

the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • WINTER 2012 THE UNIVERSITY OF MISSISSIPPI

The Music of the South Symposium to Celebrate 25 Years of Graduate Work

Just as the South has produced musicians, so has the Center for the Study of Southern Culture, and this spring both will be celebrated. The Music of the South Symposium, set for March 1–3, will focus on the 25th anniversary of the Center’s Master of Arts degree program and recognize the varied and rich tradition of music research explored by students in the program and the many people who have made, studied, written about, produced, and filmed music.

“Our goal is to celebrate the 25th anniversary of the MA program and recognize the work of Southern Studies students and alumni in the field of music,” said Mark Camarigg, *Living Blues* publications manager. “In addition, this is a great opportunity to showcase the Center’s curriculum and resources to prospective students. Media and Documentary Projects assists students with filmmaking, oral histories, and fieldwork. Additionally, students can work with our music publications, such as *Living Blues*, while researching and studying music cultures of the South with Southern Studies faculty.”

The interdisciplinary nature of the MA program makes it particularly suited to the study of music, music’s role in history, and the culture of the region. While they are trained as scholars, a number of graduates are also musicians with local, regional, and even national recognition in different genres.

The symposium kicks off Thursday, March 1, with a special *Thacker Mountain Radio* show, which broadcasts live from the Oxford Square and will feature Southern Studies alumni. Music at various venues around town, including Proud Larry’s, Two Stick, and Rooster’s Blues House, ends the evening.

On Friday, March 2, at 9:00 a.m., the conference starts with a talk in the Blues Archive at the University of Mississippi’s J. D. Williams Library on *Living Blues* magazine’s 40 years of publication. Friday’s academic panels also include “Music, Radio, and



New Media” at 10:00 a.m., a discussion of blues films at 11:00 a.m., thoughts and reflections on the Center’s current and past music publications at 1:00 p.m., a discussion of blues tourism at 2:00 p.m., a discussion of country music at 3:00 p.m., and a reception at 5:00 p.m. for Center students, faculty, alumni, and friends, in conjunction with the Bill Steber photography exhibition, *Stones in My Pathway: Photographs of Mississippi Blues Culture*, at Barnard Observatory.

Steber is a graduate of Middle Tennessee State University with degrees in English and photography. As a staff photographer for the *Tennessean* newspaper in Nashville, he has won more than 30 regional and national photojournalism awards. In 1997 Steber was awarded an Alicia Patterson Foundation grant to document blues culture in Mississippi. According to Steber, the project combines portraits of blues musicians play-

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DIRECTOR'S COLUMN

I have always liked Chaucer's *The Canterbury Tales*, ever since I read shortened and heavily censored sections in junior high. As a fan of travel literature, I like it as the story of a band of strangers heading off to a pilgrimage site after an unplanned meeting outside London. Second, it brings together the everyday and the grand and the back-and-forth between the two. As a religious historian, I like the way it dramatizes questions about defining what is sacred—who does the defining, when, why, and what happens when some people see as sacred things others do not. Only some of the travelers seem serious about the possibility of penance, healing, and renewal promised at Canterbury, but it is important that they are all making a pilgrimage. And I like the structure of *The Canterbury Tales*, in which each traveler agrees to tell four stories, two on the way to Canterbury and two more on the way home. In contemporary language, the book takes the form of a fictional version of documentary studies, with truth emerging from multiple narratives.

This *Southern Register* announces a reunion event, March 1–3, for all alumni of Southern Studies, whether the alumni, broadly defined, are past students, staff members, faculty members, Advisory Council members, or other friends. The event, part conference, part concert, part reunion, will consist of people in Southern Studies past and present, making music, showing music films, discussing their scholarship and other writing and other work related to music. It may seem a bit grandiose to connect *The Canterbury Tales* to such an event. It is not part of the mission of the Center for the Study of Southern Culture to offer healing and repentance (though heaven knows the University of Mississippi has for many people been a site of people seeking or at least needing both). Renewal, however, may be closer to what this event can offer. It will offer a chance to renew old friendships and make new ones, and it is a way for many people to revisit whatever combinations of intellectual, ethical, aesthetic, political, and other issues brought them to Southern Studies in the first place.

Over the years, music has been one of the first topics of discussion among students, one of the topics that no one can claim to own or master and one that brings up countless questions about definitions of tradition and authenticity, of race and ethnicity, of religion, gender, labor, globalization, technology, marketing, business, individuality, and certainly more. Music is sound, it is skill, it is business, and it carries all sorts of cultural meanings. The conference will bring together alumni who spend their lives making, studying, and documenting music with those who wrote their theses on music topics and moved on, and the rest of us who read, talk, and listen. Renewal may mean getting excited again about the intellectual issues involved in thinking about music, or it may come from thinking about how music and thinking about music have changed over the last 25 years, or it may just come from listening to people, as in *The Canterbury Tales*, telling their stories. We hope everyone brings us two stories, and leaves with at least two more.

It is important to note that while the conference and concert will feature people with connections to the Center for the Study of Southern Culture, everyone is invited to the Music of the South event, and to the Marian Wright Edelman lecture, and to the Oxford Conference for the Book. Please come.

Late in the fall we learned of two new large gifts to the Center and its programs. Friends of Ann Abadie and fans of the Oxford Conference for the Book began raising funds for an endowment that would help support the OCB. With an initial generous gift from Lynn Gammill in the summer and a major contribution from Jim and Madeleine McMullan at the end of the year, along with gifts from about 50 other supporters, that endowment now has about \$125,000. The endowment will be one of several ways the Center will be able to sustain the Oxford Conference for the Book in future years, and we certainly continue to encourage donations to that endowment fund. The second major gift comes from the Chisholm Foundation, a Laurel, Mississippi, foundation that supports education, the arts, and other efforts. The \$103,000 gift from the Chisholm Foundation will allow the Center to continue its postdoctoral teach-

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Blues and the Spirit III Symposium

Living Blues magazine partners once again with Dominican University to present “Blues and the Spirit III,” a symposium on the enduring legacy of African American music. The event will take place May 18–19, 2012, at Dominican University, in River Forest, Illinois, in the near west suburbs of Chicago. The 2012 symposium continues the dialogue initiated at the last symposium in 2010, about racial appropriation and

gender representations in the blues. Plenaries and panels will feature an eclectic group of young scholars, prominent musicologists, writers, musicians, and industry leaders, including Zandria Robinson, McMullan Assistant Professor of Southern Studies at the University of Mississippi. Symposium participants will also be treated to two nights of first-class Chicago blues in well-known area clubs.

The registration fee is \$60 and includes all keynotes and sessions on campus, two receptions, bus transportation costs, and cover charges for each evening’s live blues entertainment. Reasonably priced and no-frills on-campus lodging options will be available. For more information, program schedule, and registration, please contact event coordinators by e-mail at bluesandthespirit@dom.edu or by telephone at 708-524-6050. More information can be found on the symposium’s website: www.dom.edu/blues.

Mark Camarigg



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Director's Column

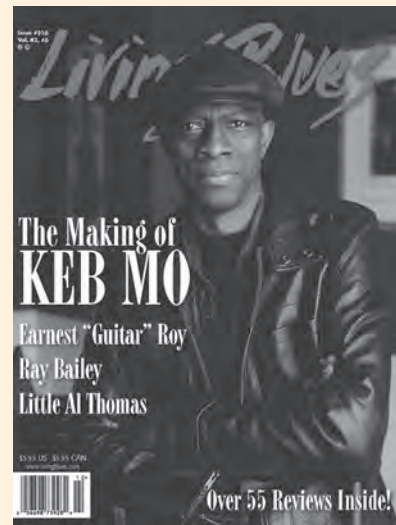
ing fellowship in Southern foodways into 2014. These gifts are about teaching and outreach and building on existing strengths, and we will make good use of them.

Another major announcement in this *Register* concerns the new partnership with the Gilder Lehrman Institute, which for years has been running successful summer teacher institutes to improve the teaching of American history. This June, several Center faculty and staff members will combine to teach a class on the theme “Race and Ethnicity in the Modern South.” Teachers from across the country will gather for lectures, discussions, films, and trips. This is an exciting partnership, and we look forward to working with the Gilder Lehrman Institute and to meeting the teachers. The metaphor of the pilgrimage may or may not apply to those teachers, but we expect them, like the Canterbury pilgrims, to share some stories and to leave with more stories to tell.

Ted Ownby

Living Blues News

In a way, the current issue of *Living Blues* has a hidden theme—artists we are finally covering after many years of meaning to get to them. With only six issues a year we can cover only so many artists. Sometimes it takes years for everything to click and a story to finally come together. This issue’s cover artist, Keb Mo, for example, has been on our radar since the 1990s,



but the story never happened. Finally this fall, after the release of his most recent record, *The Reflection*, we did the story. After reading it, I think you’ll realize it was right timing. Keb Mo was in a mood to do a little reflecting, and we were there to capture his diverse life story.

Our theme continues with Clarksdale native Earnest “Guitar” Roy. Roy was also on our radar in the 1990s after his work with Big Jack Johnson for Earwig and Lonnie Shields for Rooster Blues. But before the story came together, Roy headed off to Ohio and took up gospel. Here we are nearly 20 years later, and he’s back in the Deep South (Arkansas this time) and back into the blues. Again, right timing.

But it’s California bluesman Ray Bailey who perhaps best exemplifies this theme. Bailey won the Artist Deserving of Wider Recognition award in the *LB* critics’ poll in 1993. Based on this accolade, we wanted to give Bailey “wider recognition” with a feature story. But just as fast as he appeared on the scene he was gone. Personal problems pulled him out of music for nearly a decade and a half. But a few years ago Bailey appeared again, and writer Scott Bock caught up with him and got an interview. On the heels of Bailey’s first studio record in 18 years, we are finally giving him the “wider recognition” he deserves. Again, it feels like the right timing.

A big “thank you” to everyone who turned out at the benefit concerts or showed your support in some other way for *LB* founder Jim O’Neal. A special thanks goes out to bluesmen Kenny Neal (Kansas City and Chicago) and Memphis Gold (Washington, D.C.) for pulling the benefit concerts together. Jim continues to take chemotherapy and is doing well.

Congratulations to contributing writer and former editor Scott Barretta for winning the Blues Foundation’s 2012 “Keeping the Blues Alive” award for journalism.

Finally, I’d like to welcome Nashville photographer Anthony Scarlati to the pages of *LB*. Scarlati is a top-notch photographer who has worked with many of Nashville’s finest, including Dolly Parton, Vince Gill, and Marty Stuart. His photo of Keb Mo is on the cover of this issue.

Brett J. Bonner

JANUARY

- 25 "A Screening of *Leaves of Greens: A Collard Opera*"
Written by Price Walden
Performed by the University of Mississippi Opera Theater
Directed by Amanda Johnston
Costumed by Alabama Chanin



Brown Bag Lunch and Lecture Series

Spring Semester 2012

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

FEBRUARY

- 1 "Nomad's Land: Honing in on American Hypermobility"
Cynthia Joyce, Assistant Professor of New Media at the Meek School of Journalism
- 8 "Images of a White Beast and a Black Lady: Rape Rhetoric in 1930's New Orleans"
Michele Coffey, Visiting Assistant Professor of History and Southern Studies
- 15 "Perspectives on the Mississippi Delta"
Josh Davis, Delta Health Alliance
Amy C. Evans, Oral Historian, Southern Foodways Alliance
John J. Green, Director, Center for Population Studies
Zandria Robinson, Assistant Professor of Sociology, McMullan
Assistant Professor of Southern Studies
- 22 "Only Nixon Could Go to China: L. Q. C. Lamar and the Politics of Reconciliation"
Brian Wilson, Southern Studies Graduate Student

- 29 "Music of the South: A Homecoming Celebration of the 25th Anniversary of the Southern Studies Master of Arts"
Southern Studies Master of Arts Alumni

MARCH

- 7 "Selma to Montgomery: The Long March to Freedom"
Barbara H. Combs, Assistant Professor of Sociology and Southern Studies
- 21 "Branding the South: Paula Deen, Colonel Sanders, and Cracker Barrel as Regional Ambassadors"
Kirsten Schofield, Southern Studies Graduate Student
Susie Penman, Southern Studies Graduate Student
- 28 "Welcome to Monkey Town: Dayton, Tennessee, and the Legacy of the Scopes Trial"
Kari Edwards, Southern Studies Graduate Student

APRIL

- 4 "Why I Do the Things I Do: One Southerner's Return to a Louisiana Home"
Jodi Skipper, Assistant Professor of Sociology and Anthropology
- 11 "Outback Elvis: Antipodean Interpretations of a Southern Music Icon"
Gretchen Wood, Southern Studies Graduate Student
- 18 "A Human Environment: Space and Place in North Mississippi"
Documentary Fieldwork Students on the Gammill Gallery Exhibition
- 25 "'Nothing Less Than an Activist': Marge Baroni, Catholicism, and the Natchez, Mississippi, Civil Rights Movement"
Eva Walton, Southern Studies Graduate Student

lynn & stewart

Gammill



Gallery

Exhibition Schedule

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 16–March 26, 2012

Stones in My Pathway:
Photographs of Mississippi Blues Culture
Bill Steber

March 30–June 15, 2012

Making Space, Living in Place:
Physical, Cultural, and Social Landscapes of the Mid-South
Southern Studies Graduate Student
Exhibition

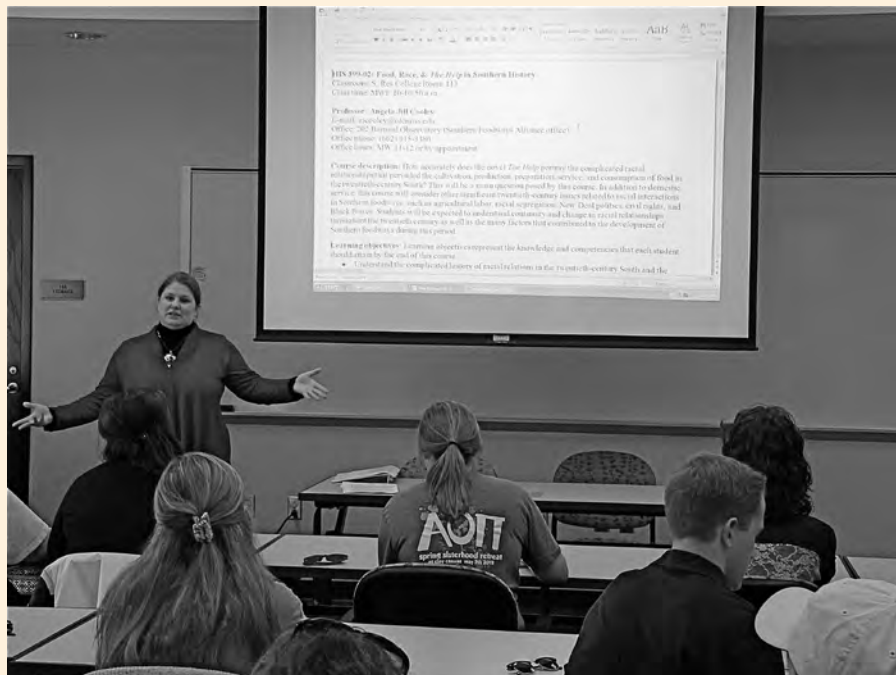
Chisholm Foundation Provides \$103,000 to Support Center and Southern Foodways Alliance

The Chisholm Foundation of Laurel, Mississippi, is contributing \$103,000 to support the academic study of foodways through the Center for the Study of Southern Culture and the Southern Foodways Alliance (SFA). University officials describe the support as an important step toward establishing an endowed professorship in the emerging cultural studies field of foodways, a discipline in which the SFA is recognized nationally.

The Chisholm Foundation resources will support a postdoctoral fellow, with the recipient teaching foodways classes in the Southern Studies curriculum and foodways-focused courses in other disciplines. For example, the inaugural holder of the fellowship, Assistant Professor Angela Jill Cooley, is teaching an undergraduate history class this spring using foodways to understand home-based race relations. The course “Food, Race, and *The Help* in Southern History” will contextualize Katherine Stockett’s novel *The Help*.

“The Chisholm Foundation grant will play a pivotal role in the creation of curriculum examining the role of food as both a cultural artifact and form of expression,” said Center director Ted Ownby. “This support will allow the Center to extend foodways classes introduced this academic year for two more years, during which time we will pursue funding for a permanent endowment supporting the position. Through this grant, the Chisholm Foundation is helping both the Center’s academic programming and also the work of the Southern Foodways Alliance,” Ownby continued. “We appreciate the confidence the Chisholm Foundation expresses in our work by providing these financial resources.”

The SFA funded the fellowship for the 2011–12 academic year, and the Chisholm Foundation gift assures the continuation through 2014. During the fall semester, Cooley taught a course on Southern foodways for graduate students, with the response exceeding class capacity. Each holder of the fellowship



Jill Cooley teaching HIST 399: “Food, Race, and *The Help* in Southern History”

also will be encouraged to transform his or her doctoral dissertation into a book, expanding scholarly literature exploring foodways.

“Of late, more and more students have arrived at the Center with an interest in foodways,” said John T. Edge, director of the SFA, which is supported by more than 1,000 academics, chefs, artisans, farmers, and others. “This gift from the Chisholm Foundation ensures that we will be able to serve their classroom needs and, in turn, inspire a new generation of scholars.”

Ownby said the Chisholm Foundation support reflects positively on SFA’s momentum. “Receiving this gift is an indication of the success our Southern Foodways Alliance has had over the past decade in establishing the University of Mississippi as the best place to study humanities issues related to food. Through its offerings, the SFA has encouraged a wealth of new thinking about the meanings of food in relation to cultural life,” he said.

The study of foodways has become a central approach to understanding issues of race, class, gender, economy, and

identity for scholars of cultural life. In the past generation, growing attention to the body, the senses, health, and gender has combined with scholarship on globalization, ethnicity, and identity to elevate the place of foodways studies in the humanities, Ownby said.

Individuals and organizations interested in providing private gifts to a permanent endowment for the faculty position in foodways studies may contact College of Liberal Arts Development Director Nikki Neely at nneely@olemiss.edu or 1-800-340-9542.



The Chisholm Foundation is a charitable organization founded in 1960 by Alexander F. Chisholm, a businessman, philanthropist, and churchman of Laurel. The foundation’s mission focuses on nurturing and supporting meaningful endeavors in education, the arts, and religion. Since the 1974 death of Alexander F. Chisholm, three generations of his family have carried out his mission and continue to provide grants to worthy organizations.

Center Fills New and Vacant Positions

In the past few months, the Center has added two new employees and a third has a newly re-defined position. Also, a new staff member at the University of Mississippi Foundation will be working closely with the Center. LaTonya Pittman began working as senior secretary in August. A native of Charleston, Mississippi, Pittman completed her management information systems (MIS) degree at the University of Mississippi in 2011. With extensive work experience at the Law School and considerable technical skills, she went to work immediately on jobs relating to registration and assessment.



Mary Harwell Howorth

(l to r): Becca Walton, Jimmy Thomas, and LaTonya Pittman

Becca Walton and Jimmy Thomas are the Center's new associate directors. Thomas, a Southern Studies MA alumnus, has worked for eight years as the Center's publications editor, primarily as managing editor of *The New Encyclopedia of Southern Culture*. As that project moves toward its 24-volume conclusion, Thomas has taken on the new position of associate director, publications, and is responsible for completing the *New Encyclopedia* and *Mississippi Encyclopedia*, editing the *Southern Register*, and coordinating numerous other publication projects. Walton, also with a Southern Studies MA degree, worked at several nonprofit institutions, most recently the American College of the Building Arts in Charleston, South Carolina. As associate director, projects, she will be responsible for, among other things, conferences and other outreach, some public relations, and social media. One can see evidence of her work on the Center's outreach through Facebook, Tumblr, and Twitter. Walton, Thomas, and Pittman are working together to improve the Center's web presence.

Finally, the Center welcomes Nikki Neely to the University of Mississippi Foundation. As a University of Mississippi alumna with degrees in fine arts and journalism, Neely has been working at Emory University and before that at the Thelonious Monk Institute. She will take on some of the fundraising responsibilities of Michael Upton, who has moved to another position at the Foundation after four excellent years working with the Center and its projects. (To contact Nikki, e-mail her at nlneely@olemiss.edu or call her at 662-915-6678.)



Nikki Neely

Mark Your Calendars!

February 19–20, 2012

Stir the Pot, at Poole's Diner
Featuring Joseph Lenn of
Blackberry Farm
Raleigh, North Carolina

February 21, 2012

Marion Wright Edelman Lecture

February 29, 2012

Potlikker Charleston
Charleston, South Carolina

March 1–3, 2012

Music of the South Symposium

March 8–10, 2012

Porter L. Fortune Jr. History
Symposium

March 18–21, 2012

Mississippi Delta Literary Tour

March 22–24, 2012

Oxford Conference for the Book

April 15–16, 2012

Stir the Pot, Nashville
Hosted by Tandy Wilson and
Tyler Brown and featuring
Ashley Christensen, Nashville,
Tennessee

May 20–21, 2012

Stir the Pot, at Poole's Diner
Featuring Steven Satterfield of
Miller Union,
Raleigh, North Carolina

June 8–10, 2012

Big Apple BBQ Block Party
New York, New York

June 17–23, 2012

Gilder Lehrman Summer Seminar
"Race and Ethnicity in the Modern
South"

June 21–23, 2012

SFA Field Trip: "A Romp through
Eastern North Carolina"
Greenville, North Carolina

July 7–11, 2012

Faulkner & Yoknapatawpha
Conference
"Fifty Years after Faulkner"

Eudora Welty Awards

Do you have a son who just may be the next Richard Wright? A daughter who can channel her inner O'Connor with a flick of a pen? If so, encourage these young people to enter stories and poems for consideration in the Center for the Study of Southern Culture's annual Eudora Welty Awards. Schools may submit one entry per category.



Students must be Mississippi residents. The competition is open to 9th through 12th graders, and writing should be submitted through students' high schools. Short stories should not exceed 3,000 words, and poetry should not exceed 100 lines. Winners and nominating schools will be notified in May. The first-place prize is \$500, and the second-place prize is \$250, plus recognition at the opening of the 2012 Faulkner & Yoknapatawpha Conference on the University campus in July. Deadline for entries is April 15, 2012. University of Mississippi English professors will judge the entries. Applications and submission requirements will be sent to all Mississippi public and private high schools, but if you know a Mississippi student currently enrolled in high school outside the state or who is home-schooled, please e-mail lpittma@olemiss.edu or call 662-915-5993 for a copy. To see a list of past winners or to download a PDF of the application, visit www.olemiss.edu/depts/south/EudoraWeltyAwards.html.

James and Madeleine McMullan Gift Supports Oxford Conference for the Book

A generous new gift from James and Madeleine McMullan will help secure the future of the Oxford Conference of the Book. The McMullans, who have been good friends of the Center since the 1990s, made a donation of \$100,000 to the new endowment that honors the work of newly retired Associate Director Ann Abadie by supporting the Book Conference. Beginning in 2013, the endowment will be one of several ways the Center funds the conference. According to Center director Ted Ownby, "It's hard to say thank you enough to the McMullans for what they have done for the Center, its teaching, and its programs. This gift, along with the gifts of lots of other friends, will make it easier to plan future conferences and, even more importantly, will help guarantee the continued success of the Oxford Conference for the Book."

The Center's advisory committee began the new endowment in the summer of 2011, and about 50 friends have contributed. Contributions to the endowment, known officially as the OCB Endowment, or the Ann Abadie Endowment No. 05149, are very welcome, and Center faculty and staff will make special efforts to discuss the endowment at the OCB in March. Anyone interested in contributing can contact Becca Walton (rwalton@olemiss.edu) at the Center or Nikki Neely (662-915-5944) at the University of Mississippi Foundation.

David Blight Presents Gilder-Jordan Lecture

On November 16, Bancroft Prize winner David Blight gave the Gilder-Jordan Lecture in Southern History to a standing-room-only crowd gathered in Nutt Auditorium. The audience was made up of undergraduate and graduate students, faculty members of the College of Liberal Arts, and a number of Oxonians. Blight presented a lecture on the resonance of the Civil War in the civil rights era, examining the lives and work of Robert Penn Warren and James Baldwin. Blight made a compelling case that the memory of the Civil War was and remains an important factor in the formation of national identity.

In attendance were Richard Gilder, Lois Chiles, and their friends Dan and Lou Jordan. The lecture series is made possible through support from the Gilder Foundation and honors Mr. Gilder's family and his friends the Jordans. Chancellor Dan Jones provided an introduction for the lecture.

Earlier in the day, John Neff, director of the Center for Civil War Research, interviewed Blight on Civil War memory scholarship. Center institute Media and Documentary Projects filmed the interview and the evening's lecture, and both are on the Center's Tumblr site, www.southernstudiesatuofm.tumblr.com.



UM Brand Photography

“A William Faulkner Remembrance” July 6, 2012

Friday, July 6, 2012, will mark the 50th anniversary of the death of William Faulkner, perhaps the most distinguished figure in the rich cultural heritage of the Lafayette-Oxford-University (LOU) community. To commemorate this milestone, promote reading and literacy in the community, and celebrate the role of the arts in our collective life, “A William Faulkner Remembrance” will bring together the LOU community and interested visitors to our area to remember and honor Faulkner’s legacy, a half century after his passing. Thanks to the assistance and generous sponsorship of the University of Mississippi department of English, the Center for the Study of Southern Culture, the Center for Writing and Rhetoric, the Mississippi Humanities Council, the Lafayette-Oxford Foundation for Tomorrow, the Oxford Convention and Visitors Bureau, Vintage Books, the First National Bank of Oxford, the Lyric Theater, and the City of Oxford, all remembrance events will be free and open to the general public.

The day’s itinerary will link the sites of town, county, and campus, along with other significant spaces from Faulkner’s personal history. The program of events will get under way with a marathon reading of Faulkner’s final novel, *The Reivers*, on the grounds of Faulkner’s home, Rowan Oak. Like the marathon readings of *Absalom, Absalom!* in 1997 (for the 100th anniversary celebration of Faulkner’s birth) and *Go Down, Moses* in 2005 (for the Mississippi Reads initiative), the reading will draw on volunteer participants who will each read a short section of the novel aloud. Beginning at 6:30 a.m., it will unfold over several hours. Refreshments will be served on the grounds of Rowan Oak, and tents and fans will be set up to help keep everyone comfortable in the July heat.

Following the marathon reading, we will adjourn to the second-floor courtroom of the Lafayette County Courthouse, a building immortalized in Faulkner’s fiction, for a pair of keynote addresses at 4:15 p.m. Faulkner scholar Philip Weinstein will address the significance of the writer’s life and career. Weinstein, the

Alexander Griswold Cummins Professor of English at Swarthmore College, is the author of *Faulkner’s “Subject”: A Cosmos No One Owns*, *“What Else But Love”: The Ordeal of Race in Faulkner and Morrison*, *Unknowing: The Work of Modernist Fiction*, and the 2010 biographical study *Becoming Faulkner: The Art and Life of William Faulkner*, winner of the 2011 C. Hugh Holman award from the Society for the Study of Southern Literature (and reviewed in these pages in the Summer 2011 issue). Following Weinstein’s address, keynote writer Randall Kenan will comment on Faulkner’s legacy from the literary artist’s point of view. Kenan, associate professor of English at the University



Randall Kenan

Miriam Berkley



Philip Weinstein

of North Carolina and a former John and Renée Grisham Writer in Residence at the University of Mississippi, is the author of a novel, *A Visitation of Spirits*, a short story collection, *Let the Dead Bury Their Dead*, a biography of James Baldwin for young readers, and two works of creative nonfiction, *Walking on Water: Black American Lives at the Turn of the Twenty-First Century* and *The Fire This Time*. In his fiction Kenan has created a rural North Carolina community he calls Tims Creek, a domain that bears suggestive affinities with Faulkner’s Yoknapatawpha County.

Remembrancers will reconvene at 8:00 p.m. for a “late show” screening of

the 1969 film adaptation of *The Reivers* (directed by Mark Rydell and starring Steve McQueen, Sharon Farrell, Rupert Crosse, and Will Geer) at the Lyric on the Oxford Square. The Lyric, of course, has its own special place in Faulkner history, as the venue for the local premiere of *Today We Live* (the first film to be adapted from a Faulkner work) in 1933 and the international premier of *Intruder in the Dust* in 1949.

In all of these ways the organizers and sponsors seek to create an event that will bring together Faulkner lovers, readers young and old, families, educators and

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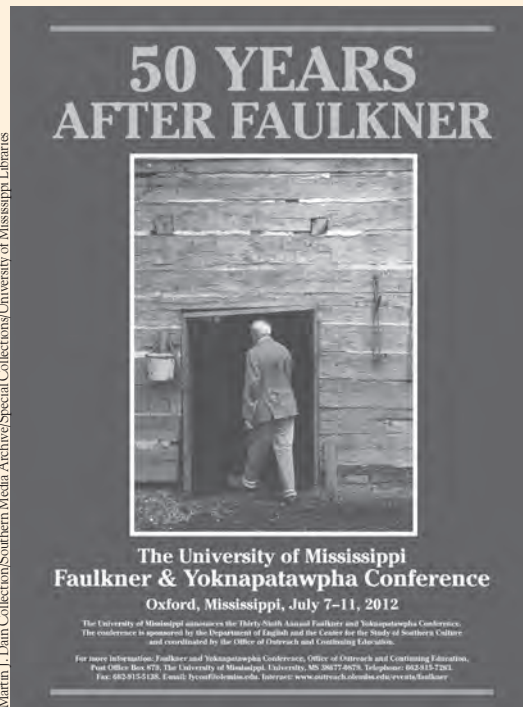
Faulkner & Yoknapatawpha Conference

50 Years after Faulkner, July 7–11, 2012

The 39th annual Faulkner & Yoknapatawpha Conference will be devoted to reconsiderations of Faulkner's literary and cultural legacies and reflections on his extraordinarily diverse and prolific career, on the occasion of the 50th anniversary of his death in the summer of 1962. How can we memorialize Faulkner without succumbing to the temptation to monumentalize him? How do we weigh the merits of the Lion in the Garden without simply "lionizing" him? A substantially enlarged lineup of invited speakers, including over a dozen appearing at the conference for the first time, will explore these questions in a series of keynote lectures and panel discussions over the four main conference days of July 8–11.

Keynote speakers for this year's conference include Matthew Guterl (Indiana University), John Howard (King's College, London), Ramón Saldivar (Stanford University), and Hortense Spillers (Vanderbilt University). Panels organized specifically for the conference include "Reappraising *The Reivers* at 50," "Cold War Faulkner," "Faulkner and the Civil Rights Movement," "Other' Faulkners," "Faulkner and the Literary Canon," and "Late Faulkner / Faulkner's Afterlives." Other panels will bring together speakers selected in February through the conference call for papers. In addition, a writer's panel will gather William Gay (author of numerous works of fiction including *Twilight*, honored by Stephen King as the "top book" of 2007), Chris Offutt (novelist, short story writer, memoirist, screenwriter, and assistant professor of English and Screenwriting at the University of Mississippi), and Olivia Milch (currently adapting Faulkner's *Light in August* as a miniseries for HBO), to discuss Faulkner's narrative art from a craft perspective. Tom Franklin (author of the award-winning *Crooked Letter*, *Crooked Letter*) will serve as moderator for this special session.

In something of a departure from previous conferences, "50 Years after



Faulkner" will commence on Saturday, July 7, with a day of optional guided tours of "Faulkner Country" in Oxford, northeast Mississippi, the Delta, and Memphis. The Saturday tour day is intended to serve as a bridge between the "William Faulkner Remembrance" scheduled for Friday, July 6 (see the event announcement on p. 8) and the formal opening and welcoming ceremonies for the conference on Sunday, July 8. The remembrance program is free and open to the general public; conference registrants who plan their Oxford itinerary to include the remembrance will be welcome.

Another featured event at this year's conference is a reception at the University Museum on Sunday, July 8, at which Brooklyn, New York, artist John Turner Shorb will speak about his featured exhibition, *Absalom, Absalom!* On his website (www.johnshorb.com), Shorb describes his installation as a "developing series" of mixed-media images incorporating painting, photography, and print to "explore ideas of memory and loss in the American South," with Faulkner's 1936 novel as a central focus and catalyst. The Shorb exhibition will join sessions on teaching and collecting Faulkner, the

Faulkner on the Fringe open mike night, the conference book exhibition, and several social events for conference registrants, including a buffet supper, a cocktail party, and a picnic on the grounds of Rowan Oak, to broaden and deepen the dialogue around the conference theme.

The 2012 conference poster offers further reinforcement of that theme. One of a series of photographs shot by Martin Dain in the spring of 1962 and collected in *Faulkner's World: The Photographs of Martin J. Dain* (University Press of Mississippi, 1997), the image, in Dain's words, reveals Faulkner's intense "desire for privacy, because he's always looking down and away" from the camera—nowhere more so than in this picture, where he turns his back entirely on the photographer. Yet his gesture, along with Dain's place-

ment of the image only three pages from the end of *Faulkner's World*, where it faces a photo of two workmen preparing Faulkner's gravesite at St. Peter's cemetery in Oxford, also carries valedictory overtones that seem especially poignant in light of this year's anniversary conference. Reluctant as ever to rest on his laurels or deliver the expected authorial pose, Dain's Faulkner turns instead to stride into an uncertain future shrouded in darkness, preceding the viewer into that shadowy realm but also awaiting us there—as if in anticipation of just the sort of reckoning that we now pursue, a half century later.

This valedictory accent also presents an occasion to honor the lives and mourn the loss of two extraordinary friends of Faulkner & Yoknapatawpha. For 2012 marks not only our 50th year "after" Faulkner but also our first, painful year after Dean Faulkner Wells and Betty Harrington, who left us in the span of a few short months last summer and fall. In their advocacy for the conference and their active contributions to it over many decades, Dean and Betty helped shape the confer-

continued on page 10

students, and other citizens from the town, county, university, state, and beyond to recognize and celebrate Faulkner's extraordinary life and work, his ties to the LOU community, and his formative contributions to the cultural life of the area. Though the remembrance is a separately conceived, organized, and funded event from this year's Faulkner & Yoknapatawpha Conference (July 7–11), which will also feature 50th-anniversary reflections and observances, the two programs have been scheduled back to back in anticipation that each event will help create interest in the other, to the benefit of both programs and the local community. As such, registrants for Faulkner & Yoknapatawpha are invited to come to Oxford a day early and join in the remembrance festivities on July 6.

To inquire about or volunteer for the marathon reading, send an e-mail message to reivers@olemiss.edu. Volunteers should provide their names and contact information and may, if they wish, indicate a specific time window or part of the day (early morning, mid-morning, mid-day, afternoon) during which they are available to read. The schedule of readers will be finalized later in the spring. Inquiries concerning other remembrance events should be directed to Jay Watson, organizer, at jwatson@olemiss.edu.

Jay Watson

ence into the happy marriage of speaking and hearing about Faulkner that it remains today: a model of scholarly inquiry, public discussion, and continuing education. Here in Oxford, and in the larger community that gathers around Faulkner's work, they remain much beloved and greatly missed.

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 Jay Watson at jwatson@olemiss.edu for details.

Jay Watson

Center Partners with Gilder Lehrman Institute to Sponsor Summer Teaching Institute

The deadline is February 15 for teachers interested in a new summer institute in which the Center will partner with the Gilder Lehrman Institute for a course entitled "Race and Ethnicity in the Modern South." Interested teachers can apply for the program at the Gilder Lehrman website, www.gilderlehrman.org/education/seminar_overview.php. The course will be held June 17–23 in Barnard Observatory on the University of Mississippi campus.

For years the Gilder Lehrman Institute in New York has been working to improve the teaching of American history by collecting historical documents and making them available for study, by hosting various academic events, and by organizing summer teacher institutes. Often led by a single scholar, in 2012 those institutes will teach topics such as "9/11 in American Memory," "The Era of George Washington," "Lincoln and Emancipation," and "Native American History." Participants discuss common readings, do research, take tours, watch and discuss films, and analyze how to incorporate course material into their own classrooms.

"Race and Ethnicity in the Modern South" institute will put together the efforts of six faculty and staff members. After Ted Ownby introduces the seminar with discussion of some of the main issues in the modern South, Charles Reagan Wilson will lead discussions of Southern religious life and how it has changed (and not changed) in the past generation. Southern Foodways Alliance oral historian Amy Evans Streeeter will discuss oral history approaches to foodways scholarship and changes in Southern foodways, and then will lead a food tour of parts of the Mississippi Delta. Barbara Harris Combs will teach about how to approach documents like the MDC's "State of the South, 2011" report and the Brookings Institute's "State of Metropolitan America." David Wharton will follow with a unit called "Shared World, Separate Worlds: Racial Interactions in the Contemporary South," complete with a film and a tour, and Jodi Skipper will conclude the seminar with a discussion of "Tourism and the Politics of Inclusion in the Modern South" and a trip through tourism sites in north Mississippi. Teachers will report to each other about ways to apply material from the institute in their courses.

Center faculty came to know the staff of the Gilder Lehrman Institute in the summer of 2011, when they came to Oxford to run a "Faulkner and Southern History" seminar led by the University of South Carolina historian Don Doyle. Also, former University of Mississippi Chancellor Robert Khayat, during discussions that led to the origin of the Gilder-Jordan Speaker Series in Southern Cultural History, suggested to Gilder Lehrman executive director Lesley Hermann that the university would be an excellent site for an ongoing summer teacher institute. Hermann visited Barnard Observatory in the summer and discussed a seminar that would use various faculty members, teaching individually and together, to address a common theme.

Center director Ted Ownby referred to the institute as "the start of a partnership with all kinds of potential for the future." He continued, saying, "Faculty have taught summer programs for teachers before, but using the examples and structure and recruiting potential provided by the Gilder Lehrman Institute will allow us to do some exciting things. We're hoping that future summer institutes can address different topics, with different combinations of faculty members, including those from other departments, and we look forward to seeing how this team-teaching approach, which we use all the time in our classes, will work in a summer institute. We're hoping teachers from all over the country join us."

Founder of Children's Defense Fund to Give Lecture

Marian Wright Edelman, a nationally known advocate for disadvantaged children and the founder and president of the Children's Defense Fund (CDF), lectures on February 21 at the University of Mississippi's Ford Center for Performing Arts at 7:00 p.m. The event is free and open to the public and is sponsored by the Center for the Study of Southern Culture's Future of the South Symposium, the Sarah Isom Center for Women and Gender Studies as part of Women's History Month, Black History Month, and the Opening the Closed Society Initiative.

Under Edelman's leadership, the CDF has become the nation's strongest voice for children and families. The Children's Defense Fund's Leave No Child Behind mission is to ensure every child a healthy, fair, safe, and moral start in life and successful passage to adulthood with the help of caring families and communities.

Edelman, a graduate of Spelman College in Atlanta and Yale Law School, began her career in the mid-1960s when, as the first black woman admitted to the Mississippi Bar Association, she directed the NAACP Legal Defense and Educational Fund office in Jackson, Mississippi.

"As a part of the 50th anniversary of integration of our university, which is a year-long celebration, I would encourage everyone to attend Marion Wright Edelman's talk," said Chuck Ross, director of African American studies and associate professor of history. "We are very fortunate to have this author and lifelong advocate for disadvantaged children and civil rights on our campus."

In 1967 Edelman was one of the main forces behind the Poor People's Campaign, working with Robert Kennedy to encourage impoverished



Marian Wright Edelman

people from the Mississippi Delta to make new demands on the government. The following year, she moved to Washington, D.C., as counsel for the Poor People's Campaign, working with Martin Luther King Jr. on that project until his death. She founded the Washington Research Project, a public interest law firm and the parent body of the Children's Defense Fund. For two years she served as the director of the Center for Law and Education at Harvard University and in 1973 began CDF.

As the entry on Edelman in the *Gender* volume of *The New Encyclopedia of Southern Culture* states, "In Mississippi, during the height of the civil rights movement, she organized Head Start programs throughout the state for the Child Development Group of Mississippi and developed a keen awareness of the effect of poverty and hunger on the lives of young children. Her advocacy drew national attention to children suffering from hunger and malnutrition in America."

"Given that the focus of the Sarah Isom Center for Women and Gender's Studies celebration of Women's History Month 2012 is on issues of race, gender, and rights, it is a privilege for us to have the opportunity to hear from one of the women who has led the struggle to secure rights for the most vulnerable members of our society," said Susan Grayzel, interim director of the Isom Center.

Edelman is the author of numerous books discussing issues of childhood, education, and justice. In recent years she has turned toward memoir, writing volumes such as *The Measure of Our Success: A Letter to My Children and Yours* and *Lanterns: A Memoir of Mentors*.

She has received over 100 honorary degrees and many awards, including the Albert Schweitzer Humanitarian Prize, the Heinz Award, and a MacArthur Foundation Prize Fellowship. In 2000 she received the Presidential Medal of Freedom, the nation's highest civilian award, and the Robert F. Kennedy Lifetime Achievement Award for her writings. She is a board member of the Robin Hood Foundation, the Center for Budget and Policy Priorities, and the Association to Benefit Children, and is a member of the Selection Committee of the Profiles in Courage Award of the John F. Kennedy Library, the Council on Foreign Relations, the American Philosophical Society, the American Academy of Arts and Sciences, and the Institute of Medicine of the National Academy of Sciences.

She is married to Peter Edelman, a professor at Georgetown Law School. They have three sons, Joshua, Jonah, and Ezra; two granddaughters, Ellika and Zoe; and two grandsons, Elijah and Levi.

Rebecca Lauck Cleary

Hamer Institute to Honor Susan Glisson

For her work as executive director at the William Winter Institute for Racial Reconciliation, our colleague Susan Glisson (MA 1994) has been honored as a Fannie Lou Hamer Humanitarian Award recipient. The Fannie Lou Hamer Institute on Citizenship and Democracy at Jackson State University will present the awards to Glisson, along with Flonzie Brown-Wright, Hickman Johnson, and John Garner, at a luncheon April 20.

After coordinating the only Deep South public forum from President

Clinton's *One American: An Initiative on Race*, Glisson continues to lead community projects, specializing in the history of race, religion, and the black struggle for freedom. Glisson wrote her Southern Studies MA thesis on the works of Clarence Jordan, and her PhD dissertation at William and Mary on the organizing strategies of activists Lucy Mason and Ella Baker. John Garner of Jackson, a civil rights veteran and retired physics professor, helped to establish the physics department at



Susan Glisson

Tougaloo College. His commitment to providing an opportunity for African American students to train in the sciences speaks to a long history of activism for children and students. Senior Pastor of Farish Street Baptist Church, Reverend Dr. Hickman Johnson, will also be honored during this celebration. As an advocate for community activism and leadership, he has served the historic Farish Street Church and the state of Mississippi for more than 40 years. The Hamer Institute is recognizing Mrs. Flonzie Brown-Wright, author and civil rights trailblazer from Canton, Mississippi. Elected as the first African American female to public office in Mississippi since Reconstruction, Brown used her position of election commissioner to correct many voting-rights injustices that the state of Mississippi was still fighting to resolve.

The 2012 Fannie Lou Hamer Humanitarian Awards Luncheon will be held Friday, April 20, 2012. The honorees will receive the Fannie Lou Hamer Humanitarian Award in an 11:30 a.m. ceremony to be held in Ballroom A of the New Student Union on the campus of Jackson State University.

Collectively and individually, Glisson, Brown-Wright, Johnson, and Garner have helped to change the course of human history and have been instrumental in modeling a civil society. To reserve a seat at the awards luncheon, please contact the Hamer Institute at 601-979-1562 or 601-979-1563.

Southern Studies on the Road

In the past few months, Southern Studies faculty have spent plenty of time on the road in different directions, for different purposes.

In July 2011 Charles Reagan Wilson gave a talk entitled "Mississippi Rebels: Elvis Presley, Fannie Lou Hamer, and the South's Culture of Religious Music" at the St. George Tucker Society meeting in Augusta, Georgia, and he took part in sessions at the American Studies Association and Southern Historical Association meetings in the fall. In March, Zandria Robinson will be heading to the 2012 meeting of the Association of Black Sociologists, where she serves as secretary. In 2011, Katie McKee gave a paper, "Traveling in Woolson's Southern Sketches: The Mutability of Race, Region, and the National Whole," at the Constance Fenimore Woolson Society Meeting in New Hampshire and took part in a discussion of university approaches to the topic of the Global South at the Southern Historical Convention in Baltimore in October.

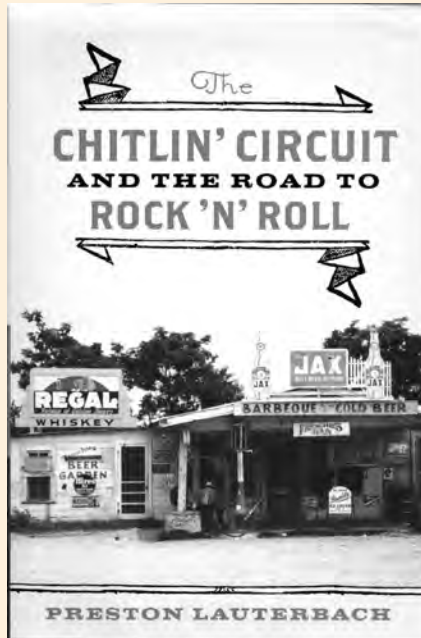
Ted Ownby started the 2011 summer with a trip to Knoxville, where he served as a judge in the International Biscuit Festival, then visited Delta

State University to discuss the economic history of the Mississippi Delta with new Teach for America instructors, and later traveled to several British universities to explore possible exchanges. In October, several Southern Studies faculty members, including David Wharton, Barbara Combs, and Michele Coffey, made presentations at the Popular Culture in the South/American Culture Association in the South Conference in New Orleans. Wharton participated in a panel on documentary photography in the South, Coffey gave a paper on gender and race in 1930s New Orleans, and Combs gave a paper in the form of a question, "What Makes a Southern Neighborhood?" Wharton will have an exhibition of his photographic work later in 2012 at Missouri State University.

At the American Anthropological Association convention in Montreal, Jodi Skipper gave a talk, "Things Stay the Same: Reflections on Researching and Teaching the African Diaspora in the U.S. South." Adam Gussow has a new CD, *Southbound*, and has been traveling to research his new book project on the devil myth in the blues.

Southern Studies Alumni News

Southern Studies alumni continue to win impressive awards and to take on new jobs and challenges. Rob Hawkins (MA 2005) won the 2011 Ralph Gabriel Prize given by the American Studies Association for the best new dissertation in American Studies. Hawkins, a St. Louis University PhD, now teaches at Bradley University. Current graduate student Kari Edwards won the award for delivering the best paper at the Popular Culture in the South/American Culture Association in the South conference in New Orleans in September 2011. Her paper was entitled "Better Dead Than Red: The Popular Image of Communist Subversives during the McCarthy Era." The *Wall Street Journal* named *The Chitlin' Circuit and the Road to Rock 'n' Roll* by Preston Lauterbach (MA 2003) as one of the top 10 non-fiction books of the year. Visual artist, storyteller, and documentarian Lynn



Marshall-Linnemeier (MA 2005) was named the Judith Alexander Artadia Awardee and was one of seven artists to



win awards that Artadia: The Fund for Art and Dialogue made to support the work of artists in the Atlanta area. Our Media and Documentary Projects colleague Joe York (MA 2007) won the Audience Award at the Chicago Food Film Festival for his film *Buttermilk: It Can Help*. And musician Caroline Herring (MA 1998) won the 2012 Coleen Salley Storytelling Award at the Fay B. Kaigler Children's Book Festival at the University of Southern Mississippi for her CD *The Little House Songs*.

Numerous students have new jobs. Mary Amelia Taylor (MA 2011) works in communications at her alma mater, Judson College, and Meghan Leonard Stauts (MA 2011) is Internet editor at the *Marrieta Daily Journal*. Duvall Osteen (MA 2011) works in publishing for the Trident Media Group in New York. Schuyler Dickson (BA 2009) has completed an MFA in Creative Writing at Northwestern University, Cale Nicholson (MA 2009) is teaching in an Arkansas program that incorporates gardening into school curricula, and Sally Graham (MA 1993) has a role in a Little Rock performance of *The Laramie Project*. The most recent Southern Studies graduate, Nell Linton Knox (MA 2012) is teaching an introduction to Southern Studies class through the enrichment program at Millsaps College.



Joe York and Kathryn McGaw celebrate tying the knot on New Year's Eve, 2011.

Bruce Newman

We would love to keep in closer touch with our friends. Two easy ways include:

1. Facebook users, please "Like" the Center for the Study of Southern Culture. Being a Facebook Friend of the Center brings you news large and small, announcements, job ads, and occasional gossip.



2. Send us your e-mail address. We plan to use e-mail to reach out more often, sharing news and events information. Please send your e-mail address to cssc@olemiss.edu.

The Mississippi Delta Literary Tour Set for March 18–21, 2012

The Mississippi Delta Literary Tour, set for March 18–21, 2012, will once again traverse 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 explore the towns of Clarksdale, Greenville, Indianola, and Cleveland, making stops along the way in Money, Tutwiler, and Winterville.

On Sunday afternoon, March 18, the group will gather at Turnrow Book Company for a lecture by Eudora Welty biographer Suzanne Marrs on Welty's novel *Delta Wedding* and the author's connections to the Mississippi Delta. Joining us also will be Langdon Clay, photographer for the recently published *One Writer's Garden*, a stunning book that documents the restored garden of the Eudora Welty House in Jackson and "the garden's important place in the

writer's artistic life." (The book was recently praised by novelist Ann Patchett on *The Martha Stewart Show*. See page 26 for a review of the book.) Clay and his wife, Maude Schuyler Clay, whose own photography has garnered rave reviews, will talk about photographing the Mississippi Delta. That evening we will enjoy dinner at the Delta Bistro, prepared by Taylor Ricketts, a rising star in the Southern culinary world.

On Monday, March 19, the group will visit the B.B. King Museum and Interpretive Center in Indianola, "whose exhibits and educational programs serve to build bridges between the community and the world while preserving the rich cultural and musical heritage of the Mississippi Delta." Jim Abbott, former editor of the Indianola *Enterprise-Tocsin*, will be our docent as we tour the museum. We will have

lunch in the legendary Club Ebony, which is owned by B.B. King and is hailed as "one of the South's most important African American nightclubs." Following lunch we will take an architectural tour of downtown Greenwood, led by noted architectural historian and author Mary Carol Miller. For her book *Lost Mansions of Mississippi*, Miller won the Nonfiction Book of the Year award from the Mississippi Library Association in 1997. We will then convene in Turnrow Book Company to consider themes in Kathryn Stockett's best-selling novel *The Help* within a Mississippi Delta context. Joining in the discussion will be literary scholar Marion Barnwell, University of Mississippi journalism professor Deidra Jackson, and Mary Carol Miller, whose mother privately documented the period of massive resistance in the Delta.

THE MISSISSIPPI DELTA LITERARY TOUR, MARCH 18–21, 2012 THE OXFORD CONFERENCE FOR THE BOOK, MARCH 22–24, 2012

The Delta Tour is \$600 per person for all program activities, daily meals, and local transportation. The fee does not include lodging. The Conference for the Book is open to the public, although special events require admission fees or registration.

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Mississippi Delta Literary Tour

I would like to reserve ___ spot(s) for:
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___ 3/24 Breakfast (free) ___ 3/24 Lunch (\$10)

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Payments are refundable if written request for cancellation is postmarked no later than March 5. No refunds will be made after March 5, 2012.

After the discussion we'll take a driving tour of Greenwood and Carrollton, highlighting locations used in the film version of *The Help*. We'll conclude the day at the antebellum Cotesworth House in Carrollton with a talk by Marion Barnwell on local author Elizabeth Spencer. Dinner in the house will follow.

On Tuesday, March 20, en route to Clarksdale, we'll visit legendary bluesman Robert Johnson's gravesite, pause before 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 sites will include the Cutrer Mansion and St. George's Episcopal Church, where Tennessee Williams scholars Jack Barbera and Colby Kullman will speak on the town's influence on Tennessee Williams's work and on the playwright's Delta plays. Following a catered lunch in St. George's parish hall, Mississippi actors Johnny McPhail and Alice Walker will perform scenes from Tennessee Williams's Mississippi plays on the front porch of local resident Panny Mayfield. We'll then travel to Cleveland where novelist and Delta State University English professor Dorothy Shawhan will guide a tour of folk artist Carolyn Norris's art shop. Shawhan recently published the book *Spirit of the Delta: The Art of Carolyn Norris* with University Press of Mississippi. We'll end the day with dinner at the famous Giardina's Restaurant, now in the beautiful Alluvian Hotel but founded in Greenwood in 1936.

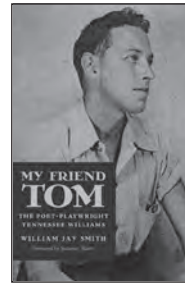
On Wednesday, March 21, we will venture to Winterville Mounds, outside of Greenville, to explore "the site of a prehistoric ceremonial center built by a Native American civilization that thrived from about A.D. 1000 to 1450." Site archeologists and historians will be on hand to explain the significance of this historic site. In Greenville we'll tour the city with historian Princella Nowell and ponder the importance of independent bookstores—past and present—in the Delta with Mississippi writers Curtis Wilkie and Julia Reed, both of whom once made Greenville their home. Noted literary historian Kenneth Holditch will deliver a lecture on Greenville memoirist and poet William Alexander Percy. We'll end the day with a visit by a local artist and reception at Gallery Point Leflore in Greenwood, followed by dinner at one of Mississippi's most renowned restaurants, Lusco's.

The Delta tour is \$600 per person for all program activities, 11 meals, and local transportation. The fee does not include lodging. Remember to sign up early. A limited number of places are available, and they are going fast.

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

To register for the tour, please return the registration form by March 14. For more details, please call tour organizer Jimmy at 662-915-3374, or e-mail him at jgthomas@olemiss.edu.

Jimmy Thomas



My Friend Tom
The Poet-Playwright
Tennessee Williams

By William Jay Smith

Foreword by Suzanne Marrs

A comrade and confidant reveals the early years of the young playwright's life

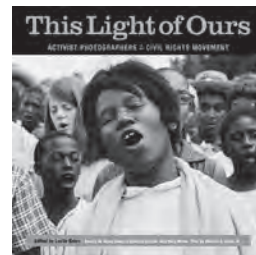
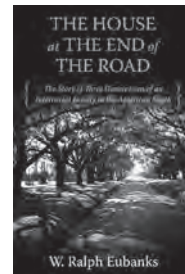
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New Delta Rising

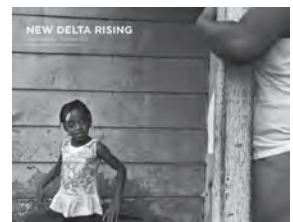
Photography by Magdalena Solé

Introduction by Rick Bragg

Text by Barry H. Smith and Tom Lassiter

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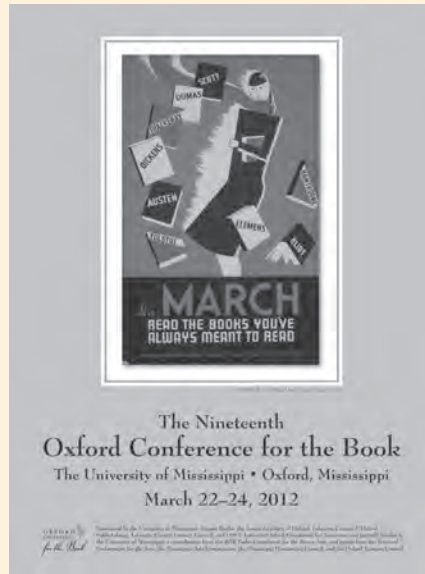


The 19th Oxford Conference for the Book, March 22–24, 2012

The 2012 Oxford Conference for the Book will be the 19th annual event to celebrate books, reading, and writing while also examining the practical concerns on which the literary arts and the humanities depend, including literacy, freedom of expression, and the state of publishing.

The Center has introduced a new blog for the conference, which can be found at www.conferenceforthebook.tumblr.com. As the conference approaches, the blog will be the central place to learn about the schedule, authors, and special events planned for March. A registration form for the conference can be found on this blog and on page 14.

The Conference for the Book, set for March 22–24, 2012, will open with a lunch and lecture on the history of the book in the United States by scholar David D. Hall. That afternoon Beth Ann Fennelly will host a celebration of National Poetry Month, joined by poets Nicole Cooley and Brad Richard. Immediately following will be a Writers Conversation between author Richard Ford and current John and Renée Grisham Writer in Residence Josh Weil. A panel moderated by Charles Reagan Wilson entitled “Writing Black Freedom Movements” will include Randal Jelks and Allen Tullos. That evening a special *Thacker Mountain*



Radio show will feature author and musician Bobby Keys along with Charlie Winton. A cocktail reception will follow at the Barksdale-Isom Place.

Each year two Friday morning sessions are devoted to educational programming and the celebration of litera-

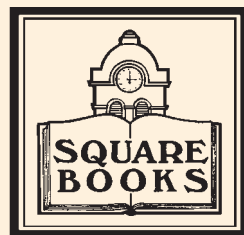
ture for young people. All Oxford-area fifth- and ninth-grade students (nearly 1,000 readers) receive their own copies of books by the visitors and go to the conference to hear the authors speak about writing and reading. Elise Broach will discuss her book *Masterpiece* with fifth graders, and James Dashner will speak to ninth graders about *The Maze Runner*.

At noon on Friday participants can attend “Poetry Craft Talk and Lunch with Nicole Cooley” at the Lafayette County and Oxford Public Library. Other Friday activities include a panel moderated by W. Ralph Eubanks entitled “Geography in Fiction: Real and Imagined” with writers Steve Yarbrough and Frederick Reuss, as well as a panel on writing biographies, moderated by Curtis Wilkie and including Howell Raines, John Aloysius Farrell, and Jon Meacham. At 6:00 p.m. on Friday evening, Square Books will host a reception and book signing.

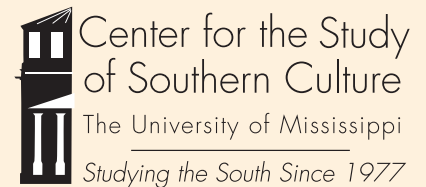
Saturday panels include commentary on the future of reading and literacy with Elaine H. Scott and Claiborne Barksdale, followed by a panel on “The Urge toward Memoir,” which will be moderated by Bill Dunlap and include Winston Groom, Howell Raines, Julia Reed, and Norma Watkins. After a special lunch, John T. Edge of the Southern Foodways Alliance will lead a



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
P.O. Box 1848
University, MS 38677-1848
telephone 662-915-5993
fax 662-915-5814
e-mail rwalton@olemiss.edu
conferenceforthebook.tumblr.com

talk about food writing featuring Brett Anderson of the New Orleans *Times-Picayune*, Kim Severson of the *New York Times*, and Randy Fertel, whose new book, *The Gorilla Man and the Empress of Steak*, has garnered much attention.

The conference will come to a close with an afternoon panel on the future of publishing with Square Books owner Richard Howorth and Barbara Epler and Declan Spring of New Directions Publications, followed by a reading moderated by Tom Franklin and including writer Michael Downs.

The University of Mississippi and Square Books sponsor the conference in association with the Junior Auxiliary of Oxford, Lafayette County and Oxford Public Library, Lafayette County Literacy Council, LOFT: Lafayette/Oxford Foundation for Tomorrow, Mississippi Hills Heritage Area Alliance, and Southern Literary Trail. The 2012 conference is partially funded by the University of Mississippi, a contribution from the R&B Feder Foundation for the Beaux Arts, and grants from the National Endowment for the Arts, the Mississippi Arts Commission, the Mississippi Humanities Council, the Oxford Tourism Council, and the Yoknapatawpha Arts Council.

The conference will include two special interactive sessions on bookmaking:

“The Folding and Stitching of Tradition: Lessons on Making Basic Books by Hand”

Katherine Rhodes Fields

Art professor Katherine Fields will present a lecture/demonstration of single-sheet folded books and a simple single-pamphlet stitch book and have the participants actually create blank books with covers she and her MFA and BFA students will print as a memento of the conference. This free interactive activity will take place in Meek Hall, Room 124, at 10:00 a.m. on Friday, March 23. The session is limited to 20 persons. Contact Becca Walton at rwalton@olemiss.edu or 662-915-3376 to reserve a spot.

“Puzzled by Picture Books”

Sarah Frances Hardy

Author Sarah Frances Hardy will present a talk/demonstration on the process of creating picture books, focusing on writing techniques, thumbnails, a book dummy, and publication advice. She will use her own picture book, *Puzzled by Pink*, as well as her own story of her journey to publication to illustrate the entire process. This free workshop will be offered at the Lafayette County and Oxford Public Library at 10:00 a.m. on Thursday, March 22.

Becca Walton

ing at home and in clubs with images that describe what remains of the rural African American culture that gave rise to the blues. Examples include juke joints, cotton farming, sacred music, rural church services, river baptisms, folk religion and superstition, life in Parchman penitentiary, hill country African fife-and-drum music, and diverse regional blues styles.

Music at Barnard Observatory by Center students and alumni and a showing of the film *Essence of Irwin*, by Southern Studies master's graduate Darren McDaniel, follow that evening. The evening concludes again with music on the Square at different venues.

Saturday's panels include “Teaching with Music” at 9:00 a.m., “Scholars Talking about Music” at 10:00 a.m., “Music, Religion, and Creativity” at 11:00 a.m., a *Thacker Mountain Radio* panel with a showing of *Thacker Mountain Radio: A Documentary* by Southern Studies master's graduates Mary Warner and Joe York at 1:00 p.m., tackling “Why Elvis Matters” at 2:30 p.m., a talk about musicians studying music at 3:30 p.m., and a film showing at 4:15 p.m.

Saturday's big event is a 25th-anniversary concert at the Lyric on the Oxford Square. The event will be emceed by Tyler Keith, a 2011 Southern Studies master's graduate. Musicians will include the Tim Lee 3, Jimmy Phillips and the Ruminators, Caroline Herring, Adam Gussow, Tommy Bryan Ledford, the Archibalds, Maybelle's Lovers, Jay Lang and the Devil's Due, Los Buddies, Jake Fussell, and Double Date. “With the breadth of panels, films, and lectures, we will cover most southern music genres. The Southern Studies MA program has attracted a number of talented musicians throughout the years, and they will be showcased with our concert at the Lyric,” said Camarigg.

Ted Ownby, director of the Center, noted that the Blues Symposium, *Living Blues*, *Highway 61 Radio*, the Music of the South Symposium, a partnership with the Library of Congress to document musical traditions, the University of Mississippi's International Conference on Elvis Presley, and the role of Southern Studies in *Thacker Mountain Radio* are prime examples of work done by or around the Center. “Studying music and making music have been crucial to the Center's history,” Ownby said. “This event should be both fun and smart, and we hope everyone involved or interested in the Center will come, whether they make music, write about it, listen to it, or just want to see their friends.” Ownby emphasized that all events are open to the public, and that all, except the Saturday night concert at the Lyric, will be free.

If you are a Southern Studies alum, friend, or would like to participate in either the academic or musical sections of the symposium, contact Mark Camarigg at mark@livingblues.com. For a complete schedule of events, visit www.olemiss.edu/depts/south/MusicoftheSouth.html.

Rebecca Lauck Cleary

Jesus Is My Rock: Recent MA Graduate Tyler Keith Documents Mississippi Gospel Music

Last summer, Southern Studies graduate Tyler Keith (MA 2011) took part in the oral history field school that is regularly sponsored by the Smithsonian Institute on the University campus. His assignment was to interview local musicians in the Oxford-Lafayette area, including some members of gospel quartets. This experience spurred his interest in gospel quartet music and the numerous groups that call north Mississippi home. The long history of gospel music in Oxford includes quartets, a style that be-

came very popular during the 1950s and 1960s. Begun around the turn of the last century, the genre has evolved and the term *quartet* no longer signifies the number of musicians but the style of music being performed. This style focuses on vocalists, usually four or more, backed by a full band—guitar, bass, drums, and oftentimes keyboards.

During the 1950s and 1960s, several groups formed around the Lafayette County area. Many of the groups are still going strong today. Most of them have evolved and now include members ranging in age from 18 to 80, encompassing several generations. The younger members bring a new life to the



Tyler Keith filming at the TOMB building in Oxford

music while the older members continue to keep the sound firmly pure.

Since graduating from the master's program last May, Tyler Keith has been working on creating a film and CD celebrating these performers. After proposing his project he received assistance from Media and Documentary Projects, which has loaned him equipment and given advice. Since June he has been busy filming interviews with the various groups and produced a live concert featuring eight of them, as well as two soloists. These groups include Faith, the Christian Crusaders, the Harmonious Harmonizers, the Jones Sisters, the Love Sisters, the Soul Consolators, and Bennie

Ray Dixon. The two soloists were Alison Thompson and William Sanders, whose rendition of "Walk around Heaven" had everyone standing and cheering.

The concert was held in the Tallahatchie-Oxford Missionary Baptist Association (TOMB) building on Hwy. 334 on Sunday, July 24. A packed house rocked back and forth to the sounds, church fans waving, while four cameras rolled and a professional sound engineer captured the event. Although thunder and

lightning raged outside, the performers' joyous raised voices drowned out the storm. Rounding out the performance was Bennie Ray Dixon's interpretation of "Jesus Is My Rock," a perfect capstone to the evening. At the end of the song, everyone in the building was standing, many were shouting, and there is little doubt that all were moved.

Keith is currently working to turn the footage captured that day, as well as the interviews that he has logged, into a full-length film, as well as an accompanying CD, both called *Jesus Is My Rock*. He hopes to showcase the feature at film festivals as well as on public television.

Bingo Gunter

Southern Studies Program Partners with the British Association for American Studies

One new student from a British university will be joining the Southern Studies MA program, possibly every year, thanks to a new fellowship funded by the British Association for American Studies (BAAS). In this program, the BAAS solicits applications from undergraduates interested in the program, and a committee of faculty representing several universities selects the top candidate. The first student nominated for the program is Jodie Free, who is set to graduate this spring from the University of East Anglia. Free studied for a year at the University of North Carolina, and

her undergraduate research project concerns William Faulkner and the concept of empathy.

The program started through discussions within the BAAS and then among Ted Ownby, Martin Halliwell, an American Studies scholar at the University of Leicester, and Tim Angle, assistant provost in the University of Mississippi's Office of Outreach. At Angle's suggestion, Ownby went to Leicester and several other British universities in the summer of 2011 to discuss new possibilities for exchanges and other cooperation.

According to Center director Ted Ownby, "There is a great deal of interest and extraordinarily good scholarship about southern topics at British universities. A lot of British students in American Studies programs come to U.S. universities for a semester or a year. We want to encourage more of them to come to Southern Studies whether as undergraduates or, through this program, as MA students."

The British Association of American Studies funds graduate assistantships at two other universities, the University of Wyoming and the University of Virginia.

Manifold Greatness to Exhibit at the J. D. Williams Library

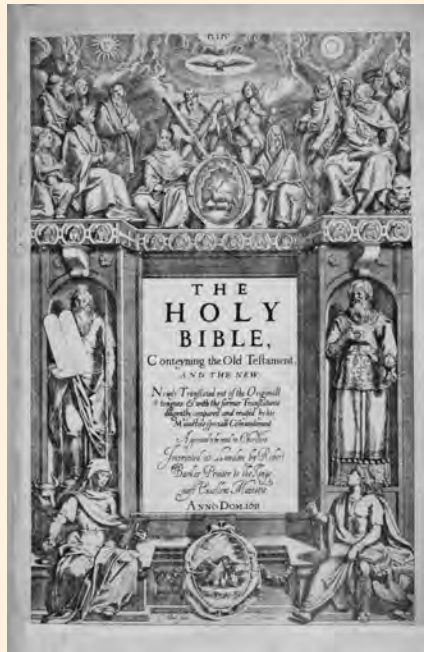
Manifold Greatness: The Creation and Afterlife of the King James Bible, a traveling exhibition opening at the J. D. Williams Library on May 29, 2012, tells the story of the origins, creation, and impact of one of the most influential books in history. It will be on display at the library until June 29, 2012.

The year 2011 marked the 400th anniversary of the first printing of the King James Bible in 1611. Translated over several years by six committees of England's top scholars, the King James Bible became the most influential English translation of the Bible and one of the most widely read books in the world. Even many of those whose lives have been affected by the King James Bible may not realize that, less than a century before it was produced, the very idea of the Bible translated in English was considered dangerous and even criminal.

The exhibition not only highlights the dramatic tale behind the making of this great book, but also includes its influence on English and American literature, and its multifaceted impact on culture and society to the present day. The chronological narrative focuses on the human side of this major cultural landmark and explores the book's social, cultural, literary, and religious influence over four centuries.

Many authors have demonstrated the influence of the language and style of the King James Bible on their work, among them John Milton, William Blake, Walt Whitman, Emily Dickinson, Harriet Beecher Stowe, Nathaniel Hawthorne, Allen Ginsberg, and Marilynne Robinson. In the 20th century many poets and novelists—such as John Steinbeck in the *The Grapes of Wrath*, William Faulkner in *Absalom, Absalom!*, and Toni Morrison in *The Song of Solomon*—allude to the Bible in ways that enrich their narratives.

"We are delighted to have been selected as a site for this exhibition," said Julia Rholes, Dean of Libraries. "The captivating history and influence of the King James Bible will interest many viewers."



Folger Shakespeare Library

Title page from the 1611 King James Bible

The J. D. Williams Library was one of only 40 libraries in the United States selected to host this traveling exhibition. The successful appli-

cation benefited from the support of the Center for the Study of Southern Culture, the Department of Philosophy and Religion, and the Department of History. The library is sponsoring free programs and other events for the public in connection with the exhibition. With these programs and additional materials from the Department of Archives and Special Collections, the library hopes to highlight the influence of the King James Bible on Southern history and culture.

The Folger Shakespeare Library in Washington, D.C., and the American Library Association Public Programs Office organized the traveling exhibition. *Manifold Greatness* is based on an exhibition of the same name developed by the Folger Shakespeare Library and the Bodleian Library, University of Oxford, with assistance from the Harry Ransom Center of the University of Texas. The traveling exhibition was made possible by a major grant from the National Endowment for the Humanities.

Christina Torbert

In Memoriam

Franke Keating

Photographer, author, longtime Friend of the Center

1916–2011

Greenville, Mississippi



Daniel Sherman

(l to r): Bern Keating, Franke Keating, and Susan McClamroch at Barnard Observatory in 2000.



McCormick Book Inn, a Delta Literary Landmark, Closes

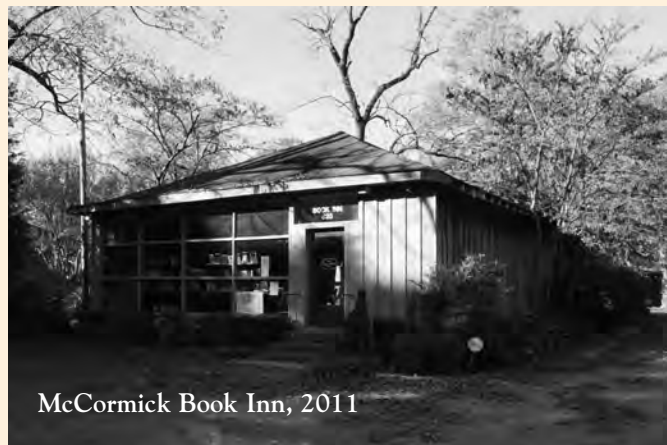
A version of the following article, the second in the Southern Register's series on independent bookstores in the South, was written by journalist Katie Nichols for the November 11, 2011, issue of the Delta Democrat Times in Greenville, Mississippi, and appears with the DDT's permission.

A neighborhood gathering place, the only spot in Greenville to get a Sunday *New York Times*, a stop for visiting writers and tourists, and a Greenville Main Street landmark since 1965 shut its doors for the last time in November 2011. Hugh and Mary Dayle McCormick owned and operated McCormick Book Inn, the oldest independent bookstore in the state. "We decided to retire," said Hugh McCormick III.

Julia Reed, a native Greenvillian, a contributing editor at *Newsweek*, and the author of the essay collection *Queen of the Turtle Derby* and the memoir *The House on First Street: My New Orleans Story*, said she credits the McCormicks for providing her with part of the reason she became a writer. "Someone once gave me the advice that to be a journalist, the only thing you needed to do was read," she said. "McCormick Book Inn was where I really began reading the greats. I remember Mrs. McCormick pressing books into my hands. She always knew what books to select for me."

Reed, who now lives in New Orleans, celebrated a special milestone at McCormick Book Inn. When her first book came out, she said she kicked off her book signing tour at McCormick Book Inn. "I wouldn't have started the book signing anywhere else but Greenville and at McCormick Book Inn," she said.

McCormick Book Inn also housed a small museum. Pictures of famous area writers and information on Greenville events like the 1927 Flood lined the walls and back room. If a vis-



McCormick Book Inn, 2011

Bill Johnson/Delta Democrat Times

itor had any additional questions, the McCormicks were there to answer. "The McCormicks were the keepers of the literary lore in Greenville," said Wesley Smith, Washington County Convention & Visitors Bureau executive director. "We have so many visitors in Greenville that stopped at McCormick Book Inn to talk about the history and the writers of Greenville. Mary Dayle and Hugh, they knew everything about Greenville. We will miss the store and I know our visitors will too."

The community bookstore, which promoted the literature and history of the Delta, was operated by three generations of McCormicks. "My father (Hugh McCormick II) was retiring from being a lumberman and my sister (Mary) had finished her degree in New York and was coming home so they decided to start up the McCormick Book Inn," Hugh McCormick said in an earlier interview. "My sister loved books and even worked for the *Delta Democrat Times* when Hodding Carter was there for about a year. It was her idea to start the bookstore. So my father was the bookkeeper, my sister was the manager, and my mother (Mrs. Mack) was the conversationalist."

When McCormick Book Inn began, the idea was to promote the Delta and Mississippi's writers. The bookstore stayed focused on that, and it is evident by the wall of books labeled "Mississippiana." "It was always important to us to promote the Greenville writers," McCormick said. "I think it is becoming more important because some are being forgotten. It is very discouraging. Their work has value and gives an understanding to the area."

Hugh, a native of Greenville, returned home permanently in 1967 and began working full time for the book inn after he received his master's degree and taught for several years. In a 2007 interview, he said, "I would like to think there would have been a void were we not here. We have a heritage in the community of the arts. We didn't start out like that, but I hope that we have contributed to the arts and literature."



(l-r) Lewis Nordan, Mary Dayle McCormick, and Cynthia Shearer at the Book Inn during the 2006 Mississippi Delta Literary Tour

2011 SFA ANNUAL REPORT

In 2011 the SFA explored the Cultivated South. By way of our fall Southern Foodways Symposium, summer Field Trip, and various Potlikker Film Festivals, we investigated the culture of agriculture against a backdrop of the farm ideal.

SFA collected oral histories from market veterans in North Carolina and Mississippi. We made films about, among other heroes, a family of peanut farmers in Georgia and a peach farmer in South Carolina.

We also staged a lecture series, hired a foodways teaching fellow, renovated our offices, debuted a free iPhone app, and lots more. Highlights of the year follow.

Without your financial, intellectual, and emotional support of our mission to document, study, and celebrate the diverse food cultures of the changing American South, we couldn't have done diddly.

Thanks, from your SFA staff and faculty, Julie Pickett, Melissa Hall, Amy Evans Streeter, Joe York, Jill Cooley, Mary Beth Lasseter, and John T. Edge.

BIG PICTURE

Vision of Greatness

In January, Southern Foodways Alliance staff, along with board representatives, consulted with Ari Weinzweig of Zingerman's and drafted a vision for the SFA in 10 years. Please take a gander online at southernfoodways.org. We want your buy-in to our future.

Values

Working with Ari, we also honed a roster of SFA values. Here's a representative excerpt: "We celebrate the South, but we do so thoughtfully and often-times critically. The South has a complicated and peculiar history. We acknowledge that. And we leverage that past for our future."

AWARDS

The SFA distributed three awards this year and added one new Fellow to



the Fellowship of Southern Farmers, Artisans, and Chefs.

Phil Blank, a North Carolina artist, musician, and librarian, won the **John Egerton Prize**, which recognizes artists, writers, scholars, and others whose work, in the American South, addresses issues of race, class, gender, and social and environmental justice through the lens of food.

Hardy Farms, a Georgia concern, specializing in green peanuts, won the **Ruth Fertel Keeper of the Flame Award**. Each fall, the SFA, with support from the Fertel Foundation, honors an unsung hero or heroine, a foodways tradition bearer of note.

Dori Sanders, a South Carolina peach farmer and novelist, won the **Craig Claiborne Lifetime Achievement Award**. The award goes to an individual whom all thinking eaters should know, the sort of person who has made an indelible mark upon our cuisine and our culture, the sort of person who has set regional standards and catalyzed national dialogues.

Susan Spicer, a New Orleans chef and restaurateur, was inducted into the **Fellowship of Southern Farmers, Artisans, and Chefs**. The Fellowship, which gathers every year at Blackberry Farm, fosters camaraderie and mentorship, honoring the bounty of the South and the hands that grow, nurture, and interpret its harvest.

Renovated Office Space

Since its inception, the SFA has worked out of Barnard Observatory, headquarters of the Center for the Study of Southern Culture. But our offices have been scattered about the building. And we've never had access to a com-

mon area for collaboration. Now we do, thanks to a Howorth Architects-designed renovation of the central tower at Barnard. It's a bold octagonal space, with Amy Evans Streeter photographs on the wall, a clutch of mod Herman Miller desks at the center, and a bright orange couch at the prow. Come see us.

MEMBER SERVICES

Member Directory Online

Our spiral-bound membership directory is fatter than ever this year. Over 1,100 people support the SFA. Soon we'll retire the printed membership directory. To get ready for a digital transition, Mary Beth Lasseter developed an easy-to-use online directory.

Gravy Expansion

Gravy, edited by Sara Camp Arnold, and underwritten by Mountain Valley Spring Water, grows better with each issue. Recent highlights include an article by Frances Lam on T-Coon's plate lunch house in Lafayette, Louisiana. We also developed new distribution points, including Bottega in Birmingham, Empire State South in Atlanta, and Cochon in New Orleans. Billy Reid, the clothing company, now includes *Gravy* with all mail order purchases.

iPhone App

It went live in October: *SFA Stories*, our free iPhone app, developed by member Jim Titley of Dallas, offers more than 500 oral histories, condensed for easy reading, mapped for easy navigation, accessible anywhere, anytime, so long as you have an Apple slab in hand.

Getting Social

We're burning up the various social media platforms—Twitter, Flickr, Tumblr, Facebook, and Blogger—to bring you the freshest news from the world of foodways. At least five times each week SFA posts new content to our blog. The most popular facet is the "Southern Six Pack," a news roundup compiled by Melissa Hall, and "Thirsty Thursday," a look at the liquid South, compiled by Julie Pickett.

BOARD OF DIRECTORS

One board member concluded her service to the SFA:

Angie Mosier

Photographer, recipe developer, baker, writer, and founder of Placemat Productions, Angie Mosier, an Atlanta native and resident, served two terms on the SFA board. She also served as our board president. At more than one SFA event during her tenure she sang karaoke versions of "Jolene."

Meanwhile, we welcomed two new members:

Jay Oglesby

A 15-year banking industry veteran, who manages a half-billion dollar loan portfolio for Wells Fargo, the second largest financial services company in the United States, Jay lives in Homewood, Alabama.

Harry Root

Cofounder and principal of Grassroots Wine, Harry lives in Charleston, South Carolina. Grassroots represents place-driven winegrowers from every major wine region on the planet.

FINANCES

The most significant new revenue sources for the SFA in 2011 came from

the two companies below. If you know of a progressive corporate or nonprofit entity that would like to invest hard dollars in SFA efforts, please contact SFA director John T. Edge.

Royal Cup Coffee

Birmingham, Alabama, has been home to this coffee importer, roaster, and distributor since 1869. For the last two years, they've caffeinated the masses at the symposium. Now, Royal Cup has become a corporate donor.

Taqueria del Sol

Mike Klank and Eddie Hernandez, the Memphis-Monterrey partners behind this growing Atlanta operation, have served the SFA now for five years. They have cooked at two symposia and hosted a Field Trip dinner. This year, they became a corporate donor.

Order of the Okra

At our April meeting, the SFA board came up with a great idea: Tap the passion of 50 SFA members. Set them up on credit card and bank draft plans of \$1,000 per year for 10 years. Use those dollars to leverage the promise of the organization. It's working. Twenty-eight SFA members began payment plans in the last quarter of 2011. And we're just getting started.

Not all companies and organizations can afford to be SFA donors. So here's what we've done:

Greenshoots Program

This summer, the SFA announced Greenshoots, a program designed to promote the work of emerging farmers, artisans, and other producers of great Southern goods. Each year, we'll select two or three worthy products, which we'll purchase at wholesale prices, and serve at SFA events. In the process we'll help spread their stories. In 2011 we began serving Cathead Vodka and Bang Bang Candy Company syrups.

PRESS

Aided by our colleagues at Becca PR, in New York City, SFA was in the news every week of the year. A very small sampling includes:

Sam Sifton of the *New York Times* touted *Gravy*. *Epicurious*, *Serious Eats*, and a slew of other websites waxed poetic about *The Southern Foodways Alliance Community Cookbook*. *Garden & Gun* highlighted Joe York in a three-page spread, calling him the "Ken Burns of Southern food."

Food Republic lifted up the "Big Weekend" of the Southern Foodways Symposium. And *Leaves of Green*, our collard opera, composed by University of Mississippi student Price Walden, was celebrated in *Huffington Post*. Our oral histories and food trails got their due in *National Geographic Traveler*, *Bon Appetit*, and *Saveur*.

SOUTHERN FOODWAYS ALLIANCE



MEMBERSHIP

Please make checks payable to the Southern Foodways Alliance and mail them to the Center for the Study of Southern Culture University, MS 38677.

name _____

company _____

address _____

city _____ state _____ zip _____

telephone _____ fax _____

e-mail _____

\$50 student \$75 individual \$100 family

\$200 nonprofit institution \$500 corporation

FOR FURTHER INFORMATION, VISIT US AT OUR WEB SITE: www.southernfoodways.org or call Julie Pickett at 662.915.5993 or via e-mail at sfadesk@olemiss.edu

In magazine and newspaper photo spreads, and on television shows too, dozens of farmers, artisans, and chefs smiled wide for the camera while wearing T-shirts and caps designed by Billy Reid.

ACADEMIC

Foodways Fellow

With money raised at the annual Taste of the South event at Blackberry Farm, the SFA hired Jill Cooley as a one-year postdoctoral fellow to teach foodways classes at the University of Mississippi. During the fall semester, Cooley, who earned her doctorate in history at the University of Alabama, taught a course on Southern foodways for graduate students, advised SFA staff and Center students, and worked to transform her dissertation on modern Southern foodways into a book.

Chisholm Foundation Grant

In November, the Chisholm Foundation of Laurel, Mississippi, committed \$103,000 to support the academic study of foodways at the University of Mississippi. While the SFA funded the postdoctoral fellowship for the 2011–12 academic year, the Chisholm Foundation gift assures the continuation of the fellowship through 2014.

Viking Range Lecture

In September, James McWilliams delivered the SFA's fourth Viking Range Lecture at the University of Mississippi. An associate professor of history at Texas State University and a recent fellow in the Agrarian Studies Program at Yale University, McWilliams is the author of three books, most recently *Just Food: How Locavores Are Endangering the Future of Food and How We Can Truly Eat Responsibly*. The challenge of that book, which compels an honest look at the reality of local food systems, was the subject of his standing-room-only talk.

DOCUMENTARY INITIATIVES

ORAL HISTORY

Oral History Workshop

In May, Amy Evans Streeter convened SFA's first annual oral history work-

shop. Eight students from Georgia, Texas, North Carolina, Mississippi, and Louisiana spent one week in Oxford on the University of Mississippi campus to learn SFA-devised fieldwork methods and practices. To seed the development of foodways scholarship among minority students, we selected students to bring, gratis, to the workshop. Those scholarships were made possible through a donation from chef Edward Lee of Louisville.

Boudin Exhibition

This year, we produced our first traveling exhibition: *Boudin*. The exhibition premiered at the Acadian Cultural Center in Eunice, Louisiana, during our summer Field Trip and has traveled to three other locations. We would love to send *Boudin* your way in 2012. Contact us for details.

New Oral History Projects

We added more than 50 new oral history interviews to our archive this year. Some highlights:

•Plate Lunch Houses of Acadiana

We collected five oral history interviews documenting the plate lunch tradition in south-central Louisiana. We visited with people like Brenda Placide of Brenda's Place in New Iberia, where locals know to go for smothered okra and cabbage, and Dot Vidrine of Ruby's Café in Eunice, where her family's Cajun heritage infuses everything that comes out of the kitchen.

•New Orleans Sno-Balls

From the production of block ice to the development of syrup flavors, we documented the Crescent City's sno-ball culture. Our seven interviews include stories from places like the iconic Hansen's Sno-Bliz, a stand sustained by three generations, and Southern Snow Manufacturing, where Bubby Wendling sells every product a vendor might need, including more than 170 flavor extracts.

•Carrboro Farmers Market

Our largest oral history project in five years, the Carrboro Farmers Market project consists of 20 interviews. We spoke with the market's founding members, dedicated customers, and long-time vendors, including Wilma Hanton

of Wilma's Garden, who's been a vendor since 1978 at this North Carolina institution.

•Downtown Greenwood Farmers Market

Eight interviews document a young farmers' market in Greenwood, Mississippi. We collected stories from people like Hallie Streater, who farms part of her family's 400 acres in Black Hawk, Mississippi. We were inspired by Leann Hines, a former nurse who became paralyzed in 2007 and now operates a successful pastured poultry business on land that her grandfather once planted in cotton.

Oral History Internships

The SFA awarded two in-house internships this year. Claire Ackerman, a graduate student in public history at Middle Tennessee State University, and Nell Knox, a graduate student in Southern Studies at the University of Mississippi, worked directly with Amy Evans Streeter to learn about our oral history initiative and conduct their own interviews.

FILM

As Joe York wrapped up filming on his hour-long film homage to Southern foodways, he released a run of nine short documentaries. You read that right. Nine new short films in one short year. He also racked up awards at festivals across the nation, including the Crossroads Film Festival and Chicago Food Film Festival.

Eggers

They live hard lives. They deal in black gold. A documentary about men who work the Mississippi River, pulling paddlefish from the depths and harvesting eggs from their bellies.

Cured

Allan Benton of Benton's Smoky Mountain Country Hams in Madisonville, Tennessee, works porcine magic with salt, smoke, and time.

Dori

Peach farmer and writer Dori Sanders of Filbert, South Carolina, won the SFA's 2011 Craig Claiborne Lifetime Achievement Award.

Hot Wet Goobers

A short film about boiled peanuts, honoring Hardy Farms of Hawkinsville, Georgia, winner of the 2011 Ruth Fertel Keeper of the Flame Award.

To Live and Die in Avoyelles Parish

A celebration of the Louisiana cochon de lait tradition in which pigs are cooked very near, but not directly over, raging hardwood fires.

Gus

A short profile in memory of Constantine "Gus" Koutroulakis of Pete's Famous Hot Dogs in Birmingham, Alabama. Gus passed away on April 5, 2011, at the age of 81.

Giving Thanks in Awendaw

Every year on the day before Thanksgiving, members of the Colleton-Green family of Awendaw, South Carolina, hit the woods to hunt squirrels for their annual feast.

Deadliest Throw

A pretty darn funny look at the 26th Annual Interstate Mullet Toss, staged on the border of Florida and Alabama, and billed as the world's largest beach party.

Goat

A short film about Victor "Goat" Lafayette, who has picked oysters on Bowens Island, South Carolina, for over 50 years.

Bowen's Island

Bowens Island Restaurant has been a Charleston-area landmark for over 60 years. Meet Robert Barber, the proprietor, and learn the backstory of this family-owned Lowcountry treasure.

Bertha's

Fried pork chops, barbecued pigs feet, okra soup, and red rice define the menu at Bertha's, a family-run Gullah standard bearer in North Charleston, South Carolina.

EVENTS

We hosted Potlikker Film Festivals in Charleston and Greenville, South Carolina. In June we rambled Cajun Country, Louisiana, during our annual Field Trip. And in October, we hosted our annual symposium.

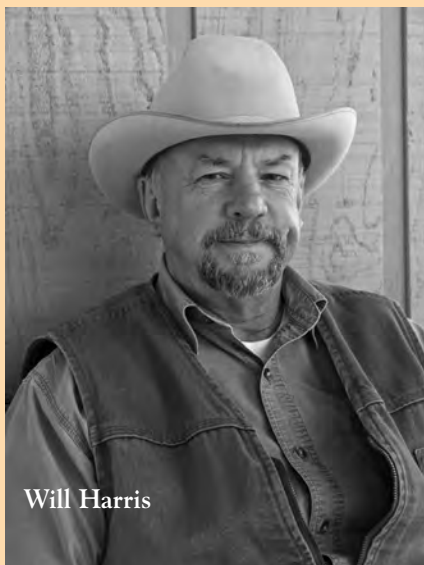
In addition to our own events, we have learned to play well with others. SFA was a part of Blackberry Farm's Taste of the South, the Big Apple BBQ Block Party, Music to Your Mouth at Palmetto Bluff, Zingerman's Camp Bacon, and a dozen other celebrations. Our films were screened and won awards everywhere from New York to Chicago to California.

What's in store for 2012? Check out the events calendar at www.southernfoodways.org.

Will Harris Inducted to the Fellowship of Farmers, Artisans, and Chefs

At the 2011 Taste of the South weekend, hosted by Blackberry Farm, Will Harris was celebrated as the newest inductee to the Fellowship of Farmers, Artisans, and Chefs.

Will Harris is a fourth-generation cattleman who tends the same land that his great-grandfather settled in 1866. Born and raised at White Oak Pastures, Will left home to attend the University of Georgia's School of Agriculture for training in the industrial farming methods that had taken hold after World War II. Will graduated in 1976 and returned to Bluffton where he embraced sustainable methods and practices and rose to be a leader in the grass-fed livestock movements. Will lives in his family home on the property with his wife, Yvonne. He is the proud father of three daughters, Jessi, Jenni, and Jodi. His favorite place in the world to be is out in pastures, where he likes to have a big



Will Harris

Photo courtesy of Angie Mosier

coffee at sunrise and a "750ml glass of wine" at sunset.

The Fellowship of Southern Farmers, Artisans, and Chefs is an honorary group, supported by the SFA

and Blackberry Farm. It fosters camaraderie and mentorship, honoring the bounty of the South and the hands that grow, nurture, and interpret its harvest.

The Fellowship's vision is to provide a forum for farmers, chefs, and artisans to break bread and share knowledge while reinforcing the sustaining bridge between field and table. Membership to the Fellowship is determined by a consensus of current Fellows and a representative of the Southern Foodways Alliance. The Fellowship seeks to induct those who set national standards in their respective fields by growing, nurturing, or interpreting the South's bounty. They should exhibit a hands-on and thoughtful approach to their craft.

The Southern Foodways Alliance welcomes Will Harris, of White Oak Pastures, as the newest member at the Fellowship's table.

Reading the South

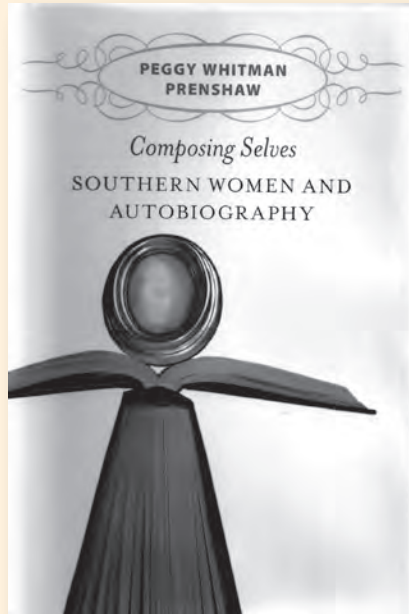
Composing Selves: Southern Women and Autobiography.

By Peggy Whitman Prenshaw.

Baton Rouge: LSU Press, 2011. 331 pages. \$45.00 cloth, \$15.95 paper.

The greatest accomplishment in Peggy Prenshaw's *Composing Selves* comes not in her treatment of individual writers—although each is well executed—but in her assessment of what these works collectively reveal about the power of autobiography. Maintaining that it is “the genre most at war with itself,” Prenshaw explores the form's multiple contradictions: the vexed relationship between memory and verifiable “truth,” the impossibility of the mature storyteller ever really recapturing the more naïve perspective of youth, and the insistence of narrative on lending shape and continuity to events experienced disparately. Prenshaw's project relies on a wealth of interdisciplinary criticism that has for some decades now built a storehouse of academic study centered on autobiographical expression. Her primary contribution, then, is not in uncovering new features of the genre, but in examining the intersection of the form with a particular group of people, writing out of a particular place and a particular historical moment.

The result is a study that reads in detail more than 20 autobiographies originating in a geographic “South,” authored primarily by white women born between the end of the Civil War and the 1930s. The publication dates themselves literally span the 20th century, beginning with Belle Kearney's *A Slaveholder's Daughter* in 1900 and concluding with Ellen Douglas's *Truth: Four Stories I Am*



Finally Old Enough to Tell in 1998. Along the way, many familiar names and texts appear—Lillian Smith's *Killers of the Dream* (1949), for example, and Eudora Welty's *One Writer's Beginnings* (1984)—but lesser-known authors and titles show up as well, among them Anne Walter Fearn's *My Days of Strength* (1939) about her years as a doctor in China and Bernice Kelly Harris's *Southern Savory* (1964) about the fulfillment of her writing life, juxtaposed to her unhappy marriage. Although Prenshaw limits her study to book-length works intentionally conceived for publication, she otherwise broadly defines her foundational term and so includes, for instance, Agnes Grinstead Anderson's *Approaching the Magic Hour* (1989), ostensibly focused on the life of her erratic but brilliant artist husband Walter Anderson, but just as revelatory, Prenshaw shows us, of Agnes's own life. *Composing Selves* posits no formulaic pattern tied to region or gender, but instead situates the autobiographical self in a liminal

world poised between Victorian-era domesticity and the next century's promise of self-definition.

Despite her suggestion that “the most salient feature of southern women's autobiography is its indirection,” Prenshaw tracks several conclusions over a number of texts. She uses her focus on white women, for instance, as a way to showcase their exposure of “the lies and limits of idealized womanhood,” recognizing the power of Lost Cause ideology even in the 20th century as it provides the backdrop for Elizabeth Spencer's alienation from home and family when her writer's life ends her silence on the issues of race relations, forming the core of her controversial 1956 novel *The Voice at the Back Door*. In pursuing her stated goal—“to understand their strategies . . . their motives for composing a self in writing . . . and their tactics, the devices and rhetorical moves they employ in articulating a self”—Prenshaw encounters a recurrent figure, the “relational self,” one that is always already embedded within a complex network of people and places occupying their own importance within the autobiographical narrative. On a positive note, this emphasis on relationality leads to the recognition that even one's own life story is a collaborative venture, not a tale of solitary self-formation. But the deemphasized self also stems from internalized lessons about traits antithetical to Southern ladyhood training: “undisguised ambition and self-regard.” Substituted for these “twin evils” is an awareness of others' needs as paramount to one's own and an emphasis on “charm . . . subtlety . . . and a display of deference.” Particularly for the public figures in Prenshaw's study, womanhood is performative, a conventional tool for se-

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

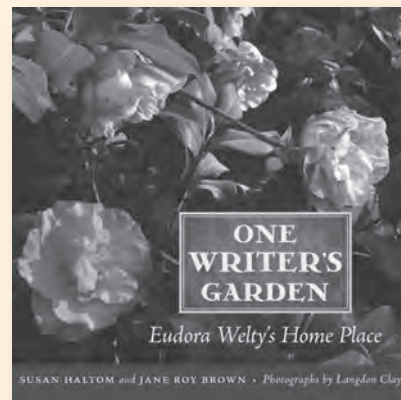
curing unconventional results. Most of the writers featured in *Composing Selves* focus more on understanding how the relational self came to be who she is as an adult than on exploring broadly conceived, representative “Southernness.” Two elements of region do, however, figure prominently and consistently into each of the narratives Prenshaw discusses: heightened expectations for ladyhood that are alternately alienating and empowering, and a persistent consciousness that the definitions of blackness and whiteness matter always in everyday interaction. Thus a number of women in her study subtly acknowledge that between the situations of African Americans in the South and white women there are largely undetected parallels.

After Kearney’s bifurcated account of herself as both a lady and a social reformer, Prenshaw groups texts, not chronologically, but thematically. In “A Distanced Southern Girlhood,” she writes about Helen Keller and Anne Walter Fearn, both of whom spent most of their adult lives outside of the South, yet whose connection to region Prenshaw provocatively explores. In “Wifehood Narratives,” she treats the work of Mary Hamilton and Agnes Grinstead Anderson, authors of accounts deemphasizing the self in favor of husband and family. Prenshaw then moves on to “Belles, Wives, and Public Lives,” a two-part chapter focused on narratives by women who balanced their understandings of conventional gender roles with lives lived in the public eye, among them civil rights activist Virginia Foster Durr and congresswoman Lindy Claiborne Boggs. “Testimonial Narratives of Racial Consciousness” groups Katharine DuPre Lumpkin and Lillian Smith as voices of condemnation intent on exposing the insidious impact of racism on their own lives and those of others in their relational web, ultimately casting a shadow over the entire South. The book’s three final chapters form a unit fo-

cused on “Narratives of a Writing Life,” treating the autobiographies of Ellen Glasgow, Marjorie Kinnan Rawlings, Zora Neale Hurston, and Bernice Kelly Harris, before moving to “Modes of Autobiographical Narrative.” Here Prenshaw positions the autobiographies of Eudora Welty, Elizabeth Spencer, and Ellen Douglas as representative of three distinct autobiographical forms: “directed narrative” (*One Writer’s Beginnings*) in which the author concentrates on a particular part of her development, in this case childhood; “lifetime memoir” in which the writer accounts for the whole of her experience (*Landscapes of the Heart*); and “performed text” in which the autobiographer foregrounds the contradictory nature of her enterprise (*Truth*).

Her concluding chapters are Prenshaw’s strongest because the texts themselves most clearly demonstrate her thesis, that in autobiography “truths of the self (or of others) are elusive, often inchoate, inevitably relational and disbursed among the self’s connections with its surround.” Ellen Douglas’s *Truth* is in its self-awareness a particularly appropriate ending point for Prenshaw’s study. Douglas’s authorial persona forthrightly addresses her audience, acknowledging the fictive aspect of autobiography that readers are wont to deny in favor of believing that writers can locate some incontrovertible truth in the stories of their own lives. Yet as Prenshaw’s study makes clear, “artifice is necessary to tell the truth,” and reliability is no more the province of autobiography than it is of fiction. What does emerge as certain is that the process of organizing and narrating her own story has “an empowering and transformational effect” on a writer, one that provides another revolution in the development of the self.

Kathryn McKee



**One Writer’s Garden:
Eudora Welty’s Home Place.**

By Susan Haltom and Jane Roy Brown. Photographs by Langdon Clay.

Jackson: University Press of Mississippi, 2011. 272 pages. \$35.00 cloth.

Charged with the impossible task of classifying *One Writer’s Garden* for the nation’s libraries, catalogers at the Library of Congress assigned the prefix “SB” for horticulture, or garden management. Ridgeland’s Susan Haltom, who masterminded the garden’s decade-long renovation, and Jane Roy Brown, a landscape historian and travel writer from Massachusetts, would not object. In their preface, the authors make a modest proposal: “We hope that this book inspires readers to explore what their gardens mean to them and how they serve as touchstones that awaken a connection to the larger natural world.” Langdon Clay’s cover portrait of pink camellias blooming in sunlight could certainly motivate anyone who owns a trowel. But the book’s appeal is much broader. From the peony red cloth binding and the leaf green endpapers through the scores of photos by Clay (and many by Haltom), this volume is irresistible to any lover of beauty. Peach blossoms from seed catalogs, a 1930s glass slide of the Welty’s Silver Moon rose, Eudora Welty’s hand-drawn floral val-

entines, and other colorful graphics enhance the photographers' multihued vistas of irises, roses, daylilies, crepe myrtles, and additional species that now thrive again in three "outdoor rooms" behind the Tudor house at 1119 Pinehurst Street in Jackson.

One Writer's Garden presents a lovely little plot of native soil—and much more. If University Press of Mississippi had printed these illustrations in black and white instead of chrysanthemum pink, daffodil yellow, and cornflower blue, the volume would still be a stunning contribution to Welty studies and Mississippi history. In fact, the photo on the back cover (like several vintage pictures throughout) is in black and white; yet, it is as eye-catching as the flowers that won ribbons for Welty's mother, Chestina Andrews Welty, at the Mississippi State Fair. The picture, probably from the 1940s, is of Eudora Welty, reclining in a lawn chair but busy with a hose whose tall fountain of spray she directs with both hands. Intent on the large flowerbed at her right hand, she turns away from the camera; both the gardener and her garden are illuminated by the strong light of summer. The scene looks idyllic, a respite from writing and worries about her two brothers and her close friend John Robinson—at war overseas; but Haltom and Brown cite many letters and journal entries to show just how fully invested Welty was in the hard work of horticulture.

Both Chestina and Eudora were "sophisticated gardeners," not weekend hobbyists. Founding president of the Belhaven Garden Club, Chestina designed the Welty garden and kept a garden journal for years; Eudora became her crucial collaborator. Even before their Pinehurst house was completed, Chestina and Christian Welty held a high school graduation party for Eudora under the trees in the summer of 1925. A Jackson newspaper reported that "a massive punch bowl rested in a bed of flowers." After Christian's

death from leukemia in 1931, "her garden filled all her daylight hours" for Chestina, whose "never-ending work" became her "solace," according to Eudora. Haltom and Brown's source is an unpublished manuscript page from the Mississippi Department of Archives and History's Eudora Welty Collection. The authors frequently acknowledge the insights of Welty biographer Suzanne Marrs, who points to the "oblique" connections between Chestina and the grieving widow Mrs. Larkin in Welty's story "Curtain of Green," as well as the parallel between Jamey—the Larkins' garden helper—and the young African American, nicknamed "J. W.," who did much of the heavy labor in the Welty garden. Nevertheless, the authors of *One Writer's Garden* accomplished plenty of their own spadework in the extensive Welty archives. The fruitfulness of their research is evident from the start. "Part I—Spring, 1920s" describes the hopeful beginnings of the Welty garden in the contexts of Progressive Era optimism and civic improvement. Photos reproduced from the Welty Collection include an Easter 1925 picture of the three smiling Welty children in their yard and a striking view of "Eudora, age sixteen or seventeen, atop the new Lamar Life building," where her father was company president. Footnotes refer to such archival treasures as Chestina's "Scribble-in-Book" (her garden journal) and a scrapbook kept by a childhood friend of Eudora.

Structuring *One Writer's Garden* on the four-part seasonal cycle was a brilliant decision; pairing seasons with decades allowed the authors to develop a chronology of growth and decline, and Langdon Clay faithfully records the visual beauties of each season from many perspectives. Internationally known for both art and commercial photography, the Sumner resident climbed a high ladder for an aerial view of the garden rooms with restored trellises. Haltom and Brown mention the importance

of "the right light" in his work. "He also strives to show the garden structure as a compositional element; vary framing, distances, and angles; and shift focus, scale, and distance to create drama and tension where it does not naturally exist." Each of the four sections ends with a fireworks burst of four or five pages of Clay's spectacular color shots. Not surprisingly, "Part IV—Winter, Postwar and Beyond" is the shortest division of the book.

Surprisingly, however, *One Writer's Garden* concludes not with the death of the garden after so many Welty family deaths (including Eudora Welty's own in 2001)—but with an amazing rebirth that was planted in Haltom's first conversation with the writer in 1994, when Welty confessed: "I cannot bear to look out the window and see what has become of my mother's garden." The view from the window is much brighter these days, even in winter. When Haltom, Brown, and Clay visited Oxford's Square Books on October 7, 2011, they announced that the Welyts' Night-Blooming Cereus had bloomed the previous night. In 1934 Eudora Welty and her Jackson friends humorously celebrated this rare horticultural drama by calling themselves the Night-Blooming Cereus Club. In a similar spirit, Haltom and her fellow Cereus Weeders now meet weekly to tend the Welty garden. "When we are in need of a road trip," says Haltom, "we become the Cereus Readers, delving into one of her books and visiting its setting." Serious weeders and serious readers can take equal pleasure in *One Writer's Garden*; the very index reads like a poem, with its columns of camellias, roses, and Welty works. I will shelve my copy next to her memoir, *One Writer's Beginnings*. With their collaborative tour de force, Haltom, Brown, and Clay provide an indispensable chapter in the life of an author whose characters plant trumpet vines and silver bells.

Joan Wylie Hall

Dreaming of Dixie: How the South Was Created in American Popular Culture.

By Karen L. Cox.

Chapel Hill: University of North Carolina Press, 2011. 224 pages. \$34.95 cloth.

In *Dreaming of Dixie*, Karen L. Cox examines how popular culture industries based outside of the South produced and distributed music, advertisements, radio shows, films, best-selling books, and travel brochures that used an unchanging pastoral image of the Old South and stock Southern characters to shape American perceptions of the region from the late 19th century to the end of World War II. This simplistic iconography became a popular and profitable cultural commodity that allowed the nation's consumers to escape their modern-day concerns and dream of Dixie, a place and time "where life was simple and the 'race question' was not a question at all."

Cox, an associate professor of history at the University of North Carolina at Charlotte, begins by noting that many of the popular songs about the South were written and performed by people who had never traveled to the region. Lyricists based in New York City used plantation settings, blackface dialect, and stereotypical Old South characters to evoke an idyllic preindustrial South and portray Southern blacks as exotic and primitive entertainers who longed to return to the region of their enslavement. These depictions appealed to white urban audiences who were troubled by the rapid industrialization and racial diversification of their surroundings. Northern advertising agencies employed these same settings and characters to sell products to the nation's growing middle class. Advertisements featuring southern belles and characters like Aunt Jemima sought to create a nostalgic and profitable connection between the simpler preindustrial American past that these



images represented and the mass-produced goods that promised to bring a measure of that time's comfort to the modern consumer.

Radio's "Golden Age" featured dramatizations of these stereotypes. In popular comedies like *Amos 'n' Andy* blackface performers portrayed African Americans as naive figures struggling to adjust to life in Northern cities, while programs like *National Barn Dance* depicted rural white Southerners as primitive and ignorant "hillbillies" who were woefully out of place in the "moonlight and magnolias" setting of shows like *Maxwell House Show Boat*. These performances offered comedic relief and escape to listeners facing the upheavals of the Great Depression while reinforcing their racist perceptions about Southerners. Hollywood's motion-picture industry made use of these images to entice Americans to movie theaters. More significantly, films set in the antebellum South—which ranged from D. W. Griffith's silent film *The Birth of a Nation* (1915) to the epic *Gone with the Wind* (1939)—popularized a Lost Cause interpretation of the American Civil War that complemented attempts by Northern and Southern whites to engage in reconciliation while ignoring the racial inequities that the nation had yet to address.

The distribution of Southern travel narratives, Joel Chandler Harris's *Uncle Remus* (1881), and the best-selling novel *Gone with the Wind* (1936) by Northern publishing houses piqued the curiosity of non-Southerners and encouraged tourists to venture south "in search of the nation's historical and pastoral landscape." Southern entrepreneurs became ever more cognizant of the economic opportunities this represented and began developing a tourist industry based on what they perceived non-Southerners would expect to see and experience in "the Dixie of their dreams." Improvements to the region's roads in the 1920s, along with promotional materials that promised visitors modern accommodations in distinctively picturesque settings, served to boost the local economies of a number of Southern cities and states.

This image of the South as a pre-industrial haven, as well as the characterization of blacks as the region's inferior residents, was not without its critics. Throughout her monograph, Cox notes the reluctant participation of African Americans in the production of some of these racist portrayals, as well as their increasingly scathing critique of the race relations between elite whites and servile blacks depicted as ideal in songs, advertisements, radio, films, and books. It would take the introduction of a new medium of popular culture—television—and news coverage of the civil rights movement to reveal the tensions lying underneath these images of the South and begin to change the ways in which Americans perceived Dixie.

Cox's engaging and wonderfully illustrated book serves as a much-needed challenge to historians to pursue further interdisciplinary study of the American South in popular culture and would also be of interest to scholars interested in consumerism, tourism, and the intersections between regionalism and national identity.

Xaris A. Martínez

MIAL's Awards and Nominations

The Mississippi Institute of Arts and Letters (MIAL) held its annual winter meeting at the Mississippi Museum of Art in Jackson, Mississippi, on January 17, 2012, to determine its nominees for the awards to be presented at the gala awards banquet to be held June 9, 2012, at the Museum of Art. Awards will be presented for works first shown, published, or performed in 2011 in the categories of fiction; nonfiction; poetry; visual arts; photography; and music composition, both classical and contemporary. Artists must have significant ties to the state of Mississippi and must have been nominated by an MIAL member. Judges in each category are chosen from outside the state. The master of ceremonies for the 2012 awards gala is former Lifetime Achievement Award winner William Ferris.

Fiction nominees this year are Carolyn Haines, Michael Kordos, Michael F. Smith, and Jesmyn Ward. Nominated for the MIAL nonfiction award are Norma Watkins, Paul D. Ruffin, Jeff Giambione, Teresa Nicholas, Susan Haltom and Jane Roy Brown, Peggy Preshaw, Stephen A. King, and Araminta Stone Johnston. The poetry nominees are Noel Polk, Swep Lovitt, Richard Boada, T. R. Hummer, and Robert West.

The music composition for classical music category has

these nominees: Price Walden, Samuel Jones, Charles Ingram, Andrew Owen, Shandy Phillips, James Sclater, and Albert C. Oppenheimer. In the contemporary music category, Kate Campbell, Kristian Dambrino, Caroline Herring, Molly Thomas, and Tricia Walker have been nominated.

Duncan Baird, Rod Moorhead, Brandon Moon, William M. Smith, Carolyn Norris, and Ke Francis are the nominees in the visual arts category. Nominated for photography are Suzi Altman, Langdon Clay, Joe Mac Hudspeth Jr., Betty Press, Steven White, Melody Golding, and Donald Bradburn.

Winners in each category will receive a cash prize and a Mississippi-crafted gift. Past winners include Richard Ford, Natasha Trethewey, Walker Percy, Barry Hannah, and Gwendolyn Magee.

David Beckley of Holly Springs serves as president of the Mississippi Institute of Arts and Letters. Jan Taylor of Jackson is treasurer, and Margaret Anne Robbins of Pontotoc is secretary.


Anyone may join MIAL and thus be able to nominate in each of the award categories. For more information about membership or about attending the awards gala, visit the website at www.ms-arts-letters.org.




Jimmy Thomas

The Center is pleased to welcome intern Talley Diggs, a freshman visiting from Bennington College in Bennington, Vermont. During the months of January and February Talley is assisting Jimmy Thomas and Becca Walton on a number of projects, including *The New Encyclopedia of Southern Culture* and the 2012 Oxford Conference for the Book.

The Southern Quarterly
A Journal of the Arts in the South



PUBLISHED BY THE UNIVERSITY OF SOUTHERN MISSISSIPPI SINCE 1962, *THE SOUTHERN QUARTERLY* IS A SCHOLARLY JOURNAL DEVOTED TO THE INTERDISCIPLINARY STUDY OF SOUTHERN ARTS AND CULTURE, INCLUDING LITERATURE, HISTORY, ANTHROPOLOGY, AND THE TRADITIONAL ARTS.



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AA/EOE/ADA

New Courses in Southern Studies Offered This Fall

The interdisciplinary spirit is alive and well at Barnard Observatory in the form of fresh course offerings from new fields.

Jodi Skipper, a University of Texas–trained anthropologist, joined Southern Studies and offered her expertise on Southern heritage and tourism. She taught a graduate seminar entitled “Southern Heritage Tourism” this fall. “I wanted to examine the development and endurance of a tourism industry in the U.S. South from and through diverse theoretical perspectives and approaches. It is my hope that this course served as an introduction to many of the issues faced by tourism professionals—on a daily basis and as a basic framework for those graduate students who plan to pursue careers in historic preservation and tourism management.”

Reading selections for the course included *Authentic New Orleans: Tourism, Culture, and Race in the Big Easy*; *The New History in an Old Museum: Creating a Part at Colonial Williamsburg*; and excerpts from *Confederates in the Attic: Dispatches from the Unfinished Civil War*. The books helped to highlight a broad range of heritage tourism.

Southern Studies also welcomed Jill Cooley, a PhD in history from the University of Alabama and foodways scholar. Cooley is the first-ever Southern Foodways Alliance postdoctoral teaching fellow, and the Center was excited to offer her course, “Southern Foodways,” to its students. She hoped to introduce her students to the “diverse literature of Southern foodways” and to help them “explore how food practices are constructions of our culture and history.” The course was full of students from several disciplines, and everyone took different things from it, which was Cooley’s ultimate goal. The students’ PowerPoint presentations and final essays can be found on the Southern Foodways Alliance website, www.southernfoodways.org.

Kirsten Schofield

The 2012 Porter Fortune Jr. History Symposium

The 2012 Porter Fortune Jr. History Symposium at the University of Mississippi, sponsored by the Department of History, explores the intersection of scientific ideas about race and gender with medical practice and experimentation from the 18th to the 20th century. This year’s theme is “Science, Medicine, and the Making of Race.” As racialized science was developing, nonwhite bodies were often favorite subjects of medical research. The three-day conference will be held March 8–10, 2012, on the University of Mississippi campus.

The keynote speaker for the event will be Londa Schiebinger, the John L. Hinds Professor of History of Science at Stanford University. Schiebinger is the author of *Nature’s Body: Gender in the Making of Modern Science*, *Plants and Empire: Colonial Bioprospecting in the Atlantic World*, as well as numerous other works on race, gender, and science.

CONTRIBUTORS

Brett Bonner is the editor for *Living Blues* magazine.

Mark Camarigg is the former assistant editor and current publications manager for *Living Blues* magazine.

Rebecca Lauck Cleary is a communications specialist in the Office of Media and Public Relations at the University of Mississippi. She received a BA in Journalism from the University in 1997.

John T. Edge is director of the Southern Foodways Alliance. He writes a monthly column, “United Tastes,” for the *New York Times*, is a contributing editor at *Garden & Gun*, is a longtime columnist for the *Oxford American*.

Bingo Gunter is a recent MA graduate from the Southern Studies program. She lives and works in Oxford, Mississippi.

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

Colby H. Kullman is professor of English at the University of Mississippi. Among his publications are *Theatre Companies of the World* and articles on Tennessee Williams and other modern dramatists.

Xaris A. Martínez is a Southern Studies alumna (MA 2011) and a first-year doctoral student in history at the University of North Carolina at Chapel Hill.

Kathryn McKee is McMullan Associate Professor of Southern Studies and associate professor of English at the University of Mississippi. She recently coedited *American Cinema and the Southern Imaginary*.

Katie Nichols is a journalist for the Greenville, Mississippi, *Delta Democrat Times*.

Ted Ownby, director of the Center, holds a joint appointment in Southern Studies and history.

Kristen Schofield is a second-year Southern Studies graduate student.

Jimmy Thomas is the Center’s associate director, publications. He is managing editor of *The New Encyclopedia of Southern Culture* and editor of the *Southern Register*.

Christina Torbert is head of serials and bibliographer for the philosophy and religion department for the J. D. Williams Library at the University of Mississippi.

Becca Walton is the Center’s associate director, projects, and joined the Center staff in September. She holds an undergraduate degree from the University of Virginia and received an MA in Southern Studies from the University of Mississippi in 2008.

Jay Watson is a professor of English at the University of Mississippi. His publications include *Forensic Fictions: The Lawyer Figure in Faulkner and Faulkner and Whiteness* (forthcoming). He is the current president of the William Faulkner Society.

The 19th Mississippi Delta Tennessee Williams Festival Goes International

Canada's Shaw Festival director Eda Holmes brought a taste of her 2011 Toronto production of *Cat on a Hot Tin Roof* to Clarksdale by talking about her experiences directing the play and bringing Canadian actress Severn Thompson to play "Maggie the Cat." Earlier in the year, Holmes had toured New Orleans and Columbus, Oxford, and Clarksdale in her desire to capture the Southern Delta atmosphere of Williams's classic play. Her direction of Thompson as Maggie moved the conference audience with its emotional power and authenticity. Supported by Jared Davis (as Brick) and Jeff Glickman (as a narrator who creatively used his guitar and voice to connect one scene to the next), this Maggie is not to be forgotten.

Jeremy Lawrence wrote the script for and performed in his *tour de force* monologue *Tom and Rose*. With his history of this brother and sister who remained close their entire lives, Lawrence documents the bond between them that was caring, loving, and life-giving, while at the same time filled with personal pain and torment as both dealt with the specters of a dysfunctional family and mental illness.

In "Games People Play: Croquet, Football, and Mendacity in *Cat on a Hot Tin Roof*," Williams scholar Kenneth Holditch delivered the program's keynote address. Addressing such issues as Williams as the "Poet of the Disenfranchised," the parable of the wayward son, Brick's "charm of the defeated," Maggie's being caught between "the mind's despair and the heart's hope," and the bedroom as "a temple where the oracle speaks the truth," Holditch skillfully related the struggles of the characters to the games people play, including croquet, football, and mendacity.

In a panel directed by Colby Kullman, this year's scholars commented on various features of Williams's *Cat on a Hot Tin Roof*. Ralph Voss's principal points about *Cat* included: (1) Williams was at the height of his creative powers in



Courtesy Colby Kullman

Sherrye Williams performing the role of Amanda from *The Glass Menagerie*.

this play, exemplified best by two of his most memorable characters, Maggie "the Cat" Pollitt and Big Daddy Pollitt. (2) Sex is the vital force at the heart of the plot and involves characters' conflicts—both hetero- and homosexual elements, the latter of which was quite risqué for 1955 audiences. (3) As might be expected of the great playwright at his poetic best, the language of this play is extraordinary. This includes the central and recurring metaphor/symbol of Maggie the Cat, the near-frolic in using the word "mendacity," any number of great lines delivered by the characters, and the level of frankness (also avant-garde for the mid-1950s).

Ann Fisher-Wirth discussed forms of female self-preservation in *Cat* and the self-abnegation that both Maggie and Big Mama exhibit in loving men who do not love them back—precisely, perhaps, *because* they do not love them back. Then she discussed Brick and the inscrutability that is at the heart of his character. Coop Cooper maintained that while the film adaptation of *Cat* is not the pinnacle of groundbreaking cinematic technique and style, its best

merits can be found in the exceptional performances by the A-list leads. Shot in Technicolor with big stars playing the major roles, the film was created to appeal to a wider audience as opposed to other Tennessee Williams film adaptations. Dorothy Shawhan turned to popular culture in her analysis of the play by bringing together Elvis Presley, Tom Williams as a child in 1923 in a multiple-point-of-view historical novel, and Bill Spencer's "Click."

Always a highlight of the Williams Festival, the porch plays on Saturday afternoon featured Johnny McPhail as the salesman in *The Last of My Solid Gold Watches*, Clarksdale High School students in monologues from Williams's plays (directed by Wanda Lee), Sherrye Williams as Amanda Wingfield from *The Glass Menagerie*, and Alice Walker as Blanche du Bois and Jared Davis as Stanley Kowalski from *A Streetcar Named Desire*.

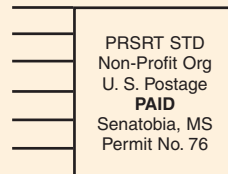
Perhaps the most significant feature of the annual Williams Festival is that it devotes Saturday morning to high school students from all over the state to compete by performing in monologues and scenes from Williams's plays. The event is concluded with a "Stella!" screaming contest. This year's winners are Monologue: Zell Pettis, Lafayette High School (Oxford); Scene: Hernando High School; Judges' Award: Travis Sinquefield, Hernando High School; "Stella!" Male: Connor McGinty, Northwest Rankin High School (Brandon); and "Stella!" Female: Vivian Gamble, Coahoma County High School (Clarksdale).

Thanks to Williams Festival founder Panny Mayfield, this annual Delta event is now in its 19th year. In 2011, Tennessee Williams's 100th Birthday Year, a time of many celebrations in his honor, concluded, most appropriately, with a barbecue at Morgan Freeman and Bill Luckett's restaurant, Ground Zero. Happy Birthday, Mr. Williams!

Colby H. Kullman



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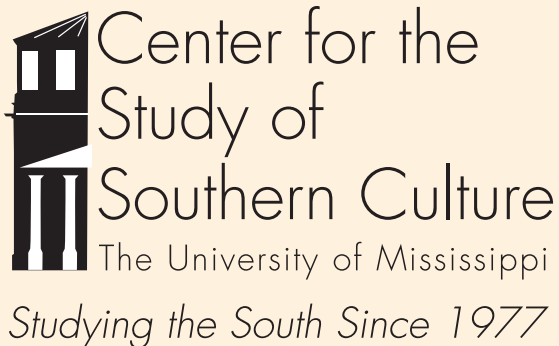
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