. He brings this experience as well as his interests in history, literature, and religion to the Southern Studies Program. Jackson plans to pursue a doctoral degree in history after completing his master's.

VIRGINIA BOLLINGER, a native of North Carolina, earned her undergraduate degree in Southern Studies from Ole Miss in 1998. Before coming to Oxford, Virginia worked as an actor in plays as well as in films. Her first movie experience was working as an extra for *Blue Velvet* by David Lynch. Also a singer, Virginia won third place in the Tennessee State Blues Competition in Memphis in 1988. She also



Clockwise from top left: Virginia Bollinger, Susan McClamroch, Anne Evans, Jackson Sasser, and Molly McGehee

sang for rock and roll bands in Memphis during this time. Virginia's favorite singing was with the choir that performed at the National Civil Rights Museum in Memphis on the 25th anniversary of Martin Luther King's assassination. The spirituality of the music combined with the feeling of being in the actual place where Reverend King spent his last days created a life-altering experience for Virginia. She is considering getting her doctorate and would like to teach on the college or community college level.

SUSAN MCCLAMROCH had a varied career as artist and art gallery owner before receiving her B.A. in Art Business from Spring Hill College in May 1998.

While living on a sailboat in the Caribbean during 1995 to 1997, Susan created prints out of old floor tile squares. Earlier, while working in New Orleans, she sold her diverse creations to gift shops around the United States and produced hundreds of Cajun Cottage pinafore aprons for K-Paul's *Louisiana Kitchen Catalog*. Susan's gallery experience includes owning Susan Lloyd's in Biloxi and Bon Menage Galerie in New Orleans. Through the Southern Studies Program she intends to dig for deeper meanings, not of just the what but of the how and why.

ANNE EVANS, originally from Jackson, Mississippi, graduated with a B.A. in English from the University of Notre Dame in 1995. She then spent a year as a volunteer at the Center for AIDS Services in Oakland, California. This community center, in addition to providing practical support in the form of meals, counseling, body work, and referrals, offers emotional and spiritual support for their clients, friends, and families. Anne spent a second year at the Center working in the positions of volunteer coordinator and administrative assistant. Before coming to Ole Miss to pursue her master's in Southern Studies, Anne spent a third year in California, working in a Berkeley restaurant and concentrating on her own creative writing. Anne brings to the master's program a strong interest in Southern literature.

ANNE EVANS

Southern Studies Alums Follow Diverse Careers

CYNTHIA GERLACH, originally from Portland, Oregon, has remained in Oxford after earning her M.A. degree in Southern Studies in the spring of 1995. She opened the Bottletree Bakery with a partner on January 31, 1995, and has been the sole owner since June of 1997. The Bottletree, located near the Courthouse Square, is open for breakfast and lunch Tuesday through Sunday. The bakery is a creative synthesis of Cynthia's interests in folk art, history, music, and her Northwest background. Cynthia's M.A. thesis was on the folk artist Brother Perkins, and she incorporated the images she studied, and the art she collected, into the Bottletree. Her collection of folk art adorning the walls of the bakery includes paintings, sculptures, face jugs, and a bottletree.

The tables, chairs, peanut machine, and door handle in the Bottletree came from the BonTon Cafe, open in Yazoo City from 1932 until 1971. The older furnishings lend to the Bottletree's eclectic mix of history, art, and West Coast coffee shop manner. One of the best reasons to visit the Bottletree is its excellent coffee, shipped in weekly from Portland, Oregon. In this way Cynthia blends some of the best aspects of two regions, the South and the Northwest, to create a delicious, innovative cafe experience.

Those who reject the caffeine jolt of coffee have many other options such as Tazo tea, Chai tea, hot chocolate, Italian soda, and fresh Odwalla. Breakfast choices include pastries, traditional bagels, croissants, and granola. For lunch there are varied sandwiches, salads, and soup. All the sandwiches are served on freshly baked breads, including baguettes, garlic sourdough, multigrain, whole wheat, and rosemary sourdough. The sandwiches range from a traditional club to an inventive vegetarian to old-fashioned peanut butter and jelly. Cynthia also provides catering for parties and tailgating, making mini-versions of Bottletree goods as hors d'oeuvres.

The Bottletree's namesake is a good luck charm, a tree with bottles hooked on its branches; the bottles rattle in the wind, keeping evil spirits away. The atmosphere and overall

feeling of the Bottletree Bakery are also like its namesake. Usually a lively and busy place in the mornings and during lunch, people populate the counter and tables like the bottles themselves, greeting each other, rattling with early morning coffee and conversation. There is a feeling in the place that elicits the promise of keeping evil spirits away.

After a long career teaching on various levels, living in California and New Mexico, **CHARLENE DYE** came to Ole Miss for a master's degree in Southern Studies. Originally from Macon, Georgia, Charlene moved to California in 1966 at age 28. She returned to college in 1973 to get her B.A. As an undergraduate, she worked as a tutor supervisor in Santa Barbara City College's Development Studies Program, helping adult students with weak reading, writing, and math skills prepare for college. Discovering that she loved the work and was good at it, Charlene decided to get her secondary teaching credential after she finished her B.A. in English at the University of California at Santa Barbara. Charlene moved to Santa Fe, New Mexico, in 1977, where she began putting together a developmental studies program. She taught reading and writing both at the Northern New Mexico Community College and at the New Mexico State Prison. Charlene eventually earned an M.A. in English from Sonoma State University in Northern California's wine country.

Charlene began teaching high school in 1991 at Santa Fe Preparatory School. She came to Oxford in 1992 for the Faulkner and Yoknapatawpha Conference. While on the Delta tour led by Mary Hartwell Howorth, Charlene said, "something about the Delta" pulled at her heart. When she returned to Oxford to work on an M.A. in Southern Studies in 1995, she explored the Delta and its music through her course work and thesis.

After receiving her degree in 1998, Charlene went to the Delta town of Marks to teach at Mississippi Palmer, a public school with a student population that is 97 percent African

American. She teaches a total of 138 students and finds the work rewarding but also very difficult.

Charlene believes in using innovative methods of teaching, finding that these methods produce good results. She had her students make out a family tree in preparation for looking at a language tree. In the process she heard many fascinating family stories that came from the students' grandparents. She hopes at some point to record these stories and encourages current Southern Studies students interested in the project to assist her. In Marks, Charlene has been able to combine her interests in teaching, in the Delta, and in Southern Studies.

MATTHEW BROTHERS, who received his Southern Studies M.A. in 1998, is the building director of Appalshop Center Programs at Appalshop Inc. in Whitesburg, Kentucky. He is in charge of programming the theater, the gallery, *Images from the Mountains: A Traveling Exhibit of Appalachian Artists*, *Seedtime* on the Cumberland Festival of Traditional Mountain Arts, and other various programs produced by Appalshop. His first duty was to help coordinate the annual *Seedtime* on the Cumberland Festival, which offers a schedule of old-time musicians plus demonstrations, theater performances by Appalshop's renowned Roadside Theater, and film showings.

While *Seedtime* is a large responsibility, other projects occupy the majority of Matthew's time. Charged with planning a stimulating and challenging program of events for Appalshop's art gallery and 150-seat theater, he also works closely with area schools to develop a strong presence for the arts in an effort to encourage students to think critically about their environment and the artistic influences within Appalachian culture. This presence includes artist residencies, oral history projects, and student-led performances. In addition, Matthew organizes several other annual events besides *Seedtime* and is in charge of fundraising to pay for this schedule of events.

Appalshop was founded as the Appalachian Film Workshop in 1969 as part of President Johnson's War on Poverty. It was originally intended to train Appalachian youth in film production. Rather than leave for the nation's urban centers, the young people created their own nonprofit media company and began making films about the culture and social issues of Appalachia. Over the years, Appalshop has grown to include a radio station (88.7 WMMT), a recording label (JuneAppal), the Appalachian Media Institute, the Community Media Initiative, and Appalshop Center. For details, contact Appalshop at center@appalshop.org or on the web at <http://www.appalshop.org>.

Southern Studies alumnus **ANGEL YSAGUIRRE** (1996) currently works for the Robert R. McCormick Tribune Foundation in Chicago, Illinois. The Foundation has four programs: Journalism and Free Speech, Early Childhood Education, Citizenship, and Communities. Angel works in the Communities program and is in charge of all the areas involving and affecting youth. As part of his work for the Foundation, Angel and another employee recently wrote a

guide to funding youth development programs. The guide focuses on youth development as an approach to programming and policy concentrating on the needs, strengths, resources, and development of youth and their communities. The guide provides questions that are intended to help funders better assess proposals from a wide range of organizations.

In his spare time, Angel puts to use his Southern Studies degree, teaching classes at the Newberry Library. The Newberry provides a series of seminars for the general public. This year Angel is teaching a course called "What's Sex Got to Do with It?" The class explores how 20th-century writers have used sex as a means of investigating issues of violence, rebellion, control, gender, and race. Through readings ranging from William Faulkner's *Sanctuary* to Philip Roth's *Portnoy's Complaint*, the class focuses on discussing characters in fiction who experience sex as escape, oppression, or liberation. Angel explored these issues in papers he wrote for literature classes in Southern Studies as well as in his thesis, which investigated the connection between sex/violence and spirituality/sensuality in Harry Crews's novels. Most of Angel's students are professionals who miss reading and having meaningful conversations about books. In both his work for disadvantaged youth and his extracurricular teaching for professionals, Angel creates forums to help enrich the lives of others.

ALLISON FINCH, a graduate of the master's program in 1998, is currently an assistant for the Walker Percy Project, an Internet Literary Center in Austin, Texas. In addition to generating publicity materials for the project, she works with raising funds and developing proposals. Allison brings to her position many of the skills she gained while earning her M.A. at Ole Miss. "I am using the editing and writing skills I learned as assistant editor to the *Southern Register*, public relations skills I gained as a Southern Studies intern with Southside Gallery, and project coordination skills that I've used as the coordinator of the Red Tops produced by the Center," she says.

The Walker Percy Educational Project Inc., a nonprofit organization, maintains the Walker Percy Project, currently the most comprehensive resource on Percy available. Its many materials and programs combine to foster a dynamic learning community where scholars, students, and general readers of Percy can interact. Materials include critical essays on Percy's work; a gateway of information on Percy organizations, festivals, and symposia; video and sound clips of Percy; photographs of Percy and "Percy places"; a comprehensive bibliography of Percy scholarship; and Percy book excerpts and book ordering services. The project also offers Percy educational modules for teachers of Percy; an online e-mail discussion forum; an archival service for scholars wishing to post their Percy essays; and an annotations project on Percy scholarship for graduate students. Future project plans include a multimedia CD-ROM of Percy's nonfiction, his speeches and his television appearances, as well as an online Percy conference. You may visit the Walker Percy Project at <http://sunsite.unc.edu/wpercy>.

ANNE EVANS

Regional

Upcoming Events of Interest

Roundup

The 28th annual Audubon Pilgrimage of the West Feliciana Historical Society, scheduled for March 19-21, 1999, will present five historic houses in or near St. Francisville, Louisiana. The houses, dating from 1809 to 1869, are Oakley, where John James Audubon stayed in 1821; two private homes, Virginia and Seabrook, in St. Francisville's National Register Historic District; Live Oak and Ouida, private homes in the plantation countryside; and Afton Villa, known for its extensive gardens and its serpentine avenue of live oaks. For information about the house tours and other pilgrimage events, contact the Society at Box 338, St. Francisville, LA 70775; telephone 504-635-6330.



To Kill a Mockingbird, a two-act play based on Harper Lee's Pulitzer Prize-winning novel, will be presented this spring in Monroeville, Alabama, the author's hometown. The production, which casts community members in all parts of the story about racial injustice in 1930s Alabama, is scheduled for the first two full weekends in May. Tickets go on sale Monday, March 1. For information, call the Monroe County Heritage Museums at 334-575-7433.



The 16th annual International Country Music Conference (ICMC) will be held June 4-5, 1999, at Belmont University in Nashville, Tennessee. The program will provide a wide variety of presentations dealing with the history and contemporary status of country music, which ICMC broadly defines to include variants from precommercial and old time country to bluegrass, honky tonk, and alternative country.

For information about registration and arrangements, write James E. Akenson at Box 5042, Tennessee Technological University, Cookeville, TN 38505, or by e-mail: JAkenson@tntech.edu.



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Ed Croom, Associate Professor
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- 20 "Teaching Southern Politics in China"
Martin Overby, Associate
Professor of Political Science
- 27 "John Gribham and Manhood
in the Modern South"
Ted Ownby, Associate Professor of
History and Southern Studies

FEBRUARY

- 3 "Neither Bodeched nor Bebosomed:
Ella Baker and Civil Rights"
Susan Glison, Assistant Director
of the Center for the Study of
Southern Culture and Assistant
Professor of Southern Studies
- 10 "SEED: Students Envisioning
Equality through Diversity"
SEED Members
- 17 "Singing a New Song:
The Gospel Choir at the
University of Mississippi
1974-1998"
Peter Slade, Southern Studies
Graduate Student

- 24 "From Darkness to Light:
Rhetorical Strategies in African
American Women's
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Rochelle Smith, Assistant
Professor of English

MARCH

- 3 "Classical Influence on Public
Sculpture in the South"
Aileen Ajoutian, Assistant
Professor of Art and Classics

- 17 "South Toward Home"
Janice W. Murray, Chair,
Department of Art
- 24 "Presentation of Traditional Culture
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Deborah Boykin, Archivist and
Cultural Planner
Philadelphia, Mississippi
- 31 "Recovering the Voices of
Mississippi Writers:
Sherwood Bonner"
Kathryn McKee, McMullan
Assistant Professor
of Southern Studies and
Associate Professor of English

APRIL

- 7 "Connected to the Land:
Southern Myth or Reality?"
Robbie Ehridge, McMullan
Assistant Professor of Southern
Studies and Assistant Professor
of Anthropology
- 14 "Contemporary Southern Writing
and the West"
Robert H. Brinkmeyer,
Professor of American Literature
and Southern Studies
- 21 "Your Biscuits Are Big Enough for Me:
A Lecture/Performance on
Bluesman Bo Carter"
Steve Chesborough, Southern
Studies Graduate Student
- 28 "A Country Music Band
Lost in Academia"
Janice W. Murray, Robbie Ehridge,
and Other Musically Lost
Academics

The Brown Bag Luncheon Series takes place each Wednesday at noon in the Barnard Observatory Lecture Hall during the regular academic year.

In Memoriam

MARGARET WALKER ALEXANDER 1915-1998

Margaret Walker Alexander—poet, novelist, literary scholar, educator—died on November 30, 1998, following a long illness. Born Margaret Abigail Walker in 1915 in Birmingham, Alabama, she earned a B.A. from Northwestern University and M.A. and Ph.D. degrees from the University of Iowa. In 1942 *For My People*, her first book, was published in the Yale Series of Younger Poets. In 1949 she moved to Mississippi and joined the English faculty at Jackson State University, where she taught until her retirement in 1979. There, in 1968, she founded the Institute for the Study of History, Life, and Culture of Black People, later named the Margaret Walker Alexander National Research Center for the Study of the 20th Century African American in her honor. A branch library and the street where she lived in Jackson are also named in her honor. Her novel *Jubilee* was published in 1966 and became an international best seller. Her other books include *How I Wrote Jubilee*, *October*



Margaret Walker Alexander

Journey, *Richard Wright: Daemonic Genius*, and *This Is My Century: New and Collected Poetry*. She was married for 37 years to the late Firmist James Alexander Sr. and is survived by two daughters, two sons, and nine grandchildren.

NOTES ON CONTRIBUTORS

STEVE CHESEBOROUGH received his undergraduate degree in Sociology from State University of New York at Stony Brook. He is a blues musician and recording artist who is pursuing a master's degree in Southern Studies.

JOHN T. EDGE, a graduate student in Southern Studies, writes about Southern food and travel. At present, he is at work on the *Southern Culture Cookbook*, to be published later this year by Putnam.

ANNE EVANS is a first-year graduate student in Southern Studies. After receiving her B.A. from Notre Dame, she lived in California for three years. Her primary interests are literature and writing.

ALLISON VISE FINCH holds a B.A. in English from Baylor University and received an M.A. in Southern Studies in May 1998. One of her projects was producing the *Red Tops* CD and assisting with arrangements for the 1998 *Red Tops Reunion* in Vicksburg, Mississippi. She recently moved to Austin, Texas, where she is working on the Walker Percy Educational Project.

ANGELA GRIFFIN wrote a thesis on granny midwives as part of her M.A. work in Southern Studies and received her degree in May 1998. While in Oxford, she assisted with numerous projects, including the traveling exhibition of Martin J. Dain's photographs of William Faulkner and a new edition of the *Southern Culture Catalog*.

LISA N. HOWORTH is the editor of *The South: A Treasury of Art and Literature* and author of *Yellow Dogs*, *Hushpuppies*, and *Bluetick Hounds: The Official "Encyclopedia of Southern Culture" Quiz Book*.

DONALD M. KARTIGANER, author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels*, is the Howry Professor of Faulkner Studies at the University of Mississippi.

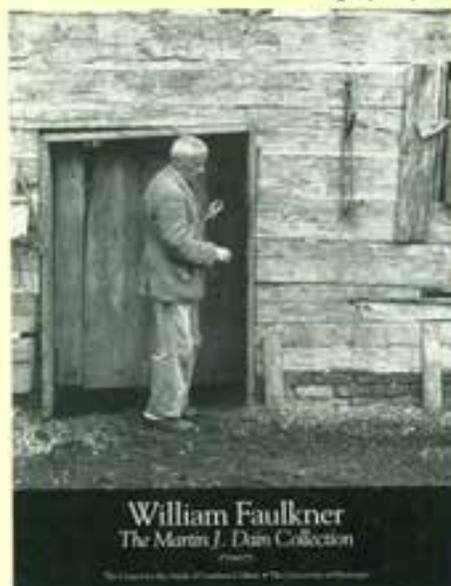
TED OWNBY, author of *Subduing Satan: Religion, Recreation, and Manhood in the Rural South, 1865-1920*, holds a joint appointment in Southern Studies and History.

BERT WAY received his undergraduate degree from Mercer University in 1995 and returned to his hometown of Hawkinsville, Georgia, for a brief stint as a high school history teacher and pecan farmer. He entered the M.A. program in Southern Studies at the University of Mississippi in the fall of 1997 and is writing a thesis on the environmental history of the antebellum Yazoo-Mississippi River Delta.

Gift Ideas *from the Center for the Study of Southern Culture*

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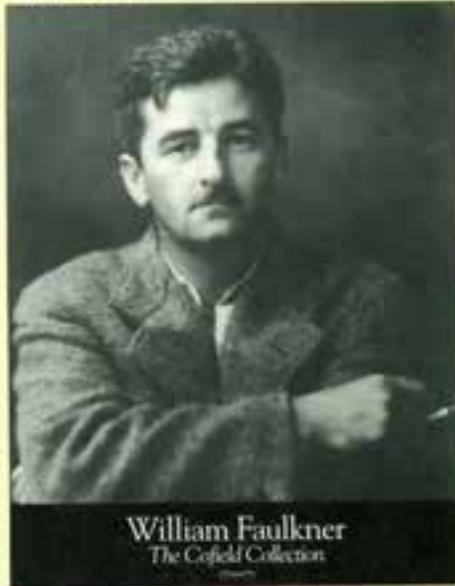
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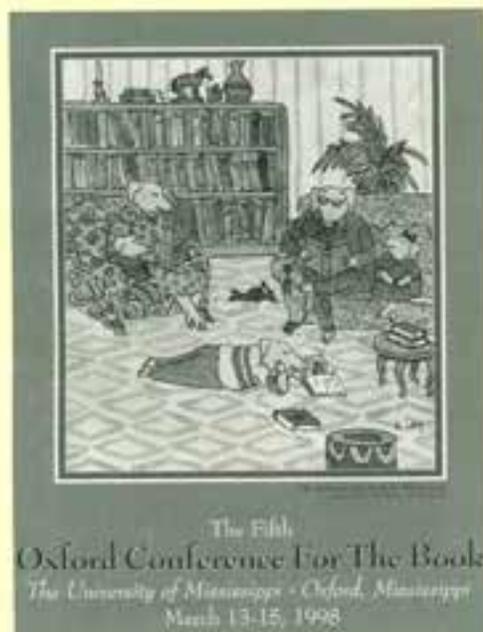
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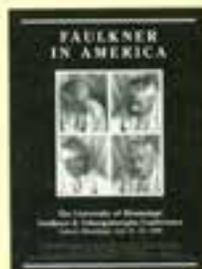
Martin J. Dain Collection P H O T O G R A P H S

Photographs from the book *Faulkner's World: The Photographs of Martin J. Dain* are available from the Southern Media Archive. Prices for the prints start at \$200. For more information, please call the Southern Media Archive at 601-232-7811.

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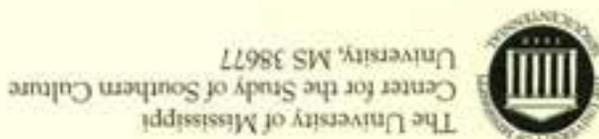
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