

the Southern Register



THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • FALL 2009

THE UNIVERSITY OF MISSISSIPPI

Leila Wynn Supports Southern Studies Faculty Research

A new \$200,000 fund at the Center is the result of one woman's belief that faculty members must have resources to pursue a wealth of research and scholarship. Philanthropist Leila Clark Wynn of Greenville, Mississippi, provided a \$100,000 challenge grant that has been matched with \$100,000 in funds from several sources, including members of the Center Advisory Committee. The fund will enhance research on the American South, as well as impact faculty recruitment and retention.

"Leila Wynn has been a great supporter of the Center for the Study of Southern Culture and the University of Mississippi for some years," said Ted Ownby, Center director. "She studied Faulkner here, and she knows the needs of scholars from her work here and at other colleges and universities. She knows that scholars need time to research, think, and write, and this gift will be a wonderful way to allow our faculty the freedom to do that."

Southern Studies faculty members have ongoing research projects on such topics as religious history, literature and globalization, race and museums, the blues and the devil, the contemporary small-town South, and African American identity in the contemporary urban South. "Mrs. Wynn's gift represents a significant improvement in the



Michael Upson

Center's support for faculty scholarship. Over the next few years, it will be exciting to see the results," Ownby said.

Wynn—who has supported the Center since its founding in 1977—said she believes in the study of Southern culture and the Center's work. "History gives people an insight into the region's potential and its problems," she said. "It also gives us a sense of pride and a belonging to a place."

After helping organize the Friends of the Center and serving for many years on the Center Advisory Committee, Wynn said she turned her attention

to faculty support when her grandson, Charlie Weissinger of Rolling Fork, was earning a degree in Southern Studies at the University. "Faculty members are absolutely essential to a strong program," Wynn said. "I feel that really worthy faculty members should be supported in order for them to more actively pursue their work. I was very impressed with the education my grandson received."

In addition, Wynn has made significant contributions to the William Faulkner Collection and other Southern

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DIRECTOR'S COLUMN

Occasionally people wonder, and often they ask, what goes on at the Center for the Study of Southern Culture. Maybe a diary can begin to answer that question. Here is a week, in most ways typical, at the Center.

Friday, September 25, 6:00 p.m. Graduate student Alan Pike throws a party at his house, continuing a practice in which second-year MA students host an event to welcome the first-year students.

Friday. Kathryn McKee, McMullan Associate Professor of Southern Studies and associate professor of English, travels to Berry College in Georgia for a conference on women writers in the South.

Sunday, September 27, noon to 5:00 p.m. David Wharton, who teaches Southern Studies and directs documentary projects at the Center, and I head to the Mid-South Fair in DeSoto County to represent the Center. Four graduate students, all in David's Documentary Photography and Oral History class, are there taking photographs. I push copies of *The New Encyclopedia of Southern Culture*, the *Southern Register*, and *Living Blues*, but the big attraction in our booth is buttons from the Southern Foodways Alliance.

Monday morning. I receive the first videos of a large project that is making Center conferences and other events available online. Prepared by Joe York with graduate assistant Blount Montgomery and MA alum Ben Gilstrap, the videos look impressive, and I look forward to the time when dozens of them are ready to watch and available through the Center's Web site.

Monday, 1:30 p.m. Katie McKee's Southern Studies 598 class on the Global South discusses *The American South in a Global World*, a collection edited by Harry Watson and James Peacock. Graduate student Amanda Lillard has the job of leading the discussion and, according to an agreement among the students, brings food to distribute during their break.

Monday, 4:00 p.m. Dan Jones, the University's new chancellor, is running a series of meetings in which chairs and directors introduce their programs, followed by discussion. I speed talk my way through a seven-minute presentation on the Center, its programs and history.

Tuesday, September 29, 9:30 a.m. In the team-taught Southern Studies 101 class, Adam Gussow, who holds a joint appointment in English and Southern Studies, gives a lecture to 70 students about the history of blackface minstrelsy, illustrating it with photographs and video clips. Adam, graduate assistant Cathryn Stout, and I return to the office and discuss quizzes.

Tuesday, 4:00 p.m. Fifteen graduate students in the Southern Studies 601 seminar taught by Charles Wilson, historian and former Center director, and David Wharton discuss Edward Larson's book about the Scopes Trial and plan for a documentary assignment the following week.

Wednesday, September 30, noon. Professor John Long visits from the University of Illinois at Chicago to give a Brown Bag Lunch Lecture on Laurence Jones and the history of the Piney Woods Country Life School to an audience of about 35.

Wednesday, 1:00 p.m. Zandria Robinson, McMullan Assistant Professor of Southern Studies and assistant professor of sociology, leads undergraduates in her Southern Studies 401 class on Hip-Hop and the Urban South in a discussion of essays from *That's the Joint: The Hip-Hop Studies Reader*, edited by Murray Forman and Mark Anthony Neal.

Wednesday, 2:00 p.m. Charles Wilson, along with Joe York, publications manager Jimmy Thomas, and graduate student Jesse Wright, records some short spots, based on the *Music* volume of *The New Encyclopedia of Southern Culture*, the Center is preparing for possible radio play.

Wednesday, late. Ann Abadie, associate director of the Center, completes components of two publications. She finishes editing two sections of the *Mississippi*

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Encyclopedia and sends them on to other editors, and she finishes the index for *Faulkner's Sexualities* for the University Press of Mississippi.

Wednesday and Thursday. Southern Studies 599, Documentary Photography and Oral History, is featuring the study of weekends in the South. This week the students meet individually with David Wharton to discuss their first photographs.

Thursday, October 1, 9:30 a.m. In Southern Studies 101, I give a lecture introducing John Coski's book on the history of the Confederate battle flag. Adam Gussow and I begin planning for the next assignments.

Thursday morning. The staff of the Southern Foodways Alliance meets to discuss a range of issues, especially the coming Southern Foodways Symposium. Mary Hartwell Howorth, operations manager for the Center, deals with a potential problem about a coming exhibition in the Gammill Gallery; it turns out that we can show a series of Farm Security Administration photographs from Marion Post Walcott and others, starting later this fall. Ann Abadie and I discuss some of the planned sessions for the Oxford Conference for the Book.

Thursday afternoon. Jimmy Thomas and graduate assistant Mary Amelia Taylor are finishing work on the *Recreation* volume of *The New Encyclopedia of Southern Culture*. Sally Lyon, administrative assistant and Web manager, completes the class schedule for the spring semester.

Friday, October 2, morning. After meeting with Dean Glenn Hopkins, I am working with Michael Upton from the University Foundation to complete the details for the Leila Wynn Fund for Faculty Development (discussed on page 1).

Friday afternoon. The new issue of *Living Blues*, No. 203, on the blues of Birmingham, arrives from the printer. It includes stories by *Living Blues* editor Brett Bonner and business manager Mark Camarigg and current and past Southern Studies graduate students Melanie Young and Mark Coltrain. Two signs of things to come: Nancy Bercaw, on sabbatical from her position teaching history and Southern Studies, e-mails from the Smithsonian to discuss book assignments for the Southern Studies 602 class she will teach in the spring, and a recruiter from the Graduate School drops by to pick up materials she will use in encouraging new students to join us next year.

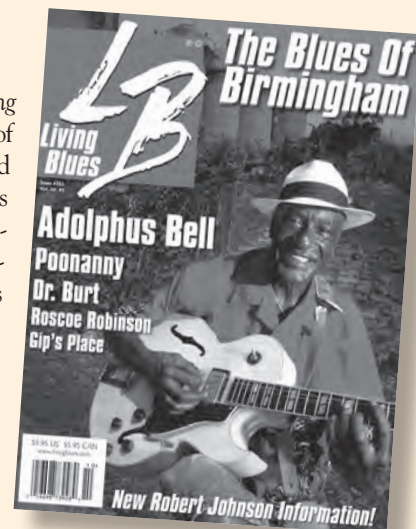
Friday, 4:00 p.m. Friends are gathering for the downtown showing of *Intruder in the Dust*, on the film's 60th birthday. John T. Edge, director of the Southern Foodways Alliance, returns from giving a talk to a group on campus. Internet service shuts off, apparently indicating it is time to go home.

This is a fairly typical week, with no conferences and no crises or major deadlines. It is impossible to say how many students began and finished papers, how many students met with faculty to discuss papers and theses, how many faculty and staff members read, reviewed, wrote, and wished they were doing more to write articles and books, how many big ideas staff, students, and faculty conceived, considered, put into place, or left behind, and how many electronic messages they wrote, read, and ignored. On Saturday, preparations begin for the following week.

TED OWNBY

Living Blues News


The current issue of *Living Blues* highlights the blues of Birmingham, Alabama, and a brief history of the city's blues scene. Features include an interview with gutbucket bluesman Adolphus Bell, Chitlin' Circuit blues comedian Poonanny, soul and gospel singer Roscoe Robinson, and a special feature on Gip's Place, one of Birmingham's hippest hideaways for blues music.



Plans are also under way for Blues and the Spirit II: A Symposium on Chicago Blues and Gospel Music, June 9–10, 2010, at Dominican University in River Forest, Illinois. The program will commemorate the Centennial of Howlin' Wolf's birth and the 40th anniversary of *Living Blues* magazine. The symposium coincides with the annual Chicago Blues Festival and features music, interviews, roundtable discussions, and a keynote address by rapper Chuck D. Details of the event are available at www.dom.edu/blues.

A one-year subscription to *Living Blues* is \$27.95 and blues fans can subscribe online at www.livingblues.com. A complimentary issue of *Living Blues* is also available to readers of the *Southern Register* upon request. Simply e-mail info@livingblues.com and request a sample issue of the world's most authoritative blues magazine.

Lynn & Stewart

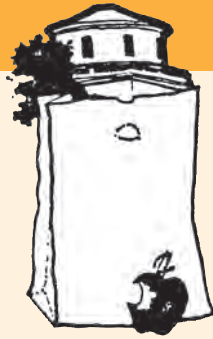
Gammill  Gallery

Exhibition Schedule

October 17, 2009–January 15, 2010
Eudora Welty and New Deal Photography
From the Mississippi Museum of Art

January 18–April 2, 2010
Back to the Center:
Photographs by Southern Studies Alumni and Faculty
William Ferris, Susan Bauer Lee, Lynn Marshall-Linnemeier, Kate Medley, Tom Rankin, Amy Evans Streeter, David Wharton, and Joe York

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.

**January**

- 20 "Oxford Film Festival, February 4–7, 2010: The Previews"
Michelle Emanuel, Molly Ferguson, and Micah Ginn,
Directors of the
Oxford Film Festival
- 27 "South Africa and the American South: Can We Overcome?"
Blount Montgomery, Southern
Studies Graduate Student

February

- 3 "Back to the Center:
Photography of Southern
Studies Alumni and Faculty"
Discussion of Photographs by
William Ferris, Susan Bauer
Lee, Lynn Marshall-Linnemeier,
Kate Medley, Tom Rankin, Amy
Evans Streeter, David Wharton,
and Joe York
- 10 "Archival Endeavors:
Department of Archives and
Special Collections at the
University of Mississippi"
Jennifer Ford, Head Archivist
Greg Johnson, Blues Archive
Curator
Leigh McWhite, Political Papers
Archivist
Pamela Williamson, Visual
Collections Librarian
- 17 "Music to Our Ears: Southern
Studies in the Music Hall"
Jake Fussell and Jamison
Hollister, Southern Studies
Graduate Students

- 24 "Sacred Harp Singing: Southern
Studies in the Hollow Square"
Warren Steel, Associate
Professor of Music
Ross Brand and Xaris Martínez,
Southern Studies Graduate
Students

March

- 3 "A Reading"
John Brandon, John and Renee
Grisham Writer in Residence
- 10 "Mission Mississippi: Open
Friendship in the 'Closed Society'"
Peter Slade, Assistant Professor,
Department of Religion, Ashland
University, Ashland, Ohio
- 24 "Public Education and
Restorative Justice"
Rita and Bill Bender, Visiting
Assistant Professors of Public
Policy Leadership
- 31 "African Americans in the
Southern Intellectual Tradition"
Zandria Robinson, McMullan
Assistant Professor of Southern
Studies and Assistant Professor
Sociology

Brown Bag Lunch and Lecture Series Spring 2010

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

April

- 7 "The Southern Weekend: A
Documentary Photography
Exhibition in Barnard
Observatory's Gammill Gallery"
2009 Documentary Photography
Students
- 14 "'Trolls' and Troublemakers:
Moderating commercialappeal.com"
Cathryn Stout, Southern Studies
Graduate Student
- 21 "High and Low Culture in the
'Bluff City': Memphis, Tennessee"
Justin Burke, Photographer,
Memphis Flyer
Tyler Keith, Southern Studies
Graduate Student
Andrea Lipse, Memphis,
Tennessee
- 28 "The Mississippi Truth Project:
Telling the Truth about the Past
for an Inclusive and Equitable
Future"
Patrick Weems, Student
Coordinator, William
Winter Institute for Racial
Reconciliation

Green Bag Lunch and Lecture Series • Spring 2010

First Monday of Each Month at Noon • Barnard Observatory Tupelo Room

February 1

"A Nice Place to Live: Thinking Big in a Small Town—Landscape Architecture Case Studies of Vibrant Public Space in Oxford and Beyond"
Jenny Long, Partner, Community Design Project LLC

March 1

"Conservation in Mississippi's Ecoregions"
Susan Hollandsworth, Director of Philanthropy, The Nature Conservancy, Mississippi Chapter

April 5

"Big Egos, Small Planet: Who Cares? Environmental Awareness in Design"
Ian Banner, University Architect and Director of Facilities Planning, University of Mississippi



Southern Studies Welcomes New Graduate Students

For their first assignment Professor David Wharton asked the students in his oral history and photography class to write essays about memorable weekends. The students shared their reports in class about experiences like relocating to Oxford and a hilarious family barbecue invaded by feral peacocks. But one particular essay overwhelmingly resonated with the group.

It came from Tyler Keith, a 39-year-old guitarist who recently completed his bachelor's degree in English at the University of Mississippi and is now a first-year Southern Studies graduate student. Keith's essay was about a welcome party that the department hosted for the first-year graduate students. Describing the laughs and easy conversation that flowed throughout the night, Keith said that at that party he "really felt like part of a family." In the span of a few days, Keith and 12 other adults from different backgrounds and different corners of the country had formed a bond that transcended the classroom.

This year, the Southern Studies graduate program added 13 new members to its family. And the students have learned about aspects of the South by learning about one another. "Everybody has something interesting," said Keith, a long-time Oxford resident who is concentrating on documenting folklores. "It's interesting to see people's personalities come out."

One of the people he has gotten to know well outside of the classroom is 25-year-old Greenville, Mississippi, native Jamison Hollister. The first-year graduate student, who is a Mississippi State alumnus and loyal Bulldog fan, enrolled in the Southern Studies Program to learn more about music. Hollister, a fiddler, had an impromptu jam session with Keith this fall. With several musicians in this year's class more jam sessions are sure to follow.

Fellow classmate Jake Fussell learned about Southern music from reading *Living Blues* magazine as a kid. The 27-year-old Columbus, Georgia, native



David Wharton

New Southern Studies graduate students pictured at Barnard Observatory in August 2009 are, left to right, front row: Kathryn Blount, Mary Amelia Taylor, Xaris Martínez, Jamison Hollister; middle row: Tyler Keith, Amanda Lillard, Cathryn Stout, Bingo Gunter; top row: Leonette Henderson, Novellette Brown, Meghan Leonard, Eric Griffis, Jake Fussell, Ross Brand.

recently earned a bachelor's degree in Southern Studies from the University of Mississippi and now the multit talented musician is continuing his work as a graduate student.

Another pair of first-year graduate students steeped in musical tradition is Xaris Martínez and Ross Brand. They share a passion for Sacred Harp singing, a style of music characterized by a cappella performances of choral songs.

Martínez, 26, is a pianist from Sunland, California, who graduated from UCLA with a degree in history in 2008. As a graduate student she is researching "the intellectual and religious life of the antebellum South." Fluent in both Spanish and English, she started the unenviable task of learning German this fall and is hoping her trilingual skills will aid her later as she pursues a doctoral degree in American history.

Her Sacred Harp singing partner,

Ross Brand, also has plans to pursue a PhD after finishing the Southern Studies master's program. Brand, 24 and a Florida State University graduate, never knew that his Civil War reenactments as a child would one day be debated during a class discussion on the construction of historical memory. "I've learned that Southern identity may be something people cling to in order to cope with American postmodernism," said Brand.

Clinging to old ideas while slowly embracing new ones is a reoccurring theme this school year as the new class of graduate students embarks on the field of Southern Studies at a time when the discipline is undergoing a paradigm shift. Whereas isolation, the Civil War, and binary race relations once dominated the discourse, today's nascent

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scholars are learning about a South that is globally connected and filled with new immigrants who have their own civil war and civil rights narratives. These new perspectives are forcing graduate students like Meghan Leonard to redefine the Southern ethos. "I'm slowly learning to look beyond the stereotypical Gothic view of the South and to think of the South in global terms, not just as a separate entity," said Leonard. Leonard, 23, relocated to Oxford with her dog, Drake, after graduating from Georgia State University in 2008.

Also hailing from Georgia is Kathryn McGaw Blount, a 28-year-old former teacher who graduated from the University of Georgia in 2004. She balances her graduate studies with her administrative job at Teach for America.

Perfecting a similar balancing act is Amanda Lillard, a full-time graduate student and married mom. Originally from Bowling Green, Kentucky, Lillard, 27, studied anthropology at Western Kentucky University. While at the University of Mississippi she hopes to enhance her anthropology background by learning filmmaking.

Fellow anthropologist Eric Griffis of Lake City, Florida, conducted archaeological surveys before enrolling in the Southern Studies Program. Griffis, 33, graduated from the University of Florida with degrees in English and anthropology in 2005. "Studying the world around me my whole life meant that I am naturally interested in Southern Studies," said Griffis explaining his attraction to the graduate program.

Exploring cultures through foodways is the goal of Novelette Brown. Brown, originally from Los Angeles, recently graduated from Boston University where she studied print journalism. The 23-year-old is an aspiring food critic who is equally inspired by her family's Creole cuisine and Dunkin' Donuts desserts.

One of Brown's earliest dining out experiences in Oxford was at Ajax Diner, which is known for its oversized portions of meatloaf and country-fried steak. It is a menu that classmate Jennifer "Bingo" Gunter knows by heart because she works there as a waitress. Gunter, 38, got her bachelor's degree in Southern Studies in 2006. In addition to graduate school and Ajax, she works at Two Stick sushi bar and as a research assistant at the L. Q. C. Lamar museum. "I've got a mortgage," she said with a laugh. One day, she will be Dr. Gunter because she plans to continue on to a doctoral program.

The youngest member of this year's class is 22-year-old Mary Amelia Taylor of Frisco City, Alabama. A recent graduate of Judson College, Taylor, too, plans to pursue a PhD. Although raised in the South, Taylor credits the Southern Studies Program with expanding her perspective. "I've learned so much since I've been here about how interconnected the history, economics, culture, and literary and musical expression of the South are," she said.

In addition to being a champion black powder rifle shooter, Taylor recently began Sacred Harp singing at the invitation of two classmates. The tradition evokes memories of her family sing-a-longs. Miles away from home, Taylor, like many of her Southern Studies classmates, has found a community in Oxford that feels like family.

CATHRYN STOUT

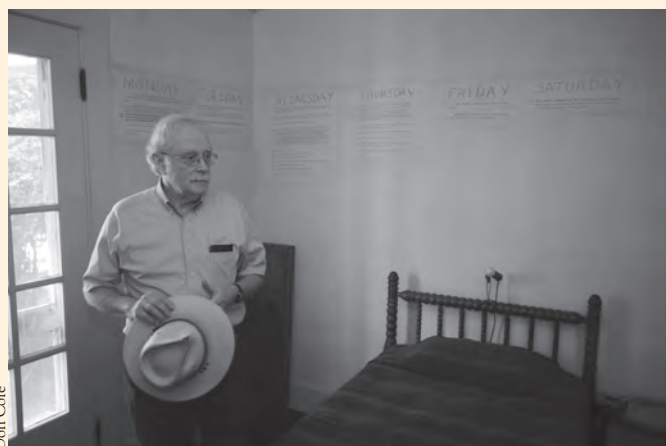
Studies sources at the University's J. D. Williams Library, including many first-edition and limited-edition manuscripts. "Mrs. Wynn has been a wonderful longtime supporter of the Department of Archives and Special Collections in our library" said Jennifer Ford, head of the department. "Through her help we have been able to complete several projects and add significant holdings to our collections."

Wynn supports an array of religious, educational, environmental, and cultural institutions throughout the state of Mississippi and on the national level. A native of Austin, Texas, she settled in Mississippi more than five decades ago after earning an undergraduate degree from Smith College and a master's degree in English literature from the University of Texas. She also studied at Ole Miss and Delta State University. In recent years, Episcopal Seminary of the Southwest in Austin presented Wynn with an honorary doctor of humane letters degree, and Millsaps College recognized her with an honorary doctor of public service degree.

Named Philanthropist of the Year in 2000 by the Mississippi Chapter of the National Society of Fund Raising Executives, Wynn is a life trustee of Millsaps College, where three of her four children graduated, and has served as board chair of the Straddleford Foundation, a private family foundation. Among her many leadership commitments, she serves on the boards of the National Wildflower Research Center in Austin, University of Texas's Humanities Research Center, Garden Club of America, and King's Daughters Hospital and the Community Counseling Center, both of Greenville. She continues to serve on the board of the Mississippi Fish and Wildlife Foundation and is an active, longtime parishioner of St. James's Episcopal Church in Greenville, where she has been a vestry person and warden.

Wynn has served as board chair of First National Bank of San Augustine, Texas, as well as vice president and director of Weissinger and Wynn in Greenville, a cotton, soybean, and corn farming operation. She also is active in management of family timber holdings in Texas and Louisiana.

TINA H. HAHN



Caption correction from the Summer 2009 *Southern Register*, page 33: Donald Kartiganer at Rowan Oak showing Faulkner's study with outline of *A Fable* on the walls around the room

Southern Studies Alumni News

News from alumni continues to be impressive in both the accomplishments of Southern Studies graduates and the range of their interests. In education, Molly Boland Thompson (MA 1999) has a new position as the registrar in the school of Arts and Sciences at Vanderbilt University. Shawna Dooley (MA 1999) works in advancement at her alma mater, Mercer University. Newly graduated BA student Matt Hopper (BA 2009) has moved to Lexington, Kentucky, where he works as a representative for Omicron Delta Kappa honor society. Scott Small (MA 1999) continues his work teaching history and coaching in Missouri. Like many Southern Studies graduates, he has become interested in film, recently leading his students in documentary film projects. Maury Gortemiller (MA 1999) recently received his MFA in photography and is teaching photography as a lecturer at University of North Carolina–Asheville. Andrew Mullins (BA 2009) works at the University of Mississippi in the Study Abroad office, and Velsie Pate, who is finishing her MA, works on campus in the Intensive English Program. Like so many Mississippians over the years, Ellie Campbell (MA 2006) has gone to Texas, where she is a librarian at Austin Community College. The numerous Southern Studies graduates in law school, divinity school, and other graduate programs continue to send word of the challenges, pleasures, and idiosyncrasies of their new programs.

Plenty of alumni news comes from the ever-growing Southern Studies colony in Atlanta. Kate Medley (MA



Shawna Dooley



2007) continues her work as a photographer and writer for Whole Foods. Caroline Herring (MA 1998) has a new CD (her fourth), *Golden Apples of the Sun*, on Fish Records. Her tour with the new CD brought her back to Mississippi in October. Artist Lynn Marshall-Linnemeier (MA 2005) has an extraordinary three new exhibitions

A CALL FOR ALUMNI NEWS. Over the years, numerous Southern Studies students have gone on to law school and many of those have become lawyers. We want to know how Southern Studies prepared people for law school and the law, and how our lawyer alumni are doing.

opening this year, in Atlanta, Louisiana, and South Carolina. Aimee Schmidt (MA 1994) is events coordinator at the Rialto Center for the Arts at Georgia State University.

We repeatedly receive word of new publications or work in the publishing industry by Southern Studies graduates. It is exciting to announce that Oxford University Press has published Peter Slade's (MA 1999) new book, *Open Friendship in a Closed Society: Mission Mississippi and a Theology of Friendship*, which is reviewed in this issue. Katie Vinroot O'Brien (MA 2003) works as an assistant editor at the University of North Carolina Press. Here in Oxford, Amy Evans Streeter (MA 2003) has a new piece in *Savour* and a new baby, Sofia Grace (born October 21, 2009), John T. Edge (MA 2002) wrote the forward

to Elizabeth Engelhardt's University of Texas Press book *Republic of Barbecue*, and Cristen Coker Hemmins (MA 1996) has a position as advertising director of the *Oxford Enterprise*, a new Sunday newspaper.

The Winter 2009 issue of *Southern Cultures*, edited by Marci Cohen Ferris, has the theme "The Edible South." It includes written or video material from alumni John T. Edge, Amy Evans Streeter, and Joe York and current students Ferriday Mansel McClatchy, Duvall Osteen, and Alan Pike.

TED OWNBY

NOW SHOWING!

Watch films from past conferences, lectures, discussions, and more soon on the Center Web site.

Look for updates at www.olemiss.edu/depts/south.

Symposium to Focus on Civil Rights Movement and Impact on Mississippi's Future

"The Civil Rights Movement in Mississippi" will be the subject of the Porter Fortune Jr. History Symposium, as it joins forces with the Future of the South Symposium February 18–20, 2010.

Historians who specialize in the study of the civil rights movement in the state will study individuals, organizations, strategies, moments, points of cooperation and conflict within the movement, issues of gender and religion, responses by opponents of the movement, and some of the immediate consequences of the movement. The sessions will concentrate on the 1950s through the 1970s, but scholars will likely make connections to earlier and later periods. In the formal panels on Thursday and Friday, February 18 and 19, historians will deliver papers about 40 minutes, with time for discussion at the end of sessions.

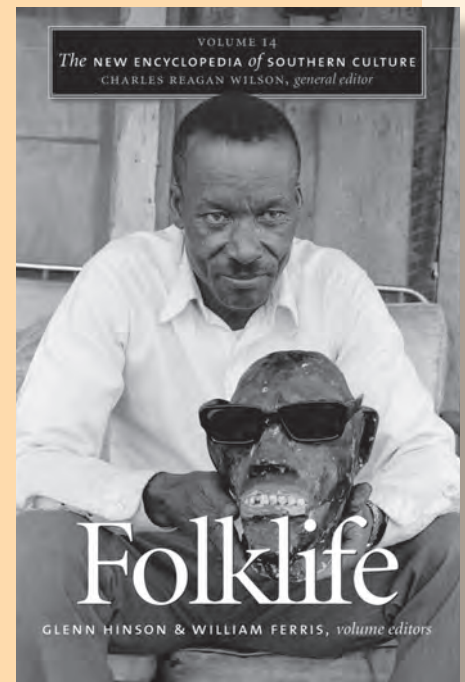
The symposium will address the future of the South most directly on Saturday, February 20, when participants will have the responsibility of considering how the attempt to understand the civil rights movement is important in thinking about the future of Mississippi. On Saturday, unstructured panels will discuss education, tourism, and youth activism. According to symposium director Ted Ownby, the idea of combining the Porter Fortune History Symposium and the Future of the South Symposium makes sense. "For example, there is an important new initiative to teach the civil rights movement in Mississippi public schools. The historians will want to hear about and discuss those efforts. Civil rights tourism is a relatively recent development, with local communities and some larger agencies working to address the issues involved. And the difference between studying history, getting right the story of the past, and studying memory, analyzing

how people understand and use the past, is always intriguing."

Many of the scholars at the symposium were influenced by John Dittmer's 1994 book, *Local People: The Struggle for Civil Rights in Mississippi*. Dittmer argued that the movement developed from a series of grassroots efforts with their own histories, leaders, issues, and strategies rather than emerging from a few national organizations whose leaders tended to attract the most attention. The authors at the 2010 symposium have detailed those local stories, whether through government sources, archival sources, or oral histories.

Participants who have agreed to attend include Chris Myers Asch of the U.S. Public Service Academy, Curtis Austin of the University of Southern Mississippi, and Bill and Rita Bender, who this year are visiting scholars at the University of Mississippi, Emilye Crosby of SUNY Geneseo, David Cunningham of Brandeis University, Jelani Favors of Morgan State University, Francoise Hamlin of Brown University, Wesley Hogan of Virginia State University, Tiyi Morris of Ohio State University, Byron D'Andra Orey of Jackson State University, Joseph Reiff of Emory and Henry College, Chauncey Spears of the Mississippi Department of Education, Akinyele Umoja of Georgia State University, Michael Williams of Mississippi State University, and Nan Woodruff of Penn State University.

The sessions on February 18 and 19 will take place in Johnson Commons, and the Saturday sessions will take place in Barnard Observatory. All events are free and open to anyone. Up-to-date information will be available at www.olemiss.edu/depts/south/ or www.olemiss.edu/depts/history/symposium/EventsSymposiumcurrent.



Folklife, the 14th volume of *The New Encyclopedia of Southern Culture*, hits store shelves in January 2010. Edited by Glenn Hinson and William Ferris and featuring a black-and-white cover photograph by Ferris, 50 thematic entries in *Folklife* address subjects such as car culture, funerals, hip-hop, and powwows. In 56 topical entries, contributors focus on roadside memorials, collegiate stepping, *quinceañera* celebrations, New Orleans marching bands, hunting dogs, and more. Together, the entries demonstrate that Southern folklife is dynamically alive and everywhere around us, giving meaning to the everyday unfolding of community life. To pre-order a copy, visit http://uncpress.unc.edu/browse/book_detail?title_id=1639. Hardbacks are \$45.00 and paperbacks are \$22.95.



2010 Mississippi Delta Literary Tour

The Mississippi Delta Literary Tour, set for February 28–March 4, will again travel across the Delta countryside exploring the region’s rich literary, culinary, and musical heritage. The tour will be based at the Alluvian Hotel in downtown Greenwood and will travel to Yazoo City, Greenville, and Clarksdale, making stops along the way in the towns and communities of Money, Tutwiler, Merigold, Indianola, Moorhead, and Leland.

On Sunday, February 28, the group will gather at Turnrow Book Company for a talk about the history of Greenwood, which became known as the “world’s largest inland long-staple cotton market” and was the home of authors Endesha Ida Mae Holland, Frank Smith, Mildred Spurrier Topp, among others. We’ll visit an exhibition by Mississippi painter William Dunlap in a local art gallery, learn about local art and artists, and enjoy dinner at the Delta Bistro, prepared by Taylor Ricketts one of Mississippi’s famous chefs.

In Yazoo City, on Monday, the group will visit the B. S. Ricks Memorial Library, one of Mississippi’s oldest libraries, which displays books by more than 100 authors from Yazoo County; the Triangle Cultural Center, a former elementary school now filled with exhibitions about local history and culture; and the Oakes African American Cultural Center, with displays about the area’s prominent black citizens and famous blues artists. There will be presentations on the city’s most famous and beloved son, writer Willie Morris, and book columnist and editor Herschel Brickell. Longtime resident Sam Olden will host the group for lunch at his historic home and lead a tour of the city, ending at Glenwood Cemetery to visit the graves of Morris and the Witch of Yazoo, immortalized in his 1971 book *Good Old Boy*. The author’s widow, JoAnne Prichard Morris, will join the tour for the day in Yazoo City.

In Greenville, on Tuesday, we will begin our day with a trek across the Delta, making stops in the towns of Indianola, Morehead, and Leland en route to Mississippi’s most literary city, Greenville. Upon arriving, W. Kenneth Holditch will hold forth on Greenville’s rich literary heritage at the William



Jimmy Thomas
at Club Ebony in
Indianola, Mississippi

Alexander Percy Memorial Library, and Hugh and Mary Dayle McCormick will enlighten us with an account of the city’s rich and colorful history. We’ll also drive along the famous Greenville levee, take a bus tour of this historic Delta city, ride a carousel in the E. E. Bass Cultural Arts Center, hear a reading from *Lanterns on the Levee* at William Alexander Percy’s gravesite, and relax and visit in the private homes of Greenville citizens. That afternoon, the tour will once again visit McCormick Book Inn, the Delta’s—and Mississippi’s—oldest independent bookstore, where visiting and local authors will gather to sign their work. The day will conclude following a meal at Doe’s Eat Place, winner of the James Beard Foundation America’s Classics Award in 2007 and perhaps Mississippi’s most famous restaurant.

En route to Clarksdale, on Wednesday, Delta State University professor Henry Outlaw and Delta Center for Culture and Learning director Luther Brown will guide us across the region discussing the Delta’s cultural history. We will pay our respects at Robert Johnson’s gravesite, see the remains of the store in Money where Emmett Till allegedly made his tragic whistle, and visit with local quilters and gospel singers at the Tutwiler Community Education Center. Clarksdale stops will include the Cutrer Mansion and St. George’s Episcopal Church, where literary scholar W. Kenneth Holditch will speak

on the town’s influence on Tennessee Williams’s work; Cathead Records, a center for blues recordings and Mississippi folk art; and the Delta Blues Museum. That evening the tour will enjoy supper at the home of Panny Mayfield, and Mississippi actors Johnny McPhail and Alice Walker will perform scenes from Tennessee Williams’s Mississippi plays on the front porch. The day will end in Merigold, with a visit to Po’ Monkey’s juke joint—perhaps the last remaining bona fide juke joint in Mississippi.

The Delta tour is \$575 per person for all program activities, 10 meals, and local transportation. **The fee does not include lodging.** Remember to sign up early. Only a limited number of places are available, and they will go fast.

Group accommodations are offered at the Alluvian, in downtown Greenwood (www.thealluvian.com). **Rooms at the Alluvian require a separate registration.** Standard rooms are priced at a discounted rate of \$170. Call 866-600-5201 and ask for the Literary Tour rate. Also call the hotel to inquire about rates for luxury rooms and suites. Additional rooms can be reserved at the Greenwood Best Western, 662-455-5777, or the Hampton Inn, 662-455-7985.

See the next *Southern Register* for more details, or call 662-915-5993.

JIMMY THOMAS

Registration Information

Oxford Conference for the Book, Workshop for Writers, and Delta Literary Tour

OXFORD CONFERENCE FOR THE BOOK

The conference is open to the public without charge. To assure seating space, those interested in attending should preregister. Reservations and advance payment are required for the cocktail buffet on Thursday (\$50). All proceeds of the cocktail buffet on Thursday will go toward supporting the conference and are tax deductible. Participants are invited to make additional tax-deductible contributions to help support the conference.

Lunch on Thursday, March 4

The Williams Library will host a light lunch at noon for the talk by Nicholas A. Basbane. To accept the invitation, please check Thursday lunch on the conference registration form.

Picnic on Saturday, March 6

The University Press of Mississippi will host a picnic at noon celebrating its 40th anniversary. To accept the invitation, please check Saturday picnic on the conference registration form.

CREATIVE WRITING WORKSHOP, MARCH 3, 2010

Margaret-Love Denman, former director of the creative writing program at the University of New Hampshire and currently coordinator of off-campus writing programs at the University of Mississippi, will offer a special workshop in conjunction with the 2010 Oxford Conference for the Book. The daylong workshop, titled "Mining Your Raw Materials," will take place Wednesday, March 3, at the Downtown Grill on the Oxford Square.

The workshop is open to 20 writers. The workshop fee of \$250 includes evaluation of up to 20 double-spaced pages submitted beforehand, a private 20-minute session with the instructor during the March 4–6 conference, attendance at all conference events, lunch and refreshments on Wednesday, and dinner on Thursday. Also, each registrant will receive a copy of *Novel Ideas: Contemporary Authors Share the Creative Process*. The fee does not include lodging. First come, first served.

MISSISSIPPI DELTA LITERARY TOUR, FEBRUARY 28–MARCH 4

The Mississippi Delta Literary Tour, set for February 28–March 4, 2010, will again travel across the Delta countryside exploring the region's rich literary, culinary, and musical heritage. The tour will be based at the Alluvian Hotel in downtown Greenwood and will travel to Yazoo City, Clarksdale, and Greenville, making stops along the way in the towns and communities of Money, Tutwiler, Merigold, Indianola, Moorhead, and Leland.

The Delta tour is \$575 per person for all program activities, 10 meals, and local transportation. **The fee does not include lodging.** Remember to sign up early. Only a limited number of places are available, and they will go fast.

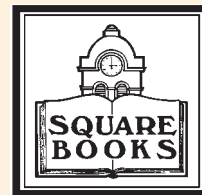
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Additional details about the Delta Literary Tour (February 28–March 4, 2010), the 16th Oxford Conference for the Book (March 4–6, 2010), and related events are posted on the Web site www.oxfordconferenceforthebook.com.

Note: Contributions and payments must be made by Visa or MasterCard.



For tourist information, contact:
Oxford Convention and Visitors Bureau
102 Ed Perry Boulevard • Oxford, MS 38655
telephone 800-758-9177 662-232-2367 • fax 662-232-8680
www.oxfordcvb.com



For information about books and authors, contact:
Square Books
160 Courthouse Square, Oxford, MS 38655
telephone 800-468-4001 • 662-236-2262
fax 662-234-9630
www.squarebooks.com

For more information concerning the conference, contact:

Center for the Study of Southern Culture

THE UNIVERSITY OF MISSISSIPPI

P.O. Box 1848, University, MS 38677-1848 • telephone 662-915-5993 • fax 662-915-5814 • e-mail cssc@olemiss.edu

www.oxfordconferenceforthebook.com

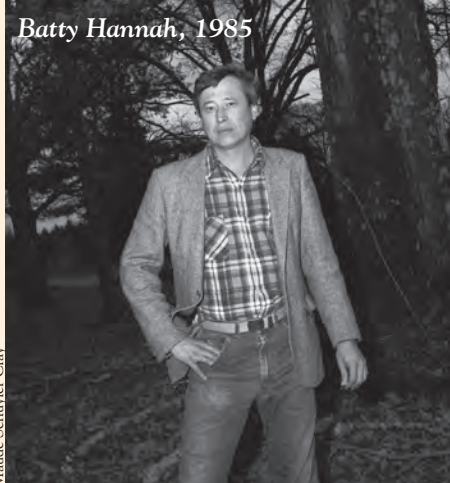
The 17th Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi • March 4–6, 2010

The 17th Oxford Conference for the Book, set for March 4–6, 2010, will be dedicated to Barry Hannah, one of Mississippi's most distinguished contemporary writers. The author of nine novels and four collections of short stories, and the recipient of the Award in Literature from the American Institute of Arts and Letters, Hannah is writer in residence and director of the MFA program in creative writing at the University of Mississippi. He will be the featured author on *Thacker Mountain Radio* on Thursday afternoon, and conference sessions on Saturday will discuss his life and work. Confirmed speakers are William Dunlap and Noel Polk on a panel of "Survivors of *Geronimo Rex*"; fiction writers Tom Franklin and Amy Hempel; Daniel E. Williams, who taught the first course on Hannah's work; and his former students Anne Rapp and Cynthia Shearer.

The conference will begin at the J. D. Williams Library on Thursday with lunch and an address on book history by Nicholas A. Basbane, known as "the leading authority of books about books." The first session on Thursday afternoon will be a Celebration of National Poetry Month, with poets E. Ethelbert Miller, of Washington, D.C., and Mark Jarman, a professor at Vanderbilt University, reading their work. Donna Hemans, John Brandon, and others will then read from their fiction, and journalist Curtis Wilkie and *New Yorker* columnist Hendrick Hertzberg will discuss books about politics. Following these sessions will be a live broadcast of *Thacker Mountain Radio* and a dinner honoring speakers.

Two Literature for Young Authors sessions are scheduled for Friday morning. All Oxford-area fifth- and ninth-grade students (nearly 1,000 readers) will receive their own copies of books from the selected authors, courtesy of the Junior Auxiliary of Oxford, the Lafayette County Literary Council, and Square Books Jr., and also have a chance to hear the authors speak about writing and reading. Ingrid Law will speak to



Born in Clinton, Mississippi, in 1942, Barry Hannah earned a BA from Mississippi College and an MFA from the University of Arkansas. His first novel, *Geronimo Rex* (1972), won the William Faulkner Prize and was nominated for the National Book Award. *Airships*, his 1978 collection of short stories about the Vietnam War, the Civil War, and the modern South, won the Arnold Gingrich Short Fiction Award. The following year, Hannah received the prestigious Award in Literature from the American Institute of Arts and Letters. He subsequently published eight novels and three story collections and won a Guggenheim, the Robert Penn Warren Lifetime Achievement Award, and the PEN/Malamud Award for excellence in the art of the short story. Hannah currently serves as director of the University of Mississippi's MFA Program in creative writing.

fifth graders, who will receive copies of *Savvy*, winner of Newbery and National Book Honors. Watt Key will speak to ninth graders, who will receive copies of his book *Alabama Moon*, winner of the 2007 E. B. White Read-Aloud Award. Fifth and ninth graders will also be invited to meet the authors during a special after-school autograph session at Square Books Jr.

Friday afternoon's program will present educator Elaine H. Scott moderating a panel about reading problems and opportunities; Center director Ted Ownby talking with Bliss Broyard, W. Ralph

Eubanks, and Danzy Senna on the topic "Writing in 2010 about the Idea of Racial Identity"; and readings by Brad Watson and other fiction writers. That evening, Margaret-Love Gathright, Lynda M. O'Connor, and James V. O'Connor will offer a "Promoting Books and Authors" workshop, followed by an "Open Mike—Poetry & Fiction Jam" for all participants who wish to read selections of their own poetry or fiction.

"The University Press of Mississippi at 40 Years" is the topic for the first session on Saturday morning, with former staff members JoAnne Prichard Morris and Seetha Srinivasan joining current staff John Langston, Leila Salisbury, and Steve Yates in reflecting on the history and accomplishments of the state's only academic publisher. The Press will also host a picnic at noon as part of its anniversary festivities. On Saturday afternoon, following sessions on Barry Hannah, Square Books will host a marathon book signing.

The Southern Arts Federation has awarded a grant to support special workshops during the conference. Poets E. Ethelbert Miller and Mark Jarman will present readings and also conduct poetry workshops with University of Mississippi creative writing students and other poets. Donna Hemans will participate in a "Readings and Remarks" session and conduct a fiction workshop. The two authors featured at "Literature for Young Readers"—Ingrid Law and Watt Key—will conduct workshops with teachers from local schools and Teach for America communities in the Mississippi Delta, librarians, and education students. Details about these SAF-funded events will soon be posted on the Center's Web site.

The University of Mississippi and Square Books sponsor the conference in association with the Junior Auxiliary of Oxford, Lafayette County-Oxford Public Library, Lafayette County Literacy Council, Della Davidson Elementary School PTA, Mississippi Library Commission, and Mississippi Hills Heritage Area Alliance.

PLEASE MAIL REGISTRATION FORMS TO THIS ADDRESS:
OXFORD CONFERENCE FOR THE BOOK • CENTER FOR THE STUDY OF SOUTHERN CULTURE
THE UNIVERSITY OF MISSISSIPPI • P.O. BOX 1848 • UNIVERSITY, MS 38677-1848
OR FAX TO 662-915-5814

REGISTRATION FORM

Photocopy a separate copy of this form for each registrant. Please type or print the information requested.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

OCCUPATION/POSITION _____

INSTITUTION/ORGANIZATION _____

HOME TELEPHONE _____ BUSINESS TELEPHONE _____

FAX _____ E-MAIL _____

I request reservations for the following:

_____ Oxford Conference for the Book - Entire Program (all readings, panels, talks)

_____ If not attending entire conference, indicate day(s) below.

_____ Thursday, March 4

_____ Friday, March 5

_____ Saturday, March 6

_____ Cocktail Buffet on Thursday, March 4 (\$50 contribution)

_____ Library lunch on Thursday, March 4

_____ University Press of Mississippi picnic on Saturday, March 6

_____ Creative Writing Workshop, Wednesday, March 3 (\$250)

_____ Delta Literary Tour, February 28–March 4 (\$575)

I am making a contribution in the amount of \$_____ for the March 4 cocktail buffet and/or for conference support.

I am making a payment of \$_____ for the Creative Writing Workshop and/or the Delta Literary Tour.

NOTE: Separate checks must be made for payments and contributions. Payments and contributions made by credit card may be charged together.

Check, made payable to THE UNIVERSITY OF MISSISSIPPI, is enclosed.

Charge to Visa MasterCard Expiration Date _____

Account Number _____

Signature _____ Date _____

I understand that refunds for contributions are not allowed and that payments for meals, the Writing Workshop, and the Delta Tour, less a \$10 service charge, are refundable if I submit a written request for cancellation, postmarked no later than February 25. No refunds will be made after February 25.

Signature _____ Date _____

I cannot attend in 2010 but add me to the mailing list for future book conferences.

I learned about the conference from (mark all applicable sources):

Conference flyer from the University

Southern Register

Other: _____

Posters for the 2010 Oxford Conference for the Book, illustrated with a photograph of Barry Hannah, are available for \$10 each, plus shipping and handling and, for Mississippi residents, sales tax. To order, call 800-390-3527. Posters will be available in February 2010.

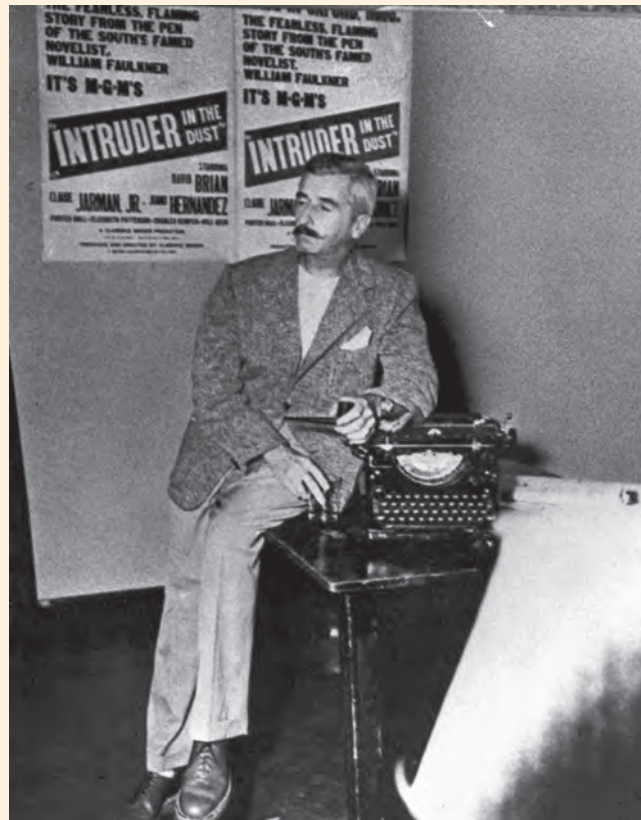
Faulkner and Yoknapatawpha Conference

Faulkner and Film • July 18–22, 2010

Over the past few decades, film has become one of the most studied of the major art forms. In its subject matter, its unique combination of picture, word, and sound, and its ability to cross national and cultural boundaries, it may also be the most adventurous. “Faulkner and Film,” topic of the 37th annual Faulkner and Yoknapatawpha Conference, will approach William Faulkner—one of the most adventurous of modernist writers—in terms of the art of film.

Although Faulkner often expressed distaste for Hollywood and frustration over his frequent need to supplement his earnings as a novelist by writing screenplays, scholars of fiction and film have become increasingly aware of how deep a role the art of film may have played in his work. Given his considerable experience as a screenwriter, his knowledge of the techniques of filmmaking, his frequent use of filmic imagery in his fiction, as well as his own career-long dedication to experiment in the short story and novel, “Faulkner and Film” is a fitting occasion—bringing face to face film and fiction as they engage each other in a writer deeply involved in both genres.

Among the scholars who will be speaking at the conference are Deborah Barker, University of Mississippi, author of *Aesthetics and Gender in American Literature: The Portrait of the Woman Artist* and coeditor of *Shakespeare and Gender*; Robert Hamblin, Southeast Missouri State University, director of the Center for Faulkner Studies and author and coeditor of eight volumes, including *Faulkner and Hollywood: A Retrospective from the Brodsky Collection* and *A Critical Companion to William Faulkner: A Literary Reference to His Life*



William Faulkner in a promotional photograph for the 1949 premiere of *Intruder in the Dust* at the Lyric Theatre in Oxford

and *Work*; Robert Jackson, University of Virginia, author of *Seeking the Region in American Literature and Culture*; Peter Lurie, University of Richmond, author of *Vision's Immanence: Faulkner, Film, and the Popular Imagination*; and Riché Richardson, Cornell University, author of *Black Masculinity and the U.S. South: From Uncle Tom to Gangsta*.

The topics of these and other presenters will span the range of Faulkner and film. Robert Hamblin, for example, will conduct a “Reassessment of Faulkner and Hollywood,” analyzing his film work as well as the impact of film on his later fiction. Peter Lurie will examine the cinematic “fascination” in *Absalom, Absalom!*, with particular attention to Quentin Compson’s response to the Sutpen story. Robert Jackson will take up the topic of Oxford’s early film history, including its possible effects on the young Faulkner and his developing

ideas on childhood and mass culture.

In addition to the lectures on Faulkner and film, a special guest at the conference will be Stephen Railton, University of Virginia, who will announce and describe a new project that will make available online the complete tape recordings of the sessions that became *Faulkner in the University: Class Conferences at the University of Virginia, 1957–1958*. The published volume includes only about half of the recorded material. Railton will play segments of Faulkner responding to student questions (some of which are not in the published volume) and reading from his fiction.

Other program events will include sessions on “Teaching Faulkner,” conducted by James Carothers, University of Kansas, Charles Peek, Emeritus, University of Nebraska at Kearney, Terrell Tebbetts, Lyon College, and Theresa Towner, University of Texas at Dallas; a discussion of “Collecting Faulkner” by Seth Berner; and the showing of several films involving Faulkner and his work. There will also be guided day-long tours of Northeast Mississippi, including the Delta and Memphis, a picnic served at Faulkner’s home, Rowan Oak, and “Faulkner on the Fringe”—an “open mike” evening at the Southside Gallery.

Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for all registrants. Contact Robert Fox at rfox@olemiss.edu for details. There are also a limited number of waivers of registration for graduate students. Contact Donald Kartiganer at dkartiga@olemiss.edu for details.

DONALD M. KARTIGANER

In Memoriam



Casey James Dixon Jr.
July 7, 1943–September 6, 2009

Casey Dixon, brother of longtime Center administrative assistant Sarah Dixon Pegues, was a descendant of some of the earliest African American settlers in Oxford and Lafayette County. An employee of Northeast Mississippi Electric Power for more than three decades, he loved his family, his church, and gospel music. He was a founding member of the Mighty Stars of Harmony, a well-known gospel group that sang at churches throughout the Deep South and Midwest, had a regular program on local radio, and made *Jesus Is My Rock* and other recordings.

Ruth Elizabeth Ford
July 7, 1911–August 12, 2009

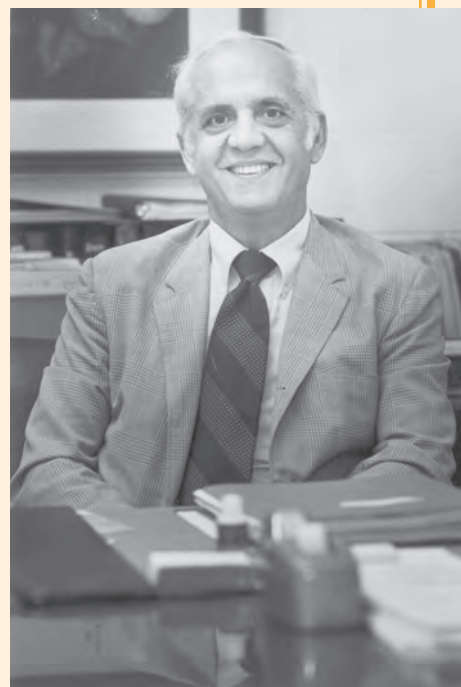
Ruth Ford, model, actress, and New York salon hostess, was born in Hazelhurst, Mississippi, and received B.A. and M.A. degrees from the University of Mississippi. She worked as a fashion model in New York, Paris, and London, posing for well-known photographers Man Ray, Cecil Beaton, and Carl Van Vechten and appearing on the covers of *Vogue*, *Harper's Bazaar*, and *Mademoiselle* before beginning her acting career with Orson Welles's Mercury Theater in 1938. She acted in 15 Broadway plays, including three by Jean Paul Sartre, and in 28

motion pictures. She is best known for her role as Temple Drake (Mrs. Gavin Stevens) in William Faulkner's *Requiem for a Nun*, a stage adaptation of his 1931 novel *Sanctuary*. Ford assisted with the adaptation and, with her second husband, Zachary Scott, starred in a 1957 production of the play in London and other cities. She visited her alma mater for the 1965 Southern Literary Festival and the 1987 Faulkner and Yoknapatawpha Conference to discuss her experiences in adapting and staging *Requiem* and to read Temple's parts from the play.

Jack Nelson
October 11, 1929–October 21, 2009

Jack Nelson, a Pulitzer Prize-winning investigative reporter, author, and Washington bureau chief for the *Los Angeles Times* for two decades, was one of the most important journalists of the 20th century. Nelson grew up in Biloxi, Mississippi, and after high school graduation worked at the *Biloxi Daily Herald* where his vigorous reporting on corrupt officials and gambling payoffs earned him the name "Scoop." After serving in the Army for two years, he joined the staff of the *Atlanta Constitution* in 1952 and won a Pulitzer Prize for his reporting of scandals at the state mental hospital in Milledgeville and became known for his hard-nosed coverage of the civil rights movement. The *Los Angeles Times* recruited him to open its Atlanta bureau in 1965 and sent him to Washington in 1970, where he wrote about the unfolding Watergate scandal and earned a reputation as one of the top reporters in the nation's capital. Nelson served as bureau chief from 1975 to 1996 and as chief Washington correspondent until 2001. Among his books are *Terror in the Night: The Klan's Campaign against the Jews*, *The Censors and the Schools* with Gene Roberts, *The Orangeburg Massacre* with Jack Bass, and *The FBI and the Berrigans* with Ronald J. Ostrow. In 1987 Nelson served as

national chairman of "Covering the South," a Center-sponsored symposium that brought more than 50 newspaper, magazine, television, and radio reporters to the University for panel discussions about the media's role in the civil rights movement.



Joseph Sam
August 15, 1923–October 3, 2009

Joseph Sam, retired dean of the Graduate School and associate vice chancellor for research at the University of Mississippi, served as a lieutenant in the United States Navy during World War II, was former chairman of Medicinal Chemistry at the University of Mississippi, and received the Research Achievement Award in Pharmaceutical Medicinal Chemistry from the American Pharmaceutical Association.

He was a great supporter of the Center for the Study of Southern Culture and provided valuable assistance in the early development of its teaching and research programs.



SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

"History celebrates the battlefields whereon we meet our death, but scorns to speak of the plowed fields whereby we thrive; it knows the names of King's bastards, but cannot tell the origin of wheat. That is the way of human folly." — Jean-Henri Fabre

SFA wins *Travel + Leisure* 2009 Global Vision Award

The Southern Foodways Alliance was chosen as a recipient of a 2009 *Travel + Leisure* Global Vision Award. Introduced in 2005, the awards recognize the outstanding efforts of individuals and organizations that are "working to preserve the world's natural and man-made treasures." Fellow honorees this year included the Museum of Islamic Art and the Rainforest Alliance, among others.

Showcasing the work of the SFA in its November 2009 issue, here's what *Travel + Leisure* had to say:

"An exuberant champion of Southern food culture—from its barbecue pit masters and bourbon distilleries to its butterscotch-pie breakfasts and deviled-eggs competitions—the Southern Foodways Alliance celebrates and records the region's diverse gastronomic landscape through documentary films, books, and not-for-the-calorie-shy field trips and events. The Alliance's food-trails program, which has mapped a Tamale Trail through the Mississippi Delta, a Barbecue Trail in the Southeast, and Boudin and Gumbo Trails across Louisiana, introduces travelers to the small-scale producers and off-the-beaten path restaurants that are the soul of Southern cuisine."

Jurors for the award included World Monuments Fund president Bonnie Burnham; chef Dan Barber of New York's Blue Hill at Stone Barns; George Butterfield, cofounder of Butterfield & Robinson; environmental activist Céline Simone Cousteau; and economist Joseph Stiglitz.

Second Annual Viking Range Lecture: Professor Warren Belasco

On October 13, the Southern Foodways Alliance staged the second annual Viking Range Lecture, featuring Warren Belasco, Professor of American Studies at the University of Maryland, author of, among other works, *Appetite for Change: How the Counterculture Took on the Food Industry*, *Meals to Come: A History of the Future of Food*, and *Food: The Key Concepts*. He is the editor of the journal *Food, Culture, and Society*.

Each year the Viking Range Lecture, underwritten by the Viking Range Corporation of Greenwood, Mississippi, brings scholars, writers, and artists to the Ole Miss campus. Each lecturer, regardless of discipline, uses food as a vehicle for a greater understanding of self, community, and culture.

Belasco asked the basic question *Why study food?* And he answered, in part, that "food is the first of the essentials of life, the world's largest industry, our most frequently indulged pleasure, the core of our most intimate social relationships."

Warren Belasco argued that food is more than just a device for understanding a culture. Food is the culture. Belasco said understanding food requires a complex interdisciplinary understanding of anthropology, sociology, economics, politics, and agricultural science.

Understanding food is more than just an academic exercise. It requires that consumers recognize the food choices they make are governed by the competing considerations of identity, convenience, price, and, increasingly, responsibility.

It's that last consideration Belasco found so compelling. He asked students to think about food, not just in terms of monetary value or emotional significance, but in terms of global consequences. In an increasingly global-focused American South, such questions resonated.



Warren Belasco (center, left), 2009 Viking Range lecturer

Photo courtesy SFA

Introducing Southern Food: The Film

Over the last decade, the SFA has made more than 20 short films. We have trained our lenses and turned our mikes on everyone from North Carolina pit masters to New Orleans bartenders, from Florida oyster tongers to Kentucky burgoo club members, from Vietnamese shrimpers in Mississippi to Mississippi tamale makers in Chicago.

Most current documentaries focus on what's wrong with our food systems. The SFA focuses on what valuable food traditions have endured and which tradition-grounded food artisans now inspire new generations.

We do not shrink from the tough questions. Our films explore questions of race and class and gender. But we believe that there are stories to be told, stories of complexity and resonance, that are not merely pedantic and punitive.

We've screened these portraits of our region's foodways champions in front of audiences across the country, from the Culinary Institute of America's Worlds of Flavors conference to the Florida Film Festival. And we've inspired a number of filmmakers to follow in our wake.

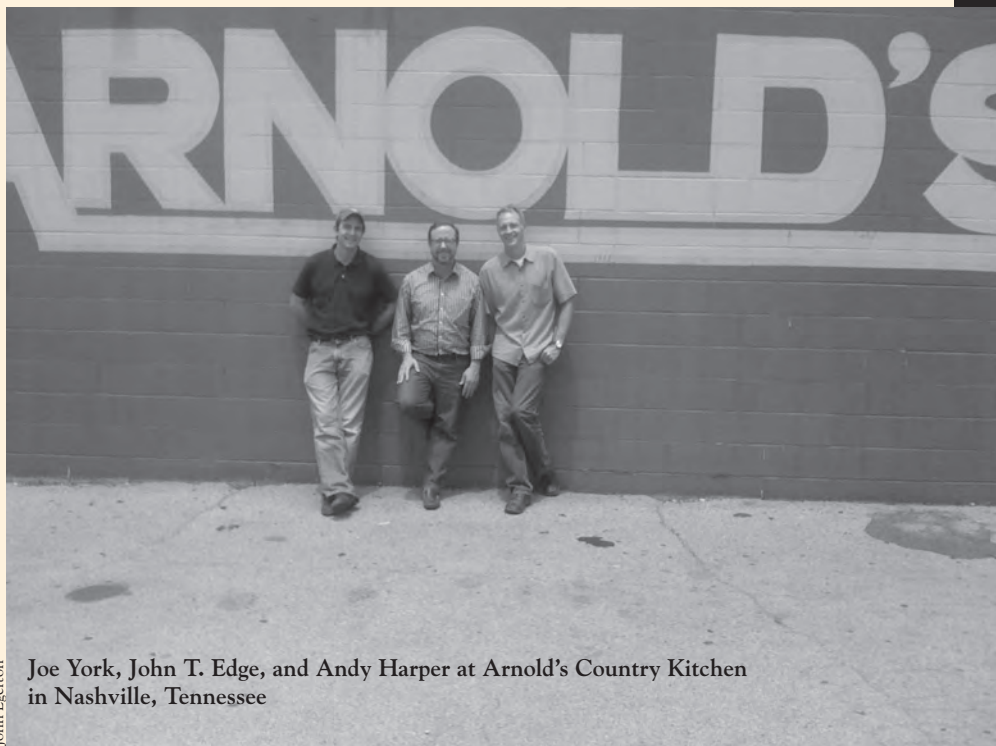
We have not, however, attempted a long form documentary project aimed at chronicling the depth and breadth of Southern food culture. Until now.

In 2010, as the federal government dispatches its census takers to count heads and chronicle how our nation has grown and changed, the SFA will conduct its own census, dispatching film crews to document the state of Southern food culture, taking into account traditional ways, highlighting this moment of transition, and showcasing future trajectories.

The result of this visual census of our region's food habits will be a feature-length documentary titled *Southern Food: The Film*.

Our film aims to answer a few core questions:

- What do foodways tell us about who we are as Southerners?
- Are traditional foodways enduring, in the face of creeping national monoculture?



John Egerton

Joe York, John T. Edge, and Andy Harper at Arnold's Country Kitchen in Nashville, Tennessee

- Which foodways are evolving as the South's demographical makeup shifts, reflecting a more ethnically and racially diverse region?

Here are the leaders of the production team:

- Advisor John Egerton is the author of *Speak Now against the Day: The Generation Before the Civil Rights Movement in the South* and *Southern Food: At Home, On the Road, In History*.
- Director Joe York is the man behind the SFA's 20-plus short films. Joe, who holds a master's degree in Southern Studies from the University of Mississippi, is the author of *With Signs Following: Religion on the Southern Roadside*.
- Producer Andy Harper, who holds a PhD in environmental history, directs the Center for Documentary Projects at the University of Mississippi.
- Producer John T. Edge, a columnist for the *New York Times*, is director of the Southern Foodways Alliance.

We will focus on tradition bearers of the food arts, but we will also tell stories of an evolving South, traveling to

locales like Carrboro, North Carolina, where Cliff's Meat Market is beloved by first-generation Hispanic and fifth-generation Anglo consumers alike, both of whom turn to Cliff for hog maws, fat-back, and chicharones.

In making this film, we are casting a wide net. At each stop along this epic trip through the South, as we gather the fabric of the larger film, we will also produce short, three-minute videos to present as a video blog of our travels. Those will be posted on the SFA's Web site (www.southernfoodways.org).

The people and places we plan to visit and include in the film span the South, geographically and culturally. When all is said and done, we will stitch together these shorter pieces into a feature documentary, a visual quilt covering the width and breadth of the current state of Southern food.

The initial market for this hour-long film will be PBS stations nationwide. After the documentary has screened on television, the SFA will develop lesson plans, suitable for middle and high school students.

Photography will begin in March of 2010. Fundraising is ongoing, and inquiries about support are welcome.

Oral History Milestone

Documentary projects are central to the SFA's mission. Oral history interviews not only preserve the stories of our region for future generations, they connect us to people and traditions that most of us take for granted every day.

Since the formal inception of our documentary initiative in 2005, we have collected hundreds of stories—stories about barbecue and boudin, tamales and tupelo honey. This year we've added a significant number of new histories including Francis Lam's project on Biloxi's ethnic shrimping communities and interviews for the Southern BBQ Trail as part of our ongoing collaboration with the University of Texas at Austin.

In total, we now have over 450 oral histories in our archive. Quite a collection! Stick with us; we've got many more stories to gather.



Amy Evans Streeeter, SFA oral historian

Kurt Streeeter

Upcoming SFA Events

Join the SFA at Blackberry Farm in the Foothills of the Great Smoky Mountains of Tennessee, January 7–9, 2010, to celebrate the Fellowship of Southern Farmers, Artisans, and Chefs.

Savor the work of guest chefs including Edward Lee of 610 Magnolia in Louisville, Joe Truex of Repast in Atlanta, Ashley Christensen of Poole's Diner in Raleigh, and John Shields and Karen Urie of Town House in Chilhowie, Virginia.

Raise a glass with guest winemaker Larry Turley of Turley Wine Cellars in Templeton, California. Hear from our scholar in residence, Danny Meyer of Union Square Hospitality Group in New York City. Offer a toast to new Fellow Julian Van Winkle of Old Rip Van Winkle Distillery in Frankfort, Kentucky.

Next up after Blackberry Farm will be a May Potlikker Film Festival in Northport, Alabama, and a June Field Trip, staged, more than likely, on the Mississippi Gulf Coast.



Photo courtesy Beall + Thomas photography

Dinner during the 2009 Taste of the South event at Blackberry Farm



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World-renowned Blues Archive Celebrates 25th Anniversary

When the University of Mississippi opened its Blues Archive to the public in 1984, it was touted to become “the finest of its kind in the world.” Those familiar with the many treasures sheltered in the archive say it’s a dream come true.

“With the exception of the Library of Congress, I know of no other such archive in the world that surpasses it,” said Greg Johnson, Blues Archive curator and associate professor in the John Davis Williams Library. “Every year, fans from around the world visit to examine commercially unavailable audio and video recordings of their favorite blues performers.”

Johnson is also curator of *Still Got the Blues: A Silver Anniversary Exhibition*, celebrating the archive’s 25th year. Scheduled for a yearlong showing in Archives and Special Collections on the Library’s third floor, the exhibition is free and open to the public from 8:00 a.m. to 5:00 p.m. Mondays through Fridays.

Visitors can sign out portable audio/video players onsite to hear musical selections and view interviews with the featured artists as they tour the exhibition. The elaborate display fills 18 cases and includes rare and historically significant holdings from many of the archive’s audio, visual, and print collections. Some of the material will be rotated throughout the year.

The material highlights artists such as B. B. King, Robert Johnson, the Red Tops, and James “Son” Thomas, as well as Sheldon Harris, Kenneth Goldstein, Gayle Dean Wardlow, and other blues collectors/authors.

On display are original recording contracts for Elmore James and Sonny Boy Williamson, rare sound recordings by Robert Johnson and Charlie Patton, artwork by Lightnin’ Hopkins and James “Son” Thomas, and records from the personal music collection of world-



renowned blues icon B. B. King, as well as a recently donated bronze bust of King by artist William Beckwith, adjunct assistant professor of art.

The exhibition also examines the history of the Blues Archive and follows *Living Blues* magazine from its 1970 origins in Chicago to its present home at the University, where the archive began as the brainchild of the Center’s first director, William Ferris. The magazine’s spring 1984 issue stated: “This archive will be the finest of its kind anywhere in the world, and its resources will be available to all blues scholars and researchers.”

Founded by the Center, the Blues Archive resided with the music library in Farley Hall for nearly two decades before merging with the Williams Library in 2002. It comprises more than 60,000 audio recordings, ranging from wax cylinders to compact discs; more than 20,000 photographs; at least 7,000

books, magazines, and newsletters; 900 video recordings; and many collections of manuscripts, posters, and ephemera.

Ted Ownby, Center director, sees the Blues Archive as an important part of Southern culture and in line with the Center’s mission. “Through his own work and his encouragement of *Living Blues* magazine and the archive, William Ferris worked to establish the University of Mississippi as a place to study the blues,” Ownby said. “Today, the Blues Archive, along with *Highway 61* radio show and the publication of *Living Blues*, gives the University a central role in documenting and studying the blues.”

The archive continues to expand with the donation of such items as the recently acquired Sid Graves Collection of materials related to the Delta Blues Museum in Clarksdale and the David Hinckley Collection of

300 78-rpm records.

University-sponsored academic interest in the blues can be traced as far back as 1907; however, in-depth study of the blues began in 1977 with the Center’s founding. The Center offers courses in blues music, history, and culture; publishes *Living Blues* magazine; and co-hosts the annual Blues Today: A *Living Blues* Symposium.

“This exhibition is a tribute to all those who have helped further the field of blues scholarship at the University of Mississippi through teaching, writing and producing films and radio programs,” Johnson said.

For more information about the John Davis Williams Library, visit www.olemiss.edu/depts/general_library/archives/blues.

ELAINE F. PUGH

Noted Artist William Beckwith Donates Bronze Bust of B. B. King to Blues Archive

A bronze bust of world-renowned blues icon B. B. King has been donated to the University's Blues Archive by its creator, award-winning artist William Beckwith of Taylor, Mississippi. "The timing couldn't have been more perfect," said Greg Johnson, Blues Archive curator. "It is highly appropriate for the bust to be displayed in an exhibit that celebrates the Blues Archive, which really came to prominence with the donation of B. B. King's personal record collection over a quarter-century ago."

Beckwith donated the bust out of admiration for King and to pay tribute to him for donating his record collection to the Blues Archive. After learning that the bust is to be permanently displayed in the Faulkner Room in close proximity to a bust of William Faulkner by artist Leon Koury, Beckwith said he couldn't be more pleased. "Leon Koury was like a father to me, and I'm proud to be in the same room with him." The two first met when Beckwith was 14 years old, and Koury became his longtime mentor.

Beckwith has produced bronzes for more than 30 years. He is represented in public and private collections nationwide. His commissioned work includes *B. B. King*, city of Indianola; *Flag Bearer, Mississippi 11th*, Gettysburg National Military Park; and *William Faulkner*, Oxford City Hall.

Beckwith won the Mississippi Governor's Award of Excellence in the Arts in 2001. His exhibition venues have included Splashlight Studios and Frank Marino Gallery in New York City, National Museum of American Art in Washington, D.C., Louisiana World's Fair in New Orleans, and Mississippi Museum of Art in Jackson.

Originally from Greenville, Beckwith works out of his studio in Taylor. He also is an adjunct assistant professor of art at the University.

For more information about the Blues Archive, call Greg Johnson at 662-915-7753. For assistance related to a disability, call 662-915-7091.

ELAINE F. PUGH



Robert Jordan

Greg Johnson (left), curator of the University of Mississippi's Blues Archive, and sculptor William Beckwith admire a bronze bust of legendary bluesman B. B. King that Beckwith recently donated to the Archive.

Library Exhibition Features Walter Anderson

The University of Mississippi J. D. Williams Library is pleased to announce that the exhibition *Walter Anderson and World Literature* will remain on display through July 2010. Curated by the artist's son John Anderson, it features 85 prints. In addition to the complete alphabet series, the exhibition includes illustrations to accompany the text of such classics as *Don Quixote*, *Paradise Lost*, *Legends of Charlemagne*, and the *Rime of the Ancient Mariner* as well as scenes from beloved fairy tales like *Rapunzel*, *Sleeping Beauty*, *Cinderella*, and *Puss and Boots*.

The library has also created an online subject guide to accompany the exhibit at http://apollo.lib.olemiss.edu/center/subject_guide/anderson/intro. It includes lists of publications on the life and work of Walter Anderson, other online resources, and books illustrated by Anderson that appear in the exhibition. The subject guide also features an essay by the curator.

The exhibition was sponsored in conjunction with the 16th annual Oxford Conference for the Book, which on March 26, 2009, presented four sessions on the role of books in Walter Anderson's life and art. Films of these sessions are posted on the Center's Web site, www.olemiss.edu/depts/south.



From *Don Quixote*
The Don's Apostrophe to Dulcinea
Courtesy Family of Walter Anderson

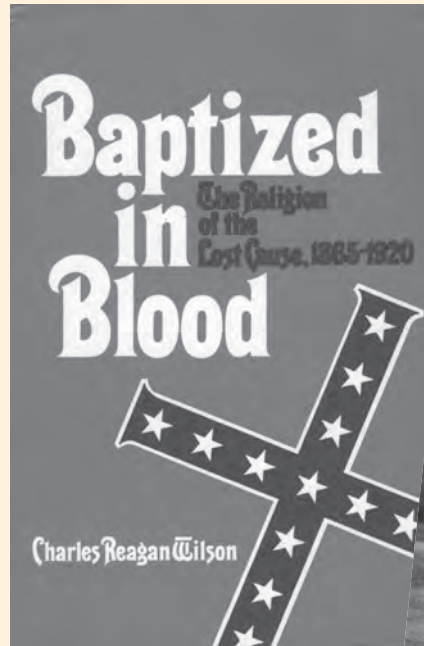
Baptized in Blood, Classic Book on Southern Culture, Reissued after 30 Years

As a tribute to its continued importance in the fields of history and Southern Studies, Professor Charles Reagan Wilson's book *Baptized in Blood: The Religion of the Lost Cause, 1865–1920* has been reissued 30 years after its original publication.

Time has not diminished the value of *Baptized in Blood* (University of Georgia Press, 1980) because an understanding of the memory of the Civil War still plays an important role in understanding the culture of the South. Wilson's work provides a unique combination of the concept of civil religion and memory in its analysis of the post-Civil War South.

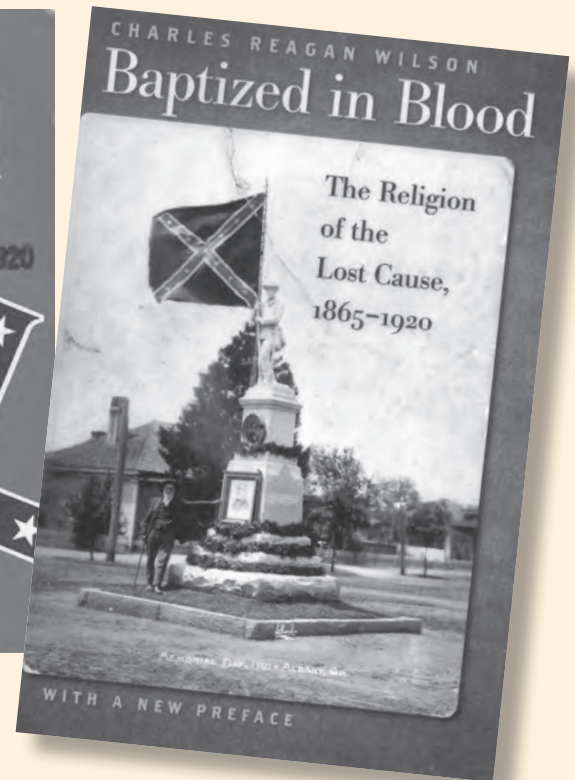
"Scholarly books usually go out of style so quickly that it is notable when an academic work is still selling copies 15 or 20 years after it is published," said Center director Ted Ownby. "So it is extremely rare for a press to publish a new edition of a 30-year-old work of history." The book opened up the study of the range of ways different Southerners understood the Civil War and especially the experience of defeat. It was an early contribution to what is now a thriving field—the study of historical memory. Also, students from outside the South have pointed to *Baptized in Blood* as an important resource that helped them understand why Southerners place such value on flags, monuments, and other symbols, Ownby said.

The new edition features an expansion of the ideas of the original work, and raises questions that should be interesting to anyone who wants to learn about the continuing meaning of the Civil War in the South, Wilson said. "My



book explores the cultural struggles of white Southerners trying to reorient their culture after the Civil War," he said. "The new edition explores the meaning of Confederate defeat for black Southerners as well. The results of the war brought their freedom so they didn't mourn the loss of the Confederacy at all."

Wilson is the Kelly Gene Cook Sr. Chair of History and professor of Southern Studies. He served as director of the Southern Studies academic program from 1991 to 1998 and director of the Center from 1998 to 2007. Wilson served as coeditor of the *Encyclopedia of Southern Culture* (University of North Carolina Press, 1989) and is the general editor of *The New Encyclopedia of Southern Culture*



(University of North Carolina Press).

He is also author of *Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis* (University of Georgia Press, 2007) and is coeditor of *Religion and the American Civil War* (Oxford University Press, 1998), *The New Regionalism* (University Press of Mississippi, 1998), and *Religion in the South* (University Press of Mississippi, 1985).

This semester, Wilson is teaching a graduate seminar in Southern Studies and an undergraduate class on Southern religious history.

CLAIRE GRAVES

NOW SHOWING! The first motion pictures on the Center's Web site feature 2009 Oxford Conference for the Book sessions celebrating the life and legacy of Mississippi Gulf Coast artist, author, and naturalist Walter Anderson (1903–1965). Available for viewing are four sessions, with reminiscences by the artist's son John Anderson and daughters Mary Anderson Pickard and Leif Anderson; addresses by art historian Patricia Pinson and biographer Christopher Maurer; and comments by author Patti Carr Black, artist William Dunlap, editor JoAnne Pritchard Morris, and publisher Seetha Srinivasan. Take a look at www.olemiss.edu/depts/south.

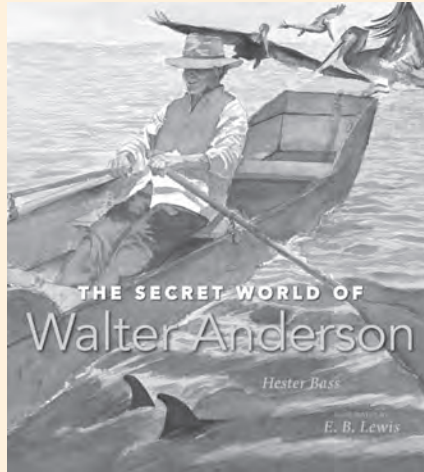
Reading the South

The Secret World of Walter Anderson.

By Hester Bass. Illustrated by E. B. Lewis. Cambridge, Massachusetts: Candlewick Press, 2009. 46 pages. \$17.99 cloth.

The Ocean Springs, Mississippi, artist Walter Anderson created for his own children (two sons, two daughters) several storybooks that were subsequently published and enjoyed by thousands of children all over. As a school-aged girl I was especially enchanted by *Robinson: The Pleasant History of an Unusual Cat*, the tale of the piano-playing yellow tabby whose gift (he is transformed after lapping a saucer of charmed milk) lands him in Carnegie Hall. Maybe I adored the story because we had a lot of cats pattering around the house. Or maybe because I used to plop those cats on the piano I was supposed to have been practicing. At any rate, after dozens of trips to the Anderson family Shearwater Pottery with my parents and stops at the Cottage there with the magical Little Room (four walls and a ceiling entirely painted by Anderson now housed at the museum on Washington Avenue in downtown Ocean Springs), I could fairly well have called myself a “fan” of Anderson. My fandom even traveled with me to college where I wrote a paper for my American Art seminar on the impact of Anderson’s trips to the Lascaux caves in France (famous for the Paleolithic drawings of running horses) on his pottery designs and watercolors.

This is all to say, that so much of the beautiful things in this world that we love, we learn to love as children. I loved Walter Anderson’s art back then because he lived where I lived. I knew how many legs a horseshoe crab has (12 pair), and so did he. I knew the arch of a pelican’s neck



as it crashed into the surf for a fish. I knew the delicate bend in the live oak branch and the shade of blue of the crab’s pincher.

In Hester Bass’s book *The Secret World of Walter Anderson*, children get to imagine what it must have been like for the artist “who needed to paint as much as he needed to breathe.” Young readers follow Anderson from his home at dawn to his puzzle-piece skiff and all the way to Horn Island, “his favorite place to paint. . . . He used metal garbage cans as suitcases. He packed apples and raisins and peanut butter and rice.” Anderson’s Secret World is revealed through the details: What he packed, what he ate, the kingfishers and blue herons and dolphins on the bayou bank and in the Mississippi Sound. This book is as much a catalog of the flora and fauna of the Mississippi Gulf Coast as a story of an artist’s daily life.

Once he arrives on Horn Island, Anderson makes a camp from his overturned rowboat. He eats what he has brought along or “whatever washed up.” Be that fruit or a jar of pickles. “He often had a mystery feast.” For weeks he wanders the shoreline and the woods journaling,

painting, and drawing what he sees and experiences. “He especially loved that last magic hour before sunset, as the colors of the world were melting into darkness.”

Bass doesn’t shy away from the inevitable sadness of Anderson’s trips to Horn Island. “Sometimes Walter tried to rescue animals, but often they were too sick or hurt to be saved. He would paint them even in death, for they were still magnificent.” Many people thought he was crazy, she writes, but those were his happiest days. E. B. Lewis’s illustrations are as gorgeous as Bass’s writing here. Interpretations of Anderson’s actual drawings, especially the rendition of the Little Room just as Anderson’s wife, Sissy, discovers it, are breathtaking, almost as if Anderson himself drew them.

In addition, *The Secret World of Walter Anderson* includes an 8-page author’s note with a detailed, child-friendly biography of Walter Anderson, his family, and his career as an artist. There are full-color reproductions of much of his Horn Island works, animal drawings, block prints, and ceramics. At the very end is a lovely photo of the Little Room, which for those who have never seen it in person is a real treat.

SALLY CASSADY LYON

William Faulkner and the Southern Landscape.

By Charles S. Aiken. Athens: University of Georgia Press, 2009. 283 pages. \$34.95 cloth.

Not since the research of Calvin Brown Jr. have William Faulkner’s works been examined by someone with such an intimate, firsthand knowledge

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

of the north Mississippi region that became Yoknapatawpha. Charles Aiken, a professor of geography at the University of Tennessee, Knoxville, is a native of Lafayette County, and he brings to his study not only his considerable expertise as a cultural geographer but also his family's longtime acquaintance with the individuals, events, and conditions that so heavily influenced Faulkner's fiction.

To a cultural geographer "landscape" means not only the physical terrain but also the historical, socioeconomic, political, and religious features that leave their imprint on a region. Faulkner's novels and stories, deeply immersed as they are in all aspects of Southern life, lend themselves well to analysis by a cultural geographer; and Aiken impressively employs that perspective to offer insightful readings of Faulkner's texts and contexts.

The merits of Aiken's study are many, but among the most impressive are his discussion of the various ways Faulkner blended actuality and fiction (transmutation of fact, omission of particular facts, transference of places and events from one locale to another, and combination of the imaginary and the real); his detailed dramatization of the tragic effects of the Civil War and Reconstruction upon local citizens; his analysis of the politics and emotions of the Lost Cause, particularly the role of "maiden aunts" in perpetuating that idea; his extremely helpful explanation of the economics of sharecropping and share tenancy; and his presentation of the complicated history of race relations in both Southern society and Faulkner's fiction.

According to Aiken, the principal theme in both the actual Southern landscape and the landscape of Faulkner's fiction is change.

Faulkner's artistic creed that "Life is motion" is well grounded, as Aiken demonstrates, in the radical and frequently violent changes that have occurred as the South has moved through the various phases of settlement, the Old South of plantations and chattel slavery, the antifederal legacy of the Civil War and Reconstruction, the New South of emancipation and Jim Crow, and the Modern South of integration and kudzu. Some of these changes, such as a significant improvement in race relations, have been positive; others, like the exploitation and abuse of the environment, have been negative.

This theme of change is highlighted by Aiken's choice of photographs to accompany the text. To view these photographs in conjunction with Aiken's commentary is to be made doubly aware of the degree to which Faulkner writes about a "vanishing South." As Aiken points out, cotton houses (like the one mentioned at the opening of *As I Lay Dying*) disappeared in the early 1970s with the advent of mechanical cotton pickers); indeed, King Cotton itself has pretty much disappeared from Faulkner's region of Mississippi.

James Joyce once expressed the desire that he might describe Dublin so accurately that, should the city disappear, it could be reconstructed from his *Ulysses*. To my knowledge, Faulkner never made such a claim about his Yoknapatawpha; however, as Aiken so convincingly shows, Faulkner is just as successful as Joyce in basing a literary landscape on a real one. And one suspects, after reading Aiken, that perhaps more of Joyce's actual Dublin has survived than of Faulkner's Oxford and Mississippi.

ROBERT W. HAMBLIN

"The cottonhouse is of rough logs, from between which the chinking has long fallen. Square, with a broken roof set at a single pitch, it leans in empty and shimmering dilapidation in the sunlight, a single broad window in two opposite walls giving onto the approaches of the path." —William Faulkner

**To Serve God and Wal-Mart:
The Making of Christian
Free Enterprise.**

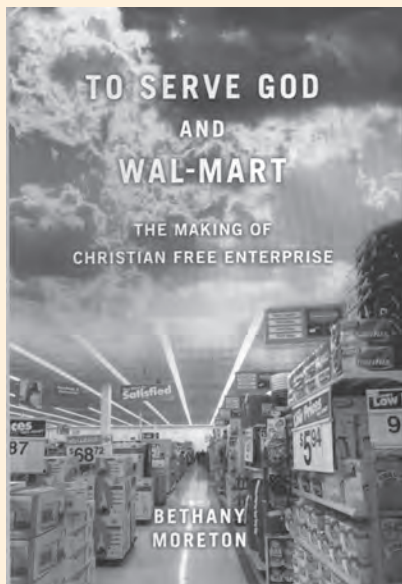
By Bethany Moreton.

Cambridge, Massachusetts:
Harvard University Press,
2009. 392 pages. \$27.95 cloth.

"The world's largest corporation arose in the fiery heartland of anti-monopolism." Bethany Moreton's history of Wal-Mart and its place in recent labor, religious, business, and educational history has numerous surprises. First, Moreton details how the region where people had the greatest animus toward chain stores eventually started and supported the most successful chain store. Rejecting Northeastern big business and cosmopolitan culture, Sam Walton and others devised a formula that made "procorporate populism" a global economic success. Much of the book describes Wal-Mart Country, a broad area and point of view beginning in northwestern Arkansas and emphasizing small towns, mostly white, relatively poor but working people, whose labor relations and aesthetic and religious perspective have had extraordinary influence.

There is a growing body of scholarship on Wal-Mart and other stores somewhat like it. Some emphasize business history, some concentrate on the environment, some on labor relations, some take a global perspective. Bethany Moreton's book takes a hard look at the corporation's business practices while treating many Wal-Mart employees with considerable sympathy.

Many of the book's most intriguing insights involve gender, labor, and religion. As a successful business in a postagricultural economy, Wal-Mart made a practice of hiring women as part-time employees working flexible hours for relatively low wages. "Middle-aged mothers in par-



ticular formed the stable backbone of the new workplace.” Employees found encouragement to become, in religious language, “servant leaders,” and many identified with the notion of work as serving customers and fellow employees, being happy, helpful, and respectful, and taking pride in working as part of a group. Readers who might be expecting an analysis of gender issues in Wal-Mart to be entirely critical may be surprised by the sensitivity with which Moreton analyzes the women who choose employment there because it fits into their schedules, their goals of contributing to household incomes rather than developing careers, and their religious sensibilities.

One of the most notable features of Wal-Mart is its aesthetic of plainness, the bright white lights, warehouse style organization, and lack of anything suggesting high art or cosmopolitan sensibility. Moreton describes this “ostentatiously stripped-down” approach as part of encouraging people to shop without feeling self-indulgent or less than frugal. She also details the ways Wal-Mart emphasized country music, enforced rules against suggestive song lyrics and CD covers, and avoided trends and fads that might clash with the stripped-down aesthetic and the politics and reli-

gion it represented. Moreton makes impressive connections between the lives of Wal-Mart employees, managers, and customers and the larger trends toward religious conservatism since the late 1970s.

Late in the book Moreton details some intriguing innovations in education and the spread of conservative business theory throughout Wal-Mart Country. This is surely the first book on Wal-Mart to make several references to economist Milton Friedman. More surprising is the story of how several church-affiliated colleges in and around Arkansas have thrived by teaching marketing and managerial practices that trained people to become Wal-Mart managers and, more broadly, to adopt notions of Christian entrepreneurship and leadership.

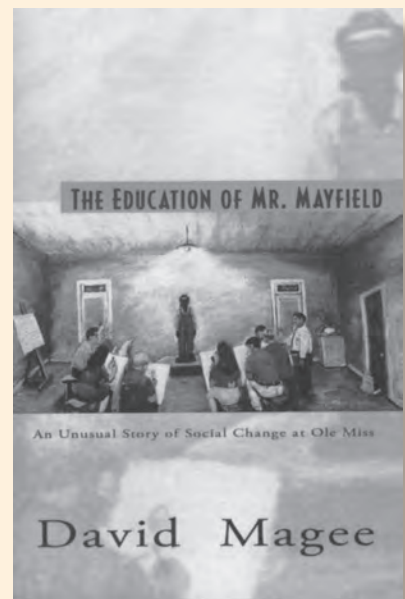
Part of a broader effort among scholars to study phenomena that begin in the South and stretch far beyond the region in geographic scope, *To Serve God and Wal-Mart* should provoke thought from people with all opinions about Wal-Mart and its influence.

TED OWNBY

The Education of Mr. Mayfield: An Unusual Story of Social Change at Ole Miss.

By David Magee. Winston-Salem, N.C.: John F. Blair Publisher, 2009. 238 pages. \$19.95 paper.

As an unabashed and sentimental fan of both Oxford and the University of Mississippi, David Magee brings to light an amazing and uplifting story that provides a stark contrast to the more familiar antiracial events that occurred there and throughout the country in the mid-20th century. The story is “amazing” because of the time and place and culture in which it is set and the conviction and cour-



age of those who defied the prevailing mores.

In 1949 art professor Stuart Purser had a chance encounter with M. B. Mayfield, a young African American man experimenting with various art forms as a means of dealing with his depression. Purser offered Mayfield a janitorial job in the art department at the University of Mississippi in order to be able to mentor the young artist and expose him to a more formal art education. Mayfield was allowed to observe art classes through the open door of his broom closet, was asked to occasionally pose as an art subject, and was given a bedroom in the back of the art gallery. The “arrangement” enabled Mayfield to receive educational benefits that would have been denied him had he tried to formally enroll at the all-white university in 1949. This countercultural behavior on the part of Professor Purser is further chronicled in David Magee’s well-researched book.

As he illuminates the Purser/Mayfield relationship, the story is peppered with vignettes of life in Mississippi. Magee aims to put this story in context by describing many major events and icons of the 1950s and ’60s, including James Meredith’s enrollment, artist Theora Hamblett,

the school's popular African American mascot James "Blind Jim" Ivy, Elvis, Martin Luther King Jr., Ole Miss football games, and a brief synopsis of the life of William Faulkner (see page 76). Magee's transitions between subjects are not always smooth, but he sets the scene and enlightens the reader with a broader understanding of the era.

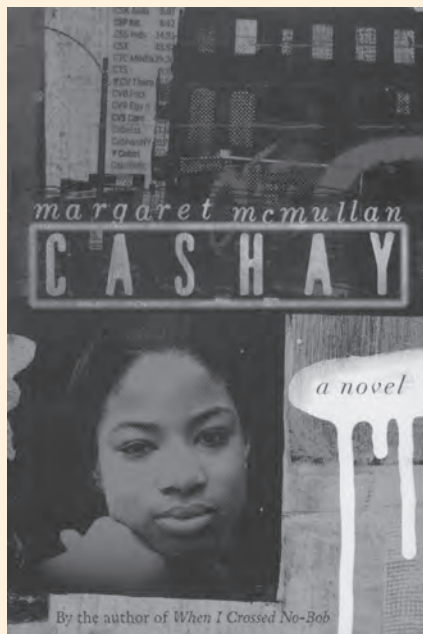
Artists have always been sponsored by patrons who recognize their talent and desire to be a part of developing that talent. Often these sponsorships have crossed the cultural boundaries of race or class or other obstacles society uses to keep people distinguished from one another. David Magee is proud that Stuart Purser and others at the University of Mississippi continued in this tradition.

SARAH DABNEY GILLESPIE

Cashay.

By Margaret McMullan. New York: Houghton Mifflin, 2009. 166 pages. \$15.00 cloth.

Margaret McMullan's new novel for young readers is about a girl named Cashay Thomas ("not black and not white, either") who is nearly 14 and wishes she weren't: "When you're fourteen everybody starts to notice you," she says. All Cashay wants to do is "press the pause button and then wait for the rest of [her] to catch up." She and her 12-year-old sister, Sashay, are different from the other girls in their neighborhood, and Cashay can name why: "because we got each other." With their mother, a life in Chicago's Cabrini Green housing project is bearable for now. Togetherness is all they have. Pressing the pause button would guarantee a little peace in a scary world, but, of course, there's no such thing—and soon enough, an adult life comes hard and fast for Cashay. One afternoon while the sisters walk home from school, trying to avoid the local thugs loitering near the playground, shots ring through the crowded street.



The girls lie down on the sidewalk, "the way [they've] been taught," and the sequence that follows echoes the riddling gunfire.

"Dang," I say.

"Oh, no," she says. Sashay looks real scared.

"What?"

"I swallowed my gum."

"Somebody shot Big Buddha," I say.

"That gum will clog up my insides," Sashay says.

"What are you talking about?"

"Don't be mad," Sashay says.

Seconds later, "a line of blood the color of nail polish moves from somewhere under Sashay."

From this moment, Cashay stomps fiercely through the novel. "Nothing is right at all anymore." Her sister is dead. Her mother, in grief, quits her job and retreats into a hazy world of drugs, taking up with a junkie called Mr. Giggles. Even Cashay's neighborhood seems to desert her: the very bricks and mortar where she has lived all 13 years are steadily turned to dust by the wrecking ball, and deluxe "Village" apartments, Starbucks, and Blockbusters built in their place, "the bulldozers out screaming early in the morning." At Freemont Middle

School, the guidance counselor makes Cashay's anger even more aggressive. She curses at the only teacher who ever cared for her. She attacks a classmate in rage. Soon she is sent to an after-school program run by nuns, and all the while Sashay haunts her dreams and waking hours. She can feel her there in the double bed they shared. She sees her waving and laughing from the girls' bedroom window ledge. Her days become zombielike: eat, sleep, school, repeat. And when her mother is arrested after giving birth to Cashay's drug-addicted baby brother, Cashay even quits attending school altogether, for fear of social workers who might try and send her to foster care. Cashay yearns for "Before. Back when Sashay was not dead Sashay. Back when we thought getting pregnant was the worst thing that could happen to us—that and getting bit by a West Nile mosquito."

Eventually, at the Catholic center, Cashay is paired with an adult mentor, Allison, a youngish white stockbroker with "too much red stuff on her cheeks and she's wobbling on a pair of high heels and her short suit skirt is riding up and she can't stop smiling." At first, Cashay isn't interested in Allison's help. She thinks she's just volunteering to meet men. But Allison treats Cashay as an equal, and Cashay, in turn, focuses on school again. The two form an alliance much like a sisterhood, though Cashay is careful not to define it as such, with Allison's understanding. All this happiness comes at a cost, however, when the man responsible for Sashay's murder slinks back into the picture. What happens then is startling, and we are reminded how fragile Cashay's existence in Cabrini Green really is. Cashay survives, despite all her loss, and we readers, by the end, see more than a spark of hope. We see a real fire.

Margaret McMullan has crafted a thrilling, page-turning plot about an incredibly gifted, bright teenaged girl

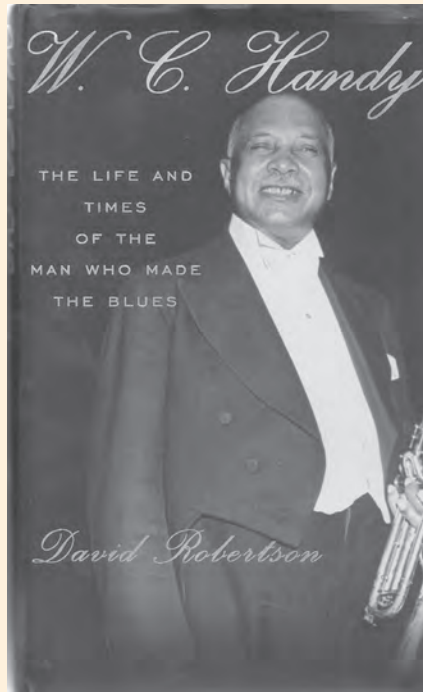
facing unspeakable horrors. Not only has she entered adolescence, which is certainly difficult for any young person, she has entered it virtually alone, her family blown apart by violence, drugs, and poverty. McMullan's writing is downright beautiful. Cashay's voice is strong and true and sassy, and life in Cabrini Green is documented with the respect it deserves: As Cashay's aunt tells reporters after Sashay's murder, "Yeah, we've got a lot of gangs. And yeah, we've got a lot of drugs. But it's still home." In the end, Cashay doesn't let Cabrini Green disappear from her life altogether, although she is given the option of letting it. She returns, despite the ugliness and danger. After all, it will always be home.

SALLY CASSADY LYON

W. C. Handy: *The Life and Times of the Man Who Made the Blues.*

By David Robertson. New York: Alfred Knopf, 2009. 304 pages. \$27.95 cloth.

When I first began researching the life and legacy of "St. Louis Blues" composer and blues popularizer W. C. Handy in the late 1990s for a dissertation chapter on his autobiography, *Father of the Blues* (1941), I was astonished to discover a scholarly *tabula rasa*. No full-scale biographical treatment existed, apart from Handy's own. Blues scholars, preoccupied with a narrative of emergence that revolved around down-home acoustic bluesmen and big city blues queens, had been content to pay lip service to Handy's indisputable but problematic place in blues history. Invariably they quoted the same two passages from *Father* and left it at that: Handy, a budding composer, discovers "weird" music being played by a guitarist in turn-of-the-century Tutwiler, Mississippi; Handy watches



a down-at-heels black trio in the Delta drive a roomful of dancers wild with "primitive music" and rake in a pile of tips. With the exception of brief discussions in a 1948 monograph and a 1975 article, scholars of African American autobiography had ignored Handy altogether.

There was, I discovered, one scholar determined to remedy the situation: Elliott S. Hurwitt, a doctoral student in music at City University's Graduate Center in New York who was about to complete a massive dissertation entitled "W. C. Handy as Music Publisher" (2000). Elliott and I became friends, and he was generous to a fault when it came to correcting me on points of fact. I knew the autobiography as well as a literary scholar can, but he knew the life and the career—and various members of the Handy family, and the primary archives in New York—with the sort of loving, obsessive concern for detail that only a one-man scholarly resuscitation machine can possibly manifest. We both assumed that he would eventually transform his researches into the first, and badly needed, biography of Handy.

David Robertson has beaten him to the draw. This knowledge inevitably colors my response to the book under review, tingeing my delight at Robertson's achievement with a bittersweet blues that any loyal scholar-friend will understand. Still, it's hard to be churlish when faced with a work so diligently researched, timely, and insightful. Robertson has earned his pull quote: one of the most important and paradoxical figures in the history of the blues finally has the biography he deserves.

So who is Robertson's Handy, and how does he differ from the blues father figure scripted by Handy's own opportunistic hand? The author of three previous biographies, including a life of slave-rebel Denmark Vesey (1767–1822), Robertson comes at his task with a keen sense of the political and intellectual currents that inflected southern black life during the post-Reconstruction decades when young Bill Handy was coming of age. Handy's hometown of Florence, Alabama, had been hotly contested territory during the Civil War; Handy, the son and grandson of respected ex-slave ministers, strove throughout his life to reconcile conflicting imperatives that Robertson traces to Booker T. Washington and W. E. B. Du Bois: to uplift himself economically on the one hand, accommodating and assimilating; to "fight it out" against Jim Crow on the other, celebrating the rough beauty of black folksong in the process. The Du Bois connection was personal, or almost personal, not just ideological, according to Robertson. Harry Pace, a young Memphis bank cashier who became Handy's songwriting partner briefly in 1907 and business partner later during the crucial 1913–1921 period, had moved to Memphis in 1905 to edit the *Moon Illustrated Weekly*, Du Bois's short-lived weekly newspaper. One degree of separation linked the greatest black intellectual and the most influential black songwriter of the 20th century. (If

this last characterization seems excessive, consider that the Library of Congress's online catalog lists 1,605 separate U.S. and international recordings of "St. Louis Blues.")

Robertson aptly imputes a kind of Du Boisian double consciousness to Handy, but it's clear from the story he tells that Handy's mindset was shaped as much by his seesawing class trajectory as by his racial identity. A scion of the slave-descended black elite, Handy voluntarily chose downward mobility—he'd "slept on the cobblestones" in St. Louis as a teenager before pursuing the aggressively disrespectful life of a minstrel-band conductor—and parlayed that (romanticized) nosedive into fame, fortune, and the apotheosis of the paternal line. Literacy, a central element of black uplift ideology, was crucial to Handy's eventual achievement as a published songwriter, and he owed his musical literacy to Professor Young A. Wallace, the Fisk-trained schoolmaster in Florence who stressed hymns and European classical repertoire, beating Handy when he showed the slightest evidence of rebelliousness. Yet Handy's gift for translating heard blues melodies into print—his innovation was referred to as "Handy's World Famous Blue Note"—would never have flowered had he not followed his wayward muse.

His muse, Dr. Wallace's down-market counterpart among the black folk, was Jim Turner: a roving, hard-drinking fiddle player who spent enough time in Florence to pull young Handy into his orbit. *Father of the Blues* sketches this unlikely partnership, but Robertson fleshes it out and reframes it so that it echoes throughout the biography—and in a way that evokes Handy's class-based condescension as well as his genuine fondness for the musician who helped loosen him up. "Turner was as close as this future composer ever got to the folk, or so-called naïve, performers of the African American blues," argues Robertson. "As an educated publisher and composer of the blues,

Handy later had little professional use for nonscore-reading, itinerant African American performers who were his contemporaries from the rural South, such as Charley Patton or Robert Johnson. Handy would always consider his published blues a 'higher' art. However, he would always make a personal exception for the talented and alcoholic Turner, providing him with employment throughout the 1910s." Turner continues to show up as late as 1922, when Handy swapped him into a pickup ensemble to record an instrumental version of "St. Louis Blues" after white songstress Marion Harris had made the song a hit in her breakthrough recording of 1920.

Robertson knows where the turning points in the life lie, and he skillfully evokes the three key locations in which the breakthroughs came: the Mississippi Delta, Memphis, and New York's Tin Pan Alley. "Handy . . . was the rare exception in 1903 among the 400,000 African Americans then living in the Delta counties," Robertson notes, "in that he was a skilled performer who lived in a town [Clarksdale], was paid in cash, and was not an agricultural worker living as a tenant on a plantation." Handy's Memphis, Robertson notes, was by contrast one of the few places in the segregated South where black men could vote, albeit with Mayor Crump's forbearance—a fact that helps explain why Handy's mocking, bluesy ditty, "Mr. Crump" (later shorn of lyrics as "The Memphis Blues"), summoned such a positive response. Drawing on Elliott Hurwitt's pioneering research, Robertson captures the intoxicating current of ambition and anxiety that swirled through the midtown offices of Pace & Handy, dubbed "Uncle Tom's Cabin," as the not-quite-father of the blues cast about for someone who could put his not-quite-a-hit about a St. Louis woman over the top.

Robertson's study is not without flaws. His chronology of African American participation in blackface minstrelsy is slightly off—Haverly's

Colored Minstrels were drawing notice more than 15 years before Handy joined Mahara's Colored Minstrels—and although Robertson has Handy remembering that he was once a "blackened-cork minstrel," I know of no evidence, textual or photographic, that Handy and his fellow minstrel bandmen blacked up, although the actors in Mahara's certainly would have. Robertson mistakenly attributes the "outlandish, stomping feet" of the black trio in Cleveland, Mississippi, to the "railway station black guitarist" in Tutwiler. The correct word in the chorus of "Mr. Crump" is "hissself," not "himself," at least according to the lyrics published in Handy's own *Blues: An Anthology* (1926), a seminal work to which Robertson quite rightly draws our attention. Finally, Robertson's claim that Handy as a lyricist "learned how to write in the way that real American people actually talk" strikes me as plainly mistaken. Handy certainly did this in a couple of songs, most notably "Mr. Crump" and "St. Louis Blues," but the preponderance of his lyrics were saccharine and affected, filled with baroque inversions ("pickpockets skilled") and the silliest sort of pastoral, such as the following from "Way Down South Where the Blues Began": "Down South in Nature's own garden / Where hearts never harden / Like the grinding stone on old Miller's wheel, / You'll find the world there like a grand pageant." Ring Lardner Handy is not, and he's certainly not Hemingway.

Yet Robertson's judgments of Handy are for the most part solidly evidenced and just. Handy will be remembered for one matchless blues composition and a handful of others; for an early blues anthology and an autobiography (both collaborations with Abbe Niles) that helped place him squarely at center of blues' mythic geography as discoverer, mediator, shepherd, advocate; and for his long and benign rule as a kind of sun king.

Not quite the father of the blues, according to Robertson, but the “maker of the blues in the early twentieth century. He made the blues as a consciously composed art . . . and he also *made* them in that word’s sense of guaranteeing their success and of commercially promoting this music.” That’s just about right.

ADAM GUSSOW

***Slavery by Another Name:
The Re-Enslavement of
Black Americans from the
Civil War to World War II.***

By Douglas A. Blackmon.
New York: Random House,
2008. 468 pages. \$29.95 cloth,
16.95 paper.

Anyone who has ever driven on a brick-paved Atlanta street should read this book, or, for that matter, anyone who has ever banked with Wachovia or bought a U.S. Steel product, for this is the story of African Americans whose enforced labor during the late 19th century helped build the South’s economy and transportation infrastructure. This book contradicts the old school lesson that slavery ended with the Civil War, by illuminating the practice of selling black convicts into labor camps to work in lumber, turpentine, coal, and steel production—a practice legal, amazingly, until 1951.

Thus, it is the slavery after emancipation that comprises Douglas A. Blackmon’s grim account of expansionism and greed. In large numbers and on such idiosyncratic charges as “selling cotton after sunset” or changing jobs without permission, African Americans were arrested and then, unable to pay the steep fines for their freedom, were leased into hard labor and a life of shocking torture. Alabama was just one of several states that tethered convicts to local businesses, and the correlation

between labor needs and the number of blacks arrested was high.

The reality of a steel-and-stone infrastructure built by men and women so marginalized is one of the persistent ironies of this story. Take John Clarke, for example, arrested for gambling. He worked a 10-day sentence in Sloss-Sheffield mine in Coalburg, Alabama, but was forced to work an additional 104 days to pay his court costs and other fees. Clarke lived only about a month into his sentence, unable to survive conditions that included being caged. His official cause of death was listed as from “falling rock.”

And we hear the court testimony of a 16-year-old boy whose employer-master shot him in the face, and how the boy then ran into the woods and died. Only when a dog appeared in the work camp several days later carrying the boy’s arm in its mouth did the company find the body and bury it. Without white witnesses to corroborate, such testimony was routinely discounted and, despite their recounting before a judge, it was as though these events, or for that matter these people, never happened, never existed.

The social forces swirling around such incidents, connected here by Blackmon, who grew up in the Mississippi Delta and is now Atlanta bureau chief of the *Wall Street Journal*, will be familiar to those who have studied the racial history of America: the popular turn-of-the-century idea that blacks were not even human, the New South’s emphasis on progress amid its recidivistic racism, the loss of political positions occupied by black leaders during that initial years after the Emancipation. News accounts from the time illuminate this, such as that of Ota Benga, the Congolese pygmy who was featured in a 1906 human zoo exhibition in New York, or the report of a “young white chamber maid at the English Hotel in Indianapolis” who refused to make up the bed of Booker T.

Washington because, she said, it was common knowledge the “Negro was not far above the brute.”

It was at least partially in this spirit that the Chattahoochee Brick Company of Atlanta forced blacks to lay the streets and sidewalks, the “300,000 red hot rectangles of hardened clay,” all necessary for the city’s Victorian homes. Revealed also through this history is the core problem that many whites who welcomed the end of slavery soon felt—the enormous responsibility of educating the black populace, a responsibility soon abdicated and which turned into resentment. New generations of blacks were experiencing the fear of sudden abduction and separation from family, though ostensibly free.

Slavery by Another Name’s main strength is the research that removes the bookend on a historical period, thus showing the extent of slavery and its linkages to major American corporations such as U.S. Steel, which had acquired the Tennessee Coal, Iron & Railroad Company and thus became a culprit. Though the connections become tenuous through the decades because of changes in ownership and reorganization, Wachovia Bank provided financial support for such operations and thus was among other corporations guilty of perpetuating slavery through forced labor camps. These revelations, which read like investigative reporting, are more powerful than the fictionalized devices Blackmon employs to provide verisimilitude to the narrative. The imagined character of Green Cottenham, a black man born in the 1880s and who functions to narrate passages, seems more contrived than convincing.

Blackmon’s book, which has won the Pulitzer Prize for nonfiction, shares an arena with a group of authors whose books in the last few years have contradicted popular notions that injustices ended when the books said they did or that vigilance is still needed. Robert J. Norrell’s book

Up from History: The Life of Booker T. Washington (2009) uncovers serious errors on this well-studied figure and Joseph B. Atkins's book, *Covering for the Bosses: Labor and the Southern Press* (2008), underscores the need for the labor unions to protect workers from exploitation. Blackmon's book is a welcome addition to this group. That slavery did not end with the Civil War is instructive to those today who assert the end of racism.

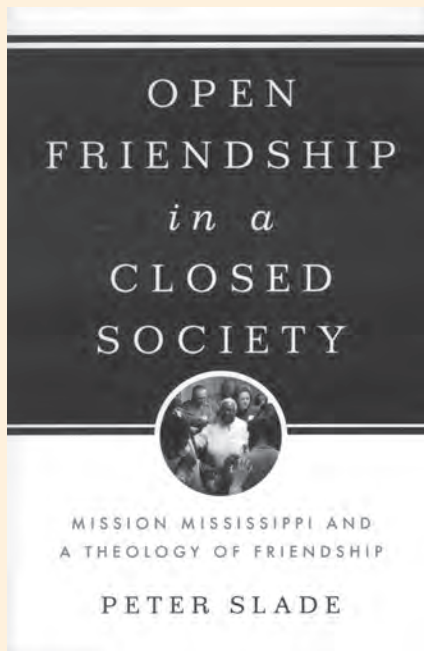
MARK K. DOLAN

Open Friendship in a Closed Society: Mission Mississippi and a Theology of Friendship.

By Peter Slade. Oxford, U.K.: Oxford University Press, 2009. 280 pages. \$45.00 cloth.

Recent scholarship in American religious studies has examined how communities of faith put theological ideas into practice, a development that serves to remind religion scholars of the importance of theology for the laity and a challenge to current theologians to observe how their academic reflections are translated into the "lived theology" of a faith community. Peter Slade's *Open Friendship in a Closed Society*, emerging from a workgroup at the University of Virginia's Project on Lived Theology, is an outstanding example of how theological concepts emerge from a theologian's own life experiences and are then appropriated by the faithful.

Slade, an assistant professor of religion at Ashland University in Ohio, begins by examining the origins of the two main phrases in his book's title. German theologian Jürgen Moltmann, influenced by his experiences in Nazi Germany, challenged the Church to be a community that intentionally sought to put into practice the "hopeful, joyful, risky friend-



ship of Jesus Christ" with those with whom they shared no commonality. Implementation of this "open friendship" was fraught with difficulties, particularly for those who lived in the "closed society" described by historian James Silver in his 1964 best seller, *Mississippi: The Closed Society*. After years of struggling for academic freedom at the University of Mississippi, Silver described the forces that upheld the state's system of white supremacy and silenced dissenters. His analysis left him with little hope for the future and doubtful that churches would play a role in bringing about change.

Twenty-eight years later, African American pastors, white businessmen, and members of Voice of Calvary Ministries began an organization dedicated to "changing Mississippi one relationship at a time." Mission Mississippi at first devoted its energies to sponsoring revival meetings but soon shifted its focus to creating biracial and interdenominational church partnerships that encouraged members to pray together and pursue friendships with Christians of different races and denominations. The organization is now one of the largest

interracial and ecumenical church-based ministries dedicated to racial reconciliation, putting into practice the "open friendship" advocated by Moltmann in Silver's "closed society."

Slade contends that Mission Mississippi's focus on personal relationships reflects both a desire to involve conservative evangelicals and the influence that the Southern Presbyterian doctrine of the spirituality of the church has had on several of the organization's members. The result has been a hesitation towards advocating for wider social reform, a trend in congregations and faith communities that has been critiqued most notably in *Divided by Faith: Evangelical Faith and the Problem of Race in America* (Emerson and Smith, 2000). However, Slade believes that Mission Mississippi's individual-relationship approach to racial reconciliation is "a theological statement of hope for social and systemic change in the state." The organization is promoting a dialogue in which Christians are challenged to give credence to the different experiences and struggles of the members of their larger faith community. These "truth-telling" exchanges, practiced most notably by the participants of South Africa's Truth and Reconciliation Commission, are necessary if the Church is to participate in what theologian Miroslav Volf called the reconciliatory "embrace" between friends of God. In their advocacy of biracial interactions and interdenominational prayer meetings, Mission Mississippi demonstrates one way in which theologies of friendship and reconciliation can be lived out across racial and denominational boundaries. Slade's hope is that the interactions Mission Mississippi makes possible will convict their participants of the need for systemic and institutional reform, ushering in a new era of faith-based agitation against injustice.

Those interested in race relations, lived theologies, modern American

religion, and reconciliation efforts in segregated communities will find Slade's interdisciplinary approach to the study of a Southern faith community to be full of insight and replete with suggestions about how to undertake this kind of analysis in their own scholastic ventures.

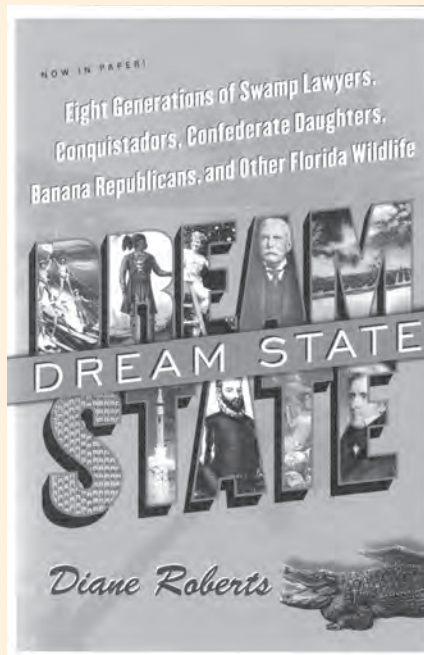
XARIS A. MARTÍNEZ

Dream State: Eight Generations of Swamp Lawyers, Conquistadors, Confederate Daughters, Banana Republicans, and Other Florida Wildlife.

Diane Roberts. Gainesville: University of Florida Press, 2006. xi + 355 pages. \$19.95 paper.

Readers of these pages may know Diane Roberts as the author of *Faulkner and Southern Womanhood* (1995) and *The Myth of Aunt Jemima* (1994), an important pair of scholarly works that brought theoretical sophistication to the study of gender in Southern literature. Others may recognize her as a commentator for National Public Radio or a reporter for the *St. Petersburg Times*. She draws on all these talents in *Dream State*, an unlikely and nearly uncategorizable romp through the history, culture, and politics of Florida that mixes in a liberal dose of memoir along the way. You might think of it as a latter-day WPA guide to the state, updated for the contemporary traveler in hyperreality.

I wouldn't exactly characterize *Dream State* as thesis-driven, but what thesis there is is already neatly embedded in Roberts's title: Florida as fantasy-projection, outlet for individual and collective dreams of every sort, from the monumentally ambitious to the ludicrously half-baked. The Spanish are here, of course, with their imperial visions of riches to fi-



nance the Reconquista back home. They are followed by other sorts of empire builders: the Americans who wandered into north Florida after the Revolution to become planters and, in their time, Confederates; postbellum industrialists and developers like Hamilton Disston, who bought four million acres in central Florida only to lose it all in the panic of 1893, Henry Flagler, who built a railroad from Jacksonville to the Everglades that turned St. Augustine, Palm Beach, and Miami into tourist destinations for rich Northerners and Europeans, Carl Fisher, "millionaire inventor of the automobile headlight," who carved Miami Beach out of Biscayne Bay, and George Merrick, who developed the Mediterranean fantasyland of Coral Gables. DuPonts and Disneys meet Big Sugar and the Space Program. And then there are all the little Disneys whose dreamscapes dot the strips and strands throughout the state: Goofy Golf, Reptileland, the Mermaid Manor, and Monkey Jungle ("Where the humans are caged and the monkeys run free!" and where, "in the 1960s, the chimps would be wearing silver space suits"). The big losers in this five-

century pageant of dreams? Native Americans (Tequestas, Apalachees, Seminoles), slaves and their descendants, the natural environment, and, more recently, progressive thinking and liberal values.

The velocity and incongruity with which these schemes and visions succeed or overlap each other to fill "the endlessly mutable realm of Florida" bring out a second layer of meaning in Roberts's title: a surreal, hallucinatory intensity that indeed approaches the proverbial dream-state. Perhaps nowhere more so than in the pair of events that bracket the narrative, both from the *annus mirabilis* of 2000: the custody battles fought first over Elián González and then over Florida's electoral votes in the November presidential contest. The political firestorm that erupted over each of these controversies kept the state at the center of the media universe for much of that notorious year. The González case in particular unleashed historical and cultural ironies that Roberts takes a wicked delight in deconstructing: "Floridians in the late 1950s thought of themselves as Southerners, much more than now, but they refused to see Cuban Exiles as fellow Southerners. Yet the Cubans came from a plantation society—a slave society—a mix of Europe and Africa. They had this baroque class system, this florid religiosity. They could hold a grudge for several centuries at least. Did nobody in Gadsden County or Jefferson County or Jackson County notice the similarities? Cubans are obsessed with history, honor, purity, violence, ladyhood, land. . . . Here's the secret: The Cubans are Florida's past come home to roost." No wonder Roberts quips, "Somebody call Gabriel García Márquez," or opens the paperback edition of *Dream State* with an epigraph from Lewis Carroll. The Sunshine State circa 2000 evokes nothing so much as the fevered dream-state of the marvelous real—or the far side of Alice's looking-glass.

Criss-crossing this irreverent cultural history is the story of Roberts's own family: Robertses, Browards, Tuckers, Bradfords (yes, *those* Bradfords, two centuries and half a continent removed from Plimouth Plantation). Eight generations strong and counting. Some of this material plays a contrapuntal role in the larger narrative, introducing us to memorable characters like the author's engineer father, Milton, her striking, athletic mother, Betty (nicknamed "Boy" in her youth), and her distant 19th-century cousin, Susan Bradford Eppes, who kept a diary that Roberts mines for its unreconstructed (and often unflattering) musings on antebellum and postbellum life in the plantation world of north Florida. But Roberts's kinfolk make Florida history as well as illuminate it. These were, and are, influential, connected families, front and center in the gaudy spectacle of public life in the Dream State. And what this means for Roberts is that when it comes to Florida, the political is personal: from the Revolutionary soldier (her great-great-great-great-great-grandfather Francis Broward), to the Progressive-era governor (Napoleon Bonaparte Broward), to the 27-year chief justice of the state supreme court (B. K. Roberts), to the cousin who flanks Katherine Harris at press conferences during the Bush-Gore recount (Clay Roberts), it's all in the family. This is no doubt why, roam though the book may from Pensacola to St. Augustine to Miami and points between, all roads in *Dream State* eventually lead back to the state capitol. For this Tallahassee homegirl and Florida State Seminole, it's in the blood.

Through it all, Roberts cultivates a persona that plays fast and loose with conventions of gender and regional identity. Call it the Belle Gone Bad, Mad, and Slightly Rad: a wry, ironic, liminal pose that leaves her fruitfully askew of every trend she traces in Florida's strange brew of race, class, politics, and ideology. Yes, she's worn

a hoop skirt—behind the wheel of a Honda Civic, in as weird a yoking of 19th- and 20th-century technologies as you're likely to find. (And "no damn joke" either.) She notes with pride the quirky progressivism of her upbringing in the '60s, but that doesn't stop her from challenging a sanctimonious neo-Confederate type to an "ancestor competition" and handing him his hat in the bargain: "He had six known Confederate army ancestors. I whipped his ass with nine." At home everywhere and nowhere, she can channel the breezy, jaded panchache of a globe-trotting correspondent for some smart-set magazine, sipping a \$20 glass of Veuve Clicquot at the Breakers, then slip into the outraged accents of a "guardian of the old ways" directing her "anti-Yankee rant" against Governor Jeb Bush and his entourage. Either way, the BS detector is set on 11, and the author is not above aiming it at herself: "here we are drinking and cursing Yankees, complaining about the loud men in \$1,000 suits on their cell phones in restaurants we consider our own, the million-dollar homes going up on beaches we used to think only we knew about, our powerlessness in the face of a reconstructed Florida that exists for tourists, developers, and the military-industrial complex. Not lovers of the *ancien regime* like us."

Truth be told, all of this could grow a bit precious, a tad tedious, were it not for Roberts's way with a bon mot. High-spirited and often rollicking, her prose boasts a keen eye for the absurd and a lacerating epigrammatic wit. We read of "golf courses smooth as a supermodel's thigh," "tea so sweet it was like a slap upside the head," and the "kudzu tangle" that is the author's family tree. The Cuban Missile Crisis prompts the following aperçu: "Something about Florida attracts eschatological thinking.... Maybe it's the rockets." Sarasota is immortalized for "its discreet scent of Hummer exhaust and its stratospheric pearl-to-person ratio." Time and again

the Dream State presents a new opalescent exterior for the author's inspection. A natural-born contrarian, she keeps things lively. "Disney World is close to being an extraconstitutional entity, a business palatinate within a soi-disant democracy. . . . Disney may, if it chooses . . . build a nuclear power plant. Just imagine it: Mouse meltdown." "Since the late 1960s, official Florida has pretended, pretended *hard*, that it's not part of the South, that it belongs to, say, some mythic golf course nation stretching from Fort Lauderdale to San Diego, gerrymandered to take in only the condos and resorts in between, populated by old people in pink pants armed with nine-irons." Interstate 95 from Miami to West Palm Beach is "an endlessly repeating combination of McDonald's, Motel 6, Pizza Hut, Publix, and Walmart, the DNA of modern Florida." Television series like *Flipper*, *Gentle Ben*, and *Daktari* reinvent South Florida as a "prelapsarian peaceable kingdom where if you get into trouble, a smiling porpoise, a kindly chimp, or a friendly bear would save you."

Perhaps the elaborate fictions that fuel this imagined community come down in the end to the same kind of self-fashioning and self-promotion that have long gone hand in hand with oral tradition in the region. "In the South," Roberts explains, "everybody's got a story, a long, elaborate, rambling, subordinate-clause-filled, bullshit-laced, possibly even entirely made-up story." The Florida of *Dream State* is no exception. Nor would one want it otherwise.

JAY WATSON



Southern Studies Documentaries

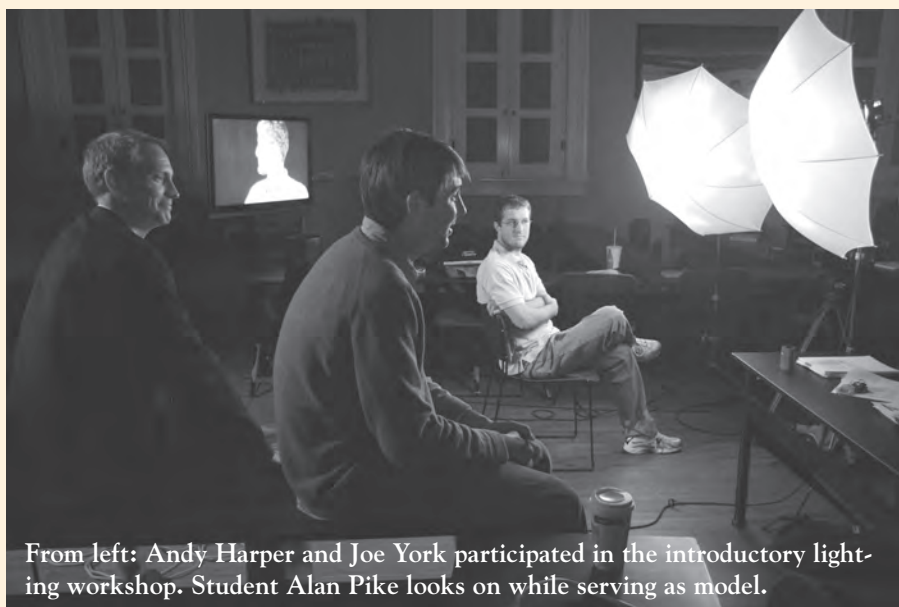
Southern Studies students presented three documentaries on Southern food culture October 21 in Barnard Observatory. The documentaries *Tortilla de Maiz*, *Honey Bee Bakery*, and *A Soul Reviving Feast* were screened, and the students fielded questions from the audience. The documentaries were filmed last spring semester for Assistant Professor and Director of Documentary Projects David Wharton's documentary fieldwork course. Groups of three worked on each 12-to-15-minute film.

Tortilla de Maiz centers on the Hernandez family, a New Albany family of Mexican heritage that sells handmade tortillas at the farmer's market in Oxford.

"We used the family to show how Hispanic immigration is altering foodways in the South," said Alan Pike, who made the film with Ferriday Mansel McClatchy and Duvall Osteen. "It's our way of showing how that has impacted the north Mississippi area." Pike said he enjoyed working with and getting to know the Hernandez family. "They were happy to give us whatever we needed to make the film," he said. "I know it's kind of invasive to come and interview people on camera that you don't know, but they were very cooperative." Pike said with the film they tried to show the themes of family and community that carry over from the Hernandez's Mexican heritage and also from traditional Southern family values. "Southern culture is changing," he said. "It's a lot more diverse and fluid than previously thought and previously shown in scholarship and general knowledge."

The final 12-minute cut of *Tortilla de Maiz* was edited down from more than 10 hours of footage. "It takes a long time to watch everything and storyboard and figure what you want to put in there and what you want your film to say," Pike said. Making the documentary was difficult for Pike's team at times, especially since they had no prior film experience. However, he said it was fun and would love to make another documentary.

In fact, none of the nine students involved had any previous film experience. Melanie Young, Sarah Simonson, and Miles Laseter's film, *A Soul Reviving Feast*, looks at both white and African



American traditions of dinner on the grounds within the context of Sacred Harp singing, church homecomings, and Decoration Day celebrations.

"What we hope to show is that this is a tradition that doesn't belong to one community," Young said. "You can find it in different communities and different social contexts. It transcends community and racial boundaries." The annual all-day Sacred Harp singing held at the University in March was one of the events filmed for the documentary. Young said Sacred Harp singing and dinner on the grounds are traditions that she grew up with but had never before taken time to appreciate them. "The most amazing thing has been learning the richness and variety of traditions that are right here in our own backyard," she said. "You learn more about your community and learn more about yourself as well."

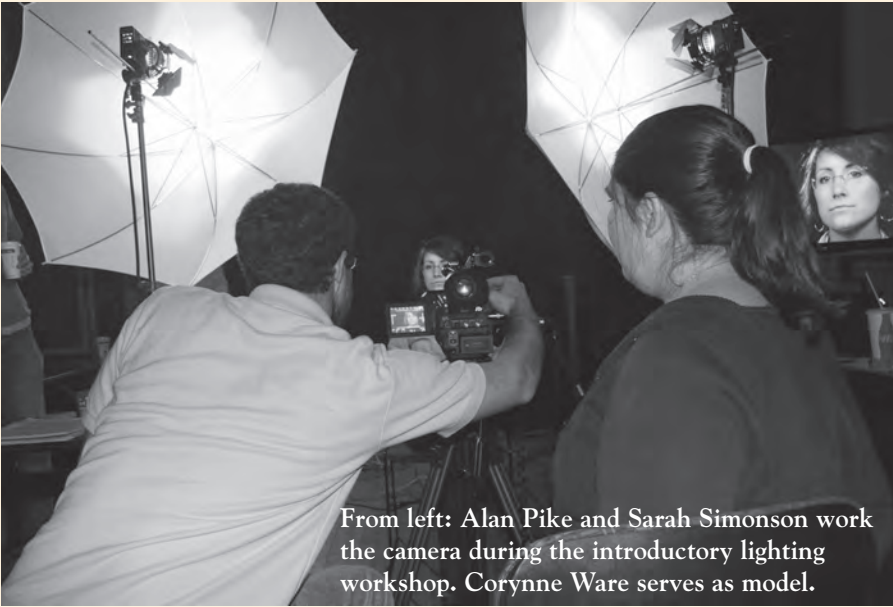
Young said her favorite part of making the film was being able to go out and put together the stories. "I think what I enjoyed the most was actually going out and collecting the stories, doing the field work and encountering these stories that we never expected to find and then having the chance to tell those stories," Young said. "It was very rewarding in that none of us had any previous experience, but by the end we had a final product that we could all be proud of."

Holley Acey, Caroline Graham, and

Corynne Ware's film, *Honey Bee Bakery*, focuses on the Adams family who own and operate the bakery, which opened in Oxford last year. "We were trying to really focus in on the family who had all come together and shared this love for cooking and how their family ties and their personalities kind of play into how each one of them works within the bakery," Acey said. She enjoyed being with the family as they watched the final cut of documentary as well. "They were very appreciative of us putting that much effort into it and were really thankful about it," she said. "That was the most rewarding part for me, having them watch themselves with their family and just being able to share in something that they love." Acey said getting the feel of the video cameras and editing software was difficult at first, but the group was much better at using the equipment by the end of the course. "It definitely got easier," she said. "It's one of those things where you want to keep doing it. It was almost sad when it was over because it was really fun."

Wharton said the students seemed to like all aspects of the making the documentaries. "I think they enjoyed being in new situations, meeting new people, collaborating together among themselves and with the people they're filming and then putting it together."

continued on page 32



David Wharton

From left: Alan Pike and Sarah Simonson work the camera during the introductory lighting workshop. Corynne Ware serves as model.

He added, "There's a lot of improvising involved. Things don't always go the way you planned. Particularly in such an artificially short time period, you've got to make a lot of decisions quickly as to what you're going to explore."

Wharton said the students talked to people with complicated lives so they had to hone in on one particular aspect or experience. "That's a decision that has to be made early on and then you're sort of stuck with it to a certain degree," he said. "I think that's challenging."

Director of University Media and

Documentary Projects Andy Harper and Joe York, producer/director of documentary projects, helped teach the students how to use the cameras and edit footage. "The students were able to take what little resources we have and turn it into some beautiful films, which is a huge credit to them since a lot of them had not used a camera before, much less made a documentary," York said. "They went from not knowing that much about video to being really proficient at using the equipment and also telling stories with it." York said the students'

hard work and dedication shows in the films they created. "Dr. Wharton did such an amazing job teaching them how to respect the people that they were interviewing, how to shape a narrative, and how to make sure that what the people were saying in the documentary was what was shaping the story."

Wharton said last spring marked the second year film had been incorporated into his documentary field work course. York said he thinks the addition of filmmaking will continue to be a major asset of the Center for the Study of Southern Culture. "The Center has done such a great job of documenting the South. The addition of documentary filmmaking to what the center is able to offer and teach students is just another jewel in their crown," he said. "Only good things can come of this and only good things have come of this. I think it's huge for the Center. As the years go by, it will only become more and more a part of what the Center does."

DAVID HOPPER



Melanie Young



Ferdinand Mansel McClatchy

(above) The front door of the Five Star Tortilleria in New Albany, shown in *Tortilla de Maiz*, is named for the five daughters of the owner, Laurencio Hernandez.

In a scene from *A Soul Reviving Feast*, members of the Thomas and Gravitt families enjoy dinner on the grounds at the Friendship Primitive Baptist Church Homecoming on Sunday, April 26, 2009.

2009 Mississippi Delta Tennessee Williams Festival

Featuring a BBC Radio 2 Production as well as Tammy Grimes in Williams's *Portrait of a Madonna* Directed by Joel Vig

The 17th annual Mississippi Delta Tennessee Williams Festival, held October 16–17 in Clarksdale, was blessed by the presence of BBC producer Carmel Lonergan, who presented the hour-long documentary she created while attending the 2008 Williams Festival. BBC Radio 2 has an audience ranging from 13 to 17 million in the United Kingdom and via the Internet so Williams's Mississippi Delta has become less of a secret around the world thanks to Lonergan. "We have always liked the idea of telling Williams's story, of giving people an understanding of how important and relevant his work remains today. He touches people. It's powerful storytelling, more powerful than walking into a cathedral," she told festival director Panny Mayfield. The program features at least a dozen interviews with actors, directors, producers, scholars, and local Delta folks familiar with Tennessee Williams and his legacy. St. George's Episcopal Church and rectory in Clarksdale, Moon Lake Casino (Uncle Henry's Place) in Dundee, and the geography of the vast Delta feature prominently in this documentary that considers human loneliness and isolation as seen through Tennessee Williams's eyes. He said, "Home is where you hang your childhood," and Lonergan introduces his home to the world.

Williams's short play *Portrait of a Madonna* was the star production of the 2009 festival, with two-time Tony Award-winner Tammy Grimes in the lead as Miss Lucretia Collins, a mad, delusional, elderly woman living alone and plagued by paranoia. Under Joel Vig's skilled direction, Grimes gave her strongest performance yet in this her fourth performance at the Mississippi Delta Tennessee Williams Festival.

Tammy Grimes was not the only celebrity to showcase Williams's plays, for there were compelling dramatic performances by Johnny McPhail as the traveling salesman in *Last of My Solid Gold Watches*, Jeff Glickman as Jake in *27 Wagons Full of Cotton*, and Erma Duricko, Tim Brown, and Joel Vig as Miss Alma, Dr. Johnny, and the salesman in



Colby Kaufman

From left: Ruth Moon Kempfer, poet and Tennessee Williams fan from St. Augustine, Florida; *New Directions* editor Thomas Keith; and Annette Saddik, New York City College of Technology (CUNY)

Eccentricities of a Nightingale. Acoustic blues guitarist Daddy Rich created an appropriate atmosphere by opening the program with renditions of "Love Me Tender," "King of the Road," and "I'm Your Hootchie Cootchie Man." Once again this October, these international stars brought their luster to Clarksdale with productions worthy of Broadway.

The scholar's program began Friday morning with a presentation by Kenneth Holditch on "An Overview of Tennessee's Delta Plays with Special Emphasis on *Spring Storm*." The first of Williams's Delta plays (1938), *Spring Storm* gives a leading role to the Mississippi River, which "goes where it pleases" in spite of man's feeble attempts to tame it. Placed in the middle of the Great Depression, *Spring Storm* is set in Port Tyler, a town very similar to Clarksdale. The river is above flood stage at Friar's Point, threatening to inundate the entire Delta. With disaster looming, Williams introduces us to four young

people: Heavenly Critchfield wishes to ignore community standards and indulge her physical passions; Dick Miles desires to relieve the itch in his shoes and go somewhere; Arthur Shannon acts on his obsession with the prettiest girl in town in spite of unrequited love; and Hertha Nielson does her best to avoid spinsterhood by throwing herself at Arthur's feet. In the Mississippi Delta of Tennessee Williams, Clarksdale frequently becomes Glorious Hill or Port Tyler, and Coahoma County turns into Two River County. The importance of the Delta to Williams's creative genius is not surprising, as he lived with his grandparents in Clarksdale for a time when his grandfather was rector of St. George's Episcopal Church, returned often to visit the area, and even toured Europe with his grandfather and a group of tourists from the Delta.

Immediately following Holditch's pre-

continued on page 34

sentation were performances of scenes from *Spring Storm* by Erma Duricko as Heavenly Critchfield, Tim Brown as Arthur Shannon, and Jeff Glickman as Dick Miles. Their intense performances gave a sense of this little-known apprentice play to the audience so they could “take in” the scholarly discussion that followed. Ann Fisher-Wirth, David Kaplan, Colby Kullman, Travis Montgomery, Annette Saddik, and Ralph Voss then talked informally about *Spring Storm*, dealing with such varied subjects as the significance of the crucifixion tableau at the end of act 1; the creative use of images and symbols; the importance of various games; foreshadowings of many of Williams’s later characters in this early play; the importance of local color to Williams’s universal themes of sexual longing, fading beauty, the obsession with time, the fear of madness, the devotion to poetry, deliberate cruelty, moral rebellion, and dark violence.

The festivities continued Friday night with dinner and cocktails at the Clark House, the childhood home of Blanche Clark Cutrer in Clarksdale’s historic district. A gourmet feast was created and served by Chef Robert Rhymes and the Coahoma Community College culinary students, followed by monologues by music by actor/guitarist Jeff Glickman performing Tennessee Williams’s blues ballads; gospel and do wop selections by Coahoma Community College’s Men’s Ensemble directed by Kevin Towers, and monologues by students from Hernando High School.

A highlight of the Williams Festival every fall is the drama competition at the Georgia Lewis Theatre on the main campus of Coahoma Community College. Monologue and scene competitions and a Stella Calling Contest as well as awards for Best Costume and a Judges’ Award earn students and their high schools \$3,000 in prizes. This year top honors went to Adam Flarhatly of Hernando High School for First Place Monologue, to Jamie Rivera of Lafayette County High School for First Place Scene, to Alyse Malavasi of Hernando High School for Best Costume, to Zach Burton of Northwest Rankin High School for the Judges’ Award, and to Jackieven Brown of Coahoma Agricultural High School and Maggie Baker of Hernando High School for best “Stella!”



Actors Joel Vig (top), Tim Brown, and Erma Duricko

While the drama competition was taking place at CCC, New Directions editor Thomas Keith talked about the 1999 publication of *Spring Storm* as well as the new edition of Tennessee Williams’s essays, some of which were published for the first time. Annette Saddik then spoke about her essay in *The Traveling Companion*, which was just published by New Directions.

Saturday afternoon included an organ recital by David A. Williamson at St. George’s Episcopal Church, complimentary coffee and dessert at the Cutrer Mansion with a tour of the historic building by Lois McMurchy, an open house at the Clarksdale Woman’s Club, and porch plays featuring scenes from Tennessee Williams’s works performed on the porches of homes in the historic district where Williams spent his childhood. Featured this year were

Alice Walker as Blanche in *A Streetcar Named Desire*; Hernando High School drama students in various scenes from Williams’s plays; Jeff Glickman as Jake from *27 Wagons Full of Cotton*; Johnny McPhail as the salesman in *The Last of My Solid Gold Watches*, and Sherrye Williams as Amanda in *The Glass Menagerie*. Thanks to the quality of the performances, enthusiasm remained high throughout the entire afternoon.

With music by the Big T Blues Band and a barbecue dinner-dance at the Depot Blues Club, the 2009 Mississippi Delta Tennessee Williams Festival was brought to a dynamic conclusion, giving all who attended an understanding of Tennessee Williams Mississippi Delta, “this extraordinary landscape.”

COLBY H. KULLMAN

Mississippi Institute of Arts and Letters Celebrates Its 31st Year, Calls for Awards Nominations, and Invites New Members

The Mississippi Institute of Arts and Letters (MIAL) will celebrate its 31 years of existence at a gala banquet at the Mississippi Museum of Art on June 5, 2010. Mark Wiggs of Jackson is the new president of MIAL, the only organization in the state that chooses its winners in a juried competition.

Nominations for juried awards in the categories of visual arts, photography, fiction, nonfiction, poetry, music composition (classical), and music composition (popular) will be accepted from now until January 15, 2010. Works eligible for nomination must have been first published, publicly exhibited, or performed during the calendar year January–December 2009. Only members of MIAL may nominate artists for these awards. Members may nominate more than one individual in any category and may nominate in as many categories as they wish. One page of comments may be included in the nomination. Nominators should use the nomination form on page 36.

The MIAL awards honor living Mississippians who are either current residents or former residents with continuing and significant ties to the state. All judges are from outside Mississippi. Recipients are awarded cash prizes and



Kim Rushing

MIAL officers and board members pictured at September 2009 meeting are, left to right, front row: Martha Hitch, Oxford; Gwin Magee, Jackson; Marion Barnwell, Jackson; Leila Wynn, Greenville; Dorothy Shawhan, Cleveland; second row: Kim Rushing, Cleveland; JoAnne Prichard Morris, Jackson; Nan Sanders, Cleveland; Marjorie Selvidge, Oxford; Mary McKenzie Thompson, Clarksdale; Nancy Guice, Laurel; Margaret Anne Robbins, Pontotoc; Ann Abadie, Oxford; Bridget Pieschel, Columbus; third row: Mark Wiggs, Jackson; Donzell Lee, Alcorn State; David Beckley, Holly Springs; Will Long, Greenwood; George Bassi, Laurel; Aubrey Lucas, Hattiesburg; and Jan Taylor, Jackson. Other members of the Board of Governors are Courtney C. Blossman, Ocean Springs; Shane Gong, Jackson; Scott Naugle, Gulfport; Peggy W. Prenshaw, Ridgeland; Noel Polk, Starkville; Sandra Shellnut, Pass Christian; and W. Swan Yerger, Jackson.

Mississippi-made gifts at the annual ceremony. Past winners of MIAL awards include Richard Ford, Ellen Douglas, Barry Hannah, Willie Morris, William

Eggleston, Walker Percy, Natasha Trethewey, and Gwendolyn Magee.

MARY MCKENZIE THOMPSON

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VISUAL ARTS (painting, sculpture, drawing, print, graphic arts, etc.) Eligible are up to 15 pieces first publicly shown or published in 2009. Submit CD, slides, prints, or published work.

PHOTOGRAPHY (color, black-and-white, combination) Eligible are up to 15 photographs first publicly shown or published in 2009. Submit CD, slides, prints, or published work.

FICTION (novel, short story, etc.) Eligible is work first published in 2009. Submit author's name, publisher, title of publication, and date of publication.

NONFICTION (any literature that is not fictional) Eligible is work first published in 2009. Submit author's name, publisher, title of publication, and date of publication.

POETRY Eligible are up to 15 poems published individually for the first time in 2009, or a collection of at least 15 poems published in book form for the first time in 2009 (poems in the collection may have been first published earlier than 2009). Submit complete tear sheets or publication.

MUSIC COMPOSITION—Concert (song, opera, composition, instrumental, etc.) This award is for works first published or performed publicly in 2009. Submit evidence of initial performance or publication (book, CD, tape) in 2009.

MUSIC COMPOSITION—Popular (blues, country, jazz, rock, etc.) Submit published scores or the commercial recording first released in 2009.

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JoAnne Pritchard Morris
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Noel Polk
26 Lakes Blvd.
Starkville, MS 39759

MUSIC COMPOSITION (Classical)

Courtney C. Blossman
P.O. Box 421
Pass Christian, MS 39571

MUSIC COMPOSITION (Popular)

Sandra Shellnut
P.O. Box 421
Pass Christian, MS 39571

Deadline: Nominations must be postmarked on or before **January 15, 2010**. Attach the artist's representative work (slides, photographs, CD's, books, etc.). Please mail the nomination to the appropriate address according to the awards category entered.

MIAL AWARD NOMINATING FORM - PLEASE PRINT CLEARLY

Only MIAL members may nominate. To join MIAL visit our Web site at www.ms-arts-letters.org or use the form on page 39.

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MEDIUM

TITLE OF WORK

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NOMINEE'S DATE AND PLACE OF BIRTH

NOMINEE'S EDUCATION (SCHOOLS AND DATES GRADUATED, if applicable)

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

CONTRIBUTORS

Mark K. Dolan is an assistant professor of journalism at the University of Mississippi. He earned his PhD from the University of South Carolina. His research areas include black press history, journalism as literature, mass media history, historical research methodology, popular culture, legal history, and cultural history of American newspapers.

Sarah Dabney Gillespie is a fan of the Center for the Study of Southern Culture and has served as chair of the Center Advisory Committee. She was pleased to meet M. B. Mayfield in 1998 and enjoys having one of his paintings to commemorate that event.

Claire Graves, from Ackerman, Mississippi, is a senior at the University of Mississippi. A marketing communications major, she is interning with the University's Office of Media and Public Relations this fall.

Tina H. Hahn is the communications specialist for University Development and the University of Mississippi Foundation. She has been writing about the University and its loyal alumni and friends for almost two decades.

Robert W. Hamblin is professor of English and director of the Center for Faulkner Studies at Southeast Missouri State University. Coeditor of *Faulkner: A Comprehensive Guide to the Brodsky Collection* and editor of *Teaching Faulkner*, he has published criticism, personal essays, poetry, and fiction in a number of books and periodicals.

David Hopper is a journalism graduate student from Ocean Springs, Mississippi. He earned a BA in sociology from the University of South Alabama in 2008, and he hopes to write for a newspaper or magazine after receiving his graduate degree.

Donald M. Kartiganer is Howry Professor of Faulkner Studies Emeritus at the University of Mississippi and director of the Faulkner and Yoknapatawpha Conference.

Colby H. Kullman is professor of English at the University of Mississippi. Among his publications are articles on Tennessee Williams and other modern dramatists, *Theatre Companies of the World*, and *Speaking on Stage: Interviews with Contemporary American Playwrights*. He is coeditor of *Studies in American Drama: 1945–Present*.

Sally Cassidy Lyon works at the Center, as the director's assistant. She is a Gulfport native and Sewanee graduate. Sally and her husband, Dalton, have one daughter, Lucy Rose.

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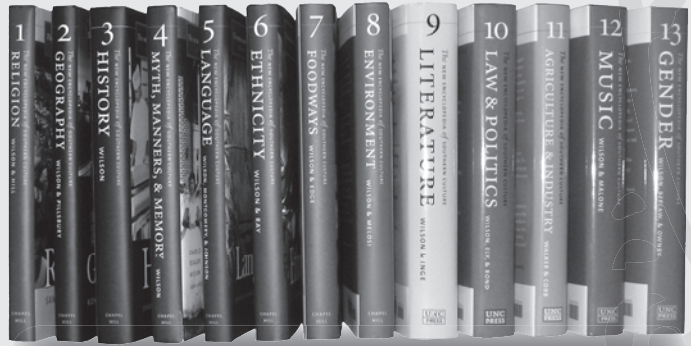
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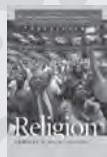
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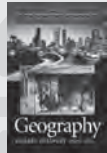


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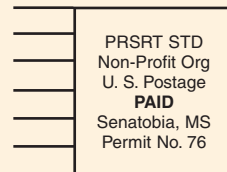
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