

# the Southern Register



THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • SPRING 2004

THE UNIVERSITY OF MISSISSIPPI

## Mildred D. Taylor Day Celebration

Mildred D. Taylor Day in Mississippi, celebrated April 2 in conjunction with the 2004 Oxford Conference for the Book, proved to be a great success for all involved—from schoolchildren to conference participants to the award-winning novelist herself.

"This is overwhelming and something that I never thought would happen," said Taylor, who in a special ceremony at the University's Ford Center for the Performing Arts accepted a proclamation signed by Governor Haley Barbour declaring April 2 Mildred D. Taylor Day across the state. "When I received the letter from Ann Abadie saying I would be honored by the state of Mississippi if I would come here, I was totally stunned and everybody to whom I read that letter was totally stunned."

Taylor—who won the 1977 Newbery Award for *Roll of Thunder, Hear My Cry* as well as several other prestigious awards for her work—credited her family with her success as a storyteller and recognized them at the Ford Center ceremony.

"This is just unbelievable and one of the greatest honors I've ever received as a writer," Taylor said. "It's a great honor to my family, too—I can't accept any honors concerning my books without also giving honor to my family, because I wouldn't have written the books if it were not for the family who passed the stories on."

Taylor's nine novels are set in

Mississippi, where she was born, and follow a single African American family as they struggle through life in the years before the civil rights movement. Although Taylor's late father moved her family to Toledo, Ohio, soon after she was born, and although Taylor was educated at the University of Toledo and the University of Colorado, she held on tightly to the stories of life in Mississippi, where she visited regularly as a child.

Many of Taylor's paternal uncles and

an aunt upon whom she based her characters were actually present for the ceremony. Also, many of Taylor's family members took part in the ceremony; her cousins read letters written to her by her grandmother, and Taylor's daughter spoke about the writer's name.

Also taking part in the ceremony were Oxford mayor and Square Books owner Richard Howorth, University

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Kevin Bain/University of Mississippi

Mildred D. Taylor (center), Jackson native and author of the Newbery Award-winning children's novel *Roll of Thunder, Hear My Cry*, accepted a framed proclamation by Governor Haley Barbour declaring April 2, 2004, Mildred D. Taylor Day in Mississippi. With Taylor are (left to right) Sharman Bridges Smith, executive director of the Mississippi Library Commission; Ethel Young-Minor, University of Mississippi assistant professor of English and African American Studies; Jason Dean, policy advisor for Governor Barbour; Richard Howorth, Oxford mayor; and Robert Khayat, University chancellor.

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## DIRECTOR'S COLUMN

Graduation day puts an annual exclamation mark on the academic work of the Center. Southern Studies hosted a brunch for our graduates and their families on May 8, and it was a joyous occasion. We host many high-profile conferences and publish acclaimed books, but graduation reminded me of how central our curriculum is to defining the Center.

The everyday work of lectures, class discussions, examinations, and research papers about Southern culture prepares our students to make a profound impact through jobs that enable them to study, preserve, interpret, and teach about the American South—which is the overall mission of the Center itself. The Center's core faculty are simply superb in working with students. Their research has led to award-winning monographs and significant scholarly articles establishing them as leaders in their disciplines and collectively making for interdisciplinary perspectives for our students to absorb.

The undergraduate program began early in the Center's history as the result of a National Endowment for the Humanities grant that enabled planning for a bachelor's degree in Southern Studies, and we are still the place to come to for that pedigree. We added the master's program in 1987, and it has now grown to around 20 students. In the last few years students have come with undergraduate degrees from such universities as the University of Virginia, Duke University, the University of North Carolina at Chapel Hill, and the University of South Carolina and from such smaller liberal arts institutions as Bowdoin, Kenyon, Furman, the University of the South, and Millsaps.

Our students go on for further graduate work, earning doctorates at Emory, the University of Texas, Brown, Ohio State, Auburn, and the universities of Florida, Georgia, and North Carolina. They are now professors at Vanderbilt, Illinois State, and Smith College.

Other graduates are shaping Southern cultural development, working at museums, arts alliances, research centers, and folklore programs. Several Southern Studies alumni have been leaders in state humanities councils and state archives. Others work in media, including at CNN and for *Southern Living* magazine.

Thanks to donors, the Center gives awards, with a cash stipend, to honor student research papers. The Gray-Coterie Awards honor undergraduate papers, and this year's winners are Amanda Brown, for her paper on the old burying ground in Savannah, Georgia, and Summer Hill, for her paper on Taylor Grocery in Taylor, Mississippi.

The Lucille and Motee Daniels Award goes to the best Southern Studies graduate paper, and this year's winner is Richie Caldwell for "An Ambassador from a New Mississippi: A Proposal for Scholarship at the Center for the Study of Southern Culture," which makes the case for the significance of writer Willie Morris's work. The newest Center honor, the Peter Aschoff Award, goes to the best paper on music in the South, and Rob Hawkins won for "Living the Gospel Blues: Religion and Respectability in the Music of Thomas Andrew Dorsey, Reverend Gary David, and Blind Willie Johnson." The judge of the competition notes that Hawkins's paper "is an original and powerfully argued piece of blues scholarship."

We congratulate these award winners and all the students in Southern Studies. They represent the next generation of leaders in Southern cultural development, and they are one of the Center's great contributions.

CHARLES REAGAN WILSON

# Lamar Society Reunion Highlights Fall Symposium

The Center launches a new initiative with a fall symposium, *The American South, Then and Now: From the L. Q. C. Lamar Society to the Endowment for the Future of the South*, November 18-21, 2004, on the University of Mississippi campus.

The symposium will examine public policy issues in the South and explore how understanding Southern culture can help illuminate discussions of such issues. The Southern context continues to shape responses to such issues as racial reconciliation, rural poverty, perpetuation of the South's literary and musical heritage, and advancement of environmental stewardship—all of which participants will discuss at the symposium.

The beginning point for the meeting is a reunion of members of the L. Q. C. Lamar Society, a 1970s-era organization of Southern writers, journalists, politicians, business people, and other opinion makers who sought to lead the South in positive directions as racial segregation ended and the region's economic development escalated. Its members published *You Can't Eat Magnolias*, a realistic look at the South's challenges in that time, and their work led to the establishment of the Southern Growth Policies Board to advance regional planning on public policy. Mike Cody, of the Burch, Porter, and Johnson law firm in Memphis, worked with Center director Charles Reagan Wilson in planning the Lamar Society reunion and will be a panelist at the symposium as well.

Brandt Ayers, publisher of one of the South's most respected newspapers, the *Anniston, Alabama Star*, will give a keynote on the work of the Lamar Society, as will former Governor William F. Winter, another early member of the group. A panel will also discuss the Lamar Society in light of current policy issues, and a dinner will honor Lamar Society members for their work.

Racial reconciliation has gained new prominence at the University of



Brandt Ayers



Mike Cody

Mississippi with the recent establishment of the William Winter Institute for Racial Reconciliation, and that topic will be the focus for another symposium panel, to be chaired by Susan M. Glisson, director of the Winter Institute. John Egerton, author of *Speak Now against the Day: The Generation before the*

*Civil Rights Movement in the South*, and Constance Curry, author of *Silver Rights* and producer of the recent film *Intolerable Burden*, will be among the participants in that session.

The symposium will promote bipartisan discussion of the political context for developing social capital in the South, and one panel, "Democrats and Republicans," will feature Republican Senator Thad Cochran and Mississippi State Legislator Steve Holland, along with Ferrel Guillory, director of the Program on Southern Politics, Media, and Public Life at the University of North Carolina at Chapel Hill. Other panel topics include "Economic Development and Southern Communities," "The Urban South," "Southern Culture Today," and "Religion and Public Policy."

Among the participants in the *American South, Then and Now* Symposium will be Hodding Carter, director of the Knight Foundation; former Mississippi Governor Ronnie Musgrove; Charles Overby, chairman and CEO of the Freedom Forum; A. C. Wharton, mayor of Shelby County, Tennessee; and Steve Suitts, of the Southern Education Foundation.

The meeting will be the first project of the Endowment for the Future of the South. The Phil Hardin Foundation has provided a \$250,000 grant to establish the Endowment, which will sponsor visiting scholars, on-campus workshops, publications, an annual regionwide symposium, all focused on a compelling topic related to the South's development. The Endowment will serve as a catalyst for on-campus discussion of public policy and build on the Center's quarter century of work on the importance of culture in understanding the region's past and future.

For more information about the symposium schedule, participants, and registration, check the Center's Web site ([www.olemiss.edu/depts/south](http://www.olemiss.edu/depts/south)).

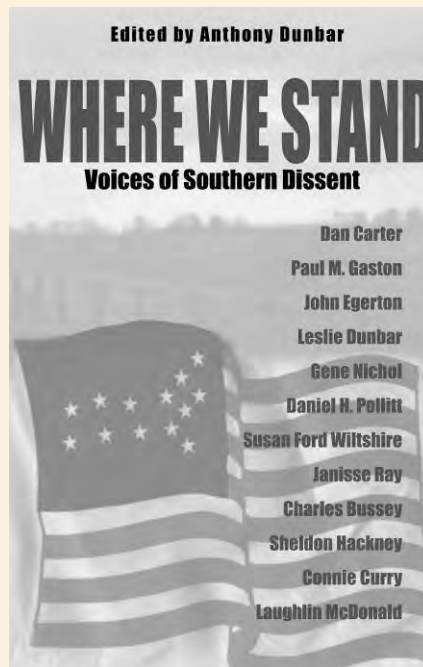
# Where We Stand: Southern Voices of Dissent

## Coming from NewSouth Books July 2004

Editor Anthony Dunbar has assembled essays from 12 leading Southern historians, activists, civil rights attorneys, law professors, and theologians to discuss militarism, religion, the environment, voting rights, the Patriot Act, the economy, prisons and crime, and other subjects. A common sentiment running through the essays that make up the volume *Where We Stand: Southern Voices of Dissent* is dismay at the deepening chasm that now divides America—and specifically the South—into hostile armies whose leaders are fast losing whatever motivation they ever had to pursue compromise and cooperation, and the common good. The essayists are Leslie Dunbar, Paul Gaston, John Egerton, Janisse Ray, Dan Pollitt, Connie Curry, Laughlin McDonald, Sheldon Hackney, Susan Wiltshire, Gene Nichol, Dan Carter, Charles Bussey. Jimmy Carter wrote the foreword.

The book celebrates some valued American principles: promoting the common good, concern for future generations, political compromise, fairness to the minority, everybody pulling the same wagon. In the belief that these treasured ideals still matter, the book also condemns international bullying, unrestrained destruction of our natural environment, extreme—and growing—inequality in the means of living, the creation of a permanent underclass, and mean-spirited politics.

*Where We Stand* is addressed to readers who see, and wish to reverse, the drift that America has taken, and who have begun to wonder whether this is the country they grew up in. Is this the country they wish to leave to their children? Coincidentally, the writers come from each of the old Confederate states, from the Baptist flatlands of Texas to the persevering Blue Ridge of Virginia. And as a consequence, this book is also addressed to the writers' fellow Southerners, who bear more than their share of responsibility for the fix we are in. It is right that *Where We Stand* is



written by Southerners because the South has contributed disproportionately to the promise for good in our society but also to its sad misdirection. Out of the suffering of slavery, civil war, and segregation came redemption through the Southern civil rights movement with its message of resistance to injustice, faith in the rule of law, and reverence for human nature.

While not inevitable, some comparisons might be drawn between *Where We Stand* and the 1930 classic *I'll Take My Stand: The South and the Agrarian Tradition*. The 12 Southerners who composed that book praised agrarian, religious, and aesthetic values over industrial and material ones. The writers of this collection, in contrast, praise democratic and human values over imperial and military ones. As the Great Depression loomed, the essayists of the celebrated book believed that if America were to be reconstructed, the South would have to lead. In that, the modern writers might concur. But while the Agrarians, as they were known, contested the social goal of "Progress," realistic people today would have to concede that the battle against progress is long

lost. It is not the deterioration of humanist and religious values that is to be feared in our attempts to dominate and industrialize nature; the fear today is the total elimination and destruction of the natural world. Furthermore, the road leads not backwards to the plantation but forward toward a day, soon, when the power of guns and money is harnessed and when the poor of many nations can believe that their advancement and our democratic ideals are compatible.

The topics chosen range from Dan Carter's confronting the war machine that needlessly led us into Iraq to Daniel H. Pollitt's review of the consequent loss of our civil liberties. Dean Gene Nichol speaks of the perils of ignoring growing inequality in our economic life, and Susan Ford Wiltshire shows how the Bible itself is a subversive influence in the South—both for good and for evil. The danger of forgetting the Constitutional promise of a more perfect union is presented by Leslie Dunbar, and Janisse Ray, lamenting our assaults on the natural world and our unsustainable lifestyle, urges that we look beyond capitalism. Paul M. Gaston writes of the tattered dream of the utopian Alabama colony of his youth to illuminate the increasingly endangered American dream, and Charles Bussey gives us the view from Europe on America's war policies and growing intolerance. Threats to our democracy at home, including the imprisonment and disenfranchisement of African Americans in the South, are explored by Connie Curry and Laughlin McDonald. The tragedy of Southern politics, and its rise to national dominion, is traced by Sheldon Hackney and by John Egerton, who declares that all America has now been Southernized. The state of our union portrayed in these essays is a dark one. The authors within *Where We Stand* strive to keep hope alive.

# Walter Anderson Symposium

Millsaps College will host the Walter Anderson Symposium September 23-25, 2004, in Jackson, Mississippi, as the final event in a yearlong celebration of Anderson's work on the occasion of the hundredth anniversary of his birth. Center Director Charles Reagan Wilson has been a primary planner for the event, which is a project of the Walter Anderson Centennial Committee that has coordinated exhibitions, festivals, and seminars during the year.

One highlight of the Anderson symposium will be the keynote address by Christopher Maurer, author of *Fortune's Favorite Child: The Uneasy Life of Walter Anderson*. Maurer teaches at the University of Illinois, Chicago and is also the author of *Dreaming in Clay on the Coast of Mississippi: Love and Art at Shearwater*.

The symposium will include readings by two authors whose fiction has been illustrated with Anderson's work. Ellen Douglas used Anderson's illustrations in *The Magic Carpet and Other Tales*, and his paintings appeared as part of Elizabeth Spencer's book *On the Gulf*. They will share their thoughts on the relationship of art and literature, looking specifically at how Anderson illuminated their work.

One session at the symposium will put Anderson's diverse paintings, drawings, sculpture, and other artistic work in the perspective of the modernist movement in art, with panelists Rick Gruber, director of the Roger Ogden Museum of Southern Art; Susan Larson, from the Archives of American Art at the Smithsonian Institution; and Patricia Pinson, from the Walter Anderson Museum. Pinson edited the recent *The Art of Walter Anderson*, published by the University Press of Mississippi.

Other sessions will focus on Anderson's relationship to Southern culture and on his relationship to the environment. Among the participants in these sessions will be Patti Carr Black, author of *Art in Mississippi*; Linda Crocker Simmons, curator emerita at the Corcoran Gallery; Susan Donaldson, from the College of William and Mary and author of a forthcoming book on Southern literature and Southern art; and Vernon Chadwick, editor of *In Search of Elvis*.

Bill Dunlap will chair a session on Anderson and the art world. During Anderson's lifetime, the art establishment offered little acclaim to him, but the yearlong celebration of his work, which included a major exhibition at the Smithsonian, has pointed national attention at the breadth of his achievement.

Anderson's daughter, Mary Anderson Picard, will share memories of her father and mother, giving a family perspective on his genius. Marilyn Lyons, executive director of the Walter Anderson Museum in Ocean Springs, Mississippi, will tell about the museum, in preparation for a visit there when the symposium ends.

For information about registration for the Walter Anderson Symposium, please call the Millsaps Office of Adult Learning at 601-874-1134.

**An International Conference • June 15-21, 2004**

**Jackson State University • Jackson, Mississippi**  
***Unsettling Memories: Culture and Trauma in the Deep South***

Sponsored by the Deep South Regional Humanities Center at Tulane University and the Margaret Walker Alexander National Research Center at Jackson State University

"Unsettling Memories" honors the lives of civil rights workers James Earl Chaney, Andrew Goodman, and Michael Schwerner on the 40th anniversary of their deaths. The gathering will bring together activists, musicians, fiction writers, visual artists, photographers, performers, activists, and scholars to explore how artists have woven together the traumas of Southern history to create some of the most powerful and unsettling art in America.

Conference organizers are Rebecca Mark, Tulane University, and Alferdteen Harrison, Jackson State University. For details, visit [www.deepsouth.tulane.edu/programs/memories.html](http://www.deepsouth.tulane.edu/programs/memories.html).

## Matthew Holden Jr. Visits Campus

Matthew Holden Jr., one of America's leading political scientists, visited the Center on February 24th, drawing about one hundred Ole Miss students and faculty for a presentation on his current research on the origins of legal disenfranchisement in the post-Reconstruction South. Holden visited the Center for an event cosponsored with the Political Science Department, College of Liberal Arts, and the Provost's Office.

A native Mississippian and African American, Holden presented early research from an upcoming book on Mississippi's constitutional development. His talk focused on the pivotal role of Isaiah Montgomery, a prominent African American in Mississippi's 1890 constitutional convention.

Holden epitomizes the modern day Renaissance man. He has had successful careers in public service, private industry, and academia. He is an expert on energy and regulatory policy and has been appointed to numerous government positions, including the Federal Energy Regulatory Commission. In private industry, he was the director of Atlantic Energy Inc. and chairman of their audit committee. Holden is also professor emeritus in the Department of Government and Foreign Affairs at the University of Virginia and a former president of the American Political Science Association.

Holden's research generally has been on the exercise of bureaucratic power and how it may be effective while also being accountable. Recognizing the critical role of the bureaucracy in our modern society, Holden has argued that the role of the bureaucracy should not be diminished, but instead made more efficient, effective, and accountable. By advocating publicly for the removal of unnecessary constraints on those who wield bureaucratic power, Matthew Holden Jr. has taken the position that it is possible to use governmental power in both a fair and efficient manner.

RICHARD FORGETTE

# Faulkner and Material Culture

## Faulkner & Yoknapatawpha • July 25-29, 2004

One of the major distinctions recent literary study has made has to do with the tricky concept of “culture.” As Anne Goodwyn Jones summarized it at a Faulkner and Yoknapatawpha Conference several years ago, “culture” can refer to “a way of life, with all its practices and meanings,” or it may have a much narrower scope, referring to “a socially privileged relation to knowledge and especially to the arts.” To belong to a particular culture and to be a “cultured” person are very different things, the first constituting a description, the second an evaluation. Increasingly, literary scholars are interested in exploring the first of these possibilities, analyzing the significance of the system of expression inherent to any particular habit or style of living, according to the national and regional, class, race, and gender groups to which we belong.

The subject of the 31st annual Faulkner and Yoknapatawpha Conference—“Faulkner and Material Culture”—will explore Faulkner’s life and work in terms of that aspect of culture that perhaps we take most for granted: the *materiality* of the conditions of his characters: their homes, their dress, their transportation, their work, their sport, their food and drink. In our great familiarity with all these social factors, we often forget how each of them constitutes choices, attitudes, and values, that they are the core of character and that they exert a great influence on their seemingly conscious and deliberate acts and creations.

Among some of the topics at the conference will be the significance of the lumber industry and furniture in *Light in August*; the Old Agrarian culture; barn burning as a form of rural rebellion in the Great Depression; the small town in Faulkner’s life and fiction; the materiality of letters; smoking, eating, and wine drinking. Once we begin to focus on the materiality of Faulkner’s complex Yoknapatawpha world of multiple classes, races, and gender roles, we realize how much there is still to be learned in reading him. For this materiality is more than just the trappings of realist fiction; it is one of the ways in which characters and social groups create and express themselves, adding further dimension to what they represent and mean.

Appearing at the conference for the first time are Charles S. Aiken, University of Tennessee; Elizabeth Fox-Genovese, Emory University; Kathryn R. Henninger, Louisiana State University, Baton Rouge; T. J. Jackson Lears, Rutgers University; Miles Orvell, Temple University; and D. Matthew Ramsey, Denison University. Returning to the Faulkner Conference are Kevin Railey, Buffalo State College; Jay Watson, University of

Mississippi; and Patricia Yaeger, University of Michigan. In addition to these speakers, there will also be nine panelists: Ted Atkinson, Jeffrey Carroll, Brannon Costello, Barbara Ensrud, Brandon Kempner, Eileen O’Brien, Jennifer Middlesworth, Sharon Paradiso, and Caleb Smith.

The conference will begin on Sunday, July 25, with a reception at the University Museums and a special presentation that will outline the Museums’ plan for a new Faulkner wing. The opening lectures of the conference will take place immediately after in the Ford Center for the Performing Arts, followed by a buffet supper at historic Memory House. A Sunday evening program, also at the Ford Center, will feature a return engagement of the singer/songwriter group Reckon Crew, who will perform a musical adaptation of Faulkner’s novel *As I Lay Dying*. Also on Sunday evening will be the announcement of the winner of the 15th Faux Faulkner Contest. Other events will include discussions by Faulkner friends and family, sessions on “Teaching Faulkner,” “Faulkner on the Fringe”—an “open-mike” evening at the Southside Gallery, guided day-long tours of North Mississippi, a picnic served at Faulkner’s home, and a closing party at the home of Dr. and Mrs. Beckett Howorth.

For more information about the conference, contact the Office of Outreach and Continuing Education, Post Office Box 879, The University of Mississippi, University, MS 38677-0879; telephone 662-915-7283; e-mail: [fyconf@olemiss.edu](mailto:fyconf@olemiss.edu).

For information on the conference program, course credit, and all other inquiries, contact the Department of English, Box 1848, The University of Mississippi, University, MS 38677-1848; telephone 662-915-7439; e-mail: [fyconf@olemiss.edu](mailto:fyconf@olemiss.edu).

For online registration, visit us on the Web at <http://www.outreach.olemiss.edu/events/faulkner/>.

For information about participating in the conference through Elderhostel, call 877-426-8056 and refer to the program number 5760, or contact Carolyn Vance Smith by telephone (866-296-6522) or e-mail: [carolyn.smith@colin.edu](mailto:carolyn.smith@colin.edu). Also, check out the Web site [www.elderhostel.org](http://www.elderhostel.org).

For information about participating in the conference through Interhostel at Ole Miss, contact the Office of Professional Development and Noncredit Education, E. F. Yerby Conference Center, Post Office Box 879, The University of Mississippi, University, MS 38677-0879; call 662-915-7036; or visit our Web site ([www.outreach.olemiss.edu](http://www.outreach.olemiss.edu)).

DONALD M. KARTIGANER



# Mississippi Delta Tennessee Williams Festival

The 12th annual Mississippi Delta Tennessee Williams Festival is scheduled to take place in Clarksdale on October 15-16, 2004. Williams's 1955 play *Cat on a Hot Tin Roof* will be a focus of this year's festival. As in the past, the program will include presentations by Williams authorities and friends, several performances, a session with papers by scholars, and tours of the house and neighborhood where the playwright lived as a child. Also scheduled in conjunction with the festival are workshops for teachers and for student actors and a drama competition, with prizes totaling \$4,000.

Williams authorities confirmed to participate in the festival are W. Kenneth Holditch and Colby Kullman. New York actor Anthony Herrera and others will present a stage reading of *Cat on a Hot Tin Roof*. Actress and director Erma Duricko will perform as well as conduct an acting workshop for high school students. Williams's brother, Dakin, will also make his annual appearance. Other participants will be announced soon.

Scholars are invited to submit papers for possible presentation at the festival. Papers on any topic related to Williams and his work are eligible for consideration. Presentations should be 20 minutes maximum. Authors whose papers are selected for presentation will receive free lodging during the festival and a waiver of the registration fee. The deadline for submissions is August 30, 2004. To enter, send a completed paper (7-8 pages) or an abstract (250 words) to Colby H. Kullman, Department of English, The University of Mississippi, University, MS 38677.

The Tennessee Williams Festival Acting Competition, hosted by Coahoma Community College, is open to high school students in Mississippi. The competition includes two acting categories, monologues and scenes. All material must be drawn from the plays of Tennessee Williams. Each monologue is to be two minutes or less, and each scene is to be between five and ten minutes and involve any number of characters.

Cash prizes are given for winning monologues and scenes, which will be performed for the festival audience. Prize money will go to schools of the winners for use with drama activities or library books related to theater and literature. Students, with their teacher-sponsors, will be given the opportunity to decide how the prize money will be spent.

For information on the 2004 festival and drama competition, write Tennessee Williams Festival, P.O. Box 1565, Clarksdale, MS 38614-1565; telephone 662-627-7337.

## Faulkner & Yoknapatawpha July 24-28, 2005 "Faulkner's Inheritance"

The 32nd annual conference will attempt to take the measure of Faulkner's "inheritance": the varied elements that went into his making and the making of his work. We are inviting both 50-minute plenary addresses and 15-minute papers for this conference. For details, visit the Web (<http://www.olemiss.edu/depts/south/>) or e-mail Donald Kartiganer ([dkartiga@olemiss.edu](mailto:dkartiga@olemiss.edu)).

## History Symposium to Study Manners

Manners, it is easy to agree, are important to understanding Southern history, whether one is studying family life, violence, definitions of race, voting, speaking, eating, or drinking. But it is less clear how we should study manners. Nine scholars will have that opportunity when the Porter Fortune Jr. History Symposium, cosponsored by the History Department and the Center for the Study of Southern Culture, addresses Manners and Southern History, October 6-8, 2004.

Speakers will include Catherine Clinton, author and editor of 16 books, including *Harriet Tubman*, *The Plantation Mistress*, and *Tara Revisited*; Joseph Crespino, of Emory University, author of works on social and political life in civil rights-era Mississippi; Lisa L. Dorr, of the University of Alabama and author of *White Women, Rape, and the Power of Race in Virginia, 1900-1960*; Anya Jabour, of the University of Montana, author of *Marriage in the Early Republic*; Valinda Littlefield, of the University of South Carolina, author of works on Southern education; Jennifer Ritterhouse, of Utah State University, author of works on raising children in Southern history; and Charles F. Robinson II, of the University of Arkansas, author of *Dangerous Liaisons: Sex and Love in the Segregated South*. Commenting will be Jane Dailey, Johns Hopkins University, author of *Before Jim Crow: The Politics of Race in Postemancipation Virginia*, and John Kasson, of the University of North Carolina, author of works such as *Rudeness and Civility: Manners in 19th-Century Urban America* and *Houdini, Tarzan, and the Perfect Man: The White Male Body and the Challenge of Modernity in America*.

Events, to be held in the Yerby Center, will be, as in the past 28 symposia, free and open to the public. More details about the symposium are available at [olemiss.edu/depts/history/symposium/Events\\_Symposium.htm](http://olemiss.edu/depts/history/symposium/Events_Symposium.htm).

# Reflections on Civil Rights Tragedy in Neshoba County

When I was in the fifth grade at Casey Elementary in Jackson, Mississippi, my best friend, Mary Elizabeth, had a birthday party in early March. My dad wanted me to watch a movie with him; it was *Mississippi Burning*. I couldn't stop crying and had to go late to the party. I didn't understand why the white characters were taunting, beating, and killing the black characters. This was the first time I found out that three young men, James Chaney, Andrew Goodman, and Michael Schwerner, were killed on June 21, 1964, near Philadelphia, Mississippi. I made my dad tell me the whole story over and over, about the Neshoba County Deputy Sheriff pulling the boys over after letting them out of jail. A group of Ku Klux Klan hooligans shot all three of them, burned their car, and buried them in a dam near the Neshoba County Fair. I couldn't come to terms with the idea that the place where my father grew up could be so evil or that the dam I had passed all my life on the way to the Neshoba County Fair was the resting place for three young men.

As I grew older, I kept reading about the murders and what really happened. I wrote papers on how *Mississippi Burning* distorted the facts, the COFO (Council of Federated Organizations) office in Philadelphia, and the black community's

*Nash Molpus, while working on her MA in Southern Studies (awarded May 2004), compiled a photographic survey of Lafayette County's African American cemeteries and worked as an assistant in the William Winter Institute for Racial Reconciliation. Following is an excerpt from her ongoing journal about her racial reconciliation work.*



Mt. Nebo Church headstone in memory of the three young civil rights workers

reaction to the murders in 1964. It is a mesmerizing topic. Secrets, racism, and confusion mark the murders that no one can forget. Forty years later, Philadelphia, Mississippi, still carries that burden.

Now, for the first time since 1964, black, white, and Choctaw community members are working together and are planning a commemoration of that 40th anniversary. The residents of Philadelphia want the world to see a unified community on June 20, 2004, instead of allowing this divisive tragedy to con-

tinue to overshadow their town. The community members are working to acknowledge the past so these wrongs will never be repeated.

The Mississippi Development Authority is collaborating with the William Winter Institute for Racial Reconciliation at the University of Mississippi and the Philadelphia-based Community Development Partnership to produce a civil rights tour brochure and an oral history project of those who participated in the events of 1964.

Philadelphia, Mississippi, is coming to terms with its racially charged past and is moving forward to help the entire community allow the lives of Chaney, Goodman, and Schwerner to set them free.

NASH MOLPUS



The site in Neshoba County, Mississippi, where Chaney, Goodman, and Schwerner were killed



# New Southern Studies Assistantship in Brookhaven

The acquisition by the Brookhaven Trust of thousands of photographs documenting life in Brookhaven, Mississippi, from the late 1920s through the 1970s has led to a new yearlong assistantship for Southern Studies graduate student Mary Ellen Maples starting this fall.

Emily Henderson, 2004-2005 president of the Brookhaven Trust, which is dedicated to preserving the history and culture of the town in the southern part of the state, contacted the Center last October to discuss the possibility of an assistantship with her organization. Henderson said the Trust realized the need to hire someone knowledgeable about preservation and archiving after thousands of photos taken by Brookhaven commercial photographer John Williams were donated to the Trust by the State Bank of Brookhaven. The photographs were being stored in the bank's attic, which is not climate controlled.

"It's overwhelming how well John Williams documented life here," Henderson said. "There are both posed and unposed photos of events such as

funerals, reunions, and weddings—you really see what was customary in southwest and south-central Mississippi. There are also some neat, neat photos of the logging community and also of the oil boom here during the 1940s and '50s."

According to David Wharton, Center director of documentary projects and Maples's assistantship supervisor, the graduate student will be sorting, putting in archival sleeves, and possibly indexing the Williams photographs. "This is a tremendous opportunity in the sense that there's a visual record over a five-decade span," said Wharton, who traveled to Brookhaven with Maples to view some of the photos. "I've looked at maybe one-tenth of one percent of the photos Williams took and you can spin a story out of each one. You get a sense of the texture and the fabric of life in the town at that time and there are any number of opportunities for research, for theses and dissertation topics, from the photos."

Maples, who is from Jackson, said that after traveling to Brookhaven to view the photographs, meet with members of

the Trust, and tour the town, she viewed the assistantship as an "opportunity [she] couldn't turn down."

Henry Ledet, Brookhaven Trust board member and Lincoln-Lawrence-Franklin County Library System head, applied to the Mississippi Library Commission for the \$25,000 grant that is funding the assistantship. Additionally, the Brookhaven branch of the Lincoln-Lawrence-Franklin system will house the Williams collection, which ultimately will be available for public viewing, a primary goal of the Brookhaven Trust.

"The Center has sent wonderful folks down and I applaud their work to help us see the value of what we have in these photos," Henderson said. (In addition to David Wharton, Jennifer Aronson, Curator for Visual Collections at the University's J. D. Williams Library, also met with the Brookhaven Trust to assess preservation and organization strategies.) "It's really nice to be able to give something back to the Center through this assistantship."

JENNIFER SOUTHALL

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November 1 - January 14, 2005

*Game and Fish through the Lens*

Wiley Prewitt

September 1 - October 31, 2004

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Rachel Lawson, curator

January 15 - March 15, 2005

*Mississippi: Take Time to Appreciate*

Bruce J. West

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

# Living Blues Symposium and Special Mississippi Issue

Well into our 34th year of publication, *Living Blues: The Magazine of the African American Blues Tradition* continues to set the standard for blues music journalism. This past February, in celebration of Black History Month, *Living Blues* and the Center hosted the Second Annual Blues Today Symposium. *LB* founder Jim O'Neal, along with industry insiders and scholars, joined blues performers to discuss topics including the current state of blues music, a critical appraisal of 2003 as the "Year of the Blues," the blues in relation to Africa, and the origins of *Living Blues* magazine itself.

In addition to discussion panels, legendary blues musician B. B. King returned to his home state to perform at the University of Mississippi's Ford Center for the Performing Arts. Earlier in the day, King received an Honorary Professorship award from Center director Charles Wilson. Following King's concert, blues fans attended a "blues crawl" that showcased artists at venues on Oxford's town square. Country-blues style guitarist and singer Corey Harris, who served as honorary symposium co-chair, performed with legendary Delta drummer Sam Carr at Proud Larry's while local favorite T-Model Ford rocked the Library.



From left to right: Paul Oliver, David Evans, Abraham Yameogo, Corey Harris

(right) Charles "Wsir" Johnson drumming his message home.



The following day, preeminent blues scholar Paul Oliver, author of the critically acclaimed *Blues Fell This Morning*, delivered the symposium's keynote address on this year's theme, "From Africa to Mississippi." Saturday night, guests were shuttled to a nearby juke joint and enjoyed a catfish fry, goat roast, and the searing Delta blues of Clarksdale, Mississippi's own "Big" Jack Johnson.

The success of the Blues Today Symposium helped *Living Blues* promote its "Mississippi Blues Today!" double-issue currently on newsstands. Produced with a generous grant from the Mississippi Development Authority's Tourism Division, this veritable "travel guide" provides a complete overview of the current Mississippi blues scene and features B. B. King on the cover. Highlights include:

- A guest editorial by actor and native Mississippian Morgan Freeman
- Detailed maps of Mississippi, including the Delta region, Clarksdale, and Jackson, the state capitol
- Comprehensive listings of juke joints, soul food restaurants, blues radio stations, and blues landmarks
- 2004 Blues Festival Guide, highlighting blues festivals nationwide
- 176 pages—our biggest issue ever!

Convention and visitor bureaus throughout Mississippi are distributing the issue, allowing tourists to experience the unique culture that is Mississippi blues music.



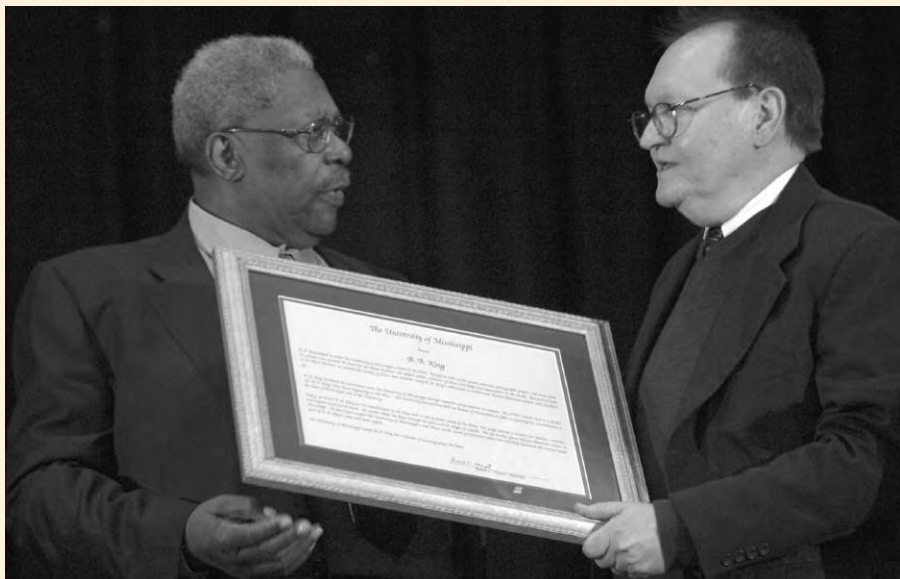
MARK CAMARIGG

# B. B. King Named Honorary Professor of Southern Studies

When B. B. King departed from the University of Mississippi after his February 27 performance as part of the second annual Blues Today Symposium, he did so as an honorary professor of Southern Studies. The honor was conferred upon the blues legend by Center director Charles Wilson at a special ceremony during the February 26-28 symposium.

"Clearly recognized as a world treasure, B. B. King has brought distinction to his home state as well as to the University of Mississippi," Chancellor Robert Khayat said in a statement released before the ceremony.

The University is especially indebted to King for his generosity regarding the Blues Archive. "His donation was one of the key collections that started the archive," said Greg Johnson, curator of the facility. "It was really a cornerstone."



Kevin Bain/University of Mississippi

Center director Charles Reagan Wilson presents B. B. King a certificate declaring him an honorary professor of Southern Studies

A primary resource for the Center, the Blues Archive is the largest public collection of blues recordings and memorabilia in the world, thanks in large part to the 1983 donation by King. The gift included 8,000 LPs, 78s, and 45s from his personal collection.

At the ceremony honoring King, which took place just hours before his sellout show at the University's Ford Center for the Performing Arts, Johnson asked the blues legend about specific records in the collection. A full house of Blues Today participants, students, faculty, staff, and local fans laughed as King answered Johnson's questions, joking about his life and travels as a musician.

JENNIFER SOUTHALL



Kevin Bain/University of Mississippi

B. B. King shows off his guitar

## Work Continues on the *Mississippi Encyclopedia*

This summer will be an important time for the *Mississippi Encyclopedia*, one of the large reference works underway at the Center. Hundreds of authors have a June 1 deadline for their entries, and Managing Editor Andrea Odom and Consulting Editor Ted Ownby plan to spend much of the summer editing and organizing those entries. Authors have

already sent over 300 entries, and by the end of the summer the editors hope to have well over 1,000 entries.

The lists of topics compiled by 30 associate editors are virtually complete and available for view at [www.olemiss.edu/depts/south/ms\\_encyclopedia/index.htm](http://www.olemiss.edu/depts/south/ms_encyclopedia/index.htm). Potential authors still have plenty of time to volunteer to

write entries or to suggest new topics that should be on the list.

The *Mississippi Encyclopedia* is a joint project of the Center, the Mississippi Department of Archives and History, the Mississippi Humanities Council, and the University Press of Mississippi.

# CrossRoads: A Southern Culture Annual

*CrossRoads: A Southern Culture Annual* is a new publication dedicated to the interdisciplinary study and artistic appreciation of the South (broadly defined) and Southern culture. To be published as an annual book by Mercer University Press, *CrossRoads: A Southern Culture Annual* will continue the editorial approach of *CrossRoads: A Journal of Southern Culture*, a semi-legendary periodical originally published in the early 1990s by a dedicated group of graduate students affiliated with the University of Mississippi's Center for the Study of Southern Culture. The original periodical version of *CrossRoads* featured previously unpublished material by many of the leading scholars and artists committed to interpreting and celebrating the South, including A. R. Ammons, James Dickey, William Ferris, Ann Fisher-Wirth, Wayne Flynt, Ernest Gaines, David Galef, Eugene Genovese, Alex Haley, Fred Hobson, Jack Temple Kirby, Robert Morgan, Tom Rankin, John Shelton Reed, and Joel Williamson.

The first volume of *CrossRoads: A Southern Culture Annual*, published in April 2004, features new work by such scholars and artists as G. Wayne Dowdy, Allean Hale, M. Thomas Inge, Dorothy Hampton Marcus, Mendi Lewis Obadike, Ron Rash, and Brenda Witchger. The scholarly work in the first volume of *CrossRoads* explores such topics as Southern language, literature, visual art, music, and food, and elucidates Southern perspectives on religion,

politics, race, ethnicity, gender, and regional identity. That volume also contains compelling creative work from a number of leading writers and visual artists from the South.

To order copies of the first volume of *CrossRoads: A Southern Culture Annual*, please contact Mercer University Press via phone (toll free) at 800-637-2378, ext. 2880 or 800-342-0841, ext. 2880 (in Georgia), or by e-mail at [mupressorders@mercer.edu](mailto:mupressorders@mercer.edu).

## DEADLINE FOR SUBMISSIONS:

*CrossRoads: A Southern Culture Annual* is currently seeking submissions for its second volume. These submissions can include—but are not limited to—analytical academic essays, oral histories, memoirs, profile essays, photo essays, creative writing, and artwork. The main criteria ensuring consideration are that all submitted materials should (to borrow Faulkner's famous phrase) "tell about the South" and that they should do so memorably.

To be considered for the second volume of *CrossRoads: A Southern Culture Annual*, send materials **postmarked before July 31, 2004**, to Ted Olson, Editor; *CrossRoads: A Southern Culture Annual*; ETSU, Box 70400; Johnson City, TN 37614. Please include disposable copies of manuscripts. Submissions will not be returned. Should you have any questions, you may contact the editor by telephone (423-439-4379), fax (423-439-4126), or e-mail ([olson@etsu.edu](mailto:olson@etsu.edu) or [tedolson\\_99@yahoo.com](mailto:tedolson_99@yahoo.com)).



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# Reading the South

## *The Cajuns:*

### *Americanization of a People.*

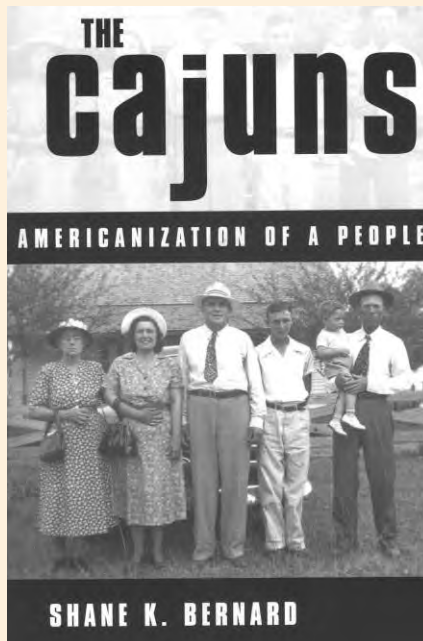
By Shane K. Bernard.

Jackson: University Press of Mississippi, 2003. 208 pages. \$18.00 paper, \$48.00 unjacketed cloth.

Between 1765 and 1785 the Acadians of English Nova Scotia were exiled from what was once French Acadia. Of the roughly 15,000 displaced Acadians, about 3,000 migrated to south Louisiana, settling on the bayous and prairies of what eventually became commonly known as Acadiana. Over time, a distinct ethnic group was created, composed of various Native American tribes; German, Spanish, French immigrants; and even a small number of Anglo-Americans. This new ethnic group came to be called the Cajuns, a people whose population now numbers over half a million.

The Cajuns were fundamentally isolated from mainstream culture prior to World War II, continuing to speak French as a first, and often only, language and maintaining the culture of their Acadian roots for nearly 200 years. But change was on the horizon. In *The Cajuns: Americanization of a People*, Shane Bernard, as stated in his preface, “examine[s] the sweep of Cajun history during the last six decades of the twentieth century—for beginning in 1941 the Cajuns underwent a transformation so dramatic as to fundamentally alter their ethnic identity.”

Bernard illustrates deftly and engagingly the change that took place in the Cajun culture and its people as a direct result of Anglo-Saxonism. Beginning as early as the Theodore Roosevelt administra-



tion—“one nation, one language!”—Cajun children were discouraged from speaking the language of their parents at school; later, when mandatory English-language education was imposed throughout the state of Louisiana, severe punishment was meted out if they dared to do so. This was merely the beginning of the Americanization of an entire culture.

The Americanization of the Cajun began in earnest when America was drawn into World War II. Thousands of Cajuns participated in the war, introducing them to new peoples, places, and cultures. As Bernard explains, the war exerted “a profound influence on Cajun GIs, giving them a new sense of national identity. . . . Proud of their wartime contributions, they came home staunch patriots, defenders of the American way of life. They had at long last become a part of the national melting pot.” As a result of this assimilation, though, and of the prejudice often experi-

enced by the French-speaking Cajuns, many Louisiana servicemen came home and neglected to teach their children French, even those who had served as translators. Cajun surnames, mispronounced by Anglo-American GIs, were transformed once Cajun GIs returned to south Louisiana (Hebert became HE-BERT, Prejean became PRE-JEAN, LeBlanc became LE-BLANK, etc.). Not only that, but the GI Bill presented the opportunity for more young people to get off the farm and into the university, resulting in Cajun youths with newly marketable skills leaving the region for urban areas outside southern Louisiana in search of better employment.

Bernard goes on to explain how the booming oil industry in south Louisiana served as an Americanizing influence. The promise of wealth brought transplants from other regions of the country, along with marriages between ethnicities, consequently diluting the Cajun culture. Also, wealth brought the modern conveniences found across the United States to a region that until the 1950s had been rural to the extreme. Electricity, running water, telephones, indoor bathrooms—all had been relatively uncommon in rural Acadiana as late as the 1940s. By the mid-1950s it seemed modern convenience was the norm.

The growing interest in Acadiana as a tourist destination brought an estimated three and a half million visitors to Louisiana in 1954. Drawn by the region’s distinct foodways and music, along with a curiosity in visiting what was sometimes mistakenly portrayed as the equivalent of a bizarre third-world country, tourists

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flocked to Cajun country, a phenomenon that eventually resulted in the mass-marketing of the region's ethnicity in the form of hot sauces, cookbooks, restaurants, and pop culture. "Ironically, by packaging their culture for mass consumption," Bernard writes, "the Cajuns further demonstrated their adoption of mainstream American values." Before long, it seemed authentic Cajun culture was on the brink of extinction.

Fortunately, this trend was recognized before it was too late, and organizations such as the Council for the Development of French in Louisiana (CODOFIL) and the French Heritage Committee (FHC) helped stem the tide of Americanization by establishing programs that returned French to the classroom and promoted pride in Cajun heritage. The notion of Cajun Power became popular, and Cajun culture demanded authenticity to the extent that Cajuns even became known as a federally recognized ethnic group. To the level that the Cajuns had become Americanized, they eventually equally refused to let their culture be swallowed up by mainstream America. As Bernard says, "Ultimately, the future of the Cajun people remains unclear." But with the publication of books like *The Cajuns*, which is written in a manner that will fascinate the general, as well as the scholarly, reader, Cajun culture still has hope to survive.

Shane K. Bernard serves as historian and curator to McIlhenny Company, maker of Tabasco brand products since 1868, and Avery Island, Inc. He is the author of *Swamp Pop: Cajun and Creole Rhythm and Blues* (University Press of Mississippi). His work has been published in such periodicals as *Louisiana History*, *Louisiana Folklife*, *Louisiana Cultural Vistas*, and the *New Orleans Times-Picayune*.

JIMMY THOMAS

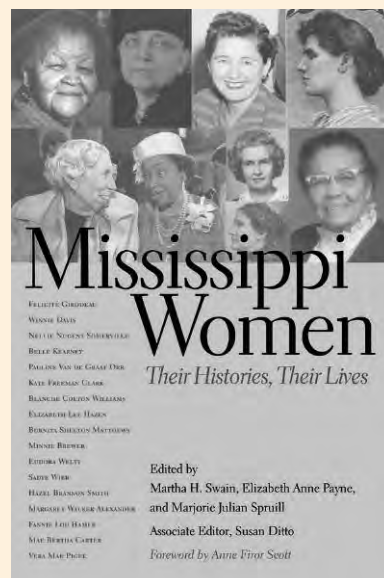
### **Mississippi Women: Their Histories, Their Lives.**

Edited by Martha H. Swain, Elizabeth Anne Payne, and Marjorie Julian Spruill; associate editor, Susan Ditto. Foreword by Anne Firor Scott. Athens: University of Georgia Press, 2003. 324 pages. \$44.95 hardcover, \$22.95 paperback.

Every chair was filled at the University of Mississippi's Sarah Isom Center last fall on the day the editors of *Mississippi Women* discussed the remarkable lives recorded in this book. The essay collection provides new insights on Eudora Welty, Margaret Walker Alexander, and Fannie Lou Hamer—three names likely to make anyone's short list of the state's outstanding citizens. But, even more impressively, *Mississippi Women* presents 14 additional female trailblazers, from Felicité Girodeau, a free woman of color in antebellum Natchez, to Clarksdale's Vera Mae Pigea, a mother of the civil rights movement. Although each of these women was important in her era, many have been forgotten in ours; and some of them receive serious scholarly attention for the first time in these essays.

*Mississippi Women* is dedicated to yet another pioneering woman, Joanne Varner "Jan" Hawks, the Isom Center director who was instrumental in founding the Mississippi Women's History Project. With Martha H. Swain and Elizabeth Anne Payne, Hawks laid the foundation for this book and its thematic companion volume. Hawks's death in 1998 was a serious setback to the project, but *Mississippi Women* was brought to completion after Marjorie Julian Spruill and Susan Ditto joined the editorial team.

In compiling her *Mississippi's Historical Heritage: A Guide to Women's Resources in Mississippi*



*Repositories*, Hawks made repeated trips to the Mississippi Department of Archives and History. Her contribution to *Mississippi Women*, "Mississippi Gentlewoman and Slaveholder's Daughter," draws on clippings, correspondence, and lecture brochures from that department's Belle Kearney Papers. The Mississippi archives and other manuscript collections consulted by Hawks's fellow scholars provide a major strength of this volume. From Bridget Smith Pieschel's discoveries in the Mississippi University for Women's J. C. Fant Library to Emily Clark's findings in the Archdiocese of New Orleans Archives, special collections throughout the South and as far north as Philadelphia enhance the vivid factualness of the essays.

*Mississippi Women* is organized into three roughly chronological sections with somewhat arbitrary titles: "Confronting Challenges," "Becoming Professionals," and "Extending Rights." The five women in the first division, all of them born before 1865, were not the only women to face challenges, of course. Likewise, at least two of these women—the reformist politician Nellie Nugent Somerville and the educator Pauline Van de Graaf Orr—were intent on becoming professionals and extending rights to their fellow citizens, especial-

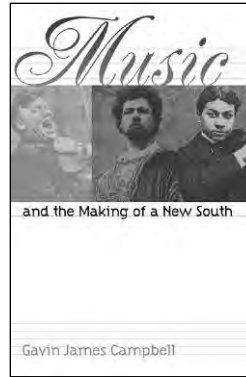
ly to women. The longevity of some of the book's subjects further complicates their placement in a tripartite framework. That quibble aside, even a quick overview of the book reveals the abiding and sometimes amazing strength of Mississippi's women—a strength that transcends time-periods and descriptive headings.

In her foreword to *Mississippi Women*, Anne Firor Scott observes that books about famous women were popular in 19th-century America. But, she adds, authors "did not always distinguish clearly between documented fact and legend" (xi). In contrast, the essayists in *Mississippi Women* are scrupulous in their research. Swain explains that "the editors faced the reality that sources available to scholars on individual women are seriously lacking for the state's early history" (xv). Although the companion volume will treat facets of this early past (including, for example, a chapter on Choctaw and Chickasaw women), Felicité Girodeau (1791- 1860) is among the first Mississippi women whose life is sufficiently documented to include in a collection on specific lives.

In the opening essay, "Racial and Religious Identity in Antebellum Natchez," Emily Clark explains how Girodeau moved from New Orleans to Mississippi and passed as a well-to-do white woman. Clark describes Girodeau as a chronicler, supporter, and "virtuoso god-mother" of the Catholic church—"clearly the key force preserving and sustaining the fragile fabric of the Natchez congregation" (10-11). In one of the volume's intriguing juxtapositions, Cita Cook's essay on Winnie Davis follows. Ironically, the beloved "Daughter of the Confederacy" developed a German accent studying abroad, loved a Yankee, and hoped to earn enough money as an author to buy a nice place in Bar Harbor, Maine. Until her death at 34, she remained "torn between her commitment to being a devoted daughter to her parents and to the men who had served under her father and her desire to be an intellectual able to enjoy some of the pleasures of northeastern society" (35).

Essays on Somerville, Kearney, and Orr depict women who were more fortunate in realizing their large ambitions. Spruill presents Somerville as a strategist in the movement to secure women's voting rights. When male collegians mocked her suffragist banners on a train, Somerville "bought the porter's entire cartload of candy and drinks, telling him to deliver it to the students, who at once began yelling, 'Votes for Women! Hurrah! Hurrah!'" (50). Hawks describes Belle Kearney's dynamic oratory on national and international lecture tours for the temperance and the suffrage movements, causes that she shared with Somerville. Just a few of the bills that Kearney introduced into the Mississippi legislature became

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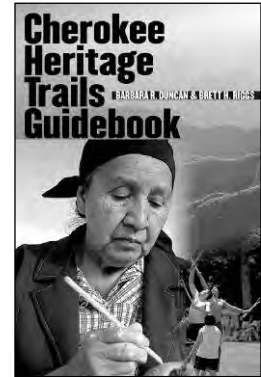
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law, but she was proud to call herself the South's first female state senator.

Like Somerville and Kearney, Orr was an influential suffragist; she was also a literature scholar whose impact on the state's college women was felt "for generations," says Sarah Wilkerson-Freeman. Orr is the first of several women in this book who illustrate the crucial role of the Mississippi University for Women, founded in 1885 as the Industrial Institute and College for the Education of White Girls (II&C)—the first state-supported women's college in the country. As Wilkerson-Freeman demonstrates well, Orr taught her students the value of academics, activism, and female friendship. The household Orr established in New York with her II&C colleague Miriam Paslay was a "way station" for faculty friends and former students who came to the city to pursue graduate studies, professions, and writing careers.

"Becoming Professionals," part 2 of *Mississippi Women*, shows just how varied those professions were with essays on Kate Freeman Clark, artist; Blanche Colton Williams, author and professor; Elizabeth Lee Hazen, microbiologist; Burnita Shelton Matthews, lawyer; Minnie Brewer, journalist and newspaper editor; and Eudora Welty, writer par excellence. Kathleen McClain Jenkins describes Clark's relocation from Holly Springs to New York, where she studied under the Impressionist William Merritt Chase. Despite a "respectable exhibition record" at "many of the nation's most prestigious venues" (104), Clark stopped painting at 39, in large part because of increasing family obligations. Back home in Holly Springs, she joined the Audubon Society and the garden club, seldom discussing her truncated career.

While Clark's posthumous reputation as an artist is currently on the rise, Blanche Colton Williams—another Mississippi woman who found success in New York—is barely

remembered. Pieschel reminds readers of Williams's powerful impact as a "mentor of Southern women's literature" in her roles as teacher, editor, author, and longtime chair of the O. Henry memorial Awards Committee. Williams's doctoral studies at Columbia were supported by an alumnae fellowship from II&C, where—says Pieschel—her teacher Pauline Orr "recognized her brilliance immediately" (116).

Arriving at II&C several years after Williams, Elizabeth Lee Hazen also completed doctoral studies at Columbia and became a professor-mentor in New York, where she enjoyed Broadway plays, shopping, and gourmet cooking. Unique among the subjects of *Mississippi Women* for her long scientific career, Hazen is described by David D. Carson as one of the first women inducted into the National Inventors Hall of Fame—among the many honors she received for her research on bacterial and viral disease, particularly fungus infections.

In contrast to the reserved Hazen, Burnita Shelton Matthews and Minnie Brewer were among Mississippi's more outspoken women in the first half of the 20th century. Kate Greene remarks that Matthews "rejected the cult of domesticity that dominated her class in Mississippi society and chose to become a lawyer, a feminist, and the first woman appointed to a U.S. district court" (144). While Matthews's father pressured his daughter to spend her life as a music teacher, Mississippi Governor Earl Brewer worried that his daughter would always be a flapper. Dorothy Shawhan explores both the flapper and the feminist sides of the "New Woman" Minnie Brewer. A delegate to the National League of Women Voters convention in 1922, she founded the *Woman Voter* newspaper in Clarksdale and endorsed Belle Kearney in the Senate race. But she spent the second half of her life at

the Mississippi State Hospital at Whitfield, possibly for syphilis-induced dementia but possibly for manic-depression.

Suzanne Marrs's essay on Eudora Welty follows as a welcome relief to Brewer's sad story. This chapter from Marrs's *One Writer's Imagination: The Fiction of Eudora Welty* (2002) views the author's life in 1930s Jackson, Mississippi, after she returned home from her studies at the University of Wisconsin and the Columbia University School of Business. Welty's unconventional mother and her literary, humorous, travel-loving friends fostered the author's imagination and independent thinking. According to Marrs, Welty and her young circle identified themselves as Southerners but were critical of the racism and class prejudices that marked Southern life.

Marrs's observation sets the scene for part 3 of *Mississippi Women*, "Extending Rights." The editors explain that "the six women chosen for this last section helped bring about changes that most Mississippians now welcome" (198). Because African American women were so central to the civil rights movement, they are the subjects of five of the final six essays. The exception is Mark Newman's "Journalist under Siege," about the Pulitzer Prize-winning editor Hazel Brannon Smith, whose commitment to Christianity, law, public education, and economic development caused her to speak out against racism—even after white teenagers burned a cross in her yard.

The writer Margaret Walker Alexander and the activist Fannie Lou Hamer are much more widely known than Smith. Citing "For My People" and other poems by Alexander, Robert A. Harris emphasizes that her "commitment to humanistic concerns" (238) began at a young age. And her popular historical novel *Jubilee* and two volumes of essays continued to "address the



important issues of the times in which they were written" (246). The African American oral tradition and the necessity to speak out against injustice are both implied in Harris's essay title, "Voicing Form." Similarly, Linda Reed calls Fannie Lou Hamer "A New Voice in American Democracy." Reed sees Hamer, Alabaman Rosa Parks, and other black female activists "at the center of two of the nation's most important political movements: the quest for black equality and the demand for women's rights" (251), an insight that is further supported by essays on Bertha Mae Carter, Sadye Wier, and Vera Mae Pige.

In "School Desegregation in a Delta Town," essayist Constance Curry recalls driving down a "narrow, dusty road" in Sunflower County in January 1966 to a shotgun house, where she was "welcomed warmly by five-foot-two, intense, blue-eyed Mae Bertha Carter" (268). The humiliation that seven of Carter's children suffered in integrating the Drew, Mississippi, public schools is heartbreaking; but Curry also reports that seven Carter children later graduated from the University of Mississippi, where a tree now stands in their mother's memory. Like Carter, Wier was a community activist with a special interest in education. John F. Marszalek says that her outstanding work in the public schools and the Mississippi State Cooperative Extension Service "positively influenced the perceptions of black and white Mississippians regarding African American potential" (200). In an unforgettable scene, Marszalek describes Wier setting out at four in the morning on a 10-mile mule ride down muddy roads to demonstrate the usefulness of a pressure cooker to a family who had just slaughtered a calf.

Pige, the subject of Françoise N. Hamlin's "Mothering the Movement," brings *Mississippi Women* to an inspirational close. Like Hamer, Carter, and Wier, this daughter of Tutwiler sharecroppers labored hard for the better education of the state's people. Pige was a beautician, and Hamlin is fascinating on the place of beauty shop culture in the civil rights movement. Moreover, Pige's work for the male-dominated NAACP was "vital and had far-reaching results," even though it was "inconspicuous and therefore unsung" (284). In *Mississippi Women*, Pige's song supplies the final grace-note, harmonizing with the familiar and unfamiliar tunes of 16 sisters.

JOAN WYLIE HALL

## University Press of Mississippi

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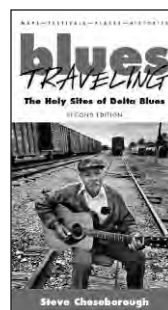
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***If I Could Turn My Tongue Like That: The Creole Language of Pointe Coupee, Louisiana.***

By Tom Klingler.

Baton Rouge: Louisiana State University Press, 2003. 627 pages. \$75.00.

Tom Klingler's *If I Could Turn My Tongue Like That: The Creole Language of Pointe Coupee, Louisiana* is a remarkable scholarly celebration of the language, history, and culture of the Louisiana Creole spoken in rural Pointe Coupee Parish, northwest of present-day Baton Rouge. Klingler, a professor of French at Tulane University, reviews the story of the African slaves who were forcibly transported to the Louisiana colony, then examines the language which they fashioned for themselves in the process of becoming a people.

A *creole* is a new language that may form when one group of people seeks to learn the spoken language of another group. One well-known set of creoles appeared throughout the Caribbean during the development by various European powers of slave dependent colonial economies. The slaves spoke various African languages, while their masters spoke one or another European language, depending on the colony. As the subordinate group, the Africans were expected to learn the language of their masters, not the other way around. However, when adults attempt to learn to speak a language without specific instruction, the result is predictably imperfect: such learners get the *words* of the target language, but arrange the words into novel sequences, change the meanings, and fail to reproduce the pronunciation accurately. Thus, a creole based on French words will sound to a French speaker like a "broken" form of French: he can identify many French-sounding words but cannot make sense of the speech.

A creole, however, is not broken; rather, it is a new language, a hybrid, with its own regularities and grammar and it can satisfy all the uses of another human language. A creole may serve its speakers as a central symbol of group identity and of culture. Once formed, a creole changes over time just as other languages do. Likewise, it prospers or declines with the fortunes of the people who speak it, and it dies, should all its speakers shift to the use of another language.

Louisiana Creole arose in the 18th century within the colonial agricultural society of French Louisiana. The language has been spoken for over three hundred years, at first by the slave community that created it, later also by the freed slaves and their descendants, and at least in Pointe Coupee Parish, it has been taken up by whites as well. This persistent language is poised, however, to disappear within another two generations: today, all Louisiana Creole speakers also speak English, and almost no families are passing the creole on to their children. Thus, Klingler's study captures Pointe Coupee Louisiana Creole at a point where it is still dear in the hearts of its remaining older speakers but has lost its allure and its usefulness for younger generations, whose lives will be lived in English.

The astonishing amount of material Klingler presents is organized in a modular fashion which makes it easily accessible to the specialist and the general reader alike. Separate sections are devoted to the history and sociology of slavery in the New World, competing theories of how creolization happens, the structure of Louisiana Creole, and transcriptions, complete with English translations, of recorded conversations in the language. Each of the sections can be read as a stand-alone treatment of one aspect of the study. For many readers, the late 20th-century Louisiana Creole speakers' experiences, humor, and philosophy as

revealed in the conversations will by themselves be worth the price of the book. Explanatory notes, a glossary of Louisiana Creole words, an extensive historical and linguistic bibliography, and a detailed index round out the volume.

REBECCA LARCHE MORETON

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***The Reconstruction of White Southern Womanhood, 1865-1895.***

By Jane Turner Censer.

Baton Rouge: Louisiana State University Press, 2003. 336 pages. \$59.95 cloth, \$24.95 paper.

***Blood & Irony: Southern White Women's Narratives of the Civil War, 1861-1937.***

By Sarah E. Gardner.

Chapel Hill: University of North Carolina Press, 2004. 341 pages. \$39.95 cloth.

These appealing volumes are part of an energetic scholarly movement to analyze women's participation in, and varied perspectives on, crucial developments in the post-Civil War South. *Blood & Irony*, a title drawn from the words of Ellen Glasgow, offers a thorough and original analysis of the ways Southern white women wrote about the Civil War. *The Reconstruction of White Southern Womanhood* uses personal papers, organizational and school minutes, and legal records as well as published fiction and memoirs to study elite women in postbellum Virginia and North Carolina.

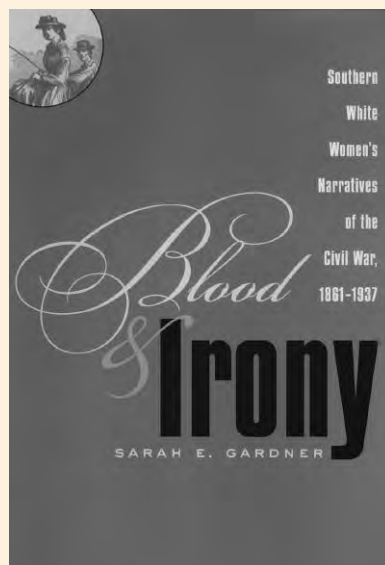
The theme of Jane Turner Censer's study involves "the possibilities of change that existed in the postwar South" (9). Her use of letters and diaries gives the book a very human feeling. What Censer calls the "new domesticity" (51) developed from efforts by wealthy women not merely

to do more work, especially sewing and cooking in the home following emancipation, but to start idealizing that work. The author details a number of other changes both in the structures of the lives of elite women and in how they understood them. More women remained unmarried, and more started working for pay as teachers and writers. Education changed, at least a bit, to emphasize more professional concerns. Elite women gained some new, if limited, access to property, as legislatures changed some laws about inheritance and landowning.

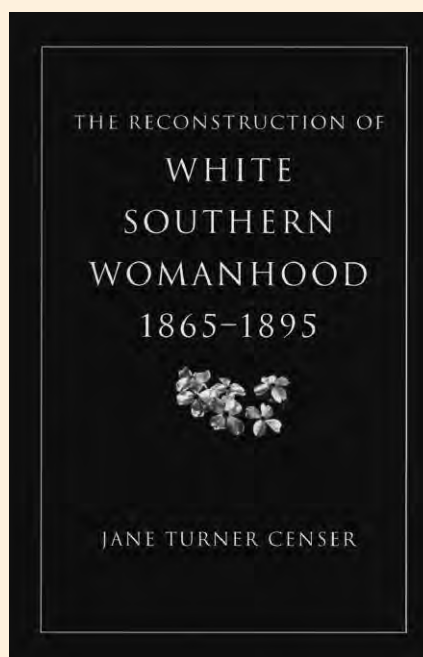
The central element of Censer's argument about change and its possibilities emphasized that younger women grew quite frustrated by life on the plantation and showed growing interest in city life, club work, church groups, and temperance organizing. The result is a picture of elite women as frustrated and forward-looking, certainly not revolutionary but not especially nostalgic for the past.

Sarah Gardner's intellectual history analyzes works by familiar and obscure Southern women who wrote fiction, memoirs, and history about the Civil War. She argues that at least until the early 1900s, virtually all such writers celebrated the Confederacy, its causes and leaders, and wanted to document as fully as possible the heroism and sacrifices of Confederate men and, significantly, women. The United Daughters of the Confederacy had considerable influence over what women published and over what topics deserved histories and fiction. Few women writing about the war expressed discontent or even much irritation about their place in Southern society, at least in relation to the war. Hardly any Southern white women, Gardner argues, wrote the reunion romances that were so popular among Northern writers and Southern male writers; white women, she suggests, believed romances with Yankee men would never work out.

While arguing that most white



Southern women wrote to celebrate the Confederacy, those writers did not merely cheer on the menfolk. Many authors emphasized specific details of antebellum and wartime life, especially by publishing their own and other women's diaries. Thus their work showed little division between a public sphere for men and a private sphere for women; instead, all experiences deserved to be remembered. Such 20th-century authors as Ellen Glasgow, Mary Johnston, and Evelyn Scott were among the first to



challenge past conventions by rejecting a romanticized view of the Old South, by portraying the war from a wide range of perspectives and by discussing internal conflict in the wartime and postbellum South.

In some intriguing ways, these books revisit for the postbellum period scholarly debates long prominent among historians of elite women in the antebellum South. Those debates for some time asked if scholars should view elite women primarily as potential critics of society, looking for new freedoms from its many constraints, or primarily as supporters and beneficiaries of existing hierarchies. Censer's work tends to bring the former argument into the postbellum period, while Gardner's volume does the same with the latter perspective, but both add plenty of subtleties, ironies, and new questions to the old arguments.

TED OWNBY

### ***Gendered Freedoms: Race, Rights, and the Politics of Household in the Delta, 1861-1875.***

By Nancy D. Bercaw.  
Gainesville: University Press of Florida, 2003.

Simply citing Ole Miss history professor Nancy Bercaw's *Gendered Freedoms* as a gender history of the Mississippi Delta during and after the Civil War would do a disservice. Unlike some efforts, which practice a kind of recipe methodology (take familiar histories, add gender, and shake), *Gendered Freedoms* recasts our understanding of Southern history. By placing competing notions of the ideal household at the center of her account, Bercaw succeeds in introducing a compelling interpretation of the rapid changes that swept through the Delta.

Bercaw carefully distinguishes households, sites where different fami-

lies carried on their individual lives, from the *household*, viewed more as a metaphor for proper social relations. Before the Civil War the dominant metaphor derived from the plantation. White patriarchs exercised mastery over families of dependents. Although hierarchies defined these extended families, with slaves at the bottom and spouses and grown blood relatives at the top, only the plantation master represented the family in the public affairs of the wider society. In this respect, white men acquired their public standing through mastery over others, the more dependents the better. Of course, Mississippi's political system granted all white men equal standing, regardless of their family situations. Yet while paying lip service to the level playing field that all white men presumably enjoyed, the Mississippi elite grounded their political and social understandings in their experiences as lords of backwoods manors.

Having established the antebellum household's ideological importance, Bercaw shows how emancipation and political turmoil spawned a range of competing definitions. War, emancipation, and Reconstruction disrupted traditional understandings of family organization and the social power that might accrue from the household. How, Bercaw asks, did different individuals, white and black, male and female, use conceptions of the household as platforms for defining their rights and responsibilities in the wider society?

The Delta formed a unique laboratory for these developments because of the different emancipation pattern that it encountered. The war destabilized slavery to such a degree there that blacks effectively emancipated themselves before Yankee troops entered the area. Thus, freedpeople organized their social relations free from the domination of planters and from Union officers. Bercaw finds that blacks preferred neighborhood understandings of family. That is, social rela-

tions were determined by community consensus, rather than by abstract categories. Flexibility was the rule, with freedpeople recognizing a far more varied range of relationships and households than did white authorities. The community, rather than individual households, defined the parameters of social experience for most blacks, an understanding that extended to property rights as well. Freedpeople proved ownership of something, not through legal title, but through consistent use, a practice that depended upon neighborhood consensus.

Federal occupation and white Southern interference disrupted black household understandings. Military officials promoted legal marriage as a means of regulating contact between black soldiers and civilians, thereby circumscribing more flexible groupings. Individual freedom (the right to marry) came to blacks at the expense of neighborhood autonomy. Most Delta whites, not surprisingly, preferred to reject both the communal and individual manifestations of black freedom. Economic forces and the politics of Reconstruction, however, made negotiation the general rule. To prevent black communities from exercising too much collective economic autonomy, planters were forced to contract with individual families. This process of negotiation legitimated black households and the men who headed them, but it also lessened the economic and social power that black women might have otherwise exercised. Indeed, one of the primary themes that Bercaw threads through her account is the failed efforts of freedwomen to secure a more expansive definition of freedom, one based less on property rights than on the flexible connections and mutual dependencies that characterized black communities. This, Bercaw concludes, constituted the true promise of freedom for Delta blacks.

Whites countered black aspirations by strengthening the power of proper-

ty rights. White women benefitted from these legal reforms, gaining a less male-centered conception of property and becoming more important factors in preserving their families' holdings. Although black women in theory could share in these reforms, poverty meant almost all were excluded from the benefits of expanded property rights. As the political power that Delta blacks wielded during Reconstruction began to recede, even the limited promise of individual family autonomy became something of a cruel joke for black women and their families. Freedmen might have acquired legitimacy as heads of households in the eyes of the law, but without political power they lacked the means of protecting their status from the extralegal depredations of their white neighbors and landlords. Thus, black women became doubly victimized, their conception of household politics marginalized and their men too politically weak to afford them the protection that a property rights regime granted to white women.

Some might find fault with Bercaw's notion of postemancipation progress. The radical restructuring of property rights, which she implies offered the only real hope for the success of Delta blacks, might raise the bar too high, ultimately pointing out the futility of all efforts to improve the lot of African Americans in postbellum Mississippi. Yet in delineating the political vision of freedpeople, particularly women, Bercaw has shed new light on the significance of the daily negotiations that have defined much of human experience. In the Mississippi Delta, as elsewhere, household concerns carried the weight of political dreams.

WILLIAM WHITLEY



# SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

## SFA Programming Focuses Upon Food and Race

The 2004 edition of the Southern Foodways Symposium will focus upon food and race relations. Dates are set for October 6-10. A Delta Divertissement will precede the symposium and is scheduled for October 5-6 in and around Greenwood, Mississippi.

SFA leaders believe this programming to be timely, as it coincides with the 40th

anniversary of the passage of the Civil Rights Act of 1964, the legislation which declared that Jim Crow could not dictate who sat down next to whom for lunch. Among the speakers and chefs scheduled for the Oxford portion of the event are Diane McWhorter, winner of the Pulitzer Prize for her book *Carry Me Home*; poet Nikki Giovanni; and Mississippi-born

chef Ann Cashion of Cashion's Eat Place in Washington, D.C.

Attendees will come to know racial chasms can be bridged when we are compelled to recognize our common humanity across a table piled high with bowls of collard greens, platters of cornbread. Look for more details in July.

## Oral History Initiative Gets BIG boost from Jim 'N Nick's Bar-B-Q

Jim 'N Nick's Bar-B-Q of Birmingham, Alabama, is the lead underwriter of the SFA oral history initiative. Nick Pihakis has pledged a total of \$75,000 over the course of five years. SFA will raise matching funds so that we can hire an oral historian. Among the initial duties we see such a person undertaking will be surveying existing oral histories relating to food and establishing an outreach program that identifies both interviewers and subjects. And, of course, we see that person in the field, doing interviews. Thanks Nick; thanks Jim 'N Nick's.

## Hunger Overcome?

By Andrew Warnes. University of Georgia Press, \$19.95

African American writers have consistently drawn connections between hunger and illiteracy, argues Warnes, a lecturer in American history at Leeds University. They have also made connections between food and reading. Herein he explores the conflict and complement of malnutrition and abundance manifest in African American writing. Zora Neale Hurston, Richard Wright, and Toni Morrison all figure in his work. Warnes believes hunger to be political. Interwoven with analysis of the previously mentioned writers, he references the slave autobiography *Narrative of the Life of Frederick Douglass*, Ntozake Shange's memoir *If I Can Cook / You Know God Can*, Horace Cayton and St. Clair Drake's *Black Metropolis*, and Stanley Kramer's film *Guess Who's Coming to Dinner?*

HENRY MENCKEN

## SFA Film Finalist for Slow Food Award

Great News! The first Ruth Fertel Keeper of the Flame Award film, *Saving Seeds*, was a finalist in the Slow Food on Film Competition staged in Bra, Italy. The award was presented during the Slow Food Conference April 21-25, 2004. We're proud of filmmakers Joe York and Matt Bruder and of their nomination for the coveted Golden Snail Award. What's more, we're proud of the SFA members who ponied up the dollars to get Joe and Matt to Italy. The filmmakers made great use of their time and your donations. While on the continent, they jetted to Barcelona for an interview with Richard Schweid, which will appear in film two of the Fertel series.

## SFA Contributors

**DAMON LEE FOWLER**, food columnist for the *Savannah Morning News*, is president of the Southern Foodways Alliance. A teacher and culinary historian, he is the author of, among other works, *Damon Lee Fowler's New Southern Kitchen* and *Classical Southern Cooking: A Celebration of the Cuisine of the Old South*.

**THOMAS HEAD** is the *Washingtonian* magazine's executive wine and food editor and one of its restaurant reviewers. He writes regularly for the *Washingtonian* and other publications on food, drink, and travel.

**HENRY MENCKEN**, a native of Maryland, writes about food and drink for a number of publications. This is his first review for the *Southern Register*.

**KRISTA REESE**, a former editor with both *Atlanta* magazine and the *Atlanta Journal-Constitution*, is a widely published freelance writer who has contributed articles to *People*, *Bon Appétite*, *Southern Living*, and *George*.

**JEFF SIEGEL**, a graduate of the Medill School of Journalism at Northwestern University, has authored six books, and his writing has appeared in *Sports Illustrated*, *Gourmet*, and *Travel & Leisure*.

# Jambalaya: Eating the Real Thing in the Jambalaya Capital of the World

Finally, the truth, so no one will ever have to suffer through school-lunchroom-quality jambalaya ever again.

"If you put tomatoes in jambalaya, you'll ruin it," says Wally Tallion, and it's his job to know, for he is the president of the Jambalaya Festival Association in Gonzales, Louisiana, which will hold its 37th annual world championship cook-off over Memorial Day weekend. "Our good Louisiana rice won't cook properly if there are tomatoes in it."

Hence the brown jambalaya standard. The red kind (with tomatoes) might be okay 40 miles or so downriver in New Orleans, but not in Gonzales, where they take their jambalaya much more seriously. The emphasis is on rice and chicken—hen on the bone, insists Tallion—cooked outdoors in a cast iron pot over a wood fire.

This is quite different from cookbook jambalaya, which allows not only for tomatoes, but for sausage, seafood, and any variety of vegetables and seasonings. In this, the recipes reflect the dish's like-

ly roots in the Spanish paella—the short-grain rice, seafood, and saffron dish that is common throughout the Iberian Peninsula.

In Gonzales, on the other hand, the championship cook-off mandates chicken and long-grain rice only (though there are other, nonchampionship events that allow pork and seafood products). In addition, each contestant has to stick to an 11-ingredient supplemental list that's so basic it's astounding—salt, pepper, white onions, cooking oil, hot sauce, and the like. No secret-formula mixes are allowed, and no red onions or parsley, either.

Each contestant's goal, says Tallion, is to let the chicken flavor permeate the entire dish. To that end, a typical pot will have 45 pounds of chicken, 15 pounds of rice, and 15 pounds of onions. Usually, but not always, contestants will brown the chicken, then add the onions and other seasonings (green bell pepper, celery, green onions, and garlic, in subservient proportion to the onions) to

pick up the flavor of the chicken fat, and finally add rice and water. Then, depending on the heat of the fire, cook until the rice is tender. It's the variations in that process, he says, that separate the also-rans from the champions. Last year, 101 men and women competed, and 20 made the finals.

And Tallion offers one piece of advice to anyone, professionals included, who hope to make it to the finals: "I look at the TV," he says, "and these are well-known cooks, and they're throwing in yellow bell peppers and red bell peppers and green bell peppers. How are they going to taste the good chicken flavor with all those bell peppers in there?" Or with tomatoes, either.

JEFF SIEGAL

*This year's Jambalaya Festival will be held May 28 through 30. For the schedule and further information, see [www.jambalayafestival.org](http://www.jambalayafestival.org).*

## Food for Thought

### ***Spoonbread and Strawberry Wine: Recipes and Reminiscences of a Family***

By Norma Jean and Carole Darden.  
Harlem Moon/Broadway Books,  
\$18.95.

It is hard to believe that this groundbreaking modern classic is already 25 years old: it is still as fresh and lovely as it was when it first appeared—perhaps even lovelier, thanks to a new edition in celebration of its quarter century of success. Harlem Moon, a division of Broadway Books, has printed a handsome and affordable softcover book with a broad page format that is practical in the kitchen (it lies flat when you cook from it) and yet good looking enough for the coffee table. It is a great reason to get reacquainted with this timeless classic, and for acquainting a new generation with it, too.

DAMON LEE FOWLER

### ***New Soul Cooking***

By Tanya Holland. Stewart, Tabori & Chang, \$30.

For Tanya Holland, chef and co-owner of Le Theater, a French restaurant in Berkeley, California, and regular host of the Food Network *Melting Pot Soul Kitchen*, the term "soul food" refers to "the foods common in African-American communities that connect people to their shared roots." In addition to the foods of the American South, soul food incorporates influences from Africa, Brazil, and the Caribbean. Her interpretation of this cooking is influenced by her French training—cooking with seasonal and fresh ingredients—and her preference for a more health-conscious approach to traditional Southern foods.

Holland's recipes, illustrated by splendid photographs by Ellen Silverman, range from African recipes such as groundnut stew to new treatments of traditional soul food dishes—okra tempura and peppered gruyère baked grits and raspberry grit parfaits—that some might argue stretch the term "soul food" into meaninglessness. But many of the recipes are appealing and imaginative, and the book would have been even better with more careful editing. It's a collection that owes more to the sensibilities of a gifted cook than to any strict definitions imposed by ethnicity or geography.

THOMAS HEAD

# Harold's BBQ: The White Man's Blues, Stew & 'Cue

If country music is the white man's blues, then Harold's Barbecue in Atlanta is its culinary expression. Harold's original location, which opened in 1947 in south Atlanta, comprises every element of the perfect country music song. As David Allen Coe says in "You Never Even Call Me By My Name," those include Mama, trucks, a train, prison, rain, and getting drunk. With the exception of the last, Harold's Barbecue is about all these things. The strongest drink you're likely to find here is iced tea, but it's so sweet it can perm your hair. Harold's has everything else—and it's not a bad place to nurse a hangover.

In an industrial section of town where heavy trucks pockmark the streets, you'll have to cross the railroad tracks to get there—no matter where you're coming from. Atlanta's federal penitentiary is so close it nearly overshadows the little building with the crooked smokestack and barred windows. Harold's is best on cold, rainy days, because the best dish here, hands down, is the thick-as-the-Okefenokee stew. "But what about Mama?" you might ask. As if any true Southerner could leave her out: Who else could have produced the three gen-

erations that run the place, outlasting segregation, the Talmadge dynasty, and pay phones? Also: I can never visit Harold's without wanting to order a glass of buttermilk from the menu. With cornbread crumbled in it, it's always been my own mom's favorite dessert.

Today, Harold's serves as touchstone as much as restaurant, with as diverse a crowd as you're likely to find in Atlanta. It's a favorite of Atlanta University faculty and guvment workers, cops and truck drivers, grandparents and kids. Lots of folks come for the chopped pork, and you'll usually find Lee Hembree at a worn chopping block, working away at the smoked hams. Harold Hembree Jr., son of the original owner and now in his 70s, is behind the cash register, and a sister, Kay, works there too.

Harold's uses an electric cooker, but finishes the pork and eye-of-round beef over hickory coals. You can request a bit of outside meat, or a mix, to get your fix of carbon. Sandwiches come on lightly toasted white bread with a Monarch dill pickle. Aficionados know to order them with the slightly sweet slaw on top. The sauce is tomato-based and lightly vinegary. I like the barbecue here, but the

ribs are anemic little things, tasty but skinny as a supermodel. Harold's Brunswick stew, on the other hand, is a thick, smoky symphony of pork, chicken, tomato and corn, perfect with the lace-edged cracklin' cornbread. That's right—you can still find cornbread with these little fat bombs of flavor, reminiscent of porky raisins.

The waitresses are lightning-fast in their sockless Keds, and really do say things like "It's so good your tongue will slap your brain." Window unit air-conditioners wheeze away, oblivious to outside temperatures. The whole place bears the ochre stain of wood-smoke, and the decorations run to old *Saturday Evening Post* covers, corny cartoons, and religious homilies. "If you have time to pray," one says, "God has time to listen."

The only thing different from a country music song is that a visit to Harold's always has a happy ending.

Harold's Barbecue, 171 McDonough Boulevard (at Lakewood), Atlanta; 404-627-9268. Open Monday through Saturday 10:30 a.m. to 7:30 p.m.

KRISTA REESE

## SOUTHERN FOODWAYS ALLIANCE



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# 2004 Oxford Conference for the Book

With author readings, book signing parties, panel discussions, a catfish dinner, and a live radio show, the University's 11th Oxford Conference for the Book, April 1-4, proved a huge success for attendees—book lovers and leading writers from around the country.

Appearing at the 11th conference, dedicated to novelist Walker Percy, were humorist Roy Blount Jr., editor Gary Fisketjon, publisher Jonathan Galassi, novelist Kaye Gibbons, journalist Sebastian Junger, poet William Jay Smith, 2003-04 John and Renée



Newsweek

Jon Meacham, managing editor of *Newsweek* and author of *Franklin and Winston: An Intimate Portrait of an Epic Friendship*



Marion Ertlinger

Beverly Lowry, novelist, biographer, and director of the Creative Nonfiction Program at George Mason University



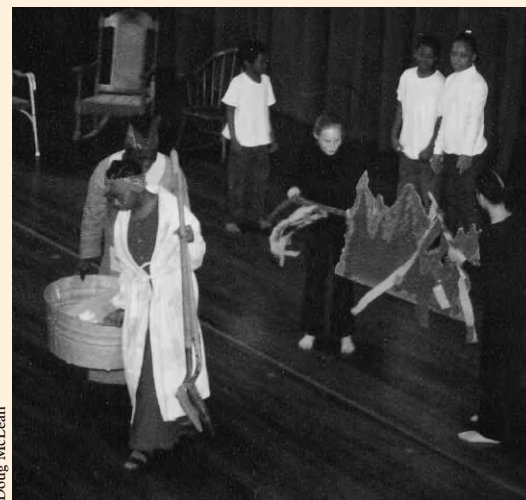
Patrick O'Connor

Margaret McMullan, author of *In My Mother's House* and *How I Found the Strong*

Grisham Writer in Residence Janisse Ray, and Newbery Award-winner Mildred D. Taylor, among many others.

In addition to honoring Percy with presentations and discussions focusing on his life and work, the conference also honored Taylor, who was born in Jackson, with the celebration of Mildred D. Taylor Day in Mississippi, on April 2.

"This year's conference went beyond anything we've ever done," said Charles Reagan Wilson, director of the Center



Doug McLean

Fifth graders from Oxford Middle School performing a skit based on Mildred D. Taylor's *Roll of Thunder, Hear My Cry*

for the Study of Southern Culture, the conference's primary sponsor, along with Oxford's Square Books. "Percy proved to be an unusually popular writer to honor—he has so many passionate fans who were here—and honoring Mildred D. Taylor, such a renowned author for young readers, enabled us to create a new connection with children all over the state."

To recognize Taylor—who has written nine award-winning novels for young adults—more than 500 students from



Doug McLean

Mary Pratt Percy Lobdell, daughter of Walker Percy, to whom the 2005 conference was dedicated, talks with Campbell McCool (right) at Isom Place dinner as Clarke Reed listens.





Janisse Ray, 2003-2004 Grisham Writer at the University of Mississippi

schools in the Oxford area and as far away as West Point and the Delta gathered at the Ford Center for Performing Arts to see a skit from *Roll of Thunder, Hear My Cry* and hear Taylor speak about how the book came to be published. Also at the Ford Center, the writer accepted the proclamation signed by Governor Haley Barbour declaring April 2 Mildred D. Taylor Day statewide.

Additional conference events included the opening of the Mississippi Mystery Writers Exhibition at the John Davis Williams Library; a down-home musical performance by the group Reckon Crew, featuring songs adapted from William Faulkner's *As I Lay Dying*,



Pat Stevens and Baxter Knowlton, the artist who painted Walker Percy portrait for conference program and poster



Curtis Wilkie (left) and Roy Blount Jr.

(right) Gary Fisketjon, vice president and editor at large at Alfred A. Knopf, and Julia Reed during a panel moderated by Barry Hannah



among other Southern works; and a special on-campus broadcast of *Thacker Mountain Radio*, the weekly live radio program produced by Square Books. The show featured a reading by Taylor and a surprise performance by legendary rocker Elvis Costello, in town recording at an Oxford studio.

Conference organizers also scheduled two extra events this year in an effort to offer a full week of literary activities. Preceding the conference was a three-day literary tour of the Delta, featuring journalist Julia Reed and novelist Beverly Lowry, both of whom also served as panelists in Oxford. A two-day Eudora Welty program in Jackson followed the

conference and included a tour of the writer's gardens and discussions of her work.

Next year's Oxford Conference for the Book will take place April 7-9 and is dedicated to the life and works of Flannery O'Connor.

"One aspect that I really like about the Oxford conference is that the people in attendance seem to understand books not simply as entertainment or business but books as momentous things—as vehicles of epiphany and social change and art," said Janisse Ray. "Books are important at the level of marrow."

JENNIFER SOUTHALL

### 2004 Oxford Conference for the Book

Sponsored by the University of Mississippi, Barksdale Reading Institute, Junior Auxiliary of Oxford, Lafayette County Literacy Council, and Square Books. Partially funded by a contribution from the R&B Feder Foundation for the Beaux Arts and grants from the National Endowment for the Arts, the Tribal State Compact Fund, the Mississippi Humanities Council, and the Yoknapatawpha Arts Council.

# Spring Literary Tours

In an effort to provide a full week of literary events for booklovers, the Center this spring scheduled two special functions in conjunction with the 2004 Oxford Conference for the Book—a literary tour of the Mississippi Delta and a program on Eudora Welty in Jackson. The Delta literary tour, organized by the Center and the Viking Range Corporation, took place March 29 to April 1, preceding the conference, while the Center joined with the Mississippi Department of Archives and History—with the assistance of a National Endowment for the Arts grant—to offer the Welty event April 4 and 5, immediately following the conference.

On the first leg of the Delta tour, participants had the opportunity to explore Greenwood, the town where legendary bluesman Robert Johnson was put to rest and where playwright Endesha Ida Mae Holland spent her youth. Scheduled among the literary stops were breaks for barbecue and other favorite Delta foods and, of course, live blues. Additionally, Greenwood's Alluvian Hotel, the critically acclaimed boutique



Sarah Dabney Gillespie

Pictured at the Percy home in Greenville are (from left) Lisa Percy, Jim McMullan and Carlette McMullan, and Billy Percy

hotel operated by Viking, served as home base for the entire trip.

The second day of the tour was spent exploring Greenville, home of William Alexander Percy, Walker Percy, Shelby Foote, and novelist Beverly Lowry, who was on hand for the tour. Many

Greenville residents joined the group at the William Alexander Percy Library to hear literary scholar Kenneth Holditch present "The Athens of the South: Walker Percy and His Circle." After lunch at the home of Lisa and Billy Percy, Hugh McCormick gave a brief history of Greenville, and Mary Dayle McCormick and Princella Wilkerson Nowell led tours of the city and the



Sarah Dabney Gillespie

Franke Keating (left) and Allen Linton at the Percy home



Jeepste Smith

Nancy Ashley (right) with Willie Seaberry, operator of Po' Monkey Lounge near Marigold, Mississippi



Kenneth Holditch and Tay Gillespie in Clarksdale at St. George's Episcopal Church, where Tennessee Williams's grandfather was rector for many years

Greenville Cemetery. The day ended at McCormick Book Inn, where Greenville authors signed copies of their books, bluesman Eddie Cusic performed, and members of the Greenville Arts Council served refreshments.

The final day of the tour was dedicated to Clarksdale, where Tennessee Williams spent much of his early childhood. There, Holditch discussed the playwright and led a tour of sites connected to his life and work. Luther Brown and Henry Outlaw, of Delta State University, joined the group as guides for visits to Money, Ruleville, Drew, Parchman, Rome, Tutwiler, and other Delta communities. Lunch in Clarksdale was at Ground Zero, with music by Big T.

"The Delta has a rich history of music and food," said Jimmy Thomas, a Delta native and guide for the Greenville part of the tour. "But just as important is its rich literary history." Thomas, who serves as managing editor for the new edition of the *Encyclopedia of Southern Culture*, said that Greenville, in the heart of the Delta, has produced more writers per capita than any other city in the United States. And that's a fact the people of the Delta are happy to share. "The people of the Delta are very proud of what comes from there, and they're also very inviting and appreciative of



Touring the newly opened Welty garden



Patti Carr Black (left) and Tay Gillespie in the Welty garden

anyone who visits to admire or take part in the abundance of literary culture."

An abundance of literary culture can also be found at 1119 Pinehurst, the address of Eudora Welty's Jackson home. Although the house where Welty spent more than 76 years will not open for some time, the garden that Welty maintained with her mother, Chestina Andrews Welty, opened April 3. On Sunday, April 4, archival gardener Susan Haltom led a private tour of the garden for Welty program participants. Welty's fiction alludes to more than 150 varieties of plant species, many of which grew in the garden created by Welty's mother. The garden has now been restored to its 1940s look, based on documentation found in the Welty home. "To see the garden itself—the flowers and plants—evokes passages and

imagery that Eudora wrote about in her stories," said Mary Alice Welty White, Welty's niece and the home's curator.

Later that evening, Welty participants enjoyed dinner at the Old Capitol Inn while listening to a talk on Welty's achievements by Peggy Whitman Prenshaw and a reading of "Petrified Man" by actor John Maxwell. The program concluded the following morning with a tour of the new William Winter Archives and History Building, a talk about the Welty Collections by her biographer Suzanne Marrs, and a review of plans for public programming at the Welty House by Patti Carr Black. "With the garden and Eudora's correspondence, awards and other papers, Eudora's home will be one of the most complete literary home museums in the country once it's restored. Everything is right there," said Welty White.

The garden will be open one day a week until the Welty House opens as a museum. The garden is now open Wednesdays from 10 a.m. to 2 p.m. Admission is free, but reservations are required. To make a reservation, e-mail [weltytours@mdah.state.ms.us](mailto:weltytours@mdah.state.ms.us) or call 601-353-7762.

JENNIFER SOUTHALL

# Notes from the Fire Tower Radio Hour

Angela Watkins, a Southern Studies graduate student, reports on her first year as assistant to the popular radio show broadcast live in Oxford and rebroadcast on Mississippi Public Broadcasting.

Another year of *Thacker Mountain Radio* came to a close this spring with much to look forward to in the future. But, before we move ahead to future guests, venues, and predictions, I'd like to reflect on the past year of Thursday evenings spent at Off Square Books.

The fall season kicked off with writer Sena Jeter Naslund and performances by Duff Durrough and the fantastic Jones Sisters. Other highlights include energetic musical performances by the Drive-By-Truckers, Marshall Chapman, and heartthrobs Dave and Serge Bielanko of Marah. Writers ranged from Neal Pollack and his rock and roll outlaws to T. J. Stiles and his biography of outlaw Jesse James. The English Department's MFA in Creative Writing joined us as a local sponsor and, as a pitch on the show, poet Beth Ann Fennelly composed a poem about the program. The season came to a close with hometown hero Barry Hannah reading a special piece.

If the director of the MFA program closes one season, the Grisham Writer in Residence should open the next. Writer Janisse Ray opened the spring season with an essay on activism that roused some audience members to a standing ovation. Perhaps the biggest show to hit Oxford was the April Oxford Conference for the Book program featuring Roy Blount Jr., Tom House, and Mildred D. Taylor. As if those names weren't enough, Elvis Costello made a surprise appearance and Mayor Richard Howorth presented a proclamation in his honor. That show left the *Thacker* crew wondering, "How do we top that one?"

But, rest assured, *Thacker Mountain Radio* will top that one. Each year brings talent, new and old, to Oxford and provides a venue for writing and music, two of Oxford's greatest assets. This summer, a remote broadcast has been planned in June for the Yoknapatawpha Film Festival in the Ford Center for the



Jim Higgins

Elvis Costello (seated, front) with two members of his band

Performing Arts at the University. As *Thacker Mountain Radio* settles into statewide coverage on Mississippi Public Broadcasting, we have begun a statewide promotional campaign to spread the word about Oxford's "fire tower radio hour."

Often overlooked are the weekly elements of the show, the "glue" that holds *Thacker Mountain* upright. Taylor Grocery Band always plays a solid set on the show and, coupled with the wit of host Jim Dees, provides a firm base that can complement

## Friends of Thacker Mountain

Thacker Mountain Radio • c/o Square Books • 160 Courthouse Square • Oxford, MS 38655

I would like to become a Friend of Thacker Mountain and am including a season donation of

\$40    \$10 (student)    Other \$\_\_\_\_\_ (Please make checks payable to Friends of Thacker Mountain.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

I would like to have my gift acknowledged in show literature.

Contact me about having an announcement made during a show.

## New Ventress Order Member

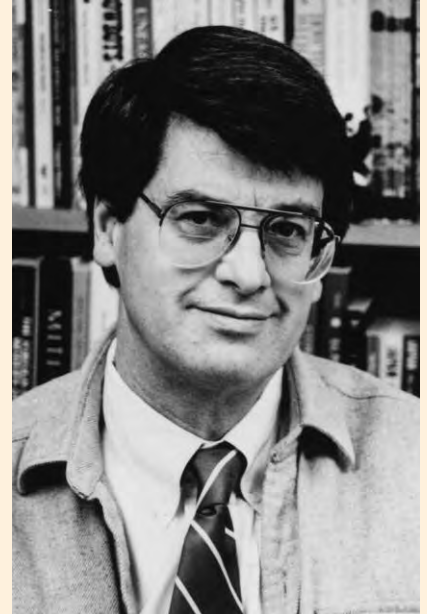
The Center is pleased to welcome Peter Frost as a new member of the Ventress Order, which administers gifts for the benefit of the College of Liberal Arts. A visiting professor of history and senior research associate with the Croft Institute for International Studies, Frost divided his Ventress Order gift between the Center and Ole Miss's international studies program. Frost joins 10 other order members who have opted to support the Center with their gifts.

Frost, who joined the order in honor of Center director Charles Reagan Wilson, said he did so because he is longtime admirer of Wilson's scholarship and of the activities of the Center itself. "I'm a Japan historian but like studying different cultures," Frost said. "It's useful for us to see different regional cultures and we're all the better for it. It enriches us to be able to see the cultural divisions of our country."

In addition to his current post at Ole Miss, Frost is the Frederick L. Schuman Professor of International Relations Emeritus at Williams College in Williamstown, Massachusetts. Frost, who earned undergraduate, master's, and doctoral degrees from Harvard University, has held several positions in the Association of Asian Studies and is currently an associate editor for the AAS journal *Education about Asia*. He also currently runs a nationally funded program for Mississippi teachers on Asia.

Named in honor of James Alexander Ventress, a founding father of the university, the Ventress Order encourages recognition of the College of Liberal Arts as one of the country's outstanding centers of learning. College of Liberal Arts graduates, family members, friends, or organizations may join the order and designate their gifts to particular departments or programs within the college. Corporate and full individual memberships are available by pledging \$10,000 and \$5,000 respectively. Gifts are payable in lump sums or installments not to exceed 10 years. Affiliate memberships are also available through a pledge of \$1,000, payable in a lump sum or installments not to exceed four years.

For more information on joining the Ventress Order for Southern Studies, please contact the Center's advancement associate, Angelina Altobellis, by calling 800-340-9542 or emailing altobell@olemiss.edu.



Peter Frost



(above) Ed Dye



(left) Elmore Leonard

any guest, from Claire Holley to Elvis Costello. Next year, Bryan Ledford, leader of the Taylor Grocery Band and Jamie Kornegay,

director and producer, hope to use more of Mississippi's resources by providing the show as a venue for statewide talent, both obscure and well known.

The potential of *Thacker Mountain Radio* only increases as each season passes. We could never reach our full potential without the generous gifts and support of our sponsors and the community. Without these contributions, *Thacker Mountain* would only be a great idea, not a weekly reality. To continue this Oxford tradition, we need the help of our friends. If you enjoy *Thacker Mountain Radio*, either as a member of our live audience every Thursday evening at Off Square Books, or as a listener on Bullseye 95.5 or the stations of Mississippi Public Broadcasting, please consider becoming a Friend of *Thacker Mountain*. If you are already a Friend, we offer our sincerest gratitude. Please continue that support in helping establish *Thacker Mountain Radio* as an artistic asset to Oxford, Mississippi, and, perhaps in the future, the nation.

ANGELA WATKINS

JENNIFER SOUTHALL

# Center Takes Studying South in New Directions

Thinking about the South, and rethinking what we have already thought, is the job of scholars in Southern Studies. "The U.S. South in Global Contexts," an interdisciplinary symposium held February 13-15, 2004, in Barnard Observatory, did just that: it provided the opportunity for scholars to rethink some of the traditional assumptions guiding the study of the American South. The 32 symposium participants from all over the nation returned to some fundamental questions: Where is "the South"? What makes it distinctive? What constitutes a sense of regional identity? By posing these questions, pushing at national borders, and using a variety of theoretical approaches, participants of "The U.S. South in Global Contexts" tackled many issues immediately relevant to both American and Southern Studies.

As one participant, Deborah Cohn, put it, the symposium foregrounds the idea that defining America and not just the South is always relative: "we are in the Americas whether we are in Mississippi or Cuba or Brazil." By exploring links between the U.S. South and other Souths, we can consider the role of regional identity in a hemispheric context. Doing so does not diminish the importance of more established topics

related to the U.S. South: the Civil War, the civil rights movement, the dividing lines of race, class, and gender. Rather, thinking of the South as both locally grounded and globally connected only widens the avenues of study that make up Southern Studies and deepens our sense of regional histories. "We cannot understand the U.S. South," pointed out keynote speaker Marshall Eakin, "unless we recognize that global forces created and have always shaped its histories, societies, and cultures. . . . The region first begins to emerge as a definable entity out of the clash of empires, peoples, and civilizations in the sixteenth and seventeenth centuries." Now, in the 21st century, we find ourselves in what symposium participant Jon Smith called "the most vibrant time in Southern studies," one that relies upon global connections and interdisciplinarity in trying to understand any patch of Southern soil.

Unlike traditional academic conferences, in which speakers read at length from prepared papers, this symposium featured a series of roundtable discussions that brought together scholars from more than 25 different institutions. Academic conversation and debate focused on five broad topics: "Theoretical Changes/Directional Shifts in Southern Studies," "Rethinking



Mary Beth Lasseter

The "Southern Studies in the Institution" panel considers how to overcome systemic obstacles to genuinely interdisciplinary study. From left to right: George Handley, roundtable anchor, Brigham Young University; Monika Kaup, University of Washington;

John Lowe, LSU; Patrick O'Donnell, Michigan State University; Anita Patterson, Boston University; and Charles Wilson, University of Mississippi.



Southern Communities,” “Other Souths,” “Southern Studies in the Institution,” and “Teaching the New Southern Studies.” The symposium additionally featured two plenary addresses, one by Karla Holloway, Professor of English and African American Studies and Dean of Humanities and Social Sciences at Duke University, and a second by Marshall C. Eakin, professor of history at Vanderbilt University. Holloway’s timely talk, “South Looking South: Surveillance, Science and Homeland [In]Securities” was the highlight of conference events on Friday, and Eakin’s presentation, “When South Is North: The U.S. South from the Perspective of a Brazilianist,” was the featured keynote speech at Saturday’s luncheon. Both speakers addressed an audience composed of academics, interested community members, and students, a number of whom were enrolled in a graduate seminar devoted to the symposium’s topic. At the event’s most robust moment, during Holloway’s keynote address, there were more than one hundred people in attendance.

The individual roundtable discussions, however, really constituted the heart of the conference by offering a forum for presenting work in progress and for engaging in scholarly debate. Each panel participant offered brief opening remarks before involving the audience at large. In the panel on “Theoretical Changes,” scholars addressed topics ranging from William Faulkner’s continued relevance in the study of a broadly defined America to the operating principles of one of the U.S. South’s most famous corporations, Wal-Mart. Panelists also reviewed current challenges to the definition of “Southern literature” and “Southern authors,” and they urged the audience to be mindful of our continued need to remain attentive to black/white tensions in the region’s literary output. In the panel on “Rethinking Southern Communities,” scholars considered the roles of Latin Americans and Native Americans in shaping both the historic and the contemporary South. Panelists who participated in the discussion of “Other Souths” explored connections between the U.S. South, the Caribbean,

Symposium participants remaining on Sunday morning gather in front of Barnard Observatory for an unexpected glimpse of Southern snow. From left to right: Row 1: Kathryn McKee, University of Mississippi; Anita Patterson, Boston University; Deborah Cohn, Indiana University-Bloomington; Earl Fitz, Vanderbilt University; Eric Anderson, Oklahoma State University; John Lowe, LSU; Barbara Ladd, Emory University. Row 2: Tara McPherson, University of Southern California; Jon Smith, University of Montevallo; Natalie Ring, Tulane University; Leigh Ann Duck, University of Memphis; Peter Schmidt, Swarthmore College. Row 3: George Handley, Brigham Young University; Marshall Eakin, Vanderbilt University; Monika Kaup, University of Washington; Gray Kane, University of Mississippi. Row 4: Patrick O’Donnell, Michigan State University; Jay Watson, University of Mississippi; Hosam Aboul-Ela, University of Houston. Row 5: John Matthews, Boston University; Susan Donaldson, College of William and Mary; Annette Trefzer, University of Mississippi; Katie Henninger, LSU; Riché Richardson, University of California at Davis.

and Latin America from the disciplinary perspectives of history and comparative literature.

Rounding out the conference, the final two roundtables shifted from theory to current practices in Southern Studies. Composed of regional studies directors from programs around the country, the panel on “Southern Studies in the Institution” explored the challenges of new and expanded definitions of the “South” to their respective academic programs. The symposium ended on Sunday morning with “Teaching the New Southern Studies,” a panel on which many participants shared information on courses they had taught about the South. Panelists also discussed strategies that would allow teachers to reach beyond the simple binary of U.S. South versus U.S. North. Throughout the conference weekend, scholars repeatedly returned to questions about how to reframe the South theoretically, and they had exciting conversations about the value and use of postcolonial theory in situating the U.S. South as both a colonized and colonizing force in the national and international arena. Sponsored by a variety of departments and constituencies on campus, including the Center for the Study of Southern Culture, the Department of English, the Sally McDonnell Barksdale Honors College, the Croft Institute for International Studies, the College of Liberal Arts, the Office of the Provost, the Graduate School, the Office of Research, African-American Studies, and Gender Studies, “The U.S. South in Global Contexts” attracted top scholars and successfully anchored one of the most exciting cutting-edge exchanges about Southern Studies here at the University of Mississippi.

You can now hear and see selected proceedings of the symposium at [www.southernspaces.org](http://www.southernspaces.org). Keep an eye out for a cumulative bibliography, as well as a publication of symposium proceedings, which the event’s directors, University of Mississippi professors Kathryn McKee and Annette Trefzer, plan to make available soon.

KATHRYN MCKEE  
ANNETTE TREFZER

# *In Memoriam*

Murry Cuthbert  
"Chooky" Falkner II  
November 22, 1928 -  
April 23, 2004

Bern Keating  
May 14, 1915 -  
March 8, 2004

Joan Williams  
September 26, 1928 -  
April 11, 2004



## *Tennessee Williams Tribute & Tour of Victorian Homes*

**September 9-12, 2004  
Columbus, Mississippi**

*Birthplace of poet, author, and  
playwright Tennessee Williams*

Coordinated by the Tennessee Williams Tribute and Tour of Victorian Homes Committee and  
Sponsored by the Columbus Convention and Visitors Bureau, the Columbus Historic Foundation,  
Main Street Columbus, and Mississippi University for Women

## Center Reception in Natchez

In a continuing effort to take the Center and Ole Miss into communities throughout Mississippi, the Center in February hosted a wine and cheese reception in Natchez. Occurring in conjunction with the Natchez Literary and Cinema Celebration, the February 28 reception allowed Center faculty, staff, and advisory members to interact with some 150 guests and discuss various Center programs.

Attending the event from the Center were Director Charles Reagan Wilson, Associate Director Ann Abadie, Director of Documentary Projects David Wharton, and Advancement Associate Angelina Altobellis. Also present were event co-organizers and Advisory Committee members Carolyn Vance Smith and Sherry Jones, both of Natchez.

Besides having the opportunity to view photographs by David Wharton and hear a live musical performance by Natchez native Tricia Walker, guests also had the chance to add their names to the Center's mailing list and pick up copies of the *Southern Register* and the *Ole Miss Alumni Review* as well as literature on April's Conference for the Book and the 2004 Faulkner Conference, which takes place July 25-29.

JENNIFER SOUTHALL



Chancellor Robert Khayat, Assistant Professor of English and African American Studies Ethel Young-Minor, Mississippi Library Commission Executive Director Sharman Bridges Smith, and Policy Advisor to the Governor Jason S. Dean.

A skit from *Roll of Thunder, Hear My Cry*, adapted and performed by Oxford schoolchildren, was especially well received by the Ford Center audience, which included some 500 area fifth graders. Sporting orange Mildred D. Taylor Day T-shirts, the fifth graders had all received copies of *Roll of Thunder* thanks to the Lafayette County Literacy Council, the Oxford Junior Auxiliary, and the Central Elementary PTA.



Kevin Bain/University of Mississippi

Mildred D. Taylor (center) displays a framed proclamation by Governor Haley Barbour declaring April 2, 2004, Mildred D. Taylor Day in Mississippi. With Taylor are (left) Sharman Bridges Smith, executive director of the Mississippi Library Commission, and Jason Dean, policy advisor for Governor Barbour.

The highlight of the ceremony, though, was Taylor herself, who movingly spoke about how *Roll of Thunder* came to be published and how she knew she would win the Newbery. Not sure how to finish the book, the words of the song “Roll of Thunder” came to Taylor, she said, as she was doing laundry in her parents’ Ohio home. Taylor finished her talk by singing a verse from the spiritual to a rousing standing ovation, one of many she received during the celebration of Mildred D. Taylor Day.

JENNIFER SOUTHALL



**Penguin Group Inc. offers Mildred D. Taylor teachers guides on the Web**  
[us.penguin.com/static/packages/us/ya-readers-new/tl-guide-landmildredtaylor.html](http://us.penguin.com/static/packages/us/ya-readers-new/tl-guide-landmildredtaylor.html)

# Regional

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## Upcoming Events of Interest

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# Roundup

A major exhibition presented by the Historic New Orleans Collection returned home after 10 weeks in Paris and will be on display in New Orleans through October 9, 2004. The exhibition, *From Louis XIV to Louis Armstrong: A Cultural Tapestry*, showcases more than 100 objects from the Collection’s vast holdings related to Louisiana’s rich history and culture. Major themes highlighted in the exhibition are colonial history, the development of 19th-century New Orleans, the visual arts from 1870 to 1940, and jazz. *From Louis XIV to Louis Armstrong* is free and open to the public Tuesday through Saturday, except holidays, from 10:00 a.m. to 4:30 p.m. at 533 Royal Street and at the Williams Research Center, 410 Chartres Street. For more information and a schedule of free Wednesday afternoon gallery talks, call 504-523-4662 or visit the Web site ([www.hnoc.org/](http://www.hnoc.org/)).



“Talk to the Music Festival: Arna Bontemps and the Spirit of Central Louisiana” will take place in Alexandria-Pineville, October 7-17, 2004. A symposium on Arna Bontemps, native son of Alexandria and a major figure of the Harlem Renaissance, is set for October 13-16, with members of the author’s family, his principal biographer, and others as speakers. Another highlight of the festival will be the world premiere of noted African American composer William Banfield’s symphony based on passages from Bontemps poems. The Rapides Symphony Orchestra will perform the work on October 16 (evening) and 17 (matinee) with a narrator, a hundred voice community choir, and featured pianist Ellis Marsalis. Other festival events will include a chamber music concert at St. James Episcopal Church and music in other area churches; performances of a play, *The Delany Sisters: Having Our Say*; and the opening of an exhibition of African American artists at the Alexandria Museum of Art, to run through December. For details, check [www.talktothemusic.com](http://www.talktothemusic.com).



The Southern Anthropological Society will hold its annual conference at the newly renovated, historic Read House Hotel in Chattanooga, Tennessee, March 10-13, 2005. The Keynote Symposia theme is “Sustaining and Reimagining Community in a Globalizing World.” These featured, invited panels and papers will explore the myriad ways in which community is expressed and conceptualized today across the world, including the American South. As usual, volunteered sessions and papers on any topic employing anthropological (including any disciplinary subfield or interdisciplinary) insights or methodologies are also welcomed. General Calls for Papers and conference details will follow in the summer and fall. For periodic updates visit the SAS home page: [www.smcm.edu/sas/](http://www.smcm.edu/sas/). Address questions by e-mail to Program Chairs Betty J. Duggan ([bduggan@olemiss.edu](mailto:bduggan@olemiss.edu)) and [bdugganj@hotmail.com](mailto:bdugganj@hotmail.com)) and Steve Folmar ([folmarsj@wfu.edu](mailto:folmarsj@wfu.edu)).

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## NOTES ON CONTRIBUTORS

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**MARK CAMARIGG** practiced law in California for several years before moving to Mississippi in 2002 to study Southern history, work for *Living Blues* magazine as a graduate assistant, visit jook joints, and soak up Southern culture. In the spring of 2004, he became publications manager of *Living Blues*.

**RICHARD FORGETTE** is professor and chair of political science at the University of Mississippi. He holds a PhD from the University of Rochester and previously served as assistant chair at Miami University-Ohio. His research specialization is the U.S. Congress and public policy.

**JOAN WYLIE HALL** teaches in the English Department at the University of Mississippi. She is the author of *Shirley Jackson: A Study of the Short Fiction* and articles on Tennessee Williams, William Faulkner, Grace King, Frances Newman, and other authors.

**DONALD M. 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* and is near completion of a book-length study, "Repetition Forward: A Theory of Modernist Reading."

**KATHRYN MCKEE** is McMullan associate professor of Southern Studies and associate professor of English at the University of Mississippi. She has published essays and lectured about writers of the 19th- and 20th-century South, including William Faulkner, Ellen Glasgow, Bobbie Ann Mason, and Sherwood Bonner.

**REBECCA LARCHE MORETON** is retired from the Department of Modern Languages at the University of Mississippi, where she taught French and linguistics. Her dissertation (Tulane University, 2001) is a linguistic study of Mississippi Gulf French, a variety spoken in the vicinity of Delisle, near Pass Christian, Mississippi.

**NASH MOLPUS** received her MA in Southern Studies from the University of Mississippi in May 2004. She received her undergraduate degree at Furman University in Greenville, South Carolina. She is presently working as an intern at the William Winter Institute for Racial Reconciliation.

**TED OWNBY** holds a joint appointment in Southern Studies and History. He is the author of *Subduing Satan: Religion, Recreation, and Manhood in the Rural South, 1965-1920* and *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830-1998*.

**JENNIFER SOUTHALL** is a communications specialist for the Office of Media and Public Relations at the University of Mississippi. She taught high school English and worked as a magazine editor before returning to the University, where she received a BA in English.

**JIMMY THOMAS** is managing editor of a new edition of the Center's *Encyclopedia of Southern Culture*. He received BA degrees in English and philosophy at the University of Mississippi and has worked for publications in Oxford and New York.

**ANNETTE TREFZER** is assistant professor of English at the University of Mississippi. She recently completed her book manuscript "Native Americans and National Anxieties in Literature of the Southern Renaissance." She is coeditor of *Reclaiming Native American Identities* and author of several essays on Zora Neale Hurston, Marjorie Kinnan Rawlings, and other authors.

**ANGELA WATKINS**, a second-year graduate student in Southern Studies, is assistant producer for *Thacker Mountain Radio*. She is a talented musician who sings, plays the banjo and guitar, and writes songs and music. After receiving a BA in English literature from the University of the South in 2002, she spent a year working at an environmental education preserve in the mountains of North Carolina.

**BLAND WHITLEY**, a Southern Studies alumnus (MA 1996), recently earned his PhD in history from the University of Florida. His dissertation was entitled "Precious Memories: Narratives of the Democracy in Mississippi, 1865-1915." He lives in Atlanta with his wife and fellow Southern Studies alum Sarah Torian.

**CHARLES REAGAN WILSON** is director of the Center and professor of history and Southern Studies. Among his publications are *Baptized in Blood: The Religion of the Lost Cause* and *Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis*.



For a complete list of posters, cds, videos, and other items, see the Southern Culture Catalog on our Web Site

## POSTER

### The Sixth Oxford Conference for the Book Poster (1999)

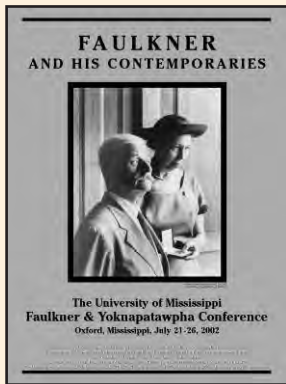
Poster features Eudora Welty portrait by Mildred Nungester Wolfe from the National Portrait Gallery, Smithsonian Institution, Washington, D.C.



Full color, 17.5 x 23.5"  
M9901 ..... \$10.00  
Friends..... \$9.00

### 29th Faulkner and Yoknapatawpha Conference Poster (2002) "Faulkner and His Contemporaries"

Poster is illustrated with Sidney J. Waintrob's image of Eudora Welty and William Faulkner on the occasion of Faulkner's receiving the National Institute of Arts and Letters Gold Medal for Fiction in May 1962.



Black & white photograph, mauve background  
M9901 ..... \$10.00  
Friends..... \$9.00

## CD

### "The Memory Is a Living Thing"

Songs based on the writings of Eudora Welty  
Lester Senter, mezzo-soprano  
1996 ROS Production.  
SR2001 ..... \$16.00  
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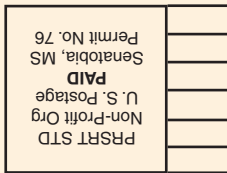
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