

the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • FALL 2000

THE UNIVERSITY OF MISSISSIPPI

Living Blues: Ever Living, Ever Growing

Living Blues, a magazine that has long served as a forum for the voices of blues artists, has a story of its own to tell. An exhibition chronicling the Center-published magazine's 30-year history is currently on display in the Barnard Observatory Gallery through November 22. Founded in Chicago in 1970 by a group of young blues enthusiasts, *Living Blues* has witnessed many dramatic changes over the past three decades, including a move from Chicago to Mississippi following its acquisition by the Center in 1983. While the face of the magazine has changed greatly over the years, its initial commitment to documenting African American blues as a living tradition has remained steadfast.

Just as *Living Blues* views the blues as an ever-evolving art form, curator Susan Lloyd McClamroch sees the exhibition as a poem to an ever-evolving magazine. McClamroch, a former gallery owner who has curated other Center exhibits, views the magazine as "not just about documenting the blues, but an agent in the life of the blues." In constructing the exhibition, she pored over 153 issues of the magazine to find the articles and photos that she felt best illustrated the magazine's accomplishments over the years, and with this "graphic evidence" let the magazine speak for itself.

The exhibition follows *Living Blues* from Chicago to Mississippi, spotlighting the magazine's coverage of all facets of blues music—acoustic, electric, country, urban—while chronicling the life of the magazine. The structure of the exhibition—three display stations organized by decade—highlights the changing style of the magazine from its early typewritten and largely textual features to the highly charged, colorful layouts of the last decade. Illustrating this change most dramatically is the inclusion, in its entirety, of a recent photo essay of Junior



Susan Lloyd McClamroch, curator, consults with Scott Barretta, editor of *Living Blues*, about the exhibition celebrating the magazine's 30th anniversary.

Kimbrough's juke joint in Chulahoma, Mississippi, by the noted blues photographer Bill Steber. Junior's was a popular Sunday night excursion for Oxford residents until it burned to the ground last April, and the essay provides many local residents a visual tour of their shared past.

While much of the exhibition documents the look and general direction of the magazine, several other features focus on topics covered by the magazine over the years. One is blues festivals, and another is the magazine's long-time coverage of blues legend Robert Johnson. The enigmatic bluesman gained widespread popularity with the release of his complete recordings in the early 1990s, but *Living Blues* has long served as platform for cutting edge research on the bluesman. One of the most interesting parts of this exhibition is a police sketch artist's rendering of Johnson, solicited by the magazine prior to the discovery of photographs of Johnson.

The breadth of the magazine, indeed blues music, is suggested by the juxtaposition of photos of artists as diverse as the provocative soul-blues performer Bobby Rush and the Reverend Dwight

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REGISTER STAFF

Editor: Ann J. Abadie

Graphic Designers: Bea Jackson, Ivy Pages

Mailing List Manager: Mary Hartwell Howorth

Lithographers: RR Donnelley Magazine Group

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Director's Column

The Southern Media Archive has long been a vital part of the Center's work, and we are particularly proud of recent developments. In August, Center faculty and staff went to Vicksburg for the premiere showing at the Southern Cultural Heritage Foundation of an important Archive project, *A Mississippi Portrait: Farm Security Administration Photographs, 1935-1940*. This CD-Rom contains over 1,230 photographs from the Library of Congress, designed as a tool for teaching and research.

The CD-Rom is not just a collection of photographs but an educational tool. The photographs can be searched by photographer, county, subject, and negative number. Supporting curriculum materials assist teachers in adapting it to the classroom. Karen Glynn, visual resources curator of the Archive, and her assistants did much research, as well, to verify information in captions and to clarify unresolved issues.

The Archive has also launched a new Web site, *A Hundred Years at Perthshire*, which enables visitors to the site to view photographs, read correspondence, listen to interviews, and watch clips of home movies. It is a striking documentary work. The plan is to include many modules dealing with different aspects of life at Perthshire, a Mississippi Delta plantation that has been well documented for a century and provides rich material for glimpses of both white and black society.

These projects are two dramatic examples of the work of the Southern Media Archive. It collects photographs, film footage, and audio recordings of Southerners from all walks of life and uses them as the basis for creative documentary projects. The Archive contains, among other material, studio photography such as the 12,000 images in the Cofield Collection from Oxford, Mississippi, and the more than 100,000 Gladin Collection photographs from Helena, Arkansas. The Howard Collection has approximately 160,000 negatives from Vic Howard, who documented everyday life in Harlan County, Kentucky, from the 1940s through the early 1970s. The Home Movie Collection has about 60 sets of film footage from the ongoing project "Picturing Home: Family Movies as Local History."

Karen Glynn came to the Center as a Southern Studies graduate student and wrote one of my favorite theses—on mule racing in the Mississippi Delta. Having discovered home movies of mule racing, she used those, plus interviews, photographs, and other sources to analyze the society of the Delta. Her interest in home movies has helped make them a primary resource of the Archive, and she recently received a grant from the National Film Preservation Foundation to preserve one of the most significant home movie collections in the state, that of Emma Knowlton Lytle.

The Archive's projects are an important facet of Center work. One of the Center's strengths has always been in documentary studies, and the Archive draws from faculty such as David Wharton, director of documentary projects at the Center; staff such as Daniel Sherman, imaging technologies coordinator; and graduate students who work with Karen. Students in Southern Studies, art, history, anthropology, sociology, and journalism also make use of Archive material in research and teaching. The Archive provides as well a connection to the broader communities the Center serves. The premiere of *A Mississippi Portrait*, for example, took place at the Southern Cultural Heritage Foundation in Vicksburg, which has often worked with the Center on public programs.

The Southern Media Archive has undergone an important relocation. It is now safely anchored in the John Davis Williams Library at the University, a part of its Department of Archives and Special Collections. This move has secured the Archive's collection, through more space, easier access, and opportunities for preservation through association with the Library. We look forward to a close working relationship with Dean John Meador and University Archivist Thomas M. Verich. The Center plans to continue supporting the Archive through the position of imaging technologies coordinator, graduate assistants, and development efforts.

We regret to say goodbye to a key member of the Archive, Daniel Sherman. He and his wife, Bea Jackson, who was formerly graphic designer for *Living Blues*, have made many contributions to Center work, and we will miss them.

CHARLES REAGAN WILSON

DEEP SOUTH HUMANITIES INITIATIVE *Progress Report*

The fall season brings with it a flurry of activity for the Deep South Humanities Initiative. This new endeavor, an attempt for the Center to gain designation as one of ten regional centers to be funded by the National Endowment for the Humanities, is currently in the planning stage funded by an NEH grant.

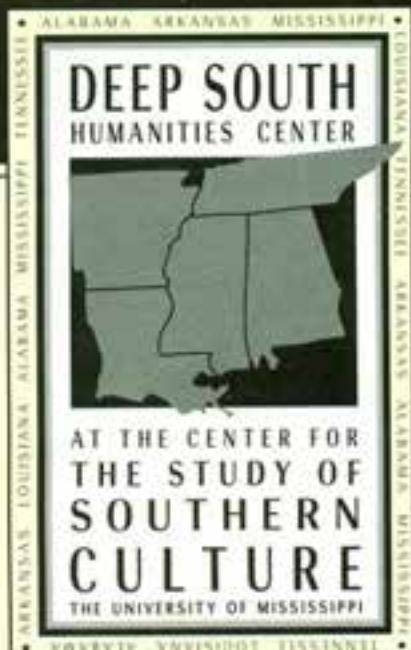
As part of this initial phase, the Center is holding a series of planning meetings throughout the Deep South. The first of these was a successful gathering at the Delta Cultural Center in Helena, Arkansas, on September 12. (See photographs on page 4.) Representatives from educational and cultural institutions met to discuss the prospects of a regional humanities hub. After a morning session in which the attendees introduced themselves and discussed their particular interests, they were treated to some home style Helena cooking straight from Cora Bullock's soul food café. The afternoon session provided an opportunity for frank discussion about the region's needs and the ways a new humanities center could serve the Deep South. Those assembled in Helena have provided the nucleus for what we hope will be an informative planning phase.

The next planning session is scheduled for October 18 in Hattiesburg. Hosted by Charles Bolton and the

History Department at the University of Southern Mississippi, this meeting will similarly seek to address the concerns from those in the Pine Hills/Gulf Coast region. The Center is grateful to Carolyn Ware for the use of the Pine Hills Culture Program's Walthall school facilities.

The third planning meeting is scheduled for November 16 and will convene at the Selma-Dallas County Library in Selma, Alabama. The Selma meeting will focus on the Black Belt/Pine Belt region. Future planning sessions are scheduled for Mountain View, Arkansas; Nashville, Tennessee; and Lafayette, Louisiana. Information and on-line registration for these meetings can be accessed at the Deep South Humanities Initiative Web site (www.olemiss.edu/depts/south/rhc). All are welcome at these events, especially those from educational institutions, libraries, museums, arts and historical societies, and other cultural organizations.

Other activities related to the planning grant include an October 2 gathering of representatives from Historically Black Colleges and Universities (HBCUs) on the campus of the University of Mississippi. The purpose of this meeting was to introduce the idea of a sabbatical project that would enable faculty at HBCUs to develop curriculum



or research projects. The sabbatical project would be one of many proposals funded by the Regional Humanities Center endowment. This initial discussion will be continued in meetings to be scheduled on HBCU campuses throughout the Deep South region.

For more information about the planning meetings or the Deep South Humanities Initiative, contact planning grant coordinator Andy Harper by telephone (662-915-5993) or by e-mail (acharper@olemiss.edu). The mailing address is Center for the Study of Southern Culture, The University of Mississippi, P.O. Box 1848, University, MS 38677-1848.

Living Blues: Ever Living, Ever Growing (continued from page 1)

"Gatemouth" Moore, who left a successful career in blues for the ministry back in the 1940s.

Several other features demonstrate the magazine's outreach to the blues community. The *Living Blues Awards* are presented annually, while the *Living Blues Directory* is issued every other year, a highly valued resource in the blues community. Spotlighted in the exhibition is the directory's 1993-1994 edition, which won a Bronze Ozzie award, for excellence in magazine cover design; the cover shows the smoldering ruins of a recently burned blues club with the sign in the foreground ironically reading "The Sizzlin' Hot Lounge."

Living Blues holds a commanding presence as the most respected blues magazine in the world. From its humble beginnings as a counterculture blues fanzine in Chicago, to its present location at the Center, *Living Blues* has remained steadfast in its commitment

to portraying the blues as a vibrant entity and not a precursor to jazz or rock and roll. This policy is evidenced in the exhibition with the inclusion of a list of original blues songs covered by popular rock 'n' roll and soul artists. Viewers can revel in the knowledge that some of their favorite recordings were once blues standards.

The exhibition is an effort of the Center to bring more national and local recognition to the magazine. Many people in Lafayette County may not even know about the vast wealth of information available on the blues in their community. Scott Barretta, current *Living Blues* editor, is pleased with the exhibition. "Too often, people do not realize what surrounds them," says Barretta. "This exhibit shows the long, proud history of *Living Blues*, and we hope it will bring more recognition to the magazine from the local community."

EVAN HATCH

DEEP SOUTH HUMANITIES CENTER PLANNING MEETING
Mississippi Delta Session in Helena, Arkansas

PHOTOS BY DAVID WHARTON



Left: Cora Bullock, who catered the event, stands in front of her Helena soul food café. Right: From left: Patricia La Pointe and Wayne Dowdy of the Memphis/Shelby County Public Library and Information Center join Ruby Henderson from Arkansas Senator Tim Hutchinson's office in surveying the lunch selections.



Sarah Wilkerson-Freeman, from Arkansas State, addresses the gathering as participants look on; left to right, row one: Terry Latour and Henry Outlaw from Delta State; row two: Meredith Johnston and Albert Nylander from Delta State, Taylor Mack from Mississippi State, Lynn Adams Wilkins from the Mississippi Arts Commission; row three: Sarah Wilkerson-Freeman, Jane McBride Gates, and George Lord from Arkansas State; back row: Ray Bryant from the Lower Mississippi Delta Development Center, and John Matthews, director of the Delta Cultural Center.



Luther Brown, director of the Delta Center for Culture and Learning at Delta State, addresses the crowd.



Center Director Charles Reagan Wilson chats with Delta State President David Potter and Teach for America's Ron Nurnberg.

Elderhostel for Faulkner Fans

"The Faulkner Elderhostel program was excellent!"

"Great week! Please reserve places for us to return next year!"

"I love Faulkner. There is no one to discuss him with at home in Boston. And now here I am dropped into a place where 300 people talk about Faulkner. For a week, I died and went to Heaven. Thanks for the experience of a lifetime."

"I want to come back next summer!"

Such evaluations by 28 older students registered through Elderhostel for the Faulkner and Yoknapatawpha Conference in July 2000 were overwhelmingly positive, according to Carolyn Vance Smith of Natchez, president of Educational Travel Associates Inc.

Smith, former Mississippi/Arkansas Regional Elderhostel director and a longtime college educator, coordinated the group's activities during the Faulkner week at Ole Miss.

"We had many people attending their very first Elderhostel program during the Faulkner Conference," Smith said. "The experienced Elderhostelers told them, 'This program is so special and wonderful. They're not all like this!'"

"Everyone praised Ole Miss, the speakers, the hospitality, the campus and especially the local people who were so kind to them."

With that success behind her, Smith is planning a second Elderhostel Faulkner program during the 28th annual Faulkner and Yoknapatawpha Conference, July 22-27, 2001.

Again, the Elderhostel program will include all conference lectures, field trips, meals, and other activities and will also provide special Elderhostel-only sessions with Faulkner experts.

Anyone 55 or older (or accompanying someone 55 or older) is eligible to register for the Elderhostel program. Cost is \$713, which includes the conference registration fee, lodging (double occupancy) at the Triplett Alumni Center Hotel on the Ole Miss campus, all meals from supper July 22 through lunch July 27, field trip transportation, handouts, and souvenirs. A limited number of single rooms are available at an extra charge.

Program registration, which opens in February 2001, may be made by calling toll-free, 1-877-426-8056, and using the program number, 24225-072201-01.

Information about the program is available from Smith by telephone (601-446-1208) or by e-mail (carolyn.smith@colin.cc.ms.us).

CALL FOR PAPERS

THE 28TH ANNUAL FAULKNER & YOKNAPATAWPHA CONFERENCE

"Faulkner and War"

There were three wars at work in the mind of William Faulkner: the American Civil War, World War I, and World War II. He did not fight in any of them, yet they are all there, in novels, short stories, essays, and letters. The aim of the 28th annual Faulkner and Yoknapatawpha Conference is to explore the role that war played in the life and work of a writer whose career seems forever poised against a backdrop of wars going on or recently ended or in the volatile years between—or, perhaps most significant of all, the backdrop of the war that ended 32 years before he was born.

Some of the issues that might be raised: What is the nature of Faulkner's treatment of military engagement: the kinds of episodes he tends to emphasize, the behavior of people in the midst of war? How does he describe the behavior and attitudes of those who, like himself, were not combatants, but who seem to have a deep, at times obsessive, concern with the wars they did not fight? How are the factors of race, class, and gender affected by the action of war or its remembrance? What role do women play in Faulkner's wars? What are the psychological and perhaps aesthetic implications behind Faulkner's long maintained masquerade as a World War I fighter pilot, wounded in action? Finally, how does our contemporary conception of war, influenced by the Vietnam experience as well as more recent conflicts, affect our reading of Faulkner's treatments of war?

Authors whose papers are selected for presentation at the conference will receive (1) a waiver of the conference registration fee, (2) lodging at the University Alumni House from Saturday, July 21, through Friday, July 27, and (3) reimbursement of up to \$500 in travel expenses within the continental United States (\$.31 per mile by automobile or tourist class airfare). Papers presented at the conference will be published by the University Press of Mississippi.

The 14th edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts (3,000 to 6,000 words). Three copies of manuscripts must be submitted by January 15, 2001. Notification of selection will be made by March 1, 2001. Manuscripts and inquiries about papers should be addressed to Donald Kartiganer, Department of English, The University of Mississippi, P.O. Box 1848, University, MS 38677-1848. Telephone: 662-915-5793. E-Mail: dkartiga@olemiss.edu.



The University of Mississippi

July 22-27, 2001

Faulkner in the 21st Century

Whether the year 2000 signalled the end of one century or the beginning of another, it seemed appropriate that the 27th annual Faulkner and Yoknapatawpha Conference should turn itself toward the future: what lies ahead in the reading of Faulkner? The hope for "Faulkner in the 21st Century"—July 23-28, 2000—was to open new possibilities as well as engage in some creative retrospect, offering new ways of reading Faulkner as well as reexamining some of the traditional ways we have read him. On the one hand to determine how the very conditions of the new century may have an impact on how we receive Faulkner—that is, to see how readings may change because the situation and needs of readers change. And on the other hand to continue to respond to the inherent power of the texts—assuming there is a power independent of our situation as readers—to try to see what may be there that we have not seen, to find the Faulkner that is not so much behind us as out in front, waiting for us to catch up with him.

Among the papers attempting to widen the contexts of our reading Faulkner were those by Deborah N. Cohn and Barbara Ladd, exploring Spanish American and Creole history and literature as a way of identifying not only influence but parallel concerns; Annette Trefzer, examining some of Faulkner's Native American stories in terms of such issues as the destruction of the land, slavery, and colonialism; and Theresa Towner, considering the many characters that constitute the "marginality" of Faulkner's fiction.

Some themes looked familiar enough: the past, repetition, memory, the frontier, race, discussed in papers by Leigh Ann Duck, Patrick O'Donnell, Robert W. Hamblin, and Walter Benn Michaels—although always with an awareness of how our readings

of these topics shift in accordance with present concerns. At one end, there was Michael Kreyling's reading of late Faulkner as an attempt to get out from under the weight of contemporary criticism, as if to establish a "Faulkner" still to be read, and at the other, Karl Zender's return to the Lucas Beauchamp of *Go Down, Moses* as the image of an African American who always had more choices than a skeptical current criticism has been willing to allow.

In addition to the formal papers, Oxford writer Larry Brown gave a reading from his fiction; the Forrest Brothers, a gospel choir from Winona, Mississippi, sang a selection of songs; Ross Spears presented and discussed the making of his film, *Tell about the South: 1915-1940*; Catherine Dupree read her winning entry in the 11th annual Faux Faulkner Contest, "Delta Drive-Thru"; and Colby Kullman moderated the first "Faulkner on the Fringe" open-mike session at Milly Moorhead's Southside Gallery. Other events included presentations by members of Faulkner's family and friends, guided tours of North Mississippi, and a closing party at the home of Will and Patty Lewis. A highlight of the conference continued to be the special "Teaching Faulkner" sessions conducted by James B. Canothers, Robert W. Hamblin, Arlie E. Herron, and Charles A. Peek.

For the second year, 30 high-school teachers, the recipients of fellowships funded by a grant from Saks Incorporated, on behalf of McRae's, Proffitt's, and Parisian Department Stores, attended the conference. Also attending were an Elderhostel group led by Carolyn Vance Smith and an Interhostel group led by Lynne Geller.

Judging from the reception of the registrants Faulkner's future for the moment looks secure, even if, as the papers insisted, the reasons keep changing.

DONALD M. KARTGANER



Members of the Center Executive Council met in Oxford on July 22 in conjunction with the annual Faulkner and Yoknapatawpha Conference. Those in attendance were, seated from left, Frances Patterson, Byron Seward, Pat Stevens, Carol Daily, Lynn Gammill, and Leila Wynn. Standing, from left, are Cameron Seward, Charles Reagan Wilson, Ann Abadie, Henry Brevard, Dorothy Lee Tatum, Gerald Walton, Jack McLarty, Lynn and Holt McMillan, Phineas Stevens, Vasser Bishop, and Ruth Ellen Calhoun.

First Faulkner Fringe Festival

Every summer, the Edinburgh Fringe Festival hosts over 1,000 dramatic productions that are shown all over the city in bakeries and bistros, bookstores and restaurants, church basements and theatre auditoriums. Nicholas Papademetriou of Sydney, Australia, says of the program, "It's really weird. It's not selective; if you pay your money, get there on time, and get a venue, you're in" (*New York*, August 21, 2000, p. 72). London's Fringe Theatre provides an alternative to West End, high profile theatrical productions. It parallels the Off-Off Broadway theatre movement that was started in the late 1950s and early 1960s at La MaMa, the Living Theatre, and the Open Theatre by such theatrical legends as Joseph Chaikin, Jack Gelber, Ellen Stewart, and Jean-Claude van Itallie. This past August, New York City hosted its fourth Fringe Festival, with 180 selections that were performed in a hectic 11 days on the Lower East Side.

On July 24th, the 27th Faulkner and Yoknapatawpha Conference gave its

blessing to the first Faulkner Fringe Festival, which was cohosted by Milly Moorhead and Colby Kullman at Southside Gallery on Oxford's Square. Marianne Steinsvik, who comes to the conference every July from Sweden by way of Spain, is the Founding Mother of the Fringe program. A self-styled "silent, solitary Faulkner fan," she told the Fringe audience, "Nobody introduced me to Faulkner. I had been looking for the human condition in Spanish literature, but there was something missing. At that time, I was doing all my reading in Spanish. That's how I found him, and I read his books in translation." Eventually hooked on Faulkner, she went to New York, bought the books in English, and started all over. In her presentation, "Faulkner and I at the Roman Outpost," Steinsvik explained, "There is so much hidden independence in the word 'fan.' There were no compulsive page-turnings, no exams, no questions asked. Somebody said that 'there's no substitute for close reading'—so I took my time. Great writing

makes us feel less alone, and Faulkner gave me a cosmos of my own. My reading was highly self-gratifying. Did I get stuck? Of course I did. MY MOTHER IS A FISH...."

Designed to give everyone a voice, 15 minutes at the microphone, "15 minutes of fame" (thanks, Andy Warhol), the first Faulkner Fringe Festival was honored by Janet Nosek's enthusiastic reading from her new commonplace reader of William Faulkner's fiction titled "My Mother Is a Fish"; Shirley H. Perry's theatrical presentation of her story "The Spot"; Kimberly M. King and C. Robert Miller's dramatic compilation of "readings" taken from the tombstones in St. Peter's Cemetery and titled "Simon's Cemetery"; and Steve Cheseborough's comic afterpiece called "Things Left on Faulkner's Grave."

Standing with Marianne Steinsvik, at the Roman Outpost, the participants in the first Faulkner Fringe Festival join her in concluding, "And to you, Mr. Faulkner, thank you for letting us hold your Tyrrhenean Vase."

COLBY H. KULLMAN

Special Offer for New *Mississippi Folklife* Subscribers



Along with a new issue of *Mississippi Folklife* comes a special offer for people new to the journal. New subscribers to *Mississippi Folklife* will receive a past issue from their choice of the special issues on *Folklife and Vernacular Architecture*, *Folklife and the Civil Rights Movement*, *Mississippi Foodways*, and the *Folklife of the Piney Woods*. Subscriptions to this twice-yearly magazine cost \$10 per year.

Issue 32, Number 1 of *Mississippi Folklife* shows the

variety of approaches and topics that come under the heading of folklife scholarship. Dennis Frate's interview with a Mississippian who continues the practice of eating dirt to supplement her diet reveals both the best and the worst of Mississippi. The best is the warmth and openness she shows in the interview and her creativity in the face of poor economic conditions; the worst is the poverty that makes such a choice necessary. The author finds that the practice of eating dirt has declined in the past 25 years, but it lives on in the habits of a few people, and in memory. David Wharton's

photo essay brings to life First Monday Trade Day in Ripley, where long traditions of barter and making goods at home continue today. The buying and selling of home-made crafts, home-raised animals, fruits and vegetables, and all sorts of old and new goods combine in a carnival atmosphere that may be as important as the buying and selling.

Bonnie J. Krause describes the life of Mississippi folklorist Arthur P. Hudson, who spent much of his career collecting and writing about Mississippi folk songs and humor and was crucial in starting the Mississippi Folklore Society. Norman Mellin's interview with fiddler Charles T. Smith documents where, how, and with whom Smith learned to play old-time music. The article on the play of boys in the Mississippi Delta by folklore scholar Abbott T. Ferriss describes some games that current readers may find familiar, and many games they will not. The "Rereading a Classic" feature examines Richard Wright's 1941 book, *12 Million Black Voices: A Folk History of the Negro in the United States*.

Future special issues of the journal will consider folklife and religion in Mississippi and folklife and the environment. New subscribers or scholars with articles or ideas for articles should contact Ted Ownby, editor of the journal, at hownby@olemiss.edu, or at Barnard Observatory, Center for the Study of Southern Culture, University, MS 38677.

Barnard Observatory Gallery

EXHIBITION SCHEDULE

SEPTEMBER 4 - NOVEMBER 22, 2000

Thirty Years of "Living Blues"

NOVEMBER 27, 2000 - JANUARY 12, 2001

Junkyard Adam Shemper

JANUARY 17 - MARCH 23, 2001

The Sleep of Reason: Mardi Gras Photographs Lyle Bongé

MARCH 28 - MAY 31, 2001

Yoknapatawpha 2000: The Changing Face of Lafayette County Southern Studies Documentary Photography Students

JUNE 4 - AUGUST 15, 2001

After Reading Faulkner: His Myriad World Arlie E. Heron

Barnard Observatory is open Monday through Friday, 8:00 a.m.-5:00 p.m., except for University holidays. Telephone: 662-915-5993.



Soul of Southern Film Festival Call for Entries

Indie Memphis is seeking short and feature-length documentaries and narrative films made in the South, about the South, or by Southerners. The Soul of Southern Film Festival, to be held June 14-17, 2001, in Memphis, Tennessee, is the first national film festival and competition to focus exclusively on the expression of Southern culture, themes, and sensibilities through the art of film-making. The festival has evolved from the three-year-old Indie Memphis Delta Film Showcase, which last year attracted an audience of 1,500. The Soul of Southern Film Festival will feature a conference cosponsored by the Center for the Study of Southern Culture. Early deadline: February 16, 2001. Late deadline: March 16, 2001. Entry guidelines and forms available on the Web (www.indiememphis.com) or from Natalie Gildea, Executive Director, Indie Memphis, PMB #632, 1910 Madison Avenue, Memphis, TN 38104.

Bern and Franke Keating's *Words and Photographs*

OH HEAVENS NO, don't think that this past summer's retrospective exhibition meant that Bern and Franke Keating,

Greenville, Mississippi's dynamic travel writing-photojournalist duo, have packed up the cameras and computer! It only meant that...

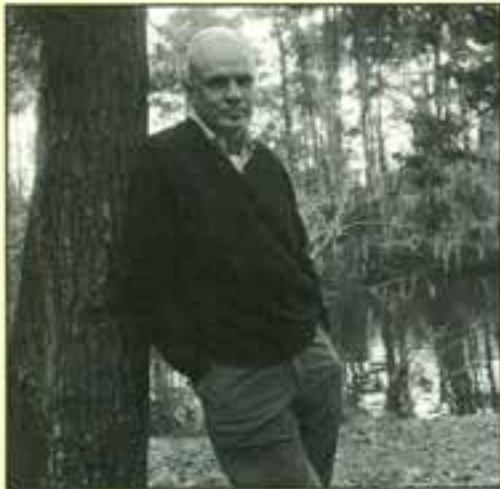
This past May, the Keatings graciously allowed the Center for the Study of Southern Culture to pack up a sizable chunk of their life's work—thousands of photographs of the American South—for new digs at the University of Mississippi's Southern Media Archive.

Which meant that the Barnard Observatory Gallery had a grand

time showing off our new photographic collection and its creators with an exhibition that credited the range of publications illustrated by Keating photographs and chronicled the 50 years that Southern faces and Southern places captured by Keating cameras have appeared, nationally and internationally, in print media.

Now we're telling everybody how pleased we are to pack off our exhibition for a showing at Greenville Art Council's Wetherbee House.

SUSAN LLOYD McCLAMROCH



Top: Walker Percy, from left: Shelby Foote, Hodding Carter, and Eudora Welty



DANIEL BERMAN

Susan Lloyd McClamroch is curator of the exhibition *Words and Photographs: Bern and Franke Keating*, shown at Barnard Observatory during the summer and in Greenville this fall. In preparation for the exhibition, McClamroch spent the past year collecting and organizing thousands of images of the American South that Bern and Franke Keating captured on photographic-film media over the course of a marriage and a professional partnership spanning more than half of the 20th century. The Keatings recently donated their collection to the University's Southern Media Archive, where it will be cared for, cataloged, and made available for research and educational purposes.

From left: Bern Keating, Franke Keating, and Susan McClamroch at Barnard Observatory Gallery.



KEVIN BAIN

Claude Wilkinson

WHETHER PLUMBING "the depths of human illogic" or assaying the ways of a garden slug, the poetry of Claude Wilkinson has stirred interest among literary circles and, now, among University of Mississippi students, as well.

An acclaimed poet and literary critic, Wilkinson began teaching at Ole Miss this fall as part of the Southern Writer in Residence Program. He is the first writer primarily of poetry to be awarded the post, which was established in 1993 with funds from best-selling author John Grisham and his wife, Renée.

A 1981 graduate of Ole Miss and resident of Nesbit, Mississippi, Wilkinson returns to the Oxford campus to teach creative writing and to work with undergraduate and graduate students in writing. He already has begun conducting public readings and participating in conferences and seminars as part of his year-long residency.

Also an accomplished visual artist, Wilkinson is adept at creating mental images, using words and language to paint pictures and stimulate the soul, said Dan Williams, professor of English and a member of the Southern Writer in Residence selection committee.

"As a poet and a painter, Claude Wilkinson brings a remarkably extensive range of talents to share with Ole Miss students," Williams said. "He is particularly gifted and appropriate for the post not only because he is a Mississippi native and a graduate of Ole Miss, but also because he is a highly creative artist and an outstanding addition to our campus."

Grisham Endowment Brings Poet to Teach at Ole Miss

"I really like his class," said Max B. Hipp, a graduate student in English who is from Oxford. "He loves poetry and he's helping me to love it, too."

Wilkinson said he feels fortunate to be selected to the post. "I remember my freshman composition instructor telling our class that she was William Faulkner's niece, which meant nothing to me at the time," he said. "Now, I'm living only a couple hundred yards from his home, Rowan Oak. And I recently discovered that John Grisham and I were at the same high school during the early '70s. Such coincidence makes my appointment serendipitous."

Excerpt from "Way of Life,"

BY CLAUDE WILKINSON

Fallen power lines and glacial debris
would again make the news'
rundown of disasters, perhaps
leave those elsewhere,
under the warm sunbow
of their morning,
wondering how we could cope.

What we share in this world
are the beautiful depths
of human illogic
that would have us trade places
with a suffering lover, cause us
to momentarily forget
that going on is seldom, if ever,
the result of happiness returning,
anything more than hope.

We rise for what we have left:
swatches of buntings perched
and preening, stars of embers
that need to be stirred,
gardens of brilliant drooping, some
brave soul's template of tracks.

The Southern Writer in Residence Program brings notable writers to campus to be a resource to students and to teach in the English department. The Renée and John Grisham Fund pays the salary and living expenses for the writer, who is chosen for the position by a four-member committee.

Since its inception, the program has hosted such award-winning writers as Mary Hood, author of the short story collection *How Far She Went* and the novel *Familiar Heat*; and Mark Richard, author of the novel *Fishboy*; as well as T. R. Pearson, Tim Gautreaux, Darcey Steinke, and Randall Kenan.

Wilkinson is working on a new collection of poems and several critical essays. "Usually my poems explore, or attempt to make more obvious, the fusion between a natural and spiritual realm, between loss and memory, between suffering and consequent change," he said.

Wilkinson's collection, *Reading the Earth*, won the Naomi Long Madgett Poetry Award. His poems have appeared or are forthcoming in *Atlanta Review*, the *Southern Review*, and numerous other journals.

In 1999, he was awarded a Walter E. Dakin Fellowship in Poetry from the Sewanee Writers' Conference. He also has published criticism on the work of Chinua Achebe, Italo Calvino, and John Cheever.

No stranger to teaching, Wilkinson has taught in the English departments at several colleges and universities. He holds a bachelor's degree from Ole Miss and a master's from the University of Memphis.

His drawings and paintings have been exhibited in many invitational, juried, and solo shows, and are in the permanent collections of Cottonlandia Museum, Deposit Guaranty National Bank, and other private collections nationwide.

ADRIAN ALUMEN

The Eighth Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi

March 30 – April 1, 2001



Richard Wright

The eighth Oxford Conference for the Book is set for March 30-April 1, 2001. As always, a large and varied collection of writers, scholars, and industry insiders will converge on Oxford for readings, lectures, and discussions (and don't forget parties) on current issues affecting book culture. There will also be a book signing featuring all the conference authors on Saturday night.

The 2001 conference is dedicated to Richard Wright (1908-1960), with a keynote presentation about this great writer's work. His many books include *Native Son* (1940), *12 Million Black Voices* (1941), *Black Boy* (1945), *White Men, Listen!* (1957), and *The Long Dream* (1958). Born near Natchez, Wright attended school in Jackson and left Mississippi as a young man, moving to Memphis, then to Chicago, then New York, and finally in 1946 to Paris, where he lived until his death.



Wright's Birthplace, Natchez, Mississippi

Other special events of this year's conference will be a commemoration of the 50th anniversary of Grove Press, the celebrated company that published many literary iconoclasts and writers of the avant-garde, such as Eugene Ionesco, Samuel Beckett, Henry Miller, Harold Pinter, and Tom Stoppard. Morgan Entrekin, president and publisher of Grove/Atlantic, Inc., plans for established and new authors of the company to take part in the conference.

For reserving lodging at a SPECIAL RATE, see page 26.

For further information or to register, contact

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THE UNIVERSITY OF MISSISSIPPI

THE BROWN BAG LUNCH AND LECTURE SERIES

SPRING 2001

JANUARY

- 10 "Faulkner in Russia:
Attitudes, Influences, Confluences"
Nicolai Anastasiev, Professor of Philology
Moscow State University
Moscow, Russia
- 17 "The Sleep of Reason:
Mardi Gras Photographs,"
Lyle Bongé, Photographer
Biloxi, Mississippi
- 24 "Promoting Geography in Mississippi's Schools:
The Mississippi Geography Alliance"
Taylor E. Mack,
Assistant Professor of Geosciences
Mississippi State University
- 31 "Covering the South from the *Boston Globe*"
Curtis Wilkie, Journalist
New Orleans, Louisiana

FEBRUARY

- 7 "The Voting Rights Museum"
Joanne Bland,
Director of the Voting Rights Museum
Selma, Alabama
- 14 "Delta Studies Center"
Peggy Wright,
Director of the Delta Studies Center
Arkansas State University
- 21 "The First Reenactment:
The Citadel and the Civil War"
Robin Morris,
Southern Studies Graduate Student
Atlanta, Georgia
- 27 "Preaching the Blues:
The Gospel According to Muddy Waters"
Edward Komara, Blues Archivist
The University of Mississippi

MARCH

- 14 "What a Bright, Educated, Witty, Lively,
Snappy Young Woman Can Say on a
Variety of Topics: The Writings of
Sherwood Bonner"
Anne Gowdy,
Assistant Professor of English
Tennessee Wesleyan College
Athens, Tennessee
- 21 "Southern Environmental History:
What's That All About?"
Andy Harper, Coordinator
Deep South Humanities Initiative
Center for the Study of Southern Culture
The University of Mississippi
- 28 "Heritage Tourism"
John Matthews, Director, Delta Cultural Center
Helena, Arkansas

APRIL

- 4 "Face, Race, and Place: A Short History of
Photography in the South"
Katherine Henninger,
Assistant Professor of English and Southern Studies
The University of Mississippi
- 11 "The Nature of Sound"
Claude Wilkinson, John and Renée Grisham
Southern Writer in Residence
The University of Mississippi
- 18 "Love Letters of 'Bob' and 'Sissy':
The Courtship Correspondence of Walter Anderson
and Agnes Grinstead"
Mary Anderson Pickard
Ocean Springs, Mississippi
- 25 "Yoknapatawpha 2000:
The Changing Face of Lafayette County"
Southern Studies Documentary Photography Students
The University of Mississippi

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

Mississippi and Massachusetts Teachers Attend Summer Institute at George Washington's Mount Vernon

Twelve teachers from Mississippi and five from Massachusetts spent a week this summer attending the second annual George Washington Scholars Institute at his Mount Vernon Estate. Joining the teachers for this intensive week of study were the Center's associate director, Ann Abadie, Mississippi Department of Education Social Studies Specialist Wendy Clemons, and Lynn Crosby Gammill, of Hattiesburg, a member of the Center's executive council and Vice Regent for Mississippi on the Mount Vernon Ladies' Association, the oldest historical preservation organization in the country.

The institute covered topics ranging from Washington's life as a surveyor, military man, president, and farmer to images of him in art over two centuries. Speakers included such noted Washington scholars as General Dave Palmer, author of *First in War*, and Dorothy Twohig, former editor of *The Papers of George Washington*. Participants lived on the 500-acre estate and had full access to Mount Vernon's extensive library collec-

tion, met with Mount Vernon historians, curators, and educators, visited related sites in the surrounding area, and attended workshops about archaeology, slavery, and historic role playing.

The teachers returned home to prepare a lesson plan on George Washington that will be published and distributed to teachers across the nation in cooperation with the National Honor Society. Participants are also conducting in-service training in their home school districts.

Funding for the annual George Washington Scholars Institute is provided separately for each state through foundation support. Mississippi teachers receive funding for the program through the Phil Hardin Foundation of Meridian, and Massachusetts teachers

are funded through an anonymous endowment.

The institute will again be offered in the summer of 2001. Teachers interested in participating should contact Wendy Clemons of the Mississippi Department of Education at 601-359-3778 or Deborah Walker of the Massachusetts Department of Education at 781-338-3347.



Participating in the closing event of this summer's George Washington Scholars Institute at Mount Vernon are, from left, Senator Thad Cochran of Mississippi, who presented certificates to participating teachers; Lynn Gammill, Vice Regent for Mississippi on the Mount Vernon Ladies' Association; Lucy Bartlett, who teaches at Arlington Heights Elementary School in Pascagoula, Mississippi; and C. Thompson Wacaster, executive director of the Phil Hardin Foundation, which provided funding for Mississippi teachers to attend the institute.

Center Role in New Orleans Literary Event

In September, the Center acted as a supporting sponsor for *Words and Music: A Literary Feast* in New Orleans, an annual event sponsored by the Pirate's Alley Faulkner Society.

On Thursday, September 21, Center Director Charles Reagan Wilson hosted a luncheon panel at Antoine's. Among the featured panelists were Hal Crowther, author of *The Cathedrals of Kudzu*; Rosemary Daniell, author of *Fatal Flowers*; foodways historian Jessica Harris; and journalist Curtis Wilkie.

The *Soul of the South: Its Words & Music*, a cocktail party given in honor of the late Willie Morris, was staged Thursday evening at the venerable Napoleon House in the French Quarter. Proceeds from the



Leah Chase, of Dooky Chase restaurant in New Orleans, was honored at this year's *Words & Music* celebration.

party, which featured blues piano great Henry Gray, benefited the Center.

The Center's Southern Foodways Alliance hosted two events, including a luncheon panel on "The Creolization of American Cuisine and Culture" with Jason Berry, Leah Chase, Lois Elie, Rudy Lombard, and Paul Prudhomme.

The grandest of all, however, may have been the gala late night supper held on September 22 at the New Orleans Center for the Creative Arts. Chefs John Folse, Austin Leslie, Joe Randall, Ken Smith, and Leon West paid homage to New Orleans restaurateur and Southern Foodways Alliance board president Leah Chase with a feast of, among other dishes, Shrimp Creole and Duck Étouffée.



Celebrating A Mississippi Portrait

PHOTOS BY DANIEL LEE SHERMAN

More than one hundred people traveled to Vicksburg's Southern Cultural Heritage Center from Arkansas, Louisiana, Tennessee, and Mississippi to celebrate the release of *A Mississippi Portrait: Farm Security Administration Photographs, 1935-1940*, a CD-Rom created by the staff at the Center's Southern Media Archive. They came to see photographs of places that have changed dramatically, or vanished entirely, in the course of the past six decades. They also came to these places—farms, plantations, factories, towns—to learn about them from people who lived there when the photographs were made and people living there now. A number of teachers attended the event and discussed ways of using *A Mississippi Portrait* in the classroom. Teachers received a complimentary copy of the CD-Rom and sample lesson plans to try out in their classrooms.

Several former residents of the Delta Cooperative Farm in Bolivar County interpreted a group of 1936 photographs made at the Cooperative by FSA photographer Dorothea Lange. Most of

them were meeting for the first time since the 1930s, so they held a spontaneous reunion on the spot. Roger Helms actually recognized himself as a child in one of the photographs (a claim backed by his brother Bailey, also in attendance). A number of others addressed the gathering also, discussing photographs from Natchez, Vicksburg, Port Gibson, and Mound Bayou. The Southern Cultural Heritage Center generously hosted the event, providing tables of refreshments for people to mingle at and exchange stories around. The Heritage Center's lovely old auditorium was alive that warm Saturday afternoon with vitality, good will, and a sense of renewed opportunity, as people talked about ways of incorporating *A Mississippi Portrait* into their classrooms and communities.

A Mississippi Portrait: Farm Security Administration Photographs, 1935-1940 costs \$20 plus \$3.50 shipping and handling. It can be ordered at www.southfilm.com or by calling the Southern Culture Catalog at 800-390-3527.

KAREN GLYNN



From left: Natchez residents Helen Rayne, Ozelle Fisher, and Willie Fisher identify scenes of their hometown made by SFA photographers.



Collecting curriculum materials for *A Mississippi Portrait* are, from left, Monica Micou, an elementary school teacher in Shelby, with teacher Joanne Brown and principal Jackie Lucas, both of JFK High School in Mound Bayou.



Richard Crowe (left), director of the Mound Bayou Youth Focused Community Policing Initiative, talks with Tom Rankin, director of the Center for Documentary Studies at Duke University and producer of *A Mississippi Portrait*.



From left: Karen Glynn, curator of visual collections and producer of *A Mississippi Portrait*, with Bailey Helms and Robert Allen Helms, residents of the Delta Cooperative Farm in the late 1930s.

Reading the South

A Delicious Journey

Southern Belly: The Ultimate Food Lover's Companion to the South.

By John T. Edge. Pen and ink illustrations by Blair Hobbs. Athens, Georgia: Hill Street Press, 2000. 270 pages. \$24.95.

Enter the *Southern Belly* with Georgia-born John T. Edge and you will get a short history of the Greek influence in Dixie's restaurants; hear the arguable contention that Texas is not a Southern state gastronomically; take the bitter of racism with the sweet of meat alchemized over hardwood coals at Ollie's Barbecue in Birmingham; reminisce over the days when carhops really hopped; salivate at the "jiggling core of custard" at the heart of Mattie Johnson's Big Bob Gibson coconut pie; discover why most Southern cafeterias, unlike their Northern counterparts, have servers carrying trays for the patrons; and make the acquaintance of Mobile's Eugene Walter, author of the Time-Life classic *American Cooking: Southern Style*, novelist, poet, essayist, actor, raconteur, bon vivant, and artist who painted, among other things, a portrait of "The Devil's dear Grandmother pondering what menu to serve when she invites Pat Robertson, Jerry Falwell and Jesse Helms to dine in Hell with Hitler and Mussolini."

You will then be on page 13.

Given that this survey of Southern eateries runs to 270 pages including three indexes (places, people, and a "general" category that is primarily food) you may feel the urge here for a glass of sweet tea. Given that this is a book about hunger enticingly assayed, it would not be surprising if that urge later makes you decide to drive a few hundred



miles for a taste of central Kentucky's beer cheese or a piece of Gus's Famous Fried Chicken in Mason, Tennessee.

But hunger is never a simple matter in the South, and unlike other road food books, this one is not only concerned with what's on the plate, but also with the how and why and by whose grace it got there. Most mortals would be content to sit in Martin's of Montgomery, Alabama, savoring a slightly spicy drumstick and marveling at the integrated clientele that fills a place that was once the favored meeting/eating ground of George Wallace. Edge is the deceptively sweet-faced guy who turns to the black man at the next table and asks when all this integration happened. For his reward, and our on-going education, he is told that the times, they are still a'changing. The most recent development, his neighbor says, is the presence of black waitresses. Up until 1996 or 1997, the black staff was confined to the kitchen and servers were all white. "Nowadays, no one pays much attention to it," the man tells Edge. "When you're

black, you develop an ability to notice things like that, same as a dog in the wild develops teeth to protect itself."

The ability to notice and relate such undercurrents, shadows, tantalizing clues, and delicious details is what makes Edge and his book such extraordinary companions—either on the road or in the living room. Cover and illustrations by Oxford's Blair Hobbs are another of the fine small pleasures that make this book a treasure. Her jumping catfish on page 131 is worth the price of admission alone.

RONNI LUNDI

Catching Memories in a Box: Photographic Work by Students of Coffeeville, Alabama.

Edited by Andrew Goetz. Foreword by Jack Shelton. Tuscaloosa, Alabama: Program for Rural Services and Research, 2000. 52 pages, 37 black and white photographs.

A collaborative effort between elementary school children in Coffeeville, Alabama, and photographer Andrew Goetz of the University of Alabama's Program for Rural Services and Research, *Catching Memories in a Box* features 37 black and white photographs taken by 24 different students. After teaching them how to use their cameras, Goetz sent the students out to photograph. He told them that since they lived in America, they should take pictures of whatever they darn well pleased. They didn't come back with many surprises, though: the book shows us images of the students' homes, their families, and one another, usually mugging for the camera. We learn a little about Coffeeville and its people in the process, though often only incidentally.

Book Reviews and Notes by Faculty, Staff, Students,
and Friends of the Center for the Study of Southern Culture

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My Mississippi

By Willie Morris

Photographs by David Rae Morris

*A father and son's eloquent evocations of modern Mississippi***\$37.00 cloth, \$100.00 limited edition****Beaches, Blood, and Ballots****A Black Doctor's Civil Rights Struggle**

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and Ann J. Abadie

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By Matthew Guinn

\$45.00 unjacketed cloth, \$18.00 paper**The South and the Caribbean**

Edited by

Douglass Sullivan-González

and Charles Reagan Wilson

\$35.00 clothReading the South *continued*

A number of such projects have been carried out in recent years. Among the first (and better known) was *Portraits and Dreams: Photographs and Stories by Children of the Appalachians* (1985), coordinated by Wendy Ewald among several school districts in southeastern Kentucky. It includes some intense, even frightening, images of hardscrabble Appalachian life from a child's point of view. More recent are volumes 1 and 2 of *Seeing Our World: The Photographs and Writings of the Children of Tutwiler, Mississippi*, under the guidance of the Center's own Dan Sherman. These publications provide a gracefully broad view of life in a small Mississippi Delta town, and the viewer comes away with a palpable sense of the students' homes and families helping to keep Tutwiler bound together. Making the photographs for *Catching Memories in a Box* was no doubt a highly rewarding experience for the children of Coffeeville. One wishes the book could have been equally as rewarding for its readers.

DAVID WHARTON

Southern Folk Medicine, 1750-1820.

By Kay K. Moss. Columbia: University of South Carolina Press, 1999. 275 pages, 16 halftones. \$29.95.

Using over a dozen commonplace books penned by both women and men of the early American frontier South, Kay K. Moss in *Southern Folk Medicine, 1750-1820* provides insights into the use of herbs and other medical procedures employed by yeomen, physicians, housewives, and slaves. To be sure, some of these procedures are not for the faint of heart; for example, the pages that describe the act of phlebotomy, with handsome illustrations.

While many of us may not want to know of such practices, these detailed pages point to several facts. First, Moss is thorough in her research on healing practices and provides minute details on backyard cures, as well as those touted by the leading physicians of the day. Second, these medical facts point

to the level of uncertainty concerning the maintenance of good health and the general therapies used, including bleeding, sweating, purging, and blistering of patients in hopes of curing them. As Moss notes and as one can easily imagine, such therapies were often fatal. And, finally, these frontier medical applications give voice to the three existing cultures and point to a route of intersection among these cultures, which were more mutually beneficial than some of the other known routes of intersection.

One excellent example this is the noted case of the enslaved African who was granted his freedom via the South Carolina General Assembly, and paid a pension for life, for what is known as Caesar's Cure, a treatment for poison and snake bites. So noted was this remedy that some 50 years after its discovery, when its early mention appeared in a 1750 publication, it still carried Caesar's name and its original ingredients of roots of plantain and hoarhound. This remedy was seen as so effective that an 1816 almanac reported that, after treatment, should a patient not exhibit signs of improvement, then either the patient was not poisoned or it was such a poison that "Caesar's antidote will not remedy." Nonetheless, people were far more willing to abandon the patient than to abandon Caesar's Cure.

The unpublished commonplace journals of Southerners' medical notes, filled with typical to exotic cures, are offset with the more widely used printed manuscripts such as John Quincy's 1736 *Pharmacopoeia Officinalis*; William Buchan's 1774 *Domestic Medicine*, and Nicholas Culpeper's 1770 *The English Physician Enlarged*. Moss has skillfully employed these reference guides as historical markers in "tracing the traditions followed by Southern domestic practitioners." Moss's goal in writing this work was not to validate the actual healing receipts found with in the pages of the commonplace books, but it was more to elucidate these early frontier practices. This book thus serves as a floodlight on early Southern culture.

PHOENIX SAVAGE

The White Image in the Black Mind: African-American Ideas about White People, 1830-1925.

By Mia Bay. New York: Oxford University Press, 2000. 288 pages. \$19.95 paper.

In the past several years, the idea that race is a social construction has become extremely influential among scholars. A fascinating contribution to the field of race-thinking, Mia Bay's important new book analyzes the range of meanings African American thinkers attributed to race, blackness, and whiteness from the 1830s into the 1920s. An intriguing blend of intellectual history, folklore, science, and religion, the book discusses well-known intellectual leaders as well as more obscure thinkers, always depicting how their ideas were part of broad arguments about power, identity, and respect.

A powerful first section on antebellum intellectual leaders displays the key dilemmas for African Americans thinking about race. African American intellectuals wrote to reject concepts, many of them Thomas Jefferson's, of the inherent inferiority of blacks. But most African American contributors to the field of ethnology—the study of the origins and characters of different groups—argued against those ideas without rejecting the concept of race. Instead, many used the concept to argue for African superiority. Addressing issues of science, history, and theology, African American intellectual leaders placed “emphasis on two not always compatible themes: human sameness and racial distinctions” (54). Some, Bay finds, developed ideas of African Americans as a “Redeemer Race,” with special qualities of kindness and respect for justice, in contrast to what some called “Angry Saxons,” who had tastes for violence and domination. Frederick Douglass, who rejected all ideas of race, stands out in this section of the book as a bit of an exception.

An intriguing second section analyzes folk thinking about race, whiteness, and blackness in the WPA Slave

**THE WHITE IMAGE
IN THE BLACK MIND**

*African-American Ideas about
White People, 1830-1925*



MIA BAY

Narratives. Less theoretical in nature, those sources made two main points. First, African Americans in the 1930s remembered slavery as an effort by slave owners to blur the lines between human and animal. One after another, former slaves recalled African Americans' efforts in words and actions to resist that attempt. Secondly, the WPA sources reveal considerable discussion of religious themes—whites as something approaching devils, heaven as a place without whites.

A third section, again studying intellectual leaders, brings the topic into the 1920s. For a brief period, ideas about evolution, especially social Darwinism, replaced ethnology as a key to thinking about race. Much stronger among African American intellectuals was a movement among cultural anthropologists to study all groups without using ideas of inferior or superior, primitive or civilized, backward or advanced. Intellectual leaders like W. E. B. DuBois used anthropological theory to reject ideas of race while continuing to emphasize strengths of African and African American culture.

This readable book studies ideas as explanations and tools. Taking seriously ideas and the thinkers who developed them, it helps clarify a complex and controversial concept. Just as importantly, it adds new details to our understanding of the long and difficult career of the idea of race.

TED OWNBY

Written in the Bricks: A Visual and Historical Tour of Fifteen Mississippi Hometowns.

Text by Mary Carol Miller.
Photographs by Mary Rose Carter.
Brandon, Mississippi: Quail Ridge Press, 1999. 232 pages, over 100 color photographs. \$39.95.

Author Mary Carol Miller and photographer Mary Rose Carter portray the history of Mississippi through images and stories of historic buildings in communities throughout the state. The book covers Oxford and Holly Springs in the north; Ocean Springs and Pass Christian on the Gulf Coast; Natchez and Vicksburg on the Mississippi River; Carrollton, Greenwood, and Yazoo City in the Delta; Columbus and Tupelo in the east. Also included are Brookhaven, Jackson, Hattiesburg, and Meridian. *Written in the Bricks* will appeal to travelers, those who go on the road and those who stay home in the armchair to explore the places described and pictured here.

Country Music Annual

Country Music Annual 2000, published by the University Press of Kentucky, is now available in bookstores and on-line at www.kentucky-press.com. Edited by Charles K. Wolfe (Middle Tennessee State University) and James E. Akenson (Tennessee Technological University), Country Music Annual 2000 contains a diverse set of articles on topics ranging from Minnie Pearl to country music in the Los Angeles gay community.

Editors Wolfe and Akenson invite scholars doing research in all aspects of the history and contemporary status of country music to submit manuscripts for consideration. Country music is very broadly defined to include musical styles which share common historical, cultural, and demographic roots. Inquiries should be directed to Charles K. Wolfe at CWolfe@frank.mtsu.edu or James E. Akenson at JAkenson@tntech.edu.

Photographer Talks about New Book

Delta Land. *Photographs by Maude Schuyler Clay.*

Introductory Essay by Lewis Nordan. Jackson: University Press of Mississippi, 1999. \$35.00.

After spending 12 years in New York City working as a photographer, Maude Schuyler Clay returned home to Mississippi and began photographing the places where she grew up. Following are excerpts from an interview in which Steven B. Yates, of the University Press of Mississippi, asks about her work and the recently published *Delta Land*, a book with 75 black and white images taken by Clay between 1993 and 1998.

Tell me about your family's connection to the Delta, to Sumner and its history.

My maternal great-great grandfather, Cullen McMullen, born in 1794, came from Carroll County, Tennessee, to the then-wilderness of Tallahatchie County, Mississippi, in 1839. The McMullen cotton farm was at Graball Landing on the Tallahatchie River. (Everything in those days was transported by steamboat.) After a great cyclone in the 1890s swept away both the family house and commissary (and, as legend goes, all the water from Bonnette Lake!), his son, Nathan James McMullen, and family moved to Sumner, about 10 miles north of Graball. You were in New York working as a photographer for 12 years. What was your primary subject matter in New York and where did your work appear?

My primary subject matter was the color portrait work I was doing on frequent visits back home to the Mississippi Delta. Some of the photographic portraits I did as an "exile" in NYC appeared in such publications as *Esquire*, *Vanity Fair*, and the *New York Times*. I guess what I am trying to say is that, even while residing in what is probably one of the most photographed cities in the world, the work I considered the most important to me was always tied to the South, and especially to the Delta.

In New York, what did you learn about photography that can only be absorbed in a high-powered work environment like that?

As an employee of the LIGHT Gallery, which was one of the very few galleries in 1976 to exclusively exhibit and sell contemporary photographs, I got what might be considered a "crash course" in the history of photography.... All the photographers, curators, critics, and dealers who were involved in the world of photography came through there. Later, as a photo editor at *Vanity Fair*, *Esquire*, and *Fortune*, I learned about photojournalism and the world of magazine photography (which, although it paid more, was a lot less lofty). It was a wonderful experience working with photographers in New York, but again, it only made me realize I had my own mission: to somehow capture the essence of the place I knew and loved best—the Mississippi Delta.

When you returned to your home place, what changes struck you? What changes made you sad, or alarmed you?

On a purely photographic level, the changes I saw that saddened me were the disappearance, a kind of natural erosion, of the "old" Delta's structures: commissaries, mule barns, cypress sheds, signs, advertising murals, etc. On a personal level, I experienced the sadness of the deaths of many of the older members



Dog in the Fog, Cassidy Bayou, Sumner, Mississippi

(lots of great storytellers!) of my family and the community....

What special challenges did you face in photographing a landscape that is not, on its surface, very photogenic?

For several years before the *Delta Land* project, I had tried to take color photographs which I hoped would reveal the natural beauty of the Delta landscape. For me—unlike, say, for Bill Eggleston—I simply couldn't make the color photographs work. Then, in late 1993, I received a commission (which, initially, I refused), to photograph the Delta landscape, the stipulation being that the photographs had to be made in black and white. Around this time, I

came into possession of a Mamiya 645, a medium-format camera which has almost the exact proportions as a 35mm camera. This turned out to be the perfect vehicle for the landscape project; with this camera, I began to "see" in black and white, and what I had erroneously viewed as a limitation became an exciting challenge. Once I got started on this project, I couldn't stop! It seemed that the stark beauty of this landscape was meant to be photographed in the somber contrast of black and white....

How did this project evolve? What made you realize it was worth a photo essay or a book?

In late 1997, after I had worked on this project for almost five years, I had a gut (call it hopeful) feeling that it would make a great book. I sent the pictures to JoAnne Prichard Morris at the University Press of Mississippi, whom I had always wanted to have as my publisher because of the commitment UPM had demonstrated in supporting both photography and Southern authors. After the book was accepted, we cast about for a contemporary fiction author who was familiar with the Delta: Lewis Nordan, a native of the Delta hamlet of Itta Bena. "Buddy" Nordan and I had met in 1992, when he received the Fiction Award and I received the Photography Award that year from the Mississippi Institute of Arts and Letters. MIAL also does a terrific job in supporting the writers and artists in this state. I am indeed honored that he magnanimously agreed to write the eloquent and heartfelt foreword to *Delta Land*. His voice is a perfect "match" for the photographs. You do such a remarkable job of taking what could have been cliché—old barns, rustic fences—and making the subject matter fierce or isolated or even serene in its nearly vanquished state. How did you erase the sentimental and bring out the astonishing in so many of these photos...?

(continued on page 25)

Southern Foodways Register

The Newsletter of the Southern Foodways Alliance

CENTER FOR THE STUDY OF SOUTHERN CULTURE • THE UNIVERSITY OF MISSISSIPPI

2000 Southern Foodways Symposium A Success

The third annual Southern Foodways Symposium was held October 20-22. Thanks to the strong support of sponsors Southern Comfort and the Catfish Institute—as well as Bottletree Bakery, Fat Possum Records, the

Oxford Tourism Council, and Viking Range—the gathering was a financial and critical success, drawing a sell-out crowd to the University of Mississippi campus and garnering positive media coverage in publications ranging from *Cooking Light* magazine to the *Wall Street Journal*.

This year's theme was *Travelin' On*, an examination of what happens when Southerners—and Southern foods—travel north, and west, and across the Atlantic. Among the highlights were author Joe Dabney's ruminations on the Hillbilly Highway; Nathalie Dupree's observations on how the media has marketed the idea of Southern food; cultural geographer Richard Pillsbury's talk, "Grits Lines, Barbecue Belts, and Authentic Chicago-Style Delta Ribs: Geography and Southern Foodways"; Seattle attorney Peter McKee's rumination, "It's the 'Cue: The Life-Altering Impact of Southern Food on One Unsuspecting Yankee"; writer Roy Blount Jr.'s take on eating Southern in the Big Apple; and journalist William Rice's lecture, "The Life and Legacy of Craig Claiborne."

In addition, two awards were presented. Leah Chase, of the fabled Dooky Chase's restaurant in New Orleans, Louisiana, received the SFA's second Lifetime Achievement Award, while venerated pitmaster J. C. Hardaway of the Big S Grill in Memphis, Tennessee, received the first Keeper of the Flame Award. Both awards are sponsored by the Southern Foodways Alliance.

Lunch and dinner offerings expanded this year. Neal Langerman of Georgia Brown's in Washington, D.C., wowed Friday luncheon guests with modern fillips on traditional Lowcountry cuisine, while pitmaster J. C. Hardaway of the Big S Grill in Memphis—with an assist from Randy Yates of Ajax Diner in Oxford—served pluper-

fect barbecue sandwiches capped with slaw, to an appreciative crowd that same evening. Saturday lunch, served from the splendid Viking kitchen erected under a tent in the Grove, featured Creole gumbo from Leah Chase, SFA board president; pepperpot gumbo

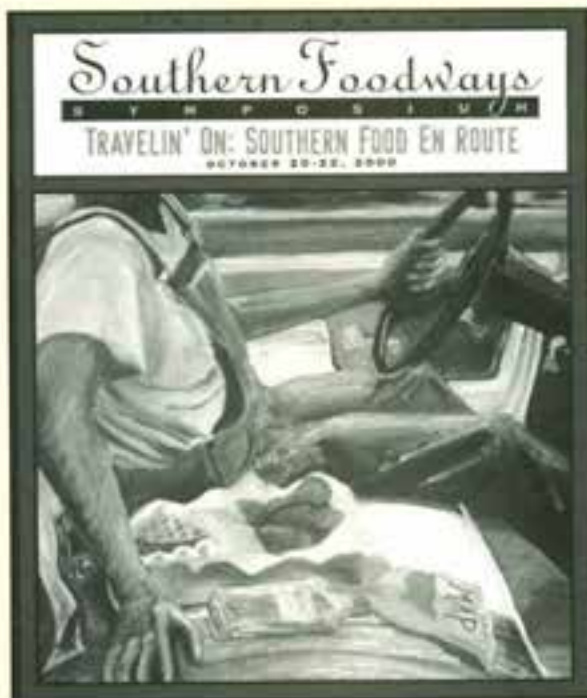
from Fritz Blank of the restaurant Deux Cheminées in Philadelphia, Pennsylvania; and Cajun gumbo from Johnny Faulk, bass player for the Hackberry Ramblers band.

The Saturday evening meal, held in the bucolic village of Taylor nine miles south of Oxford, offered registrants a taste of catfish past, present, and future, with dishes from Karen Carrier of Automatic Slim's Tonga Club in Memphis, Tennessee; Jimmy Kennedy of the River Run Café in Plainfield, Vermont; and Louis Osteen of Louis's in Charleston, South Carolina. Afterward, Lynn Storey of Taylor Catfish served up fiddler catfish, rolled in spiced meal and fried to a turn. Sunday lunch marked the close of the conference, with a Dinner on the Grounds featuring duck hash piled atop a homemade biscuit, served by Paige Osborne of Oxford's own Yocona River Inn.

New this year were a variety of musical performances, from bluesman Robert Belfour, who played songs from his new album, *What's Wrong with You*, and, of course, the Grammy-nominated Hackberry Ramblers, who brought down the house on Saturday night with their Western Swing-inflected Cajun music. For those who were unable to attend, audiotapes of the proceedings are available. Please call 504-892-1157 to request an order form.

Based upon the success of the annual symposium, the SFA is in the throes of planning similar events in North Carolina and Kentucky. Look for details in the coming months. And, yes, plans are already taking shape for the 2001 symposium, slated for October. Conference-goers will be invited to explore the historical connections between the farm and the table in the South.

JOHN T. EDGE



2000 Carolina Gold Rice Harvest Dinner Announced

On the afternoon of November 12, Anson Restaurant in Charleston, South Carolina, will host a four-course dinner, augmented by a series of lectures on Southern foodways and a tasting of Champagne and Madeira.

Featured speakers include Dr. Richard Schultz of Turnbridge Plantation in Bluffton, South Carolina, the first grower to produce a crop of Carolina Gold rice since commercial farming of it ceased in the 1920s. Dr. Schultz's rice is grown with the traditional Carolina dike and trunk method and is processed in an antique "flail" mill. Among others on the program will be Chef Michael Lata of Anson, and David Graham, a professor of horticulture at Clemson University.

Tickets, priced at \$65 per person, are in limited supply and can be obtained by calling 843-577-0551.

For a short history of Carolina Gold rice and some recipes, see the Web site of Lowcountry Foods (www.carolinagoldrice.com). Lowcountry Foods is particularly interested in "Carolina rice kitchen" cooking, a term that applies to recipes that were developed back into the 18th century.



A proud grower amid a field of Carolina Gold

Food for the Soul.

By Monique Y. Wells. Seattle: Elton-Wolf Publishing, 2000. 190 pages. \$44.95.

When *Food for the Soul* was originally published in France under the title *La Cuisine Noire Américaine*, it caused a bit of a stir, in part because French super-chef Alain Ducasse was enlisted to write a brief preface, wherein he praised "the initiative taken in this publication to pay tribute not only to the generations of blacks who suffered slavery, but also to the evolution of the mentality that allowed their descendants to ennoble a cuisine initially created to permit people to survive." It also helped that the international press deemed novel

the idea of a cookbook written by an expatriate black Southerner now living in Paris.

That was back in 1999. Late this summer, Elton-Wolf Publishing of Seattle, Washington, released an English translation of the original. More than just a curiosity, *Food for the Soul* explores the role that foodways play in group identity and in reconstructing the idea of home far from one's place of birth.

The recipes ring true. The prose is direct and well written. But most interesting of all for those of us on this side of the Atlantic may well be the sidebars chockfull of advice on how expatriate Southerners replicate the dishes of their youth while on a sojourn in France.

With Wells as our guide, we learn that, though collards are rarely if ever available in Paris, *chou nouveau* or *chou vert pointu*—a cabbage found in late winter and early spring—will do in a pinch. What's more, Wells recommends that if you wish to make Theda Holmes Wilson's macaroni and cheese casserole, topped with crumbled Ritz crackers, and are confronted with a paucity of genuine Ritz, the best possible substitute for those golden wafers is a French snack cracker called TUC.

Wells was one of the featured speakers at the third annual Southern Foodways Symposium, held October 20-22.

JOHN T. EDGE

Southern Foodways Alliance Membership



FOR FURTHER INFORMATION, VISIT US AT OUR WEB SITE:

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Southern Studies Report

Southern Studies, an undergraduate major inaugurated at Ole Miss since 1979, has evolved over time to include a master's program course of studies as well. Nearly one hundred students have majored in Southern Studies over the past two decades, with approximately an additional one hundred graduate students completing the advanced degree program since the M.A. began to be offered in 1986.

The majority of Southern Studies majors are working in such fields as writing and publishing, nonprofit administration and/or program development, museums or public history venues, events and festival planning, state humanities and arts councils, and all levels of the teaching profession.

Five Southern Studies students from Ole Miss have gone on to complete doctoral programs elsewhere, from Auburn University, the College of William and Mary, Southwestern Louisiana, the University of Texas/Austin, and the University of Munich.

News of some our former M.A. graduates follows.



BARRY GILDEA
(M.A., May 1995)

Thesis: "Estranged Fruit:
Making and Unmaking
in Mississippi's Jails"

Gildea served as researcher for the film *The People vs. Larry Flynt* and was communications manager for Mayor Willie Herenton of Memphis, Tennessee, before becoming director of research for the Memphis Shelby Crime Commission, a job that enables him to explore society's ills and serve the public. In addition to compiling information and writing the commission's Best Practice crime reports, Gildea is involved in advocacy and has assisted with projects like the first Memphis meeting of the National Campaign Against Youth Violence, a White House initiative to bring together citizens, businesses, and government in stronger and more effective partnerships.

When he is not helping community leaders solve crime problems, Gildea does volunteer work with his church, Idlewild Presbyterian, where he is a deacon, and with the Evergreen Historic Association, where he is chairman of neighborhood strategic planning. Gildea's wife, Natalie, whom he met in Southern Studies classes at the Center, is also involved with these activities and with helping keep up with their two-year-old son, Liam.

SUSAN GLISSON
(M.A., May 1994)

Thesis: "Life and Scorn of the
Consequences: Clarence Jordan and the
Roots of Radicalism in the Southern
Baptist Convention"

Glisson is currently back on the Ole Miss campus, serving as the interim director for the Institute for Racial Reconciliation, a Center-supported project that seeks to promote racial harmony in local communities. "This work represents an exciting opportunity for the Center to expand and extend its public outreach. For example, we're presently working in Rome, Mississippi, in Sunflower County in the Delta, providing community development assistance to local residents. I believe that the health of Mississippi overall ultimately resides in the health of rural communities like Rome." On campus, Glisson works with Southern Studies graduate students and also serves as faculty advisor to SEED, an activist student group dedicated to eradicating racism, sexism, and elitism, through a grassroots political justice agenda.

Before returning to the University campus full time, Glisson left for a few years, long enough to pursue and complete her doctoral degree at the College of William and Mary in Virginia. Her Ph.D. dissertation (August 2000), "Neither Bedecked nor Bebosomed: Lucy Randolph Mason, Ella Baker and Women's Leadership and Organizing in the Struggle for Freedom," is presently under contract, soon to be published by the University Press of Kentucky. She credits the Center for much of her success, and says that "if you have initiative and a vision for yourself and the work you wish to do as a scholar, the Center and its staff are there to support you and help you achieve your dreams."

SCOTT McCRAW
(M.A., December 1995)

Non-Thesis Option

McCraw is assistant director of the Louisiana Endowment for the Humanities, a private, state-supported branch of the National Endowment for the Humanities. He is responsible for LEH's General Grants and Media Grants programs and works on the magazine published by LEH, *Louisiana Cultural Vistas*. LEH grants nearly one million dollars yearly for cultural programming in Louisiana and is the state's largest supporter of documentary films.



PATRICK MCINTYRE
(M.A., August 1995)

Non-Thesis Option

Patrick McIntyre is Endangered Properties Coordinator for the Alabama Historical Commission, the state historic preservation agency. "My job is to find strategies to save threatened historic resources throughout the state by working closely with local individuals and organizations," McIntyre says, adding "It is very challenging and sometimes frustrating, but the knowledge that I have an active role in helping keep these distinctive and irreplaceable buildings and sites from being lost forever gives me a real sense of accomplishment." McIntyre also serves as a vice president of the Alabama

Preservation Alliance, the statewide nonprofit preservation advocacy group, and is a member of the Secretary of the Interior's Advisory Council for the Selma-Montgomery March National Historic Trail.



DAVID NELSON
(M.A., July 1990)

Thesis: "Trouble in Mind:
Black and White Musical Exchange
in the American South"

Nelson lives in Snow Camp, North Carolina. In addition to freelance editing and writing, he's been working temporarily as an editor at UNC-Chapel Hill's Southern Oral History Program. He still writes regularly for *Living Blues*, which he edited at the Center from 1992 to 1999.



AIMÉE SCHMIDT
(M.A., May 1994)

Thesis: "Down around Biloxi:
Culture and Identity in the
Biloxi Seafood Industry"

Schmidt has been working in the public sector in folklore since completing her graduate degree. For three years she worked for the Alabama Center for Traditional Culture, a division of the Alabama State Council on the Arts, and then she did a brief stint at the Smithsonian for the Festival of American Folklife before settling in for two years with the New Orleans Jazz and Heritage Festival. Since July 1999 she has been employed by the Georgia Council for the Arts as director of the Folklife Program.

This position involves overseeing the Council's Traditional Arts Apprenticeship Program and Folklife Project grants program; conducting fieldwork on various aspects of Georgia music, foodways, material crafts, religious traditions, and occupational traditions; and managing an archive of the materials gathered from fieldwork. Schmidt gives technical assistance to organizations and individuals interested in folklore.



LYNN WILKINS ADAMS
(M.A., May 1996)

Thesis: "Fanny Mae's Beauty Salon:
The Old-Time Beauty Shop and a
Community of Women in
Jackson, Mississippi"

Wilkins is community development specialist for the Mississippi Arts Commission, where she has worked since July of 1994. This past January, she moved back to Oxford with her husband, Will, and opened MAC's first-ever branch office (located in Barnard Observatory itself!). From this field office, she manages several statewide initiatives that use the arts to address community needs such as juvenile justice and adult literacy. She also provides technical assistance to communities and organizations in north Mississippi. Lynn finished her graduate course work in 1991, taught at Hinds Community College, and worked in production at Mississippi ETV before joining MAC.

CHARLES YARBOROUGH
(M.A., May 1995)

Thesis: "A Way Out of No Way:
African American Culture and
Empowerment of the Ichauway
Plantation Baseball Diamond and Store."

Chuck Yarborough has taught at the Mississippi School for Math and Science in Columbus, Mississippi, since completing his graduate degree in Southern



Studies. He teaches United States History, American Government, and an interdisciplinary course called Mississippi Crossroads to academically talented high school juniors and seniors from across the state. He is active in civic and cultural organizations, serving on the board of directors of Mississippi Humanities Council and the Mississippi Historical Society, on the teachers advisory committee for Rowan Oak, and on the steering committee for the Columbus Decorative Arts and Preservation Forum. Yarborough also stays busy helping his wife, Leigh, with their two daughters, India and Laurel, and son, Sam.

ANGEL YSAGUIRRE
(M.A., May 1996)

Thesis: "Movement toward Continuity:
The Body's Ordeal in the
Novels of Harry Crews"

Ysaguirre works for the Illinois Humanities Council in Chicago, Illinois, as the director of Community Programs. He manages the grants program and develops programs for people who are typically underserved in the humanities: public aid recipients, inner city youth, and people in their 20s and 30s of any socioeconomic bracket. One of his projects is the college-level Clemente Course, for which he hires professors to teach the University of Chicago's Introduction to Humanities course to women on welfare. For this project he also works with social service agencies that provide screening, childcare, transportation, and counseling for students enrolled in the course. Another of Ysaguirre's projects is a dinner series for young professionals. For each of these programs IHC hosts a dinner and discussion led by a humanities scholar on films that use food as a metaphor. In addition to his IHC work, Ysaguirre teaches Love in Literature and other special classes at the Newberry Library.

Thanks to John Semien for his article on Barry Gildea in the *Commercial Appeal* (B1-2, Sunday, April 9, 2000) and to Anne Evans (M.A., May 1999) for research on Scott McCraw, Aimée Schmidt, Chuck Yarborough, and Angel Ysaguirre.

Southern Studies M.A. Candidates Participate in a Variety of Internships

It was a defining moment for me. I was nearing completion of my undergraduate degree; I had no career plans. I visited Mama at work and found her talking with Sarah Moseley, a long-time educator known for her sometimes truculent honesty. I told her my state of affairs; she put her hands on her hips and said very gravely, "Now that you've got your bucket of shit, what are you gonna do with it?" I did not yet, in fact, have my proverbial bucket, but her point was well taken.

It's easy to forget the diverse employment opportunities that are available to those of us devoted to the humanities. Six Southern Studies M.A. candidates, however, worked internships in the year 2000, amply reminding us that both unpaid resume building positions and paid positions are available.

I spent six weeks in Vicksburg, Mississippi, during July and August, working with the folks at the Southern Cultural Heritage Foundation. Sarah Petrides spent her spring semester in Norfolk, Virginia, working with the Hampton Roads Naval Museum. Sally Walburn spent two months of her summer in Atlanta, Georgia, working for the Southern Arts Federation. Donna Buzzard earned an internship with the National Archives and Records Administration in Washington, D.C. Kenneth Sallis is just beginning an internship this fall semester working with Oxford historic preservation activist Susie Marshall. Vanessa Bliss is currently doing an internship with Ralph Nader's campaign as the Green Party's Presidential candidate. Such projects provide interns a variety of tasks that are both professionally productive and personally rewarding. Internships also help us extend our professional networks through working with people and organizations that are committed to researching and interpreting Southern culture.

I obtained my position at the Southern Cultural Heritage Foundation (SCHF) through Susan Glisson, who coordinates the Center's internship program. The SCHF and the Center have had a close, mutually beneficial relationship since the SCHF was founded in 1994. During my six weeks at SCHF, I participated in several activities. My primary duty was to construct a collections policy that will allow the SCHF to utilize volunteers in formally cataloging and accessioning the wonderful col-

lection of documents, photographs, and artifacts donated by the Sisters of Mercy. I was also able to participate in the monthly Humanities Lecture Series, the debut event for the CD-Rom *A Mississippi Portrait: Farm Security Administration Photographs, 1935-1940*, a truly spectacular quilting exhibit, and a photography exhibition. My favorite duty was guiding tours through the impressive buildings now owned and operated by the SCHF and that once composed the St. Francis Xavier Convent and Academy. The people that I worked with were incredible, and the experience has convinced me that my studies have not been in vain.

Sarah Petrides worked for the Hampton Roads Naval Museum, "the official area museum of the US Navy." Sarah wrote to the museum inquiring about the possibility of employment. Though they did not offer an internship, Sarah convinced the museum to create one for her. She "did a lot of different things" during her internship. She wrote articles for

the museum's newsletter, taught school children, attended area museum forums, edited display texts, helped construct displays, and did a lot of research on local history. Sarah has also paved the way for future interns by proposing to the museum's board that her impromptu, unpaid internship be converted to an annual, paid internship. I asked Sarah to sum up her internship: "I think it was a great experience. In addition, I made a lot of local connections."

Sally Walburn's two month, unpaid internship with the Southern Arts Federation helped her strengthen her organizational skills, allowed her to help coordinate table displays for the Southern Arts Exchange event, meet and visit with several well-known folk artists in north Georgia, and work with Southern Visions Museum Exhibits. Sally, too, had the opportunity to strengthen her professional connections. She gained focus from her experience: "As a result of my internship with the Southern Arts Federation, I am quite interested in pursuing a career as a folklorist. Teresa Hollingsworth is a great boss, and her enthusiasm for the material has everything to do with my having had an educational and positive experience."

Donna Buzzard used her summer both to gain professional experience and to further her thesis research by working at the

(continued on page 24)



Southern Studies interns, from left, Vanessa Bliss, Sally Walburn, Josh Haynes, and Donna Buzzard



Graduate students in Ted Ownby's Southern Studies 601 seminar recently gathered for a photograph on the steps of Barnard Observatory. They are, left to right, front row: Evan Hatch, Kay Walraven, Rana Wallace, Molly Boland, Sally Walburn; second row: Lakenji Hastings, Mary Beth Lassiter, Brian Fisher, Joseph Biagioli; row three: Vanessa Bliss, Patricia Reis, Sally Monroe.

Southern Studies M.A. Candidates Participate in a Variety of Internships *(continued from page 23)*

National Archives and Records Administration in Washington, D.C. The position was unpaid and required 160 hours of work. Donna, like Sarah, earned this prestigious internship through persistently, persuasively communicating directly with the National Archives. She was assigned to the Old Military and Civil Records Department and spent most of her time working with Bureau of Indian Affairs records. She also researched land purchase records from Western states, responded to inquiries regarding establishment of post offices, and assisted with a huge INS project categorizing immigration papers from the turn of the century. Donna found her coworkers very supportive and the internship worth while.

Kenneth Sallis is just beginning an exciting, unpaid internship that will last throughout the Fall 2000 semester. Kenneth learned of the position from Susan Glisson. Working with local historic preservation activist Susie Marshall, Kenneth will use

photography and film to document African American churches and cemeteries in Lafayette County.

Vanessa Bliss is managing a very high-energy local campaign for Presidential candidate Ralph Nader. Her position is paid, and her duties include fundraising, coordinating volunteers, organizing local groups around the state, acting as liaison for headquarters and Mississippi volunteers. Vanessa is very positive about her internship: "I love it. It's great experience, and I'm working for something I really believe in."

Southern Studies M.A. candidates worked internships that reflect only a small portion of the diverse professional opportunities available to us: cultural resources management, a variety of museum work, archives work, and documentary work. We also managed to maintain and expand the wide network of collaborative relationships enjoyed by ourselves and the Center.

JOSH HAYNES

MARJORIE BARONI

*An Ordinary Person's Extraordinary Life:
Researcher Susan Sullivan Presents Her Research to Barnard Audience*

The popular Wednesday Brown Bag forums in the lecture hall at Barnard Observatory benefited on October 4 from a richly observed, deeply passionate presentation by freelance writer and researcher Susan Sullivan. Sullivan's work, supported by a grant from the National Endowment for the Humanities through the Mississippi Humanities Council, has resulted in a gift to Ole Miss—the permanent placement of Marjorie Baroni's personal papers in University archives. Louis Baroni, Marjorie's husband, approved the establishment of the Baroni files at the University through the urging of Sullivan.

Louis and members of the Baroni family were in the audience for the Sullivan's lecture at Barnard Observatory.

Marge Baroni, according to Sullivan, was a sharecropper's daughter from Natchez who left her Baptist faith to convert to Catholicism as a young married woman in the 1950s. Lacking a high school diploma, Marge read and wrote continually and over a wide range of subjects, eventually concluding that she had to become significantly involved in the



Marge and Louis Baroni. COURTESY OF THE BARONI FAMILY

civil rights struggle in her community.

Throughout the 1960s and 1970s, the Baroni house became a refuge for local activists, black and white, which led to the family's ostracism and harassment in Natchez. Marge personally brought supplies to one of Natchez's Freedom Schools and helped integrate the white library of her town. She joined the Mississippi Council on Human Relations and served jail time after she lobbied for the release of a black man whose posted

bond was being ignored. She worked for 10 years for the first black mayor of Fayette (the first time a black man was elected as a mayor of a biracial Mississippi town). Through it all, her basic belief in the dignity of people led her to practice, on a daily basis, a life dedicated to a search for human rights for all.

Before she died in 1986 at the age of 61, Marge Baroni completed college (a B.A. from USM-Natchez in 1982) and was at work on a master's degree as well. The quality of her mind, and her activism, however, far outpaced her formal education and degrees.

This Southern woman was anything but "ordinary," and Sullivan's research into her life has just begun. "There are boxes and boxes of materials to review, to make sense of, and I've given you all just a glimpse of Marge today." The Baroni family's gift of Marge's papers is a legacy of Southern courage, and the Center and Ole Miss are grateful to Sullivan, and to the Baroni family, for their placement in University archives.

LESLEY URGO

Photographer Talks about New Book *(continued from page 18)*

Well, I'm not completely sure I did erase the sentimental. These "cliches" were a very big part of my (and the five preceding generations') vision growing up here. That vision was colored by a plethora of fantastical—some comic, some tragic, all interesting—stories. Just about every patch of ground I've photographed in *Delta Land* either belonged to a family that I knew, or knew of. As you are well aware, some of the history here is very dark; I am thinking especially of the shameful and tragic Emmett Till story, which was the most publicized, though certainly, by far, not the only lynching to happen in Tallahatchie County. . . .

Now that it is a book and you're able to view the project between two covers, what does it express to you as a cycle of photographs, as a statement? What surprised you about this gathering of your work?

I am both relieved and apprehensive about finishing *Delta Land*. When an artist "wraps" a particular project, it travels on to the next realm: how the work will be perceived by others. The work then makes its own path, as the artist can no longer control or shape it. So I can only hope that, in addition to my not having left out anything really important, that *Delta Land* will retain some of the value I tried to bring to it: a historical as well as artistic relevancy. The relief comes in not having to scrutinize every part of the Delta landscape, every day, wondering how it will fit into the *Delta Land* book. The wondrous surprise is that my vision of the Delta has now become a tangible thing—a book. My "statement" is that I love this place and hope I have somehow managed to portray its complex beauty.

STEVEN B. YATES

Regional

Upcoming Events of Interest

Roundup

Queen of the South: New Orleans in the Age of T. K. Wharton, 1853-1862, on view at the Historic New Orleans Collection, 533 Royal Street, has been extended by popular demand through December 2000. Thomas K. Wharton, an accomplished architect, arrived in New Orleans in 1845 and became superintendent of construction for the new Custom House on Canal Street. Beginning in 1853 and continuing until his death in 1862, Wharton kept a journal in which he faithfully recorded and sketched a revealing portrait of the city and its customs. Through paintings, prints, drawings, photographs, maps, and artifacts, the exhibition showcases aspects of life and culture in New Orleans from a peak of economic success to the crash of the Civil War. For additional information, call 504-523-4662.



Pictures Tell the Story, the first exhibition to survey the photographic career of Ernest C. Withers, will be at the Brooks Museum of Art in Memphis, Tennessee, April 14-June 30, 2001. For half a century, Withers has made his living as a photographer, and for more than 40 of those years, he has emblazoned his business advertisements with the words "Pictures Tell the Story." The story of Withers provides a compelling social history of the African American experience from the late 1940s to the 1970s. Included in the exhibition are Withers's well-known images of the civil rights movement, as well as his photographs of musical entertainers, baseball players of the Diamond League, and Memphis life. Additional information is available by e-mail (caroline.vonkessler@brooksmuseum.org) or by telephone (901-544-6208).

NOTES ON CONTRIBUTORS

ADRIAN ALLEN is a writer and editor working in the public relations and marketing department at the University of Mississippi.

JOHN T. EDGE, director of the Southern Foodways Alliance, writes about Southern food and travel. He is the author of *A Gracious Goodness: Recipes and Recollections from the American South* and the recently published *Southern Belly*.

KAREN GLENN is visual resources curator for the Southern Media Archive. She received her M.A. in Southern Studies in 1995 and recently received an M.L.S. from the University of Alabama.

ANDREW C. HARPER recently joined the Center's staff as coordinator of the planning grant for the Deep South Humanities Center. He earned a Ph.D. in history from Northern Arizona University.

EVAN HATCH is a first year graduate student in the Southern Studies Program. He attended the University of North Carolina and graduated with a B.A. in American Studies. He enjoys country and western music, cooking, and any activities combining both sports and leisure.

JOSH HAYNES is a second year Southern Studies M.A. candidate from Centre, Alabama. He received B.A. in history from Tulane University in 1998 and is currently researching his master's thesis on Cherokee religion, as well as researching potential post-M.A. employment opportunities.

DONALD W. KARTIGANER holds the William Howry Chair in Faulkner Studies at the University of Mississippi and is director of the Faulkner Conference. He is the author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels*.

COLBY H. KULLMAN teaches in the English Department at the University of Mississippi. He is the author and editor of numerous works on American drama.

RONNI LUNDI is the author of, among other works, *Butter Beans to Blackberries: Recipes from the Southern Garden*. She is a founding member of the Southern Foodways Alliance.

TED OWNBY holds a joint appointment in Southern Studies and History. He is the author of *Sabaling Sam: Religion, Recreation, and Manhood in the Rural South, 1865-1920* and *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830-1998*.

PHOENIX SAVAGE is a second-year graduate student in medical anthropology. Her primary area of interest is African magico-medical systems in Mississippi.

DAVID WHARTON is assistant professor and director of documentary projects at the Center, where he teaches courses in Southern Studies, fieldwork, and photography. He is the author of *The Soul of a Small Texas Town: Photographs, Memories, and History* from McDiade.

STEVEN B. YATES is promotions manager for the University Press of Mississippi. He is a winner of literary arts grants from the Arkansas Arts Commission, the Mississippi Arts Commission, and the National Endowment for the Arts. His fiction has appeared in the *Missouri Review*, *Ontario Review*, and many other magazines.

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Gift Ideas

Voices of Perthshire

Voices of Perthshire depicts life on a Mississippi Delta cotton plantation from 1938 to 1942, as seen through the home movie camera of Emma Knowlton Lytle. Mrs. Lytle donated the original silent 8mm film to the Southern Media Archive. Producers Karen Glynn and Peter Slade added recorded commentary from both the filmmaker and retired Perthshire farm workers to the film. *Voices of Perthshire* depicts the full cycle of a cotton crop from breaking the ground, to making a bale, to weaving cloth in the textile mills of North Carolina. (*Voices of Perthshire* is a new release from the Southern Media Archive, replacing *Raisin' Cotton*.)



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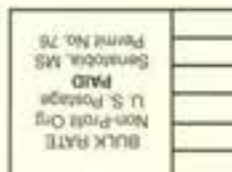
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