

the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • SUMMER 2006



THE UNIVERSITY OF MISSISSIPPI

“Mississippi Reads” Creates Statewide Reading Community

The stale joke that Mississippians can write but not read is about to become even staler.

“Mississippi Reads,” a new project initiated by sponsors throughout the state, will invite readers of all ages to read a specific book by a Mississippi author each year. Libraries, schools, and reading groups will sponsor discussions, lectures, and other activities focusing on the book. Would you like to increase reading among all Mississippians? Would you like to highlight some of Mississippi’s



Richard Wright (1946), photograph by Carl Van Vechten. Courtesy Ellen Wright and the Van Vechten Estate. Image courtesy Special Collections, University of Mississippi Libraries.



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

extraordinary writers, including Faulkner, Wright, Welty, and many others? If so, this is a reading opportunity you do not want to miss. Sponsors invite individuals, institutions, and organizations to join as participants and partners in “Mississippi Reads.” The 2007 and first book for “Mississippi Reads” is William Faulkner’s *Go Down, Moses*.

Details about the project will be unveiled at the October meeting of the Mississippi Library Association and in news releases. Posters and bookmarks

will also be available in the fall, and the traveling exhibition *Faulkner’s World: Photographs by Martin J. Dain* will soon be ready to travel to libraries in the state. In the meantime, interested readers can prepare to read *Go Down, Moses* and to have discussions about it in classrooms, libraries, bookstores, and other gathering places during 2007.

“Mississippi Reads” has been inspired by the popular “One Book” movement, which connects people to literature through readings and discussions. The movement began in 1998 when Nancy Pearl, executive director of the Washington Center for the Book, initiated “If All Seattle Read the Same Book” and invited the community to read *The Sweet Hereafter* by Russell Banks.

“One Book” projects have subsequently blossomed all over the country, growing from 63 in 30 states in June 2002 to more than 350 in all 50 states in December 2005. The Center for the Book in the Library of Congress lists “One Book” projects on its Web site (www.loc.gov/cfbook/) both by state/city and author/book title.

This year the National Endowment for the Arts initiated “The Big Read” project in response to a (big) need identified in its 2004 report *Reading at Risk: A Survey of Literary Reading in*

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DIRECTOR'S COLUMN

I am thrilled to announce that the first volumes of *The New Encyclopedia of Southern Culture* have appeared, giving all of us who worked on the *Religion* and *Geography* volumes quiet satisfaction.

We began work on the books more than five years ago, and Jimmy Thomas, our superb managing editor, has been editing for four productive years. Ann Abadie, our consulting editor, has applied her sharp editorial eye to searching for stylistic infelicities and factual errors to be corrected. My assistant, Sally Lyon, has brought her intelligence and good spirits to many tasks related to the production process.

The volume editors are playing a much larger role this time around than they had in producing the *Encyclopedia of Southern Culture*, engaged constructively in many phases of our production process. We were lucky that Samuel Hill and Dick Pillsbury were editors of our first two volumes, as they are seasoned writers and editors, not to mention experts on their topics, with a visceral understanding of the changes in the South and scholarship in the region since the original *Encyclopedia* in 1989. Their lists of new topics sensitively and thoroughly updated our coverage in these foundational fields for understanding the contemporary South, as well as its history.

I'm particularly excited to see the next two volumes, *History* and *Myth, Manners, and Memory*, in print as I'm the volume editor of each one. I labored mightily to update the *History* overview, choosing to stress the theme of social memory, which has become a key historical concept for understanding how the South's many social groups contested the cultural meaning of the region's public life. We have more material on that theme in the other volume appearing this fall, which links memory with manners and myth as resonant terms for exploring both the representational and behavioral aspects of Southern cultural life.

Choosing covers for these volumes is a challenge, deciding among literally thousands of images that capture broad topics. The *History* volume has a photograph of the original Greensboro, North Carolina, lunch counter sit-in students, capturing a key moment in that watershed event in the modern South, the civil rights movement. The *Myth, Manners, and Memory* volume has a photograph of stereotypical Southern belles—lovely women dressed in their hoop-skirted glory.

I want to acknowledge the great folks at the University of North Carolina Press who have been our near-daily partners in the process of producing *The New Encyclopedia* volumes. Mark Simpson-Voss has served as our overall editor there, and he and Jimmy have hammered out many precedents now that will serve us well in editing the remaining volumes over the coming years.

With four volumes of the eventual 24—and several thousand pages—of *The New Encyclopedia* series now in print, we hope readers can see the expanded scale of our work. We appreciate the work of those who have contributed articles to our first volume; without them, we would not have the giant collaborative project, which is *The New Encyclopedia of Southern Culture*.

On Thursday, September 7, we move from “quiet satisfaction” at the publication of these volumes to bona fide celebration. Square Books, Oxford's legendary independent bookstore, is hosting a book signing for all of us involved with *The New Encyclopedia*. We will appear on *Thacker Mountain Radio*, Oxford's live community radio program broadcast on Mississippi's Public Broadcasting, and then sign books after the show.

We invite everyone who has been a part of our *Encyclopedias* to join us in Oxford—as well as those who just want to get their copies of these new books that are documenting the newest South.

CHARLES REAGAN WILSON

Celebrate the publication of the first four volumes of *The New Encyclopedia of Southern Culture*

Thursday, September 7, 2006

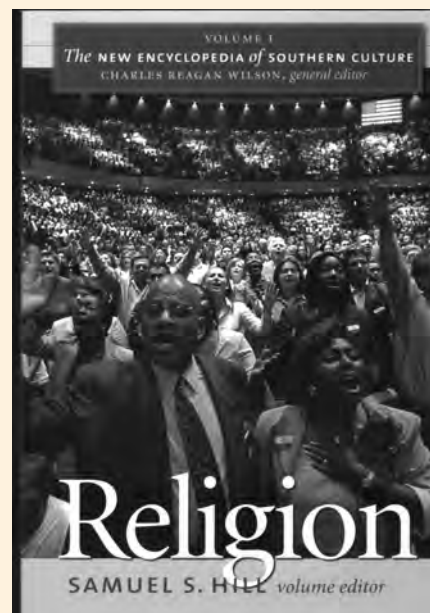
Thacker Mountain Radio

Broadcast live from Off Square Books in Oxford at 5:30 p.m.

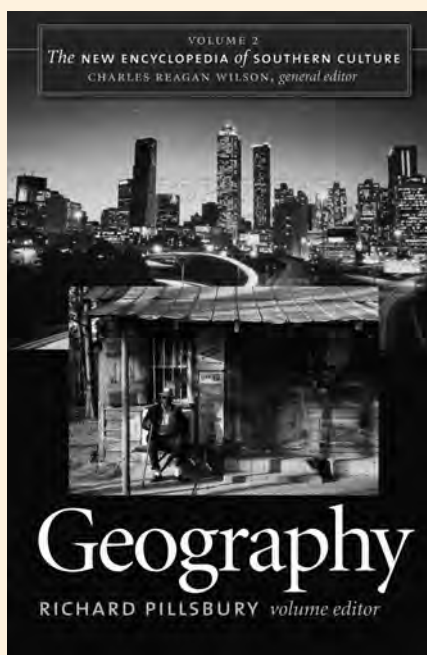
Thacker Mountain is broadcast live on WOXD-Bullseye 95.5 FM and on the Web at www.Bullseye955.com. The show is rebroadcast on Mississippi Public Broadcasting.

The New Encyclopedia of Southern Culture, to be published over the next four years, is a 24-volume updated edition of the popular *Encyclopedia of Southern Culture*.

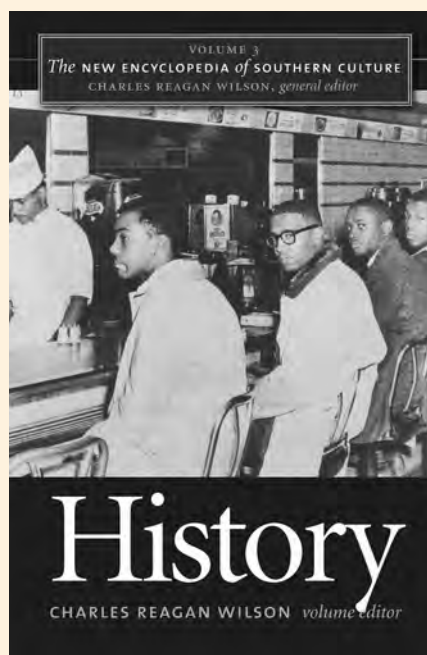
Sponsored by the Center for the Study of Southern Culture at the University of Mississippi. Published by the University of North Carolina Press www.uncpress.unc.edu



Volume 1: Religion



Volume 2: Geography



Volume 3: History



Volume 4: Myth, Manners, and Memory

Matthew Neil Hodgson (1926–2006)

Matthew Neil Hodgson, the director of the University of North Carolina Press who published the Center's *Encyclopedia of Southern Culture* (1989), died June 16 after a long illness. Hodgson directed the Press from 1970 to 1992, and under his leadership, it became one of the nation's most acclaimed university press publishers, with special distinction in publishing works in Southern Studies.

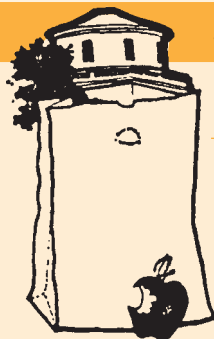
Hodgson served two terms on the Board of Directors of the Association

of American University Presses and served as its president in 1978. While he was director, UNC Press received many prestigious awards, including three Bancroft Prizes, a Francis Parkman Prize, and the 1983 Pulitzer Prize in history. The *Encyclopedia of Southern Culture* won the American Library Association's Dartmouth Prize for the best reference book of 1989.

I remember my visits with Matt fondly, as always congenial, encouraging, and

full of smart conversation with someone who loved books. I appreciated his encouragement and faith in the *Encyclopedia*. He was renowned for his love of fishing and hunting as well as reading. Upon his death, the *Charlotte Observer* suggested the best epitaph for Matt Hodgson, noting that his legacy was partly his achievements in publishing, but also his reputation for having led a productive and happy life.

CHARLES REAGAN WILSON



Brown Bag Lunch and Lecture Series

Fall 2006

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

SEPTEMBER

- 6 "The Celluloid South: Projections of Southern Identity for the First Wednesday"
The University of Mississippi Center for Media Production
- 13 "The Kentuck Festival of the Arts and the Kentuck Museum: Nurturing Southern Folk Art Roots and Emerging American Craft Artists"
Sara Anne Gibson, Executive Director
Kentuck Museum Association
Northport, Alabama
- 20 "The Church Visit Campaign: Jackson, Mississippi's White Churches' Response to the Civil Rights Movement, 1963-1964"
C. Dalton Lyon, History Graduate Student
- 27 "Helping an Ailing City One Drumstick at a Time: Rebuilding Willie Mae's Scotch House and Why It Matters"
John Currence, Owner and Chef
City Grocery
Oxford, Mississippi

- 25 "Landscapes of the Soul: Elizabeth Spencer and Endesha Ida Mae Holland"
Marion Barnwell, Professor of English Emerita
Delta State University

NOVEMBER

- 1 "The Celluloid South: Projections of Southern Identity for the First Wednesday"
The University of Mississippi Center for Media Production
- 8 "From the Delta to Darfur: Social Change Globally and Locally"
Katie Snodgrass, Graduate Student, Clinton School of Public Service
Little Rock, Arkansas
- 15 "Revitalization in Downtown Greenwood"
Mary Margaret Miller, Southern Studies Graduate Student
- 29 "Up North in Mississippi: Education and Integration in Union County"
Mary Swilling, History Graduate Student

OCTOBER

- 4 "The Celluloid South: Projections of Southern Identity for the First Wednesday"
The University of Mississippi Center for Media Production
- 11 "Civil War Nurses and Yellow Fever Nurses in Mississippi"
Sister Mary Paulinus Oakes, RSM
Chaplain, St. Dominic Behavioral Health Services
Jackson, Mississippi
- 18 "Carrollton Revisited"
Wessie Gee and Susan Dunn
Carrollton, Mississippi

l y n n & s t e w a r t

Gammill



Gallery

Exhibition Schedule

July 17–October 13, 2006
David Wharton
Southern Towns, Southern Cities

October 16, 2006–January 5, 2007
Southern Studies Documentary Students
Community Photography: A Comparative Approach

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.

“Communities, Leadership, and the South” Conference and a Celebration of the 20th Anniversary of *Halfway Home and a Long Way to Go* November 1–3, 2006

The Center has been working with the William Jefferson Clinton Presidential Library and the University of Arkansas Clinton School of Public Service to hold this year’s Future of the South conference, which will be in Little Rock, November 1–3, 2006. The topic of the conference is “Communities, Leadership, and the South.” The meeting will also celebrate the 20th anniversary of Southern Growth Policies Board’s seminal report *Halfway Home and a Long Way to Go*.

The conference will examine ideas of community rooted in the South, look at central issues of economic development in local places, and consider the role of philanthropy in community development. The Center’s activities in the larger Future of the South project always consider culture, and this year’s conference will examine the role of such cultural amenities as museums, cultural centers, and cultural heritage tourism in defining communities.

The conference will be organized around panels, many of which will provide best practices case studies of work in towns and cities in the South. It will give a forum for individuals, nonprofits, and government agencies to share their ground-level view of the importance of leadership in community life.

Southern Growth Policies Board is working with the Center and the Clinton School in celebrating its legendary report on the South, *Halfway Home and a Long Way to Go*.

Bill Clinton, then governor of Arkansas, was chair of the Board in 1986, when the report was issued, and William Winter was chair of the commission that wrote the report. The opening events of the conference will focus on the anniversary, and panelists at the conference will assess the South’s position now, relative to the report’s recommendations.



Clinton School of Public Service

The University of Arkansas Clinton School of Public Service is located in the historic Choctaw Railway Station on the grounds of the Clinton Presidential Center. The 1899 building, renovated and dedicated as Sturgis Hall in 2004, also houses the Clinton Foundation. The Clinton School admitted its inaugural class of 16 students in the fall of 2005 and is the nation’s first university to offer a Master of Public Service (MPS) degree. The two-year graduate program combines academic studies and field projects to help students gain knowledge and skills to further their careers in private-sector, nonprofit, volunteer, or government work. For more information, visit www.clintonschool.uasys.edu.

Heifer International, founded in 1944, is a humanitarian assistance organization working to end world hunger and protect the earth. Through livestock, training, and “passing on the gift,” Heifer has helped seven million families, or more than 38 million people, in more than 125 countries improve their quality of life and move toward greater self-reliance. Heifer helps build strong communities because each project participant agrees to

pass on the gift of offspring of their animals and training to another family in need. Its world headquarters, an environmentally friendly “green” building that opened in March 2006, is adjacent to the Clinton Presidential Center and Park in Little Rock. Designed to use sunlight and rainwater for energy and gray water, while conserving electricity and avoiding pollutants, the building is entered in the Leeds (Leadership in Energy Efficiency and Design) certification process with the U.S. Green Building Council, the nation’s top authority on sustainable construction. Participants in the Future of the South Conference will have a special tour of the building on Thursday, November 2, 2006, at 5:00 p.m. For more information on Heifer International, visit www.heifer.org.



Tim Hursley

(continued on page 6)

The Future of the South initiative, including the “Communities, Leadership, and the South” conference, is made possible through a grant from the Phil Hardin Foundation. This is the third Center conference addressing issues of the South’s future and the first one held outside of Mississippi. The Center seeks to work with other entities considering the social, economic, and cultural development of the South. The Clinton Library and Clinton School provide a model of collaborative planning. James L. “Skip” Rutherford, the newly appointed dean of the Clinton School, has been enthusiastic in providing host facilities for the upcoming conference. We have also enjoyed working with Jim Clinton, executive director of Southern Growth Policies Board, to honor its long and distinguished work.

The conference program is open to the public without charge, but registration is encouraged. There are costs for lunch on Thursday and dinner on the grounds on Friday. For more information, check the Center’s Web site (www.olemiss.edu/depts/south).

CHARLES REAGAN WILSON



The William J. Clinton Presidential Library and Museum is located within the Clinton Presidential Center and Park on the banks of the Arkansas River in the River Market District of downtown Little Rock. The structure contains 20,000 square feet of library and museum space, including replicas of the Oval Office and the Cabinet Room, and houses the largest collection of presidential papers and artifacts in U.S. history. Included in the collections are approximately 76.8 million pages of paper documents, 1.85 millions photographs, and over 75,000 museum artifacts. For more information, visit www.clintonlibrary.gov.

“COMMUNITIES, LEADERSHIP, AND THE FUTURE OF THE SOUTH” CONFERENCE AND A CELEBRATION OF THE 20TH ANNIVERSARY OF HALFWAY HOME AND A LONG WAY TO GO

November 1–3, 2006
William J. Clinton Foundation
Little Rock, Arkansas

Wednesday, November 1, 2006

- 4:00 p.m. **Welcome**
James L. “Skip” Rutherford, Dean, Clinton School of Public Service
David Pryor, Professor and Founding Dean, Clinton School; Former Governor of Arkansas, U.S. Congressman, and U.S. Senator
Charles Reagan Wilson, Director, Center for the Study of Southern Culture
Keynote Address
To Be Announced

- 5:00 p.m. **“The History and Impact of *Halfway Home and a Long Way to Go*”**
Jim Clinton, Executive Director, Southern Growth Policies Board

- 6:30 p.m. **Reception**

Thursday, November 2, 2006

- 9:00 a.m. **Idea of Community in the South**
Bob Nash, Vice Chairman, ShoreBank Corporation - moderator

- 11:30 a.m. **Economic Development in Communities**
David Pryor - moderator

- Noon Lunch - Café 42

- 2:00 p.m. **Expanding the Role of “Community” Philanthropy**
Freddie Webb Petett, Assistant Professor, Clinton School; Former Coordinator, W. K. Kellogg Foundations’ Mid South Delta Initiative - moderator

- 3:30 p.m. **Impact of National Service Corps Initiatives in the Lower Mississippi Delta**
Robert J. Torvestad, Director of Field and Career Services, Clinton School - moderator

- 5:00 p.m. **Tour Heifer International**

Friday, November 3, 2006

- 9:00 a.m. **Sample Solutions in Sample Communities**
Thomas A. Bruce, Professor and Associate Dean, Clinton School; Professor Emeritus of Medicine and Professor of Health Policy and Management, University of Arkansas Medical School - moderator

- 10:30 a.m. **Panel: Sample Solutions in Sample Communities**
John Churchill, Secretary, Phi Beta Kappa Society - moderator

- Noon Dinner on the Grounds

- 2:00 p.m. **Cultural Amenities in the Lower Mississippi Delta**
Catherine Remmel Matthews, Director, Arkansas Department of Heritage - moderator

- 3:30 p.m. **Closing Address**
“Developing Young Leaders”
William F. Winter, Former Governor of Mississippi

CALL FOR PAPERS

Faulkner & Yoknapatawpha July 22–26, 2007 “Faulkner’s Sexualities”

William Faulkner grew up and began his writing career during a time of great cultural upheaval, not the least aspect of which was in the realm of sexuality. Every normative notion of sexual identity and sexual relationship was ripe for reexamination, every form of behavior and utterance probed for its concealed sexual meaning. Not only does Faulkner explore multiple versions of heterosexuality throughout his work, he also studies the sexual dimension of various social, economic, and aesthetic concerns. Quentin Compson’s concern for decaying social standards in *The Sound and the Fury* is complicated by the incestuous desires seemingly designed to cleanse sexual violation; same-sex attraction in *Absalom, Absalom!* is both the screen for racial hatred and its hidden core; sexuality and trade in *The Hamlet* antagonize and inspire each other. Above all, the sexual and psychosexual dimensions of race relations are always a factor, a straight and/or queer dynamic inseparable from an intimacy that underlies even the most violent situations.

The 34th annual Faulkner and Yoknapatawpha Conference will examine Faulkner’s life and fiction in terms of the sexualities that we have come to recognize in tandem with the general expansion of approaches to him and his work. Here are some of the issues and questions that might be taken up: Given the frequent violation of sexual “norms” in Faulkner’s fiction, what constitutes sexual standards, sexual values in his work? What constitutes perversity? In what ways does Faulkner participate in discourses of masculinity and femininity, desire and (re)production? In what ways are these discourses bound up with representations of race and ethnicity, modernity and ideology, region and nation? In what ways do his texts touch on questions concerning the racialization of categories of gender within colonial and dominant metropolitan discourses and power relations? Is there a regional sexuality, a Southern sexuality—and what is its relation to the rest of the American hemisphere?

We are inviting 40-minute plenary addresses and 20-minute panel papers for this conference. Plenary papers consist of approximately 5,000 words and will be published by the University Press of Mississippi. Panel papers consist of approximately 2,500 words; a selection of these papers for publication in the conference volume will be made by a jury of the conference program committee.

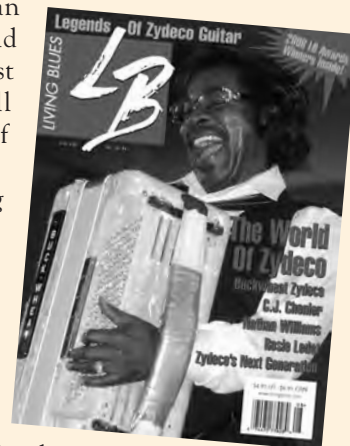
For plenary papers the 14th edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts. Three copies of manuscripts must be submitted by January 31, 2007. Notification of selection will be made by March 1, 2007. Authors whose papers are

(continued on page 27)

Living Blues News

The Fifth Annual *Living Blues* Symposium, entitled “Blueswomen Today,” is scheduled for February 15–17, 2007, on the University of Mississippi campus in Oxford. The conference will include panel discussions, films, an archival presentation, and music. A detailed list of guest speakers and musicians will appear in upcoming issues of *Living Blues* magazine.

The current issue of *Living Blues* features interviews with blues stalwart Eddie C. Campbell, John Lee Hooker Jr., sacred steel master Calvin Cooke, and a profile of Bentonia, Mississippi’s Jimmy “Duck” Holmes. We are also



excited to present our new Southern

Soul Report, featuring interviews with artists and our own Southern Soul radio chart. Southern Soul, a combination of classic R&B, gospel-influenced soul, blues, and contemporary sounds, has been a constant hotbed of blues activity for African American audiences.

Finally, the August issue of *Living Blues* features coverage of the contemporary zydeco music scene and include interviews with musicians Buckwheat Zydeco, C. J. Chenier, Nathan Williams, and Rosie Ledet as well as a historical piece by blues writer Barry Lee Williams on the guitar players of zydeco music. A one-year subscription to *Living Blues* is just \$23.95. Blues fans can subscribe online at www.livingblues.com.

MARK CAMARIGG

Blues Symposium

The fifth annual Blues Today symposium, sponsored by *Living Blues* magazine and the Center, will take place at the University on February 15–17, 2007. The theme is “Blueswomen Today.” Attendees



can expect the usual innovative mix of live music, panels, workshops, and tours, with an emphasis on the great tradition of female blues performance, musical and literary. This year’s blues symposium will take place in conjunction with the annual meeting of the Southern American Studies Association (SASA), whose theme is “Blues Tunes/Blues Texts: Music, Cultures, and Literature in the Global South,” meaning that symposium attendees will be able to attend SASA’s events at no extra charge. With both events taking place concurrently on the Ole Miss campus and sharing an entertainment budget, “Blueswomen Today” promises to be an unusually rich and exciting offering.

Details about the program will soon be posed on www.outreach.olemiss.edu/livingblues/bluestoday/.

2006 Music of the South Conference Report

The Center hosted the second annual Music of the South Conference, June 2–3, which included a keynote address by folklorist Nick Spitzer and a musical performance by the Hot 8 Brass Band from New Orleans.

New Orleans was a focus of attention, as the conference assessed the traditional importance of music to the city and the role of music as an important unifying factor for people of the region after last year's Hurricane Katrina. Spitzer, who is professor of folklore and cultural conservation at the University of New Orleans, talked in his keynote about how music has long been a part of the civic identity of New Orleans, growing out of a local vernacular culture that evolved into a basis for tourism and economic development there. Spitzer also outlined the devastating effects of Katrina on New Orleans's neighborhoods, many of which were at the heart of a dynamic local musical culture. He also explained music's healing role in the aftermath of the storm, as musicians helped to bring people together.

Another highlight of the conference was the appearance of the Hot 8 Brass Band. This group has been central to New Orleans street music for over a decade. Founded by Bennie Pete in 1995, the band has played in traditional Second Line parades, hosted each Sunday by the Social Aid and Pleasure Club, ever since. The group played a concert in the Grove at Ole Miss and also was interviewed by Nick Spitzer on a Friday afternoon session at the conference. The band members detailed how Katrina affected the group and their work in bringing music to relief centers after the storm. The Hot 8 Brass Band has been a featured band in Save Our Brass!, a grassroots project that brought music to evacuee shelters, temporary trailer parks, and communities within New Orleans.

Other sessions at the conference included topics on Alt-Country, Lucinda Williams, Jimmie Swaggart's "Holy Ghost Boogie," the historical and contemporary role of Sacred Harp singing, and black gospel quartets.

Amanda Sewell, a graduate student at Bowling Green State University, lectured on Moby's contemporary versions of Alan Lomax's recordings of Southern folk music, and Phillipa Burgess, of Ohio Dominican University, gave a presentation on minstrel music that was accompanied by a special exhibition at the University Archive.

The conference also provided a forum for discussion of two legendary Southern musical places. Gene Ford, from the University of Alabama, made a multimedia presentation on Muscle Shoals, Alabama, which was home to one of the most creative recording studios in the 1970s and where artists such as Aretha Franklin and the Rolling Stones recorded some of their finest work. He detailed efforts to place the studio on the list of national historical places, efforts that proved to be successful after the conference ended. Memphis is another historic place for making Southern music, and presenters at the conference's final panel discussed the significance on music to Memphis cultural identity and the under-recognized significance of jazz in the blues-dominated city.

CHARLES REAGAN WILSON

CALL FOR PROPOSALS

International Country Music Conference

The 24th annual International Country Music Conference (ICMC) will be held May 24–26, 2007, at Belmont University in Nashville, Tennessee. ICMC solicits proposals in all disciplines related to all aspects of the history and contemporary status of country music. ICMC broadly defines country music to include variants from precommercial and old time country to bluegrass, honky tonk, and alternative country. Proposals on the educational applications of country music from kindergarten through the collegiate curriculum are also welcome.

All presenters will be expected to pay the \$90.00 (U.S.) registration fee. Proposals should include title of paper, a 75–100 word abstract, name of presenter(s), institutional affiliation(s), complete address(es), phone and fax numbers, e-mail address(es).

Proposals may be submitted by e-mail to JAkenson@tntech.edu or sent by conventional mail to James E. Akenson at Box 5042, Tennessee Technological University, Cookeville, TN 38505. U.S.A. Deadline for receipt of proposals is Friday, October 27, 2006. Please note that ICMC coincides with Memorial Day weekend.

Yoknapatawpha Arts Council

p r e s e n t s t h e f o u r t h a n n u a l

Oxford Film Festival • February 8-11, 2007

at the Powerhouse Community Arts Center

www.oxfordfilmfest.com • 662.236.6429 • Film Submission Deadline September 15, 2006

Alum Helps Launch Campaign for Music of the South Professor Endowment

Ron Feder hopes students will benefit from study of Southern music.

Music has always been a part of the South, and Ron Feder aims to continue that tradition through his \$100,000 endowment gift for to help fund a Music of the South Professor at the University of Mississippi. With Feder's gift, the University is making strong progress toward raising the \$2.5 million needed to endow the position.

As part of the Center for the Study of Southern Culture, the professorship will include a faculty chair, distinguished fellowship and leadership, and a visiting lecture series.

Feder, an attorney in Ocean Springs who earned his law degree from Ole Miss in 1981, said he feels that Southern music—in particular, hillbilly music, gospel, blues, and country—is ripe with clues about the daily lives of everyday people. “The stories of the rich and powerful fill the history books, but where can the curious learn about the lives of the laborer, the mill worker, the small farmer, the sundry tradesmen, and the petty criminals who populated the small towns and rural areas of the South?” he asked. “The answer lies in the words and the tunes generated by hundreds of local musicians throughout the Deep South.”

According to Feder, it is the music that contains clues about the common man's relationship with the land, the rich and powerful, and religion. “Just listen to the words in the blues classics of Charley Patton and Robert Johnson,” he said. Since many older artists have died, there is an urgent need to learn their stories before it's too late. Feder said this urgency is the driving force to create a Southern music chair for the Center. Feder believes there is no better place to examine that music than at the University of Mississippi. “The Center is a logical place to locate a Southern music professorship, because of the



Ron Feder

University's commitment to rigorous scholarship. Students will benefit from the direction and control provided by a fully funded professor with the time, leadership, and skill necessary to produce sound scholarship,” he said.

Charles Reagan Wilson, director of Center, said the South has been one of the world's most fertile soils for creativity, and in no area more so than music. “The world has embraced Southern music, and one hears the blues in Germany, country music in Britain, and jazz in cities everywhere. Yet no university has a professor dedicated to teaching, researching, and organizing outreach activities that reflect the range of Southern music,” Wilson said. “The University of Mississippi can claim leadership in the study of Southern music with the establishment of a Professor of Southern Music, and we look forward

to working with Ron and others to complete funding for this position.”

Feder originally heard of the Center and felt the impact of its work in 1985. “I first became interested in the Center for the Study of Southern Culture in 1985 during my active military service in the Philippines. The base was in a hot, steamy delta environment much like Mississippi, and the capital city, Manila, looked a lot like New Orleans. The more it looked like home, the more homesick it made me, especially for the music. Then the military radio network began airing Bill Ferris's groundbreaking *Highway 61* blues program,” Feder said. The program made Feder think of growing up in Vicksburg and realize the importance of music to the Mississippi and the entire South.

Feder said there is a real urgency to get the program under way “before the remaining live witnesses go on to glory.” He said they are passing on before scholars have had an opportunity to rigorously examine their lives and their relationship to the land and the people who populated that land. “Ironically, I've been recalled to active duty and will soon find myself in the lush but dangerous Tigres-Euphrates Valley. I'm hopeful that by the time I return to Mississippi, the Southern Music Professor will be in place and will begin the important work that must be done to preserve this vital element in our lives and history,” Feder said.

To make a donation to help endow the Music of the South Professorship, please contact Ted Smith, assistant director of University Advancement, at 800-340-9542 or tjsmith@olemiss.edu. For more information about the Center for the Study of Southern Culture, visit www.olemiss.edu/depts/south.

REBECCA LAUCK CLEARY

Faulkner and Yoknapatawpha 2006: “Global Faulkner”

The intention of “Global Faulkner,” the theme of the 33rd annual Faulkner and Yoknapatawpha Conference, was not to explore again the impact of Faulkner on the world—although surely that impact became more than evident—but to trace the parallels between Faulkner’s portrayal of the South and the renderings by other writers of their countries and cultures. Faulkner’s “postage stamp of native soil,” it turned out, contains reverberations of national expressions ranging from Nigeria to Japan, and especially of the cultures of the Americas: that New World to which the United States stands no longer as exception or overseer, but perhaps its most vivid representative.

Keith Cartwright opened the conference with a discussion of the relationship between Faulkner’s short stories “Red Leaves,” “That Evening Sun,” and “Delta Autumn” and the Nigerian Nobel Prize-winning writer Wole Soyinka’s exploration of ritual sacrifice and the violent roots of culture in *Death and the King’s Horseman*. From there the conference wended its global way: Manuel Broncano on the “literary complicity” between Faulkner and the Quixotic as well as the Spanish Civil War; Mario Materassi on the Pygmalion theme in European art from Ovid to Gabriele D’Annunzio and in Faulkner’s early novel *Mosquitoes*; Takako Tanaka’s study of the Japanese writer Kenji Nakagami and Faulkner in terms of their contrasting treatment of the burden of patriarchy.

Several papers on the “American” South—that is, Faulkner’s South and its place in the Western Hemisphere—laid particular emphasis on the dynamic of colonizer and colonized. George Handley, Alfred Lopez, Jo K. Galle, Jeff Karem, Katie Woolsey, Laura Martin, and Bart Welling all examined the ways in which Faulkner and writers such as Gabriel García Márquez, Alejo Carpentier, Édouard Glissant,



Courtesy Bruce Newman and Oxford Eagle

Conference participants enjoying picnic at Faulkner’s home, Rowan Oak

and Maryse Condé have responded to the conditions—the threats and opportunities—of “creolization” within and between their respective cultures.

Perhaps the most “global” event of the conference was a presentation by the novelist Tierno Monénembo, who grew up in Guinea and now lives in France, who read his lecture, “Faulkner and Me,” in French, with an English translation distributed to the registrants.

In addition to the formal presentations, a rarely seen film, *Impressions of Japan*, based on Faulkner’s 1955 visit, was shown, scripted by Faulkner. Seth Berner, a book dealer from Portland, Maine, conducted a session on “Collecting Faulkner,” Colby Kullman moderated “Faulkner on the Fringe” at the Southside Gallery, and “Oxford Remembers,” coordinated by Elizabeth Shiver, brought together five Oxonians for reminiscences of the Faulkner family and Oxford as it was when Faulkner lived here. A highlight of the conference continued to be the “Teaching Faulkner” sessions conducted this year by James B. Carothers, Charles A. Peek, Terrell L. Tebbetts, and Theresa Towner.

Other events included two art exhibitions: *Journey of the Spirit*, a fiber quilt exhibition by Gwendolyn Magee at the University Museum, and *Southern Towns, Southern Cities*, recent photographs by David Wharton, at Barnard Observatory. There were also guided tours of North Mississippi, an opening buffet at the home of Dr. Beckett Howorth Jr., and a closing party at Off Square Books.

Although Faulkner’s fiction is undoubtedly global in its implications, its apparently ever-expanding scope, it began, as he well knew and as the Faulkner and Yoknapatawpha Conference continues to confirm, in the intensely local of Oxford and

Lafayette County.

DONALD M. KARTIGANER



Courtesy Bruce Newman and Oxford Eagle

Guinea native Tierno Monénembo, a novelist and teacher now living in France, made the first presentation at the 2006 Faulkner and Yoknapatawpha Conference.



SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

Sooner or later Southerners all come home, not to die, but to eat gumbo.

—Eugene Walter, bard of Mobile, Alabama

2006 Southern Foodways Symposium (with Delta Divertissement, too!)

The ninth annual Southern Foodways Symposium will be held October 19–22, 2006, on the campus of the University of Mississippi in Oxford. This year we explore the Gulf South, tracing an arc from Texas through Louisiana, Mississippi, Alabama, and Florida.

We dig deep into the subject of regionalism this year. With the coast as our backdrop, we ponder where the South gives way to the Caribbean. We study wetlands loss and project the future of the Cajun Coast. Ethnicity comes into play, too. We examine the lives of Cubans in Ybor City, Florida, and Vietnamese in Biloxi, Mississippi. And we hear from a poet, raised on the Gulf Coast, about the African American rituals and traditions of her youth. We learn the provenance of gazpachi salad, the pressed poor boy, and West Indies salad. In short, we pledge to cover the waterfront, to render the Gulf a feast of words and foods.

Of course, we'll eat well. Green gumbo from Leah Chase of New Orleans. Banh Mi, known to some as Vietnamese Po' Boys, too. Breakfast casseroles of oysters and eggs. Biscuits slathered with farm-churned butter. Lunch tributes to Eugene Walter, the man John Egerton called "the once and future king of Southern cookery writers." Snacks of bacon-peanut brittle. Nibbles of sweet potato-blanketed catfish. Sips of sparkling wine and Lynchburg lemonade.

This event provides opportunities for cooks, chefs, food writers, and inquisitive eaters alike to come to a better understanding of Southern cuisine and Southern culture. Lectures, held in Johnson Commons, at the heart of the University of Mississippi campus, are complemented by informal lunches and dinners served in and around Oxford. For more information, go to www.southernfoodways.com.



Pap Bailey, Mullet Fisherman

Richard Bickel

Letter from the President

It is with excitement and sincere gratitude that I share the good news of the most recent support of the Southern Foodways Alliance by the University of Mississippi. Through the office of Provost Carolyn Ellis Staton, we have received another \$30,000 grant for this fiscal year—and a commitment to establish a permanent University-funded budget line item thereafter to pay for our oral historian position.

Since its beginnings, SFA has enjoyed the hospitality and graciousness of the University. My first symposium, before the word really got out about our organization, we could fit inside Barnard. Today, our membership of culinarians, writers, chefs, social historians, journalists, and eaters spans the country and enables many individuals and sponsors to learn about another well-kept secret—Oxford, Mississippi.

This commitment from the University is an acknowledgement of the importance of our mission of documenting and celebrating the diversity of the South through a foodways lens. Our oral history program has already captured many individuals, traditions, regional identities, and food tales that would have otherwise been lost. Amy Evans, who has headed up this effort, has done an amazing job, and our collection of oral histories, perhaps more than anything else, sums up what SFA is about.

With the five-year plan the SFA board completed (with the invaluable assistance of Chris Cavanaugh), this generous commitment by the University affirms our ongoing work as an organization. On behalf of all of us in the Southern Foodways Alliance, I would like to applaud Provost Staton, Vice Chancellor Gloria Kellum, and Chancellor Robert Khayat. And I'd like to invite them all to join us in the Grove this October for a taste of the Gulf Coast, our focus for this fall's symposium.

Thanks for pulling up a seat and digging in.

Yours around the table,

Elizabeth Sims

Barbecue Documentaries

Joe York of the Center for Documentary Projects at the University of Mississippi, with support from Union Square Hospitality Group, recently shot and directed two short barbecue documentaries for the Southern Foodways Alliance. They debuted at this summer's Big Apple Barbecue Block Party. Now they're online for you to view.

Dial 'S' for Sausage <mms://130.74.84.77/omo/cmp/sfa/dialsstreaming.asf>

BBQ BBQ <mms://130.74.84.77/omo/cmp/sfa/bibbobgibsonstreaming.asf>

Willie Mae's Scotch House Renovation Update

The James Beard Foundation has donated \$30,000 to the Gulf Coast Renaissance Fund, established by the Southern Foodways Alliance to help rebuild small, classic New Orleans restaurants destroyed by Hurricane Katrina. SFA director John T Edge says that the fund was “established to preserve Southern culinary landmarks like Willie Mae Seaton’s Scotch House,” which is to benefit from the Beard donation.

The historic restaurant is located in the heavily damaged Treme neighborhood of New Orleans and owned by 90-year-old Willie Mae Seaton. The building, a traditional double shotgun structure, serves as the restaurant on one side and Seaton’s home on the other side. Seaton was the 2005 recipient of the Beard Foundation’s America’s Classic Award. The award is presented to independent, locally owned and operated restaurants whose food and atmosphere reflect the unique culture of their communities.

The Gulf Coast Renaissance Fund has raised more than \$50,000, but the organization needs at least an additional \$80,000 to complete the Scotch House rebuild. Seaton still lives in the area in a temporary home. Her great-granddaughter Carrie Seaton works at Restaurant August in New Orleans and says she looks forward to joining her great-grandmother to reopen the establishment, by the end of the summer if the project goes as planned.

“Everyone wants to return to Willie Mae Seaton’s table,” Edge said. “Her



Willie Mae Seaton's Scotch House

reopening will mean so much to this community. It will serve as a symbol of the city’s rebirth, and Ms. Seaton is eager to fire up the stove and start frying chicken again.”

Following the hurricane, SFA reached out to its members and the food community at-large asking for help to save New Orleans eateries such as the Scotch House. “More than 100 volunteers have come to New Orleans from around the country to help clear out the debris, raise funds, and begin reconstruction. Local chefs like John Besh of Restaurant

August and John Folse of Chef John Folse and Company have fed the volunteers. New Orleans natives like John Currence of City Grocery in Oxford, Mississippi, have led work crews. It continues to be a real grassroots effort.”

To make a donation to the Gulf Coast Renaissance Fund, call 662-915-5993, contact SFA at sfmail@olemiss.edu, or send a check to Gulf Coast Renaissance Fund, Southern Foodways Alliance, P.O. Box 1848, University, MS 38677, Attention: Mary Beth.

REBECCA LAUCK CLEARY

The New Orleans Table: Return and Recollect

The SFA and the McIlhenny Company present The New Orleans Table: Return and Recollect, a series of events to be held in New Orleans, New York, and San Francisco. We aim to recollect lost foods and food memories and remind culinary tourists of what the Crescent City has to offer. Among the players are Paul McIlhenny of Tabasco fame; Roy Blount Jr., NPR commentator and author of *Feet on the Street: Rambles*

Around New Orleans; Leah Chase, the grande doyenne of Creole cookery; Gail and Anthony Uglesich of the beloved restaurant Uglesich’s; filé maker Lionel Key; and James Beard Award-winning chef John Besh of Restaurant August.

The intellectual and cultural backbone of the events will be New Orleans Eats: An Oral History Project, a collection of oral histories from and about those people who create and consume New

Orleans food and drink. Look for the collection to grow (and be posted online at www.southernfoodways.com) in the months to come as field workers capture the stories of cooks and eaters. Speaking of stories, we want to hear from you. If you have a defining New Orleans food memory to share, or if you’re counting the days until you return to table in New Orleans, tell us what you crave and why by calling 888-841-6153 or e-mailing nola eats@earthlink.net.

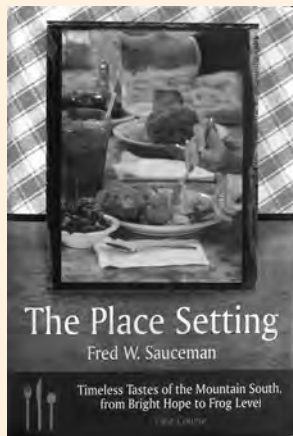
Eating the South

The Place Setting: Timeless Tastes of the Mountain South, from Bright Hope to Frog Level.

By Fred Sauceman.

Macon: Mercer University Press, 2006. \$25.00 cloth.

If you were lucky enough to be at the 2003 Southern Foodways Symposium and hear Fred Sauceman's Saturday afternoon presentation, "Bright Hope to Frog Level: A Mountain Diner's Diary," you will recall that his knowledge of Appalachian eats is both encyclopedic and wonderfully quirky. Now comes the book. One could not want for a better companion than Sauceman, a man who loves his neck of the woods and wants you to taste the best it has to offer.



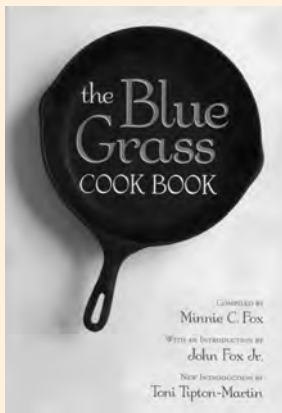
HENRY MENCKEN

The Blue Grass Cook Book.

Compiled by Minnie C. Fox. Original introduction by John Fox Jr. New introduction by Toni Tipton-Martin.

Lexington: University of Kentucky Press, 2005. 436 pages, 300+ recipes, 13 photographs. \$29.95 cloth.

In 1904, Kentucky socialite Minnie C. Fox published *The Blue Grass Cook Book*. In Fox's time, the work of black women in the South was often characterized by demoralizing portraits of servants toiling in "big house" kitchens. In contrast, *The Blue Grass Cook Book*, with Alvin Langdon Coburn's photographs of African Americans at work in kitchens and a passionate introduction by Fox's brother, novelist John Fox Jr., reveals the vital role of black cooks in the traditions of Southern hospitality. A new introduction by past SFA president Toni Tipton-Martin adds historical context to this classic Kentucky cookbook and offers a nuanced portrait of a unique culinary culture.



HENRY MENCKEN

SFA Contributors

ELIZABETH SIMS, current SFA president, has been the communications director for the Biltmore Company in Asheville, North Carolina, since 1990.

REBECCA LAUCK CLEARY is a communications specialist in the Office of Media and Public Relations at the University of Mississippi.

HENRY MENCKEN, a native of the South, now lives and writes beyond.

SOUTHERN FOODWAYS ALLIANCE



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Young Authors Fair Enhances Oxford Conference for the Book

The Young Authors Fair has been part of the Oxford Conference for the Book since 1994, when visiting children's authors recruited by the Junior Auxiliary of Oxford began to speak at the conference in addition to visiting area schools. The students also have the opportunity to write, illustrate, and bind books of their own, which are displayed at the Lafayette County-Oxford Public Library during the week of the conference.

In 2004 all fifth graders in Oxford and Lafayette County—more than 500 young readers—joined conference participants at the University's new Ford Center for the Performing Arts to hear a presentation by Mississippi-born author Mildred D. Taylor, who won the 1977 Newbery Medal for *Roll of Thunder, Hear My Cry*. Previously, the project gave a few books to school libraries; but beginning in 2004, thanks to the efforts of the Junior Auxiliary of Oxford, the Lafayette County Literacy Council, Square Books Jr., and other collaborators, each fifth grader has received a copy of a book by the visiting author.

Newbery Medalist Richard Peck participated in the 2005 Young Authors Fair, and two authors—T. A. Barron and Sharon M. Draper—participated in 2006. Barron, a former venture capitalist who switched careers to become a conservationist and author, has published *The Lost Years of Merlin* series, *The Great Tree of Avalon* trilogy, and numerous other celebrated works for young and not-so-young readers. All fifth graders in Oxford and Lafayette County were given copies of Barron's book *The Ancient One* to read beforehand.

This year the fair was expanded to include ninth graders at Oxford High



School and Lafayette High School, who heard Sharon Draper, author of *Tears of a Tiger*, which was named the America Library Association's Best Book for Young Adults; *The Battle of Jericho*, which is a Coretta Scott King Honor Book; and, most recently, *Copper Sun*. All ninth-grade students received a copy of one Draper's books (*Battle of Jericho* or *Copper Sun*) and read and wrote about it before attending her session at the Ford Center during the book conference.

Young readers from the Gulf Coast were included in this year's conference as well. Leigh Ann Morgan, who is actively involved in Junior Auxiliary, thought her sister, Sherry Beavis, would be interested in the Young Authors program, since she teaches fifth graders at East Hancock Elementary in Kiln, Mississippi. So Beavis's class also wrote

books and sent them to Oxford. Most of the stories were about the effects of Hurricane Katrina.

"The stories were beautiful. They were about finding lost family members after the hurricane or finding a favorite stuffed animal in the top of a tree at a park," Morgan said. "There were stories about being evacuated and coming back to nothing. It was just such a great addition to what we do and added such a dimension." Although those students couldn't make it to Oxford for Barron's talk, a video of his presentation was mailed to them, along with signed copies of his book.

Gulf Coast students got to be involved in the Book Conference in a new and innovative way, and they were all excited to be a part of it. "The children were so appreciative and T. A. was just fabulous—really phenomenal. And it's always nice as North Mississippians to be able to help the Coast," Morgan said.

Barron said that he enjoyed his time in Oxford, and that the entire experience was "delightful, as rich and subtle as the breeze on William Faulkner's porch."

"As a wandering bard who has attended more book events than I can count, I can tell you that the Oxford Conference for the Book has it all: people who feel great passion for stories of all kinds; knowledgeable folks from lots of different backgrounds; and a setting that could charm honeybees out of their flowers," he said. "People were so kind to me. And so full of earnest, thoughtful, insightful questions. I loved the experience, and I carried home a bag of books when I left!"

REBECCA LAUCK CLEARY

Reading the South

The End of California

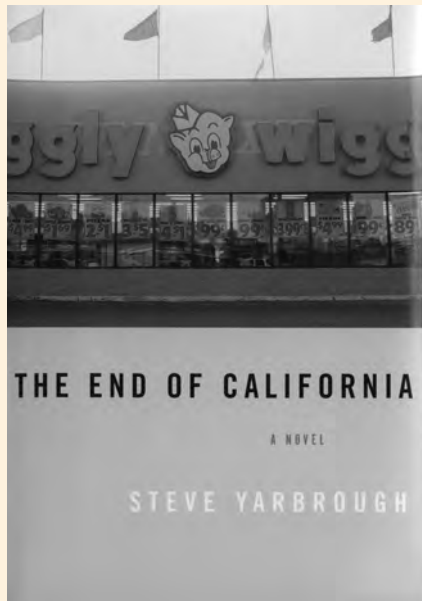
By Steve Yarbrough

Knopf, 2006.

303 pages. \$23.95 cloth.

In 2004, Indianola, Mississippi, émigré Steve Yarbrough returned to the fictional town of Loring, Mississippi, with his PEN/Faulkner-award finalist *Prisoners of War*. While not necessarily intended to be a collective history of a place, Yarbrough's three latest novels have chronicled the unconnected lives of individuals in Loring since the turn of the 20th century. In *Visible Spirits*, his second novel, Yarbrough takes the reader back to the racially divided Loring of 1902. In *Prisoners of War*, Yarbrough reimagines the Delta town during World War II, when it was home to a German POW camp. His latest effort, *The End of California*, brings us into the 21st century. We now find Loring a thoroughly modern Mississippi town, complete with cell phones, Starbucks, and Google. But in *The End of California*, Loring, while modern, is still nothing like California. Yes, the mocha lattes and frappuccinos taste the same either place, but Yarbrough, as always, is keenly aware of his surroundings, and in Loring little old ladies still bring cakes to folks' homes after a death in the family and high school quarterbacks are local heroes.

A reoccurring theme throughout Yarbrough's Loring novels is that his characters are either running from something or to something—more often than not the town itself. In *The End of California*, Pete Barrington ran away from Loring to California to play college football and pursue a degree in medicine. Now, following a messy malpractice suit, he is a grown



man running away from his troubles in California, wife and daughter in tow. Pete Barrington is running home—to the home that he last knew as a star high school tight end. The town hasn't changed much, despite all the modernizing effects the past 20 years have had on it. Barrington effortlessly returns to the playing field, both of football (as volunteer assistant coach) and family medicine, but his 15-year-old, violin-playing daughter, Toni, and wife, Angela, resent being wrenched from the home they knew and loved. They find the Mississippi Delta neither quaint nor fascinating, and soon, out of resentment and desperation, they each turn to other men to alleviate their discontent.

Enter Alan DePoyster. Alan manages the local Piggly Wiggly, is blissfully married, is pious in thought and deed, and has never once missed an opportunity to attend his son Mason's football games. He also hates Pete Barrington as much as any

deeply religious man can hate. Twenty-five years ago Alan's mother initiated a quickie affair with Pete. Alan's father subsequently left town and his family, and Alan abandoned Loring soon after. Now Pete and Alan have both returned home, old animosities reemerge, and Alan cannot control the rage he has lived with since he and Pete were teenagers. To complicate matters, Toni's newfound friend and confidant is Alan's son, Mason—a fact that Alan is loathe to stand on the sidelines and allow, yet he is too good a father to interfere. Disaster looms, and Yarbrough's lilting prose and elegant storytelling leave the reader particularly vulnerable to the horror that Alan's retribution brings.

The End of California is a tale about returning heroes, relationships between parents and children, the past returning as present, and testimony to the fact that one can go home again, but not without a cost.

JIMMY THOMAS

Editor's Note: *Piggly Wiggly, Greenwood, Mississippi, 2004*, the photograph on the jacket of Steve Yarbrough's book, is by Mississippi Delta native Maude Schuyler Clay.

Junior Ray.

By John Pritchard. Montgomery: NewSouth Books, 2005. 160 pages. \$23.95 cloth.

Editor's Note: This review by Steve Yarbrough originally ran in the *Mobile Register* on May 22, 2005.

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

For these and other books call 800-648-4001 or fax 662-234-9630.

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A few years ago, at a combination bookstore/gift shop/restaurant in a small Mississippi Delta town not far from the place where I grew up, I did a book signing for one of my novels. The people who ran the shop were very nice, and the event was well attended. Though the town in question was about 65 percent black, the crowd there was entirely white, except for one black woman in her 40s who stayed busy bringing food out to tables and clearing away dirty dishes. When I had finished signing and was about to put away my pen, one of the owners, a pleasant lady who'd provided my wife and me the kind of warm hospitality one can count on in the Delta, leaned over, handed me one more book, and, in a whisper, said, "This one's for Nandene." It says a lot about the Delta that I knew instantly who Nandene was. And it says even more that under no circumstances could she have approached my table to get that book signed.

I mention the incident because I suspect that some people who go out and buy John Pritchard's darkly funny first novel, *Junior Ray*, are going to shake their heads at some of the main character's racist pronouncements, assuring themselves that things can't possibly still be that bad, not even in the area one historian has called "the most Southern place on earth." Indeed they can be, and in this novel they usually are.

Junior Ray Loveblood, the narrator of Pritchard's novel, is a racist ex-deputy sheriff living in Mhoon County, Mississippi. Junior Ray and his sidekick, another inept lawman named, appropriately, Voyd, have spent years trying to track down a decorated World War II hero named Leland Shaw. Shaw, after returning from the war to accolades, had dropped out of society and gone into hiding, and Junior Ray had become obsessed with the possibility of finding him

and killing him. As J. R. tells us, "I wanted to kill him. . . . It's just something about him I hate, and, quite frankly, if you want to know the truth, I really kinda enjoy the feeling. . . . He was just what you might call convenient." Junior Ray has two reasons for his hatred. One is that Shaw comes from the planter class, a group that poor whites like Junior Ray have always despised. The other is that Shaw showed signs of being dangerously liberal on the issue of race, referring to black people, in a set of notebooks that Junior Ray has captured, as "Negroes," rather than calling them "niggas" as Junior Ray and just about all the other white people in Mhoon County do.

There's not a lot of plot in Pritchard's novel. It's reminiscent in structure to some of Barry Hannah's work, whose early, boozy novel *Ray* particularly comes to mind (and Pritchard's title may be no coincidence), and it would be a disservice to readers if any reviewer failed to acknowledge that the book is surely one of the most profane in recent memory. Quoting from it is difficult, because there are few, if any, passages free of racist epithets, misogynistic slurs, or foul references to certain bodily processes. Nevertheless, as one who's spent a fair amount of time in football locker rooms in the Mississippi Delta and also put in some hours in dives up and down Highway 49, I can attest that the author's ear for Delta speech is pitch-perfect. It is precisely this that endows *Junior Ray* with much of its considerable appeal.

When Junior Ray's lady friend begins giving pet names to body parts, he observes that "it's enough to gag a . . . maggot." Musing on the state penal system, he notes that while certain convicts were granted conjugal privileges, they "had to work harder than a water boy in

hell." After Voyd goes a little bit crazy at a black establishment called the Nite Al Café & Club and misplaces his clothes, Junior Ray pronounces him "buck nekkid and drunk as a bicycle." JR is also capable of acute political and sociological commentary: "Now that Mississippi has become part of the United States, things ain't the same. Well, it's become partially part of it, anyway. Which is sayin' lot, because when I was a boy, wuddn none of it in America."

When I was a boy, which was not so long after Junior Ray was one, wuddn none of it in America, either. It is indeed partially part of it now, but the Mississippi Delta is a nation unto itself, and in this promising debut novel John Pritchard proves that he knows the language and customs of its natives as well as any writer to come along in quite some time.

STEVE YARBROUGH

Dark Familiar.

By Aleda Shirley.

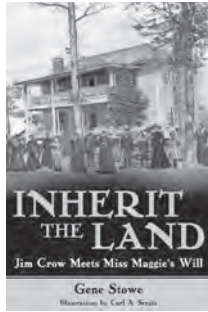
Louisville, Ky.: Sarabande Books, 2006. 73 pages. \$21.95 cloth, \$13.95 paper.

At Oxford's Off Square Books this June, Aleda Shirley laughed about her presumption in titling several of the *Dark Familiar* poems after canvases by Mark Rothko and Jackson Pollock, "two of the greatest painters of the 20th century." Rothko allusions frame the book neatly, from the epigraph to the name of the final poem, "*White Center.*" But, much more significantly, Shirley adapts a modern painter's techniques throughout, manipulating colors and shapes to create meaning and evoke strong feelings. She sees "hopeless planes of white" in a winter view; she remarks that city lights turn the night sky "milky," making the "contours" of

constellations “too abstract” to identify; she visualizes a porch “drowned in shadow, the oaks & dogwoods/ losing their green to imagined violet.”

Judge this book by its cover, a reproduction of Charles Carraway’s elegant *Light from Above*, which hangs in the Mississippi Museum of Art. Carraway depicts a room emptied of everything but light and shadows; Shirley describes “tenebrous corners” and “the baize light of morning.” Carraway’s black-and-white tiled floor looks like a huge chessboard; the book, too, is darkly familiar with realms of chance and strategy: roulette and blackjack, “a lucky piece of hematite,” the Kentucky Derby. The startling image of casino as cosmos sets the tone in the opening poem, “The Star’s Etruscan Argument.”

As carefully constructed as a Rothko painting, this work depends on juxtapositions. Ancient Etruscan and Indian civilizations contrast with contemporary croupiers and “a murder forty years old”; behind dark curtains, the window in the poet’s dim hotel room looks out on the glare of casino light; at the slot machines and card tables, eyes “gleam with hope & its opposite.” The title comes from Emily Dickinson’s poem 1528 (“The Moon upon her fluent Route”), a reflection on design, or lack of design, in the universe. At her darkest, Shirley, too, speculates on God’s absence. “The Star’s Etruscan Argument” ends with cigarette smoke dissipating above gamblers’ heads: “invisible systems at work, & God/ not looking out



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Illustrations by

Carl A. Sergio

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Changes in Rhythm & Blues, 1950–1999

By Richard J. Ripani

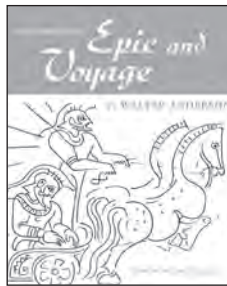
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Flashbacks to Faulkner**

By Ben Wasson

Introductory essay by

Carvel Collins

A touching memoir of Faulkner, written by his first literary agent and one of his closest friends
\$20

Faulkner and Religion

Edited by Doreen Fowler and Ann J. Abadie
 Faulkner and Yoknapatawpha Conference essays that examine how religion relates to Faulkner’s work
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**Faulkner
Masks and Metaphors**

By Lothar Hönnighausen

A critical study of the ruses and the roles with which William Faulkner masked himself and his characters
\$25

for any of us from the inverted/ domes in the ceiling that watch & record everything.” Cued by the title, Mississippians will recognize the unnamed casino as the Silver Star at Philadelphia, the Neshoba County town where three civil rights workers were murdered the night of June 21, 1964.

Death is a dark familiar in Shirley’s poetry. An earlier collection, *Long Distance* (1996), describes ghostly presences in “Shades” and John F. Kennedy’s assassination in “Texas” (“I was in Texas, a third-grader in Mrs. Watson’s class”). While “The Star’s Etruscan Argument” can be read as an elegy for James Chaney, Andrew Goodman, and Michael Schwerner, Shirley had just completed third grade when the activists were killed. “Wisdom,” a poem about her Kentucky grandfather, is a more personal variation on the genre. Wisdom, Cyclone, and Good Luck were three Metcalfe County towns that sent young men to World War I: “Imagine them/ moving down the road under rustling sweetgums.” Old comrades bury Waller Franklin Shirley in a snowy churchyard in Wisdom in 1973, though he lived in nearby Summer Shade at the time of his induction. Like the veteran’s Silver Star, these place names and landscapes contribute wonderfully to the book’s profound themes of luck and loss.

Memories haunt *Dark Familiar*, yet “Wisdom” is unusually evocative. “A thousand thousand changes” happened in Mr. Shirley’s life, including the first spacewalk by an astronaut, “the planet shining behind him.” The image is as unforgettable as the veteran’s memory of “his father’s father talking about the year without a summer.” Untimely snow and frost destroyed the crops in many states in 1816, a terrible disaster for families like the Shirleys, whose

Aleda Shirley



family history gains mythic resonance in the poem. In fewer than 50 lines, “Wisdom” encompasses seasons and planets, wars and journeys, generations of birthing and dying.

“No one warned me about the countless/ tributaries of the Styx that skein through a life,” the poet writes in “The Asphodel Fields,” at the start of the book’s final section. Most obviously, these tributaries are the several deaths recorded and eulogized in *Dark Familiar*; but the metaphor also includes the misunderstandings and betrayals of an early love affair described in such poems as “*Convergence: Number 10, 1952*” (a Jackson Pollock title) and “*Fin de Siècle*.” Contemplating loss (a broken relationship, a sinking house), Shirley—like Shakespeare in his sonnets—turns the language of accountancy into poetry. The title “April Fifteenth” is a good example. And, in “In the Cathedral,” the poet reacts to the death of her early lover by “audit[ing] the books”: “Bequeathed

nothing by you,/ I must again begin saving or live less dearly.”

Dark familiars include death and taxes, but also iconic cats “at their Hadley bowls in the morning,” or curled in lawn chairs, or sitting on a dark bed with phosphorescent eyes. Sadly, the glow is fleeting. Robert Frost said, “Nothing gold can stay”; and Shirley hears “Rhododendron leaves rattle their shredded gold.” Still, wisteria and dogwood blossom in these poems; and, even on April 15, “a grackle, a bluejay & two cardinals peck/ at the damp grass” of the poet’s yard in Jackson.

The publisher’s Web site, www.sarabandebooks.org, provides a rich resource for exploring *Dark Familiar*, including an interview with Aleda Shirley and several suggested readings, from Faulkner to Philip Larkin and Joan Didion. Even more intriguingly, Shirley poses 10 questions (on her affection for lists and her attitude toward 21st-century technologies, for example) and offers detailed creative writing exercises that will make readers envy her poetry students at Millsaps College.

JOAN WYLLIE HALL

Great with Child: Letters to a Young Mother.

By Beth Ann Fennelly.
W. W Norton & Company, 2006.
220 pages. \$22.95 cloth.

Beth Ann Fennelly knows the ancient truth about pregnancy and childbirth—that one woman needs another woman to help her over the threshold, through the door of foreknowledge that is a birth in itself. She has written a new classic destined to be an ideal gift for soon-to-be mothers, a valuable text for childbirth classes, or a smart first purchase after a positive pregnancy

test. However, this little book is far more than another “What-to-Expect” pregnancy guide. It is an epistolary story of loving friends, hopeful families, healthy relationships, and happy parents.

These letters were first written to a younger friend who found herself pregnant with her first child, living far from her close female friends and family. A new mother herself, Fennelly promised her friend that she would be her long-distance partner in the pregnancy and childbirth, sending frequent letters of encouragement, information, literary contexts, and empathy. After the birth had occurred, her friend asked permission to share the treasured letters with first one friend, and then another, until Fennelly realized that the collection could be more universal than particular. Very lightly edited, these letters that allowed the author to “shape [her] own reflections about pregnancy and child rearing” provide a wonderful and insightful look into the lives of two women who are working together to bring another loved child into the world. With honesty, humor, and self deprecation, Fennelly shares her experiences, both negative and positive ones, producing a work that moves this book into the broader philosophical context of modern human relationships. And Fennelly understands and explains the significance of parenting and its connection with history, without being self-conscious or pretentious. She reminds her friend that as a mother, “you [will] understand yourself as lodged in history in a way you didn’t before. Your beliefs will be tested, your hypotheses put into action, so you’ll consider them in a new way. Whether you’re explaining where pets go when they die or teaching your child to recycle, your philosophies have ramifications. For the rest of history, echoes of your voice will be heard.” But not all of



the letters are as sober as this one. There are lighthearted, even hilarious reminders of the undignified, smelly, eye-rolling business of parenting. Stressing that squeamishness is soon discarded by most mothers, one of Fennelly’s potty-training descriptions ends in the discovery of “a thin, whitish piece of thread . . . coming from [her daughter’s] bottom.” She suddenly realizes that it is a strand of dental floss, and that the day before, as she was flossing her teeth, her “little monkey watched, rapt, and the phone rang.” Fennelly recalls that she “laid the dental floss on the edge of the sink, but when [she] came back it was gone.” Perhaps the sweet revenge will come when, one day, the teenaged daughter will hear this story told by her indulgent mother as her peers roar with laughter.

There are letters that deal with miscarriage, suicide, sex, post partum depression, infant death, physical pain, the difficulties pregnancy and childbirth cause in a marriage, the effect of child-rearing on a woman’s working life and her sense of herself, and the involuntary but inevitable recollection of the painful memories of her own childhood traumas, relived in the light of the newest generation.

Fennelly’s honesty even allows her to admit her brief attraction to “a poet with whom I’d flirted outrageously all week” during a well-deserved professional break from her full-time mothering.

This is a jewel of a book, a warm but sophisticated recollection of a stage of life better experienced in female companionship than in isolation. Fennelly’s generous gift of herself to her young friend is now a gift that can and should be shared with others.

BRIDGET SMITH PIESCHEL

***Lucy Somerville Howorth:
New Deal Lawyer,
Politician, and Feminist
from the South.***

By Dorothy S. Shawhan and Martha H. Swain. Foreword by Anne Firor Scott. Baton Rouge: Louisiana State University Press, 2006. 234 pages. \$42.95 cloth.

It is not too surprising, perhaps, that Lucy Somerville Howorth (1895–1997), being the daughter of Robert Somerville and Nellie Nugent Somerville, the first woman ever to serve as a member of Mississippi’s state legislature, herself played a very active and successful role in the history of the women’s liberation movement, at both the national and the state level, for most of the last two-thirds of the 20th century. This book by Dorothy S. Shawhan, a novelist and teacher of English at Delta State University in Howorth’s longtime hometown of Cleveland, Mississippi, and Martha H. Swain, a professor emerita of history at Texas Woman’s University and a onetime winner of the Mississippi University for Women’s Eudora Welty Award, tells the story of her long life and numerous achievements in vivid detail. A

foreword by Anne Firor Scott, professor emerita of history at Duke University, who enjoyed a close friendship with Howorth for more than 40 years, tells readers that she was “one of the truly impressive women of the 20th century.”

For researching Howorth’s life and career the book’s two authors had numerous sources on which to draw. Collections of her papers are on deposit both in the library of the Radcliffe Institute for Advanced Study in Cambridge, Massachusetts, and in the library at Delta State University. Numerous references to her are also to be found in several of her friends’ papers deposited in other library collections, in a number of published public documents, and in the numerous press interviews that she gave in the later years of her life. She was herself the author of more than a dozen articles on various subjects that she was active with regard to, and many authors of both books and articles have included references to her in their works.

In describing Howorth’s early childhood the authors tell how she and her mother were able, each summer, to escape from life in Greenville, Mississippi, where Nellie Somerville’s campaigns on behalf of female suffrage often caused her to be at odds with the Percys and other members of the town’s high society, by escaping to a “Chataqua atop the Cumberlands” at Monteagle, near Sewanee, Tennessee, where Nellie had purchased a cottage in 1886. From 1912 to 1916 Lucy Howorth was even farther away from home, at Randolph-Macon Women’s College in Lynchburg, Virginia. And, after just a brief return to Greenville, in the summer of 1918, she was able, finally, to break what she always called “the spell of the South” by enrolling in a graduate program at Columbia University and getting a



job with an aircraft production firm in New York City.

While in New York, Howorth became active in Democratic Party politics and also in the YWCA and the American Association for University Women, both groups in which she would remain very active for most of the rest of her life. Returning home to Mississippi, in 1920, she became one of the first women to enroll in the University Law School in Oxford, whose dean, Thomas H. Somerville, was a distant cousin. There, in addition to meeting with William Faulkner and working with him in founding a student drama group called “The Marionettes,” she graduated top of her class and delivered a highly controversial commencement speech attacking attempts to halt the teaching of Darwinian evolution in the schools.

Returning then briefly home to Cleveland, Mississippi, Howorth both assisted her mother in getting elected to the lower house of the state legislature, in 1923, and accompanied her when she went to the Democratic National Convention in New York City in 1924. Also in 1924, she became the first woman ever to address the Mississippi Bar

Association, taking as her subject “Laws about Lawyers.” In 1926 she began practicing law in her native city of Greenville and was very active in relief measures after the great flood there in 1927. Appointed that same year to be the U.S. commissioner for the southern district of Mississippi, she began to be called “Judge Lucy,” an epithet she would be known by for the remainder of her long life. Meanwhile, since 1924 she had been serving as a member of the state Board of Bar Examiners, a fellow member of which was her law school friend and contemporary, Joseph Howorth. On February 16, 1928, the two were married and began practicing as law partners in both Greenville and Jackson.

Taking up residence in Jackson, Judge Lucy again became active in both the AAUW and the YWCA and other women’s organizations as well. Dismissed from the Board of Bar Examiners when Theodore G. Bilbo began his second term as governor in 1928 and “reorganized the board out of existence,” she responded by becoming politically active. In 1931, following in her mother’s footsteps, she won election to the lower house of the state legislature. She did not run for reelection, however, for, in July 1934, she was one of three women appointed by the Roosevelt administration to serve on the Veterans Administrations Board of Appeals in Washington, D.C. Over the next 20 years, having the advantage of being both a woman lawyer and a very able public speaker, she served as a “Watchdog for Women” in the nation’s capital, serving in various positions in the Veteran’s Administration down to 1948 and then as a member of the War Claims Commission until 1954, while still continuing very active in the AAUW and other organizations campaigning for both more rights

and more opportunities for women in America.

Her last two years in Washington were spent doing legal research for the newly created Commission on Governmental Security and also for her cousin James Somerville's law office in Washington. But, in the spring of 1957, when her husband, Joe, retired after working for 20 years in the Pentagon, the Howorths retired back home to Cleveland, Mississippi. There they no longer practiced law, but Lucy remained very active, even after Joe's death in 1980. She continued to spend some time every summer with other family members at the Monteagle cottage, which was still family property. Declining health did not prevent her from visiting Alaska in 1986 and London and Italy in 1987. In 1988 she returned to Washington to attend the AAUW national convention. When she died nine years later, at the age of 102, the authors conclude, the richest legacy she left for future generations was the much richer understanding she left behind her of the "glory of being a feminist."

The one flagrant error in the book is the report that her law school commencement ceremony, in 1922, was held in the University of Mississippi's "old Fulton Chapel," which had "been a hospital during the Civil War and remained a haunting reminder of the past." In fact, it would have been held in the old Chapel building that now houses the Croft Institute. Fulton Chapel was not built till 1929. There are also a few typographical errors. But, altogether, the book provides a detailed, insightful, and thorough account of Judge Lucy's long, eventful, and wonderful life.

MICHAEL LANDON

The Reverend.

Photographs by James Perry Walker. Foreword by Will Campbell.

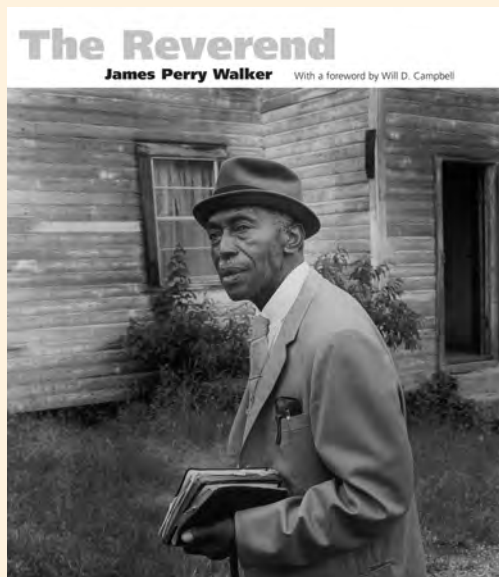
Jackson: University Press of Mississippi, 2006. 108 pages. 79 duotone photographs. \$35.00 cloth.

James Perry Walker's *The Reverend* is the latest in a series of first-rate photographic books from the University Press of Mississippi. Using black-and-white photographs and verbatim texts selected from tape recordings, Walker documents a portion of the Southern past that at first glance seems far removed from the present but actually still exists (in only slightly altered form) in more than a few rural places in the South today. The book focuses on Reverend Louis Cole (1900–1981), the circuit-riding pastor of several small African American churches in north Mississippi and west Tennessee, during the final six years of his life. *The Reverend* goes far beyond telling about just one man, though, to reveal a religious culture and worldview that few outside the rural South will ever come across.

Walker first got to know Reverend

Cole in 1967, while teaching in a Head Start summer program that met in one of Cole's churches in Marshall County. At the end of that summer, Walker moved on, but he returned to north Mississippi in the mid-1970s. He had learned to use a camera in the interim and asked Reverend Cole for permission to photograph the religious life of the churches he pastored. Cole took Walker's proposal to the members of his churches, and they agreed. Over the next six years, until Reverend Cole's death in 1981, Walker was a frequent visitor in the clergyman's home, where he interviewed him at length and made a number of photographs. He also spent many Sundays in church, photographing worship services, baptisms, and funerals, as well as making portraits of various church members.

The result, 25 years later, is *The Reverend*. It's a handsome book, nicely designed and with excellent reproductions. With few exceptions, Walker's photographs are strong, both technically and in terms of content. The portraits—there are several of Reverend Cole and many of individual members of his churches—are direct and uncontrived. People look into the camera, well aware of who they are (and that they're being photographed), but rarely posing in any overly self-conscious way. The images made during worship are respectful and even-handed, showing quiet, contemplative moments as well as more euphoric ones. The pictures of baptisms and funerals always seem appropriate to their occasion, depicting highly emotional events in a clear, straight-forward manner that neither trivializes nor intrudes. *The Reverend* also includes a number of landscape and architectural photographs. These are



generally less interesting, though the landscapes do an effective job of setting the north Mississippi rural scene. The pictures of church buildings, however, feel perfunctory and lack the power of most of the rest of the pictures in the book.

Before and after the main body of photographs are passages of text in Reverend Cole's own words. Those preceding the pictures seem pieced together from recorded interviews; those that follow—an offertory prayer and a sermon entitled “Strange Fire”—come directly from a Sunday morning church service. The former are distinctly folkloric. We hear about Cole's own youthful conversion, his passion for hunting dogs, when during the lunar cycle to hold a revival (full moon's best—no surprise there), and how knowledge of the Bible can help a small farmer make ends meet. It's a cosmology that doesn't seem to distinguish between Sunday and the rest of the week, reflecting Reverend Cole's own dual life as cleric and farmer. The prayer and sermon at the end of *The Reverend* are poetic, colorful, mythic, seemingly improvised. The theology underlying them is not always easy to follow, but both provide further insight into a rural Southern world only recently (and not entirely) passed.

There's very little not to like about *The Reverend*. One does, however, sometimes wish for more information. The pictures' captions, found at the end of the book, are minimal, listing only location and year for each image. Having been energized by Walker's pictures and Reverend Cole's eloquence, some readers are likely to be frustrated by this lack of further information. Who, for example, are the woman and two small boys standing by a car outside a church with Reverend Cole in the photograph on page 44? She is about Cole's age and could (or could not) be his wife, but the boys look too young to be their children. Are they grandchildren?

Great-grandchildren? Just two boys from the congregation? We're not allowed to know. One also wonders why several undistinguished, and seemingly peripheral, photographs—three from 2001, 20 years after Reverend Coles's death, and two of church buildings a considerable distance from the sites of Coles's north Mississippi congregations—are included. There may well be good reasons, but without that information, their inclusion serves only to dilute the impact of an otherwise very fine, powerful, and edifying book.

DAVID WHARTON

***The Language of the Blues:
From Alcorub to Zuzu.***

By Debra DeSalvo. Foreword by Dr. John. New York: Billboard Books, 2006. 174 pages. \$16.95 paper.

***Nobody Knows Where the
Blues Come From: Lyrics
and History.***

Edited by Robert Springer. Jackson: University Press of Mississippi, 2006. 308 pages. \$45.00 cloth.

How can we get at the truth of the blues—a vernacular American art form so familiar and yet so protean that it insists (or they insist) on being addressed as both singular and plural? Should we begin the story, for example, with “The blues was born,” or “The blues were born”? The correct answer, as any blues person knows, is “Yo mama.” The music's African American creators, refusing to be silenced, simplified, or held in place, dreamed up a music so devilishly dialectical and fleet-footed that we're still picking up the pieces and trying to fit the puzzle together—half-suspecting as we do that the music's hard laughter is signifying on our own fumbling attempts to describe it.

These two new blues books take radically different approaches to the task at hand, but they agree on a key point: the creole language in which blues people tell their stories—a mixture of African and European, subcultural and commercial, and rife with signifying play—is as important as the bittersweet tonalities and syncopated rhythms animating the music itself. “Blues language is packed with . . . fascinating African retentions,” notes Debra DeSalvo in her informative and entertaining lexicon-cum-social-history *The Language of the Blues*, “yet it also reflects the freewheeling all-American lingo of the underground economy African Americans developed to survive Jim Crow. . . . Blues artists—looking to steal from the best, like all songwriters—nicked words and phrases from the numbers runners, hookers, drag queens, thieves, junkies, pimps, moonshiners, hoodoo doctors, dealers, rounders, and con artists who made up the street set.” The eight expanded conference papers collected in Robert Springer's *Nobody Knows Where the Blues Come From* are focused more narrowly than the 150-odd entries in DeSalvo's dictionary, but they display an equally broad thematic spread. Editor Springer and his scholarly cohort are less interested in African origins and blues subcultures than in blues lyrics *per se* and the historical events—floods, fires, presidencies, lynchings, the emergence of a charismatic blues performer, or merely the release of an especially compelling recording—that generate particular sets of songs.

DeSalvo, a musician and former associate editor of *Blues Revue*, draws on an eclectic, well-chosen mix of sources. A journalist interested in assembling a lively story rather than a scholar concerned with adjudicating competing accounts, she juxtaposes Wolof and Bantu etymologies, hoodoo lore, juke-joint raunch, and

her own numerous interviews with blues performers in brash, pointed ways, giving her prose a kind of creole vitality that is ideally suited to teasing out the blues's many quicksilver truths. She's occasionally wrong on the facts—blues researcher Gayle Dean Wardlow is a “he,” not a “she”; the groove laid down by Sam Lay in Muddy Water's “Mojo Workin'” is a two-beat, not a triplet-feel double shuffle—and I might take issue with several of her elisions. Rudy Ray Moore, aka “Dolomite,” surely belongs in her blues-inflected entry on rap, and Zora Neale Hurston's folkloristic writings, referenced in only two out of 369 footnotes (“Signifying” and “Woofing”), are curiously absent from the entries “Black Cat Bone,” “Hoodoo,” and “Juke.”

Yet DeSalvo's book also offers startling and illuminating information about the blues on virtually every page. The indispensable words “axe,” “bag,” and “gig,” for example—your instrument, your stylistic approach, and the job you're heading off to play—entered blues performers' slang by way of the illegal lottery business. An axe is a mobster's gun; the pocket he pulls it out of is his bag. A gig, borrowed from horse-racing slang, is a three-number combination—three, as DeSalvo notes, being “the minimum number of musicians needed to make up a band,” with an uncertain payoff (from bookie or bar owner) implicit in both subcultural uses of the term. The song “C. C. Rider,” suggests DeSalvo in another entry, combines C. C.—the abbreviation for Calvary Corporal during the Civil War—and rider, a familiar blues metaphor for sexual intercourse: it's a woman's lament directed at her absent soldier lover. Since “hoochie” is slang for whore and “coochie” is slang for vagina, a “hoochie-coochie man” is a pimp. “Shimmy,” a juke-joint dance imported to Harlem that featured lots of shoulder-shaking and breast-

movement, is derived from a Yoruba dance called the “shika,” but it's also named after the French word “chemise,” the shirt thinly veiling what the woman was shaking. If this is the creolization process in action, I'm all in.

With the exception of Randall Cherry's essay on jazz-blues singer Ethel Waters, “Long, Lean, Lanky Mama,” the scholars contributing to Springer's *Nobody Knows Where the Blues Come From* situate their investigations much less overtly than DeSalvo in the sexual freedoms enjoyed by blues people. Cherry himself takes pains to note that although Waters's version of “Shake that Thing” was a career-making hit in the 1920s, her “immaculate diction, allied with her sunny soprano voice, [and] her poise and refined stage presence, afforded her an uncanny ability, on record or on stage, to purify even the most provocative blues lyrics.” Yet her signal achievement, according to Cherry, was her ability to position herself as the Northern-born alternative to down-home blues singing (“I ain't Bessie Smith!” she was fond of shouting as she approached the stage) while simultaneously praising and parodying the Empress of the Blues in her recording of “Maybe Not at All”: a black jazz flapper signifying complexly on the reigning blues diva.

The blues—which is to say, the blues songs that made it onto records—come from many different places, according to Springer's volume. One of them, as David Evans makes clear, is the historical moments when unprecedented natural disasters combine with racially retrograde social policies: the Katrina moments, if you will. Evans's “High Water Everywhere: Blues and Gospel Commentary on the 1927 Mississippi River Flood” is a brilliantly argued, definitive, and timely piece of scholarship, necessary reading for

blues scholars and others who have ever made the mistake of assuming that Bessie Smith's “Back Water Blues” must have been written as commentary on the catastrophic flooding of the Delta after the levee broke in Greenville. Not true, Evans reveals through careful detective work: although the song was later taken that way by listeners and advertised as such, Smith actually recorded the song two months *before* the levees broke, after her Christmas touring schedule took her through a Nashville that had been flooded by the same heavy rains that would later culminate in the Mississippi's overflow.

Evans's detailed archiving of high-, deep-, and backwater blues songs emanating from the 1927 flood is matched by Paul Oliver in “Lookin' for the Bully: An Enquiry into a Song and Its Story,” which strives to follow the progress of a curiously violent bit of musical braggadocio from its prehistory as a black St. Louis roustabout ditty through its popular success as a turn-of-the-century “coon song” for white vaudevillian May Irwin and beyond, including a considerably updated version called “Wang Dang Doodle” that Willie Dixon wrote in the 1950s for Howlin' Wolf, who hated it. “He hated that ‘Tell Automatic Slim and Razor-Totin' Jim,’” Dixon complained. “He'd say, ‘Man, that's too old-timey, sound like some old levee camp number.’” So Koko Taylor got the lead sheet, and made it a hit.

Where do the blues come from? These two books, among other places: the linguistic and social histories they unearth, the racial and sexual subtexts they reveal, the primitivist or heroic originary myths they treat with refreshing skepticism, the blues performers' lives they closely attend to. The blues deserve such considerate treatment, after all they've been through.

ADAM GUSSOW

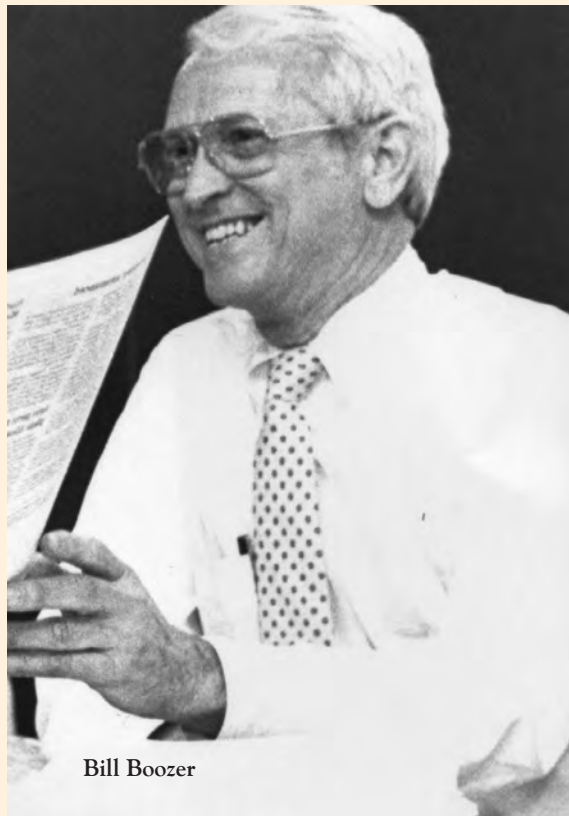
Bill Boozer

Faulkner Chronicler (1927–2006)

Editor's Note: Larry Wells remembers Bill Boozer, editor of the Faulkner Newsletter and Yoknapatawpha Review.

For 20 years, it was my good fortune to know Bill Boozer and work closely with him. We met in 1973 at the Faulkner and Yoknapatawpha Conference at the University of Mississippi. From then on, every July Boozer would travel from Nashville and appear at our doorstep with a bottle of Jack Daniel's to get the stories started. During one conference, Bill, Carl Petersen, and I stayed up until dawn. We were still sitting on the front steps talking when the *Commercial Appeal* was delivered. When my wife, Dean, and I decided to publish the *Faulkner Newsletter*, Boozer was our first, and only, choice as editor.

His special qualifications were unique for what was needed. He had been a



Bill Boozer

Commercial Appeal reporter, book reviewer for the *Nashville Banner*, editor

of newsletters at the Memphis Chamber of Commerce and the Tennessee Department of Economic and Community Development, and an inventive and indefatigable private collector of Faulkner materials. He was respected in academia as well as in the publishing world. His editorial skills and instincts were shaped by a down-to-earth approach to Faulkner. "To some, he is a god," Boozer wrote in the first newsletter, in January of 1981. "To us, while we bow to the art and the genius, he is just a very fine storyteller, a Mississippi man who had some things to say and who said them extraordinarily well. A writer's writer."

This combination of common sense and sensitivity became the driving force behind the *Faulkner Newsletter*. "We will leave Faulkner scholarship where it belongs, with scholars," he wrote.

"Our audience is anyone who admires Faulkner, or is curious, or who wants

Hunter Cole, former associate director and marketing director of University Press of Mississippi: "I first knew Bill Boozer by reputation, as one of the principal collectors of William Faulkner materials. Twenty-five years ago when our acquaintance became a friendship, Bill the friend proved even more stalwart than Bill the collector. He reviewed what amounts to a lengthy shelf of books for University Press. Many times as I made decisions he was my gauge and my guide. It has been a blessing to know him, and it is a blessing to remember him."

*Don Kartiganer, William Howry Professor of Faulkner Studies at the University of Mississippi: "I knew Bill primarily through his work on the *Faulkner Newsletter*, which was always a delight and an education. At a time when Faulkner seems secure as a writer of*

world importance, it's good to remember those who helped put him in that position—and continue to be necessary to keep him there. The *Newsletter* is missed, and so is Bill."

Kenneth Holditch, professor emeritus at the University of New Orleans: "Bill Boozer was blessed with the keen eye, avid curiosity, and boundless energy that are the mark of the collector par excellence. Whenever we met—usually at some Faulkner conference or festival—Bill would amaze me, in his quiet, understated way, with fascinating stories of his detective work, which involved tracking down some arcane item—book, magazine, newspaper—adding a new dimension to Faulkner studies. No Faulkner gathering will ever be quite the same without him."

*Richard Howorth, mayor of Oxford, Mississippi, and owner of Square Books: "Bill Boozer came to Oxford to attend the annual Faulkner Conference for many years. He subscribed to the *Oxford Eagle* and was vitally interested in what went on here and made many friends here. Over time, Bill became a kind of 'mayor' of these 'Yoknapatawpha citizens.' The people of Oxford will miss him, and we extend our sympathies and best wishes to his family."*

Robert Hamblin, director of the Center for Faulkner Studies at Southeast Missouri State University: "Bill's gentle kindness and genuine good will enriched us all, made us not merely better students and scholars but better human beings; and his influence will continue to educate and inform Faulkner readers for generations to come."

more information on Faulkner studies and criticism and publishing activity.”

The newsletter was published quarterly, and Boozer was responsible for gathering information and photos, assigning reviews, or writing them himself. Usually he had more than enough material. Once or twice, however, he ran short. I'd phone him in Nashville a week before press time: "Well, what have you got?" He'd reply in that matter of fact way, "Not much, what have you got?" *You're kidding!* In such emergencies our staff of three—Bill, Dean, and I—scrambled to come up with copy.

His collector's instinct proved invaluable. He located previously unknown Faulkner anecdotes, photos, and correspondence and encouraged readers to use the newsletter as a forum for exchanging information, which in turn led to more discoveries. To Bill, turning and sifting literary soil was not a chore but a delight. Bob Hamblin, director of the Center for Faulkner Studies at Southeast Missouri State University, recalls being with Boozer at the dedication of the Faulkner plaque on the Lafayette County Courthouse, in Oxford. Dr. Chester McLarty, Faulkner's personal physician and friend, delivered some remarks for the occasion. When Chester finished his speech, someone in the audience remarked, "I wonder which of the collectors here will get Chester's manuscript." Bill, standing nearby, gave the speaker a friendly, knowing smile, reached inside his coat pocket, and pulled out the typescript of Chester's speech, signed by the author. Bill had already obtained it before the ceremony. Chester had been reading from a photocopy.

Although Bill Boozer never became acquainted with "the other Bill," Dean and I always felt they would have gotten along famously. It's not hard to imagine him asking William Faulkner to write a column for the Newsletter-of-All-Newsletters.

Yoknapatawpha Press is planning in due course to digitize the *Faulkner Newsletter* (1981–2001, 80 issues) and make it available online, on an educational Web site, to students and scholars around the world.

Faulkner Fringe Festival Celebrates Its Seventh Birthday

Diversity marked the 2006 Faulkner Fringe Festival, which was inspired by Edinburgh's Fringe Theatre Festival and Alaska's Last Frontier Theatre Festival's fringe program. Dedicated to giving a voice to all who wish to speak about William Faulkner and his world, this year's 11 participants spoke for up to 10 minutes at Southside Gallery on Monday night, July 24, beginning at 10:00 p.m. Vickie and Wil Cook's gallery, which like Square Books has become an artistic center of the Oxford community, was crowded with approximately 40 guests who had come for a late-evening, wine-and-snacks happening. After a full day of scholarly papers, they were anticipating something short, light, and entertaining. They were not disappointed.

George Kehoe and Betty Harrington opened the evening with dramatic reading from "An Odor of Verbena" giving life to the scene depicting Drucilla's attempt to get Bayard to avenge his father's death. Briefly discussing the relationship between Eudora Welty and William Faulkner, Rebecca Jernigan performed a short scene from Welty's "Why I Live at the P.O." After giving her take on the comic narrator of Faulkner's *The Reivers*, Carolyn Ross gave life to Faulkner's novel by reading a short section of the work's fast-paced comedy. Reading from "Bailey Woods and Mr. J.," a chapter of his novel *Yacona Puff Adder*, Gerald Inmon portrayed his narrator as he relates a humorous encounter between himself, another boy, a hideous snake, and "Mr. Jefferson" (who may or may not be Mr. Faulkner). Laughter is always an important part of this late-night, informal program at Southside.

By reading Faulkner's 1951 address to his daughter's high school graduating class in which he echoes the idea of his Noble Prize speech urging us to not be afraid to take risks in order to survive and endure, Janna Montgomery added a more somber note to the evening. How relevant Faulkner's words are today: "Our danger is the forces in the world today which are trying to use man's fear to rob him of his individuality, his soul, trying to reduce him to an unthinkable mass of fears by bribery—giving him free food which he has not earned, easy and valueless money which he has not worked for." Why are we so afraid of "believing in man's capacity for courage and endurance and sacrifice"?

Nancy Ashley then gave a sympathetic glance at Faulkner's adulteries, and Seth Berner used Faulkner's wisdom to urge people to support the responsible rebuilding of New Orleans.

Charles Peek's poem on what the blues are not as well as what they are proved to be "the showstopper" of the night's revels. John and Christine Smith brought the program to a lively conclusion by singing all five stanzas of their original song "William Faulkner Rides the Rock Island Line." In 2006 the Faulkner Fringe Festival is alive and well and living in Oxford, Mississippi.

COLBY H. KULLMAN

Faulkner Conference Posters

Flat copies of Faulkner and Yoknapatawpha conference posters with illustrations by Glennray Tutor (1989–1993) and John McCrady (1994, 2003, 2005) and with photographs by Martin Dain (1996), Jack Cofield (1997, 2000), Bern Keating (1998), Odione (1990), Budd Studios (2002), and from the Cofield Collection (2001), the Williams Library (2004), and the Commercial Appeal (2006) are available for \$10.00 each plus \$2.50 postage and handling. Mississippi residents add 7 percent sales tax. Please use the order form on page 35. Credit cards orders also may be made by calling 800-390-3527.

2006 Mississippi Delta Tennessee Williams Festival

The 14th annual Mississippi Delta Tennessee Williams Festival is scheduled to take place in Clarksdale on October 13–14, 2006. Williams's 1959 play *Sweet Bird of Youth* will be a focus of the 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 \$2,500 for the winners.

"Although we love the hometown Delta plays of Tennessee Williams," organizers of the 2006 festival explain, "we are focusing this fall on the Mississippi Gulf Coast play *Sweet Bird of Youth*, which is set in Biloxi. It seems appropriate to showcase a work where our fellow Mississippians are rebuilding their lives following Hurricane Katrina."

Williams authorities participating in the festival are W. Kenneth Holditch, who will present "Tennessee's Other Mississippi: The Gulf Coast Plays"; Colby Kullman, who will moderate a *Sweet Bird of Youth* panel including Travis Montgomery, Peter Wirth, Vera Griffin, and William Spencer; theater scholar Milly S. Barranger reviewing the original Cheryl Crawford production of *Sweet Bird of Youth*; dramaturg and teacher Michael Paller discussing *Gentlemen Caller*, his book about the playwright; and editor Margaret Bradham Thornton presenting an overview of *Notebooks*, the newly published record Williams kept of his life and work from 1936 to 1981, the year of his death.

The performing arts segment of the festival will be



Collection of Richard Freeman Leavitt

Call for Papers on Tennessee Williams

Philip C. Kolin, professor of English at the University of Southern Mississippi, was the guest editor for the Fall 2005 special issue of the *South Atlantic Review* devoted to Tennessee Williams in/and the Canons of American Drama, exploring how American playwrights shared, shaped, redeemed, or subverted Williams's textual landscape. The six essays in this special collection focused on playwrights Edward Albee, Lanford Wilson, Adrienne Kennedy, Sam Shepard, David Henry Hwang, and Tony Kushner.

Seeking to expand this issue into a larger collection of essays on the topic, Kolin is requesting original manuscripts of 20–25 pages, following MLA documentation, that interpret in new and theoretically significant ways the works of major contemporary American playwrights in light of Williams's plays. No previously published work will be considered. Send hard (not electronic) copy by December 1, 2006, to Philip C. Kolin, Department of English, University of Southern Mississippi, Hattiesburg, MS 39406-5037. E-mail queries to Philip.Kolin@usm.edu.

highlighted by performances of *Sweet Bird*. Porch plays will feature performances by Wanda Reed, of Coahoma Community College, who won a 2006 Mississippi Humanities Council Outstanding Teacher Award; Oxford actors Johnny McPhail, Janna Montgomery, and Alice Walker; and Clarksdale High School's drama class directed by teacher Wanda Lee. Theater director and diction coach Jay Jensen will direct the festival's annual drama competition and acting workshops.

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 2006 festival and drama competition, write Tennessee Williams Festival, P.O. Box 1565, Clarksdale, MS 38614-1565; telephone 662-627-7337.

Tennessee Williams Tribute in Columbus

Columbus, Mississippi, the birthplace of Tennessee Williams, will honor the playwright with performances, lectures, and other activities, including tours of the town's Victorian homes, September 1–10, 2006.

The Tennessee Williams Tribute and Tour of Victorian Homes Committee will produce *Cat on a Hot Tin Roof* on September 1–7, at the historic Princess Theatre. Actress Erma Duricko and scholar Kenneth Holditch will present *Entering the Broken World: Love and Other Distractions in the Plays of Tennessee Williams* on September 8; and, at a "Moon Lake" dinner party on Saturday, September 9, actors Anthony Herrera and Tandy Cronyn will present excerpts from *Night of the Iguana* and readings of Williams's poems and letters.

A free matinee movie on September 9 showcases *Baby Doll*, starring Eli Wallach and Carol Baker, with commentary by Ole Miss English professor Colby Kullman. Other scholars who will make presentations are Milly S. Barranger, University of North Carolina at Chapel Hill; Battle Bell III, of Tulane University; Ruth Moon Kempfer, of St. Augustine, Florida; and Kenneth Holditch, emeritus professor, University of New Orleans. All scholars' presentations, to be on the Mississippi University for Women campus, are free, thanks to a grant from the Mississippi Humanities Council.

Other activities include a reception and lunches at the 1848 home Shadowlawn, at Main Street Café, and at St. Paul's Episcopal Church, where Tennessee Williams's grandfather was rector. A sermon based on a theme from *Cat on a Hot Tin Roof* will precede the luncheon.

Ticket packages purchased before August 31 are \$100 per person for all events; after that date, ticket prices are \$125 per person. For more information, call 800-327-2686 or e-mail sbcaradine@cableone.net.

continued from page 7

Call for papers

selected will receive (1) a waiver of the conference registration fee and (2) lodging at the Inn at Ole Miss from Saturday, July 21, through Thursday, July 26.

For short papers, three copies of two-page abstracts must be submitted by January 31, 2007. Notification of selection will be made by March 1, 2007. Authors whose papers are selected will receive a reduction of the registration fee to \$100. In addition to commercial lodging, inexpensive dormitory rooms are available.

All manuscripts and inquiries should be addressed to Donald Kartiganer, Department of English, The University of Mississippi, University, MS 38677-1848. Telephone: 662-915-5793, e-mail: dkartiga@olemiss.edu. Panel abstracts may be sent by e-mail attachment; plenary manuscripts should only be sent by regular mail. Decisions for all papers will be made by March 1, 2007.



Tennessee Williams Tribute & Tour of Columbus, Mississippi September 1–10, 2006

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

**Play *Cat on a Hot Tin Roof* at
Historic Princess Theatre, Moon
Lake Party with performances by
Anthony Herrera and Tandy Cronyn,
scholars presentations and movie
at Mississippi University for
Women, sermon and lunch at St.
Paul's Episcopal Church, tour of
Victorian Homes, and much more.**

**For information and to request a brochure
Call 800-327-2686**

The Historic New Orleans Collection is sponsoring the exhibition *City of Hope: New Orleans after Hurricane Katrina* through Saturday, November 4, 2006, at the at the Williams Gallery. Historic photographs, prints, maps, and books on display in the exhibition trace New Orleans' perseverance through 300 years of periodic flooding and natural disasters, while contemporary photographs, oral histories, video footage, and ephemera explore Hurricane Katrina's impact and the city's will to survive and rebuild against all odds.

City of Hope showcases a range of artifacts, objects, and interactive presentations. Audio stations playing excerpts of oral histories from firemen, policemen, and Coast Guard personnel relate the experiences of first responders who helped save lives and property in the storm's aftermath. Local broadcast news coverage from cities to which storm victims fled traces the scattering of the people and culture of New Orleans. Photographs portraying the terrible destruction of property provide a comprehensive survey of the post-Katrina landscape.

There will be daily screenings of two documentary film projects by New Orleans native Walter Williams. *New Orleans: The Natural History* (2002) describes the geography of New Orleans and looks at the diminishing wetlands and the city's vulnerability to hurricanes. *Rebuilding New Orleans*, a film in the making, features interviews with residents returning to the city to undertake the rebuilding of their lives, careers, and property. Other special programming in conjunction with *City of Hope* will include a series of presentations by area artists who have created works in response to Hurricane Katrina.

City of Hope, on display at the at the Williams Gallery, 533 Royal Street, is free and open to the public, Tuesday–Saturday, 9:30 a.m.–4:30 p.m. For details, visit www.hnoc.org or call 504-523-4662.



Sweetness on the State Line: A Chronicle of Candy-Making in Bristol, Virginia will be a featured exhibition at East Tennessee State University's B. Carroll Reece Museum in Johnson City, October 9, 2006, through January 31, 2007. The exhibition is an outgrowth of a class project in the university's "Foodways of Appalachia" course, by Lisa Elliott of Kingsport, a

Regional

Upcoming Events of Interest

Roundup

student in the master of arts in liberal studies program. It documents the history of candy companies in Bristol dating to 1909 and is part of Bristol's sesquicentennial celebration. An opening reception will be held Thursday, October 12, from 5 to 7 p.m. at the museum. For information, call the museum at 423-439-4392.



The fifth biennial Gordon Conference for the presentation of current research and scholarship in the field of Southern decorative arts and material culture will be held at the Museum of Southern Decorative Arts in Winston-Salem, North Carolina, on October 13–14, 2006. The conference provides a forum for presentation and interaction with specific focus on the decorative arts and material culture of the early South from 1600 to 1850.

Graduate students and scholars in American Studies, decorative arts, African American Studies, Native American Studies, art history, history, historic preservation, archaeology, anthropology, Southern Studies, folklife, and other fields as they relate to Southern decorative arts and material culture are invited to submit proposals. Subjects with an interdisciplinary approach to the study of material culture are also encouraged.

The conference is named in honor of Dr. Jean Gordon, associate professor of history at the University of North Carolina at Greensboro and cofounder to the MESDA/UNCG Summer Institute.

For details, please contact Gordon Conference; Sally Gant, Director of Education; MESDA, P.O. Box 10310; Winston-Salem, NC 27108-0310; fax 336-721-7367; e-mail sgant@oldsalem.org.



Following the great success of *The Quilts of Gee's Bend*, an exhibition of original works by the women of Gee's Bend, Alabama, that was organized and premiered at the Museum of Fine Arts, Houston in 2002, the MFAH is presenting *Gee's Bend: The Architecture of the Quilt*, which introduces new artists and new motifs in works ranging from the 1930s through 2005. The exhibition will be on view in Houston through September 4, 2006, and will then begin a seven-city tour of American museums.

The first exhibition, which will complete its four-year tour of 11 museums in November 2006, introduced audiences to the creations of four generations of women whose work more closely resembles modernist abstract paintings than traditional quilts, inspiring *New York Times* critic Michael Kimmelman to call them "some of the most miraculous works of modern art America has produced."

"The women of Gee's Bend are at long-last getting the recognition they deserve as artists, and that is especially gratifying to the museum," said Peter C. Marzio, director of the MFAH. "Their command of materials and design is genius; their body of work, further distinguished by its historical and cultural significance, is clearly a facet of contemporary American art. With *Gee's Bend: The Architecture of the Quilt*, the museum hopes to bring this story to those who have not yet seen it and to deepen the appreciation of those who have."

The 65 quilts in the exhibition, none previously presented to the public, demonstrate how the quilters play upon the structure or "architecture" of the quilt to create a work of art that is based upon a traditional quilt pattern while simultaneously creating a visual vocabulary that is stylistically identifiable as Gee's Bend. New works by granddaughters and great-granddaughters of some of the master quilt makers will be shown, along with quilts not previously exhibited from the early and mid-20th century.

After *Gee's Bend: The Architecture of the Quilt* closes at the Museum of Fine Arts, Houston, it will tour museums in Indianapolis, Orlando, Baltimore, Tacoma, Louisville, Denver, and Philadelphia. For information, call 713-639-7300 or visit www.mfah.org. For information in Spanish, call 713-639-7379.

America. The report shows “that not only is literary reading in America declining rapidly among all groups, but that the rate of decline has accelerated, especially among the young. The concerned citizen in search of good news about American literary culture would study the pages of this report in vain.” Ten communities participated in “The Big Read” in 2006 and were asked to read and discuss one of four books: F. Scott Fitzgerald’s *The Great Gatsby*, Ray Bradbury’s *Fahrenheit 451*, Zora Neale Hurston’s *Their Eyes Were Watching God*, or Harper Lee’s *To Kill a Mockingbird*. More communities and additional

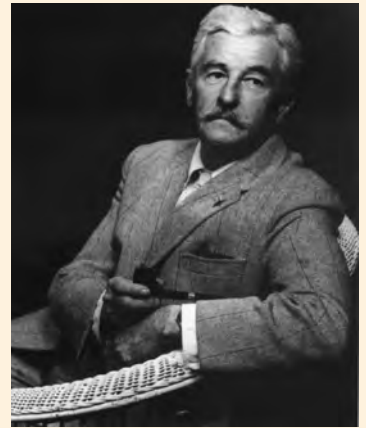
books will be added in 2007 and thereafter.

No Mississippi communities have participated in “The Big Read” yet, but three Mississippi projects are on the Library of Congress’s “One Book” list. The Mississippi Library Commission promoted the reading of *Girl in Hyacinth Blue* by Susan Vreeland in 2004. The Jackson-Hinds Library System sponsored community-wide readings of *A Lesson before Dying* by Ernest Gaines in 2003 and *Mississippi Solo* by Eddy L. Harris in 2004. And

“Starkville Reads,” an extension of the Starkville Public Library, read *The Return of Gabriel* by John Armistead in the spring of 2006 and is reading *The Black Flower* by Howard Bahr this fall.

“Mississippi Reads” will be the first statewide project focusing on reading a single book by a Mississippi writer. Beginning with Faulkner, Richard Wright (2008), and Eudora Welty (2009), “Mississippi Reads” will thereafter offer opportunities for reading and studying other writers from the state. Richard Wright’s *Uncle Tom’s Children* is the book for 2008, when the Wright centennial will be celebrated. (He was born on a plantation near Natchez on September 4, 1908.) Eudora Welty’s *Collected Stories* is the book for 2009, which is the year for celebrating her centennial. (Welty was born in Jackson on April 13, 1909.)

Readers will not want to miss this opportunity to increase reading among all Mississippians and highlight some of Mississippi’s extraordinary writers, including Faulkner, Wright, and Welty. Sponsors who have developed “Mississippi Reads” invite individuals, institutions, and organizations to join as participants and partners in the project. Please consult the addresses below to find out more and to be listed on the roster of “Mississippi Reads” participants and supporters.



William Faulkner (1962), photograph by Jack Cofield. Cofield Collection, Southern Media Archive, John Davis Williams Library, The University of Mississippi

Related Web Sites

Mississippi Arts Commission
www.arts.state.ms.us

Mississippi Humanities Council
www.mshumanities.org/pages/

Mississippi Library Commission
www.mlc.lib.ms.us

Mississippi Alliance for Arts Education
Integrating Music and Literacy
www.msartsalliance.com/events/megaConf2005.htm

Mississippi Department of Education
<http://www.mde.k12.ms.us/>

Mississippi Library Association
www.misslib.org/

Mississippi Literacy Resource Center
www.ihl.state.ms.us/gol/index.html

Center for Faulkner Studies
Teaching Faulkner Newsletter
Teaching Go Down, Moses and Other Books
www6.semo.edu/cfs/teaching_faulkner.htm

American Library Association
“One Book, One Community Guide”
www.ala.org/ala/ppo/onebookguide.pdf

Center for the Book in the Library of Congress
List of “One Book” Projects
www.loc.gov/cfbook/

National Endowment for the Arts
“The Big Read”
www.neabigread.org/about.php

National Endowment for the Humanities
“Becoming Americans” Bookshelf
<http://www.neh.gov/>

“Mississippi Reads” Contacts

Web Page

www.mississippireads.org

E-mail

mississippireads@gmail.com



NOTES ON CONTRIBUTORS

MARK CAMARIGG is the former assistant editor and current publications manager for *Living Blues* magazine. He is researching Soul Blues music in the South.

REBECCA LAUCK CLEARY is a communications specialist in the Office of Media and Public Relations at the University of Mississippi.

ADAM GUSSOW, a professor of English and Southern Studies at the University of Mississippi, is the author of *Mister Satan's Apprentice: A Blues Memoir* and *Seems Like Murder Here: Southern Violence and the Blues Tradition*.

JOAN WYLIE HALL teaches in English 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, 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.

MICHAEL LONDON is professor of history emeritus at the University of Mississippi. Among his books are a history

of the Mississippi Bar in the 20th century and a history of the University of Mississippi's Law School.

BRIDGET PIESCHEL is professor of English and director of the Southern Women's Institute at the Mississippi University for Women.

JIMMY THOMAS is managing editor of the *New Encyclopedia of Southern Culture*. An alumnus of the University of Mississippi, he has worked for publications in Oxford and New York.

DAVID WHARTON is assistant professor and director of documentary projects at the Center, where he teaches courses in Southern Studies, fieldwork, and photography.

CHARLES REAGAN WILSON is director of the Center and professor of history and Southern Studies.

STEVE YARBROUGH, a native of the Mississippi Delta town of Indianola, is the author of three story collections and three novels. He has taught at California State University, Fresno since 1988.

Southern Studies Awards

The Center announced the winners of the Southern Studies paper prizes on graduation day, May 15, 2006. These awards, funded by Center donors, honor students for outstanding research and writing on Southern topics.

The Gray and Coterie Awards honor the best undergraduate papers on Southern Studies. Faculty judge nominated papers, and the winners receive a scholarship. Susie Penman is this year's winner of the Gray Award for her documentary research paper on the town of Bruce, Mississippi. Penman, who is from Jackson, is a junior journalism major in the Honors College and has taken fieldwork and photography classes from David Wharton, director of the Center's Documentary Studies program. Jacques de March, a 2006 graduate and Southern Studies major from Rising Fawn, Georgia, is the winner of the Coterie Award for his paper on kudzu in Southern culture.

The Gray Award was established in

1989 by Center supporters Mrs. Homer Earl Gray Jr. and the late Colonel Gray, of Oxford. The Coterie Award is funded by the Coterie Club of Oxford, also a longtime supporter of the Center.

The Lucille and Motee Daniels Award honors the best papers by Southern Studies graduate students. Again, faculty judge nominated papers, and the two best papers receive scholarships. Mary Battle and Kate Medley are this year's recipients. Battle's paper is a study of a boycott in Horry County, South Carolina, that occurred over the replacement of a black high school quarterback with a white player. Battle, who is from Horry County, completed her thesis on the episode this summer. Medley, who is from Jackson, Mississippi, is an experienced photojournalist who has completed her first year in the master's program.

The Aschoff Award honors Peter Aschoff, the deceased anthropology professor whose popular courses on the



Kate Medley

From left: Daniels Award winners Mary Battle and Kate Medley celebrate their awards with fellow Southern Studies student Georgeanna Milam.

blues helped make the University a place to come to study music. The award is given for the best student writing on Southern music. Stephanie Ash Rodgers, of Holly Springs, Mississippi, is this year's recipient for her thesis on African American women blues singers. Rodgers received her MA in English last year and now teaches at New Albany High School.

Mark Your Calendars

September 7, 2006

Thacker Mountain Radio
Celebration of *New Encyclopedia of Southern Culture* Volumes
www.olemiss.edu/depts/south/
www.thackermountain.com/

October 19–22, 2006

Southern Foodways Symposium
“The Gulf South: Tracing the Arc of Eats from Texas to Florida”
www.southernfoodways.com

November 1–3, 2006

“Communities, Leadership, and the South” Conference and 20th Anniversary Celebration of *Halfway Home and a Long Way to Go*
Clinton Presidential Center and Park
Little Rock, Arkansas
www.olemiss.edu/depts/south/

February 15–17, 2007

Blues Today: A *Living Blues* Symposium
“Blueswomen Today”
www.outreach.olemiss.edu/livingblues/bluestoday/

March 19–22, 2007

Mississippi Delta Literary Tour
Greenwood, Indianola, Greenville, Clarksdale
www.olemiss.edu/depts/south/

March 22–24, 2007

Oxford Conference for the Book
Dedicated to Larry Brown
www.olemiss.edu/depts/south/

July 22–26, 2007

Faulkner and Yoknapatawpha Conference
“Faulkner’s Sexualities”
www.outreach.olemiss.edu/events/faulkner/

The Fourteenth Oxford Conference for the Book The University of Mississippi • Oxford, Mississippi March 22–24, 2007

The 2007 program will be dedicated to Mississippi author Larry Brown (1951–2004).

The conference will be the first major event on Brown’s life and literary legacy. Sessions will include remembrances by friends, including his editor and several writers and musicians; discussions by critics and scholars who have written about Brown’s work; screenings of *The Rough South of Larry Brown* and *Big Bad Love*; “Larry Brown and Film” with clips from films in which he appears; and exhibitions of his books and portraits of him by Tom Rankin and other photographers.

The 2007 Delta Literary Tour, scheduled for March 19–22, will be based in Greenwood and visit Indianola, Greenville, and Clarksdale.

Details about the conference and tour will soon be posted on www.oxfordconferenceforthebook.com/.



Larry Brown.

Photo by Jack Coffield. Courtesy Algonquin Books.

Southern Culture Catalog

Birth of the Movement: World War II through the 1950s – Opening remarks: Gerald Turner, Morris L. Marx, Jack Nelson; moderator: John Chancellor; panelists: Harry S. Ashmore, Robert E. L. Baker, Faith Christmas, Chester A. Higgins Sr., Ethel L. Payne, John N. Popham, Robert Schakne.

Color, 87 minutes.

DVD1049-1 \$20.00

Friends \$18.00

The Mass Movement, Part 1 –

Moderator: Claude Sitton; panelists: John Doar, Charles M. Dunagin, Karl Fleming, Dorothy Gilliam, John Lewis, Chuck Quinn, Gene Roberts, Doris E. Saunders, Rex Thomas.

Color, 87 minutes.

DVD1049-2 \$20.00

Friends \$18.00

The Mass Movement, Part 2 –

Moderator: David Halberstam; panelists: Edwin O. Guthman, Herbert Kaplow, John Lewis, Bill Minor, Charles Morgan Jr., Fred Powledge, Bill Shipp, W. C. Shoemaker, Lawrence Still, John Seigenthaler.

Color, 89 minutes.

DVD1049-3 \$20.00

Friends \$18.00

Covering the South: A National Symposium on the Media and the Civil Rights Movement

These DVDs document a national symposium held at the University of Mississippi in April 1987. Jointly sponsored by the Center for the Study of Southern Culture and the departments of Journalism and Afro-American Studies, the symposium examined the civil rights movement and the role the media played in both reporting and shaping the movement. Participants, including 53 print and broadcast journalists whose faces and bylines were frequently before the public during the 1950s and '60s, discussed various aspects of the civil rights movement in six panels over two days.

The Political Movement – Moderator: Gene Patterson; panelists: Jack Bass, Reese Cleghorn, John Doar, John Herbers, Ray Jenkins, Haynes Johnson, Marianne Means, Roy Reed, Arlie W. Schardt, Richard Valeriani.

Color, 89 minutes.

DVD1049-4 \$20.00

Friends \$18.00

The Bottom Line: The Decision Makers – Moderator: Hodding Carter III; panelists: Brandt Ayers, Callie Crossley, Willie Morris, Hugh B. Patterson, Dick Sanders, Richard B. Stolley, Juan Williams.

Color, 98 minutes.

DVD1049-5 \$20.00

Friends \$18.00

Aftermath: 1968 to the Present – Moderator: Nick Kotz; panelists: S. Gale Denley, Paul Duke, John O. Emmerich Jr., Pat Ferguson, Bill Kovach, John Lewis, William C. Matney, Austin D. Scott, Wallace Terry. Closing Remarks: Jack Nelson.

Color, 212 minutes.

DVD1049-6 \$20.00

Friends \$18.00



Speakers for the panel “Birth of the Movement: World War II through the 1950s” were (from left) Robert E. L. Baker; John Chancellor, who moderated the session; Chester A. Higgins Sr.; Ethel L. Payne; and John N. Popham.



U.S. Congressman John Lewis (D-Ga.) speaks with journalist Doris Saunders, of Jackson, Mississippi, during the symposium.



Pictured with the poster for “Covering the South: A National Symposium on the Media and the Civil Rights Movement” are (from left) moderators David Halberstam and Claude Sitton, panelists Harry S. Ashmore, symposium chairman Jack Nelson, and moderator Nick Kotz.

Southern Culture Catalog

13th Oxford Conference for the Book: March 31–April 1, 2006

Shelby Foote: His Work and Legacy – Film clip of a tribute by Ken Burns, talks by Ellen Douglas and Gary W. Gallagher, with Charles Reagan Wilson as

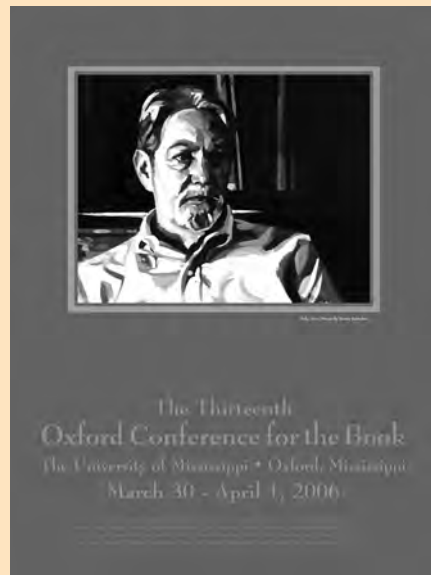


moderator. **Remembering Shelby Foote** - Panelists Michael McDonnell, William Pearson, William Reed—members of the author's book club—with Richard Howorth as moderator.

Color, 60 minutes.

DVD1149 \$20.00

Friends \$18.00



Writing about Art and Artists -

William Dunlap, artist and arts commentator, talks with authors Patti Carr Black, Mary Lynn Kotz, and Annalyn Swan.

Color, 45 minutes.

DVD1159 \$20.00

Friends \$18.00

Readings and Remarks - Authors Michael Knight, Lewis Nordan, and Natasha Trethewey, with Tom Franklin as moderator.

Color, 45 minutes.

DVD1160 \$20.00

Friends \$18.00

Celebration of National Poetry Month - Readings and remarks by poets Beth Ann Fennelly, Aimee Nezhukumatathil, and Aleda Shirley.

Color, 45 minutes.

DVD1156 \$20.00

Friends \$18.00

Literature for Young Readers 1 – Readings and remarks by T. A. Barron and Rosemary Oliphant-Ingham as moderator.

Color, 45 minutes.

DVD1150 \$20.00

Friends \$18.00

Literature for Young Readers 2 – Readings and remarks by Sharon M. Draper and Barbara Lowe as moderator.

Color, 45 minutes.

DVD1151 \$20.00

Friends \$18.00

Readings and Remarks - Authors Tad Floridis, Starling Lawrence, and James Meek, with Jamie Kornegay as moderator.

Color, 45 minutes.

DVD1153 \$20.00

Friends \$18.00

Readings and Remarks - Authors Jack Pendarvis and George Saunders, with David Galef as moderator.

Color, 45 minutes.

DVD1155 \$20.00

Friends \$18.00

Readings and Remarks - Authors Brian Keith Jackson, Tyehimba Jess, and Olympia Vernon, with Ethel Young-Minor as moderator.

Color, 45 minutes.

DVD1154 \$20.00

Friends \$18.00

The Endangered Species: Readers Today and Tomorrow - Elaine H. Scott, moderator, with panelists Claiborne Barksdale, Sarah Combs, Cindy Dach, and Pamela Pridgen.

Color, 45 minutes.

DVD1152 \$20.00

Friends \$18.00

Finding a Voice/Reaching an Audience - Barry Hannah moderates a discussion with agent Alex Glass and authors T. A. Barron, Nickole Brown, Sarah Gorham, and Starling Lawrence.

Color, 45 minutes.

DVD1158 \$20.00

Friends \$18.00

Writing Literary Lives - Ted Ownby moderates a session with biographers Larry L. King (Willie Morris), Suzanne Marrs (Eudora Welty), and Darlene Harbour Unrue (Katherine Anne Porter).

Color, 45 minutes.

DVD1161 \$20.00

Friends \$18.00

Writing about Politics - Curtis Wilkie moderates a discussion with Senator



Trent Lott and journalists James Gill and Thomas Oliphant.

Color, 45 minutes.

DVD1157 \$20.00

Friends \$18.00

Southern Culture Catalog

Civil Rights in the Delta

Journalist Curtis Wilkie in conversation with Patti Carr Black, Emmett Till's cousin Wheeler Parker, Sumner residents Frank Mitchener and Betty and Bill Pearson, Henry Outlaw of the Delta Center for Culture and Learning at Delta State University, and former Mississippi governor William F. Winter. March 29, 2006.

Color, 60 minutes.

DVD1148 \$20.00

Friends \$18.00

Scene at courthouse in Sumner in 1955 during the Emmett Till murder trial



Photo Courtesy: Memphis Commercial Appeal

Faulkner's Mississippi: Land into Legend

Transforms the fiction of William Faulkner's mythical Jefferson and Yoknapatawpha into the reality of Oxford and Lafayette County, Mississippi, with quotations from Faulkner's writings correlated with appropriate scenes. The first motion pictures inside Faulkner's home are presented along with rare still photographs of the writer. Narrated by Joseph Cotton. Script by Evans Harrington. Producer, Robert D. Oesterling, University of Mississippi Center for Public Service and Continuing Studies. 1965.

Color, 32 minutes.

DVD1069 \$25.00

Friends \$22.50

"Are You Walkin' with Me?" Sister Thea Bowman, William Faulkner, and African American Culture

Overview of programs Sister Thea presented at the annual Faulkner Conference from 1980 through 1989. Produced by Lisa N. Howorth,



Center for the Study of Southern Culture, 1990.

Color, 30 minutes.

DVD 1016 \$25.00

Friends \$22.50

William Faulkner Stamp Ceremony

A 22-cent Literary Arts Commemorative stamp honoring William Faulkner was issued by the United States Postal Service during a ceremony at the University of Mississippi on August 3, 1987. The DVD of this program includes remarks by author Eudora Welty, Faulkner's daughter, Jill Faulkner Summers, and others.

Color, 34 minutes.

DVD1231 \$25.00

Friends \$22.50

The Eleventh Oxford Conference for the Book Poster (2001)

Poster features Richard Wright photograph by Carl Van Vetchen.

M9903 \$10.00

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William Faulkner and Eudora Welty

This film features Eudora Welty at the opening session of the 1987 Faulkner and Yoknapatawpha Conference. Welty reads from her story "Why I Live at the P.O." and answers questions about her work and Faulkner's.

Color, 34 minutes.

DVD1104 \$25.00

Friends \$22.50

J. B. Murry: Writing in an Unknown Tongue; Reading through the Water

J. B. Murry, a self-educated African American visionary from Georgia, celebrates ritual "writing in the Spirit" and water divination.



These traditional expressions, derived from African influences, occur throughout the Caribbean, South America, and the American South. This DVD shows Murray performing the rituals and includes shots of some of the paintings for which he has gained national recognition. This short documentary raises issues about the relationship between the spiritual and the aesthetic in the art of religious visionaries. By Judith McWillie/University of Georgia. 1986.

Color, 15 minutes.

DVD1145 \$15.00
Friends \$13.50

James "Son" Thomas

A renowned Delta blues singer, "Son" Thomas was also a gifted clay sculptor. Filmed at his home in Leland, Mississippi, this treatment juxtaposes Thomas's artwork with several musical performances. It also includes a sequence showing how he worked clay to create his famous sculptures of the human skull. By Judith McWillie/University of Georgia. 1986.

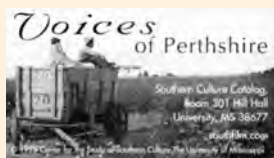


Color, 17 minutes.

DVD1146 \$15.00
Friends \$13.50

Voices of Perthshire

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



Color, 63 minutes.

DVD 3001 \$25.00
Friends \$22.50

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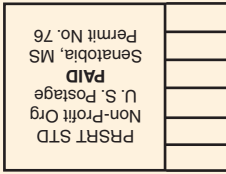
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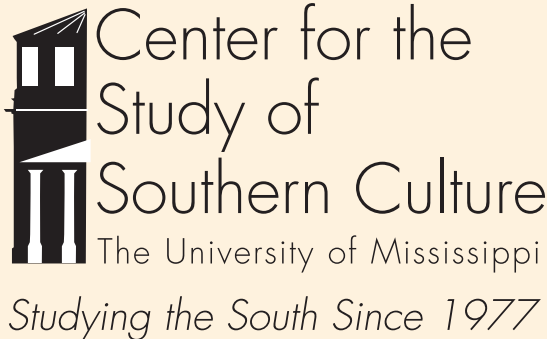
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