

The Twenty-Third Oxford Conference for the Book, March 2–4, 2016

On March 2–4, the Center will welcome poets, novelists, journalists, scholars, and readers from far and wide to Oxford and the University of Mississippi campus during the Oxford Conference for the Book. The three-day event, which is free and open to the public, includes readings, panel discussions, and lectures by Pulitzer Prize-winning writers, first-time novelists, and distinguished academics.

Again this year, Friday's panels and readings will take place in the main courtroom of the historic Lafayette County courthouse on the Oxford Square. Wednesday's and Thursday's events will take place in the auditorium of the Overby Center for Southern Journalism and Politics on the UM campus, and the conference will begin with a lecture and free luncheon, sponsored by the Friends of the Library, in the Faulkner Room in Archives and Special Collections in the J. D. Williams Library, also on the UM campus.

Conference panels will explore a wide range of topics, including Mississippi history; childhood in the South; memoir writing; youth, activism, and life in the Mountain South; poetic responses to Langston Hughes; a cultural and culinary history of the pig; Harper Lee's *To Kill a Mockingbird* and *Go Set a Watchman*; the Hurricane Katrina crisis; and America's continuing debate over science and religion.

So far, this year's writers include novelists Rick Bass, Bobby Ann Mason, Margaret McMullan, Robert Gipe, Kiese Laymon, and Taylor Brown; Mississippi historians Minion K. C. Morrison and Dennis Mitchell; historian and gender studies scholar LaKisha Michelle Simmons; poets Richard Katrovas, Rebecca Morgan Frank, Caki Wilkinson, Jericho Brown, Katie Peterson, Beth Ann Fennelly, Chiyuma Elliott, and Derrick Harriell; historian Mark Essig; literary scholar Vereen Bell; and Pulitzer Prizewinners journalist Sheri Fink and historian Edward J. Larson. The lineup of authors and events will be completed this February.

Thacker Mountain Radio will host a special Oxford Conference for the Book show at Off Square Books on the Oxford Square that will include conference authors and visiting musicians. The show begins at 6:00 p.m. on

The Twenty-Third Oxford Conference for the Book



The University of Mississippi • Oxford, Mississippi
March 2–4, 2016

www.oxfordconferenceforthebook.com

Sponsored by the Center for the Study of Southern Culture, Square Books, Southern Documentary Project, Southern Foodways Alliance, *Living Blues*, University Museum, Lafayette County Literacy Council, Department of English, J. D. Williams Library, Friends of the J. D. Williams Library, Overby Center for Southern Journalism and Politics, Sally McDonnell Barkdale Honors College, John and Renée Grisham Visiting Writers Fund, Junior Auxiliary of Oxford, Lafayette County & Oxford Public Library, Southern Literary Trail, and the Pulitzer Centennial Campfires Initiative.

The conference is partially funded by the University of Mississippi, a contribution from the R&B Feder Foundation for the Beaux Arts, a grant from the Mississippi Humanities Council, and promotional support from Visit Oxford.

Thursday, March 3, and the day's authors will be there to meet conference attendees and sign books. Each afternoon following the sessions Square Books will host book signings for that day's authors. The Wednesday and Friday signings will be at Off Square Books.

There are four special social events on campus and in town this year. On Wednesday, March 2, the Friends of the J. D. Williams Library will host an opening lunch in

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IN THIS ISSUE

Winter 2016

- 1 The Twenty-Third Oxford Conference for the Book
- 2 Director's Column
- 3 *Living Blues* News
- 4 Brown Bag Lunch and Lecture Series
- 6 Southern Studies Grad Student Wins Three Minute Thesis Competition
- 7 Celebrate Charles Reagan Wilson's Teaching Legacy and Support Students
- 7 Spring Music of the South Symposium to Explore Traditional Music
- 10 Mississippi Arts Commission Launches New Digital Publication *Mississippi Folklife*
- 10 New Display at Rowan Oak features Nobel Prize Speech
- 11 Center to Host Symposium on Clothing and Fashion in Southern History
- 12 *Study the South* Publishes New Essays on the Elvis's Vanishing Legacy and the Long Southern Past
- 14 Presenting Southern Culture
- 17 In the Classroom: Reading List for SST 555: Foodways and Southern Culture
- 18 Rediscovering the Past
- 19 Southern Foodways Alliance Explores the Corn-Fed South in 2016
- 20 "Faulkner and the Native South" Conference to Add Native Content to Guided Tours
- 20 Eudora Welty Awards
- 21 Mississippi Arts Commission Honors Scott Barretta with Excellence in the Arts Award
- 22 SFA Hosts Second Food Media South in Birmingham
- 22 In Memoriam
- 23 Reading the South
- 27 Books of Note

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DIRECTOR'S COLUMN

Memory and race, memory and the South, memory and slavery, memory and monuments—questions of memory are all around us, and some of the most pressing issues are on university campuses. In November I was in the audience at a session of the annual meeting of the Southern Historical Association that discussed how people remember people and events from the Reconstruction period. I suggested that maybe we should write and produce a historical documentary series along the lines of *Treme* or maybe *Downton Abbey*. Such a series might encourage a greater sense of the issues, possibilities, and fears through the lives of individual people. That's not a bad idea. I don't think Americans have a sense of what Reconstruction looked like, or how the big questions debated in national and state legislatures were part of everyday life for people as they worked, moved around, formed or re-formed families, and dealt with churches and schools, and maybe a long series would help.

The more I think about what might challenge people to recognize the potential Reconstruction might have held, the more I think it would be useful to imagine, in very specific ways, what might have happened if Reconstruction had taken a different direction. For example, in the early 1870s, Mississippi leaders considered the possibility of reopening the University of Mississippi with no rules about race. So, for a few hundred words, let's imagine that had happened.

Imagine if the Mississippi Plan had been a term for how to make the state's public university serve, listen to, and teach all people in the state, including its African American majority. Imagine if Lieutenant Governor Alexander Davis, instead of being chased out of the state (destination unknown), took the train from Jackson to Oxford because the university had invited him to teach a course in American politics. Imagine if the first two African American senators in the United States, Hiram Revels and Blanche Bruce, became lifelong visitors to and supporters of the university, and imagine that the university honored them with centers in their names.

Imagine if the university successfully recruited a superior student from Holly Springs in the 1870s, and a young Ida B. Wells developed her talent for challenging people in authority and publicizing abuses not in Memphis and Chicago but at the university in her home state.

Imagine if in the early 1900s the university decided to become the nation's leading center for studying the American South. And imagine if it found a way to hire W. E. B. Du Bois, the region's best sociologist, away from Atlanta University, where he had helped to pioneer methods teaching students to address problems through coursework and public events. Imagine if at the University of Mississippi he became the first director of the Center for the Study of Southern Culture in, say, 1906, shortly after the publication of *The Souls of Black Folk*.

Imagine if the university recruited young African American writers like Richard Wright and Margaret Walker as graduate students, or faculty, or writers in residence. Imagine if the university had a conference on race in the works of William Faulkner in the 1930s, when Faulkner was down the street writing about race. If you're a football fan, imagine Marian Motley, a Georgia-born halfback bigger than the linemen, coming to the university and running over defenders in the 1940s. If you're a music fan, imagine university students, faculty, librarians, and magazine publishers collecting information on the blues as the genre was developing in the early 1900s.

Imagine that every new school was open to African American students

continued on page 27

Living Blues News

I have always been fascinated with microcosms of the blues—local cultures where the musicians interact over and over, swapping licks and songs until the influence is evident in everything they do. These can be found in rural locations like Bentonia, Mississippi, with its distinctive sound and songs passed from Henry Stuckey to Skip James to Jack Owens and now to Duck Holmes, or the Como/Senatobia,



THE UNDERGROUND BLUES SCENE OF SOUTH LOS ANGELES

Jim Session at Ball's Blues Workshop.

by Allen Larman
Photographs by Julia LaRiva
(photos related otherwise)
45pm courtesy of Allen Glass

Living Blues co-founder Jim O'Neal has always distinguished the blues scene in Watts, California, from the rest of the blues world. The scene in Watts is a unique blend of local blues and soul music, with a focus on the blues. O'Neal would use the term "blues" to describe the music of such diverse people as the late Duke Ellington and the late Duke Ellington.

Club in Watts, California, the groundbreaking blues and soul venue, has long been a hotbed of blues and soul music. It was here that many of the great blues and soul artists of the 1950s and 1960s got their start. The club was founded by Jim O'Neal and his partner, and it has since become a legendary venue for blues and soul music.

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own, without support or interest from the rest of the blues world. Local resident Allen Larman and photographer Julie LaRiva have spent years exploring the current scene and present it to us in this special issue.

Unfortunately, while working on this issue, we lost one of the godfathers of the south Los Angeles blues scene. Smokey Wilson was the real deal. He was as Mississippi country as it gets, and he took that lifestyle with him when he moved to Los Angeles in 1971. Born in 1936 in

Glen Allan (Washington County), Smokey came of age in the heart of blues in the late 1950s and early 1960s with artists like Big Jack Johnson, Little Milton, Ike Turner, Booba Barnes, Johnny Dyer, Asie Payton, Frank Frost, Willie Foster, and others. After the death of his mother, Wilson pulled up roots and moved to California. "When I first came to California, wasn't nobody playing no blues. . . . That funk and disco, I didn't want to go out there and hear that. They said, 'What you lookin' for?' I said, 'I'm lookin' for some cottonfield, pullin'

corn, muleskinnin' blues.' So they told me, 'You better play 'em then!'" And so he did. Smokey Wilson soon bought the old Pioneer Club at the corner of West 88th Street and South Vermont Avenue in Inglewood, and for the next twenty-one years Smokey held court and played his cornshuckin' blues. Artists by the dozens, both big and small, would drop by and sit in, but it was always Smokey's show. Nearly all of the older musicians in this issue have fond memories of playing with him. Smokey Wilson and the Pioneer Club kept the blues alive in South Central Los Angeles in the lean years, and the scene there today owes him a deep debt of gratitude.

I interviewed Smokey Wilson in 1996 for the cover story in *LB* #130. My favorite memory of him is that Smokey was a hand holder. He would reach across the little table we sat at and grab my hands with his big knotted, twisted fingers as he started to tell me a story. He would pat them and push on them and when the story got good he would flail his arms out wide and talk with those weathered hands. He was a great storyteller and a great bluesman.

Brett J. Bonner

FEBRUARY 10

Ralph Eubanks, “Photography and Writing: How Visual Art Influences Narrative”

The Mississippi-born author lauded for works about race, civil justice, and southern culture, is currently serving as the Eudora Welty Professor of Southern Studies at Millsaps College. Eubanks is teaching Photography and Literacy, a course that examines Walker Evans and James Agee’s Depression-era *Let Us Now Praise Famous Men*, Susan Sontag’s *On Photography*, and works by Eudora Welty, Claudia Rankine, Frederick Reuss, and Teju Cole. Eubanks will discuss how re-reading and teaching the work of Agee—along with Evans’s photographs—is having an impact on his own writing. This has made him think a great deal about how writers turn to photographs to explore the connections between fictional narratives, personal memory, and the historical past.



A native of Mount Olive, **Ralph Eubanks** is a publisher, professor, author, and editor. He earned a BA in psychology from the University of Mississippi and an MA in English language and literature from the University of Michigan. He has served as director of publishing at the Library of Congress and editor of the *Virginia Quarterly Review*.

FEBRUARY 17

Dave Tell, “The Emmett Till Memory Project”

Until the dedication of the Emmett Till Memorial Highway on March 21, 2005, there was not a single material trace of Till’s 1955 murder in the Mississippi Delta. Since 2005, however, a “memory boom” has come to the Delta: granting agencies have invested \$5.5 million in the production



Brown Bag Lunch and Lecture Series

Spring 2016

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

of an Emmett Till commemorative infrastructure. Dave Tell provides a material and intellectual history of this infrastructure, and explains how the digital humanities may revolutionize how we remember Emmett Till. Tell’s work focuses on the intersections of rhetorical theory and cultural politics. His *Confessional Crises: Confession and Cultural Politics in Twentieth-Century America* (2012) explains how the genre of confession has shaped some of the twentieth century’s most intractable issues: sexuality, class, race, violence, religion, and democracy.

Dave Tell teaches undergraduate courses on the history and theory of rhetoric and on American public discourse in the Department of Communication Studies at the University of Kansas.

FEBRUARY 24

Telisha Dionne Bailey, “Seeking Social Justice in Unjust Carceral Systems: Women of Color, Mass Incarceration, and the Complex History of Class, Race, and Gender in the Prison Politics of the American South”

Telisha Dionne Bailey explores how African American women were major actors in the implementation, development, and growth of the notorious Mississippi State Penitentiary, also known as Parchman Farm. Bailey shows how race, along with class and gender,



significantly influenced how penology functioned in the South. She examines the often-overlooked history of women at Parchman, and she works to give voices to a marginalized group of women seemingly deemed unworthy of historical analysis or consideration.

Telisha Dionne Bailey earned her PhD in history from the Arch Dalrymple III Department of History at the University of Mississippi in August 2015. Her work focuses on social justice, carceral studies, and the mass incarceration of women of color in the American South.

MARCH 2, at 11:30

Margaret McMullan, Special Oxford Conference for the Book Brown Bag

Held at Archives and Special Collections, J. D. Williams Library

Margaret McMullan is the author of seven award-winning novels, including her latest, *Aftermath Lounge*. In 2015, she and Phillip Lopate curated *Every Father’s Daughter*, an anthology of essays about fathers by great women writers such as Alice Munro, Ann Hood, and Jane Smiley. During this special Brown Bag Lecture and opening session of the Oxford Conference for the Book, McMullan will read from her recent work and talk about books and authors and how they draw us together—as family, friends, and as a community.



Margaret McMullan has taught on the summer faculty at the Stony Brook Southampton Writers Conference in Southampton, New York, at the Eastern Kentucky University Low-Residency MFA Program, and at the University of Southern Indiana's Summer and Winter Ropewalk Writers Retreat.

MARCH 9

Ann Fisher-Wirth and Maude Schuyler Clay, "Mississippi: A Collaborative Project"

Mississippi: A Collaborative Project is the work of photographer Maude Schuyler Clay and poet Ann Fisher-Wirth. Fisher-Wirth, who teaches poetry workshops and seminars, twentieth-century American literature, and a wide range of courses in environmental literature, will read some of the poems written to accompany Clay's photographs, and they will talk about the process of collaboration. The state of Mississippi possesses great natural beauty and a rich and complex culture, one interwoven from the many voices that have made up its identity. *Mississippi: A Collaborative Project* explores both this degradation and this beauty.

Maude Schuyler Clay was born in Greenwood and went to school at the University of Mississippi and Memphis State University; after working in New York, she returned in 1987 to live in the Delta. Her latest book of photographs is *Mississippi History*. **Ann Fisher-Wirth** is a professor of English and Director of the Environmental Studies Minor at the University of Mississippi.



TERRI LOWENTHAL, IVO KAMPS



IVO KAMPS

MARCH 30

Ann Tucker, "Imagining Independence: International Influences on Southern Nationhood"

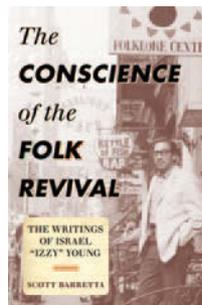
Ann Tucker will discuss her research on how white southerners made the decision to create an independent southern nation, and how they imagined the Confederacy as one of many aspiring nations seeking membership in the international family of nations. Antebellum southern analysis of and discourse on European nationalist movements played a central role in helping southerners refine their beliefs about nationalism, and, later, envision the South as a potential nation. Connections, both real and imagined, to famous European nationalists played a critical role in this process by providing southerners with tangible symbols of nationalism that they used and manipulated at will, revealing how southerners' international perspective on nationhood enabled them to imagine southern independence.

Ann Tucker, a visiting assistant professor at the University of Mississippi, studies the nineteenth-century US South, specifically southern nationalism in the antebellum and Civil War eras. Her research analyzes international influences on the development of Confederate nationalism. She earned her MA and PhD at the University of South Carolina.

APRIL 6

Scott Barretta "The Conscience of the Folk Revival: Izzy Young"

Scott Barretta will discuss his book, *The Conscience of the Folk Revival: The Writings of Israel "Izzy" Young*, about Israel "Izzy" Young, the proprietor of the Folklore Center in Greenwich Village from the late 1950s to the



early 1970s. The literal center of the New York folk music scene, the Folklore Center not only sold records, books, and guitar strings but served as a concert hall, meeting spot, and information kiosk for all folk scene events. Among Young's first customers was Harry Belafonte; among his regular visitors were Alan Lomax and Pete Seeger. Shortly after his arrival in New York City in 1961, an unknown Bob Dylan banged away at songs on Young's typewriter. Young would also stage Dylan's first concert, as well as shows by Joni Mitchell, the Fugs, Emmylou Harris, Tim Buckley, Doc Watson, Son House, and Mississippi John Hurt.

Scott Barretta is an instructor of sociology at the University of Mississippi, a writer-researcher for the Mississippi Blues Trail and the host of the *Highway 61* radio show on Mississippi Public Broadcasting.

APRIL 13

Amanda Malloy, "A Guide through William Eggleston's Souths: A Photographer's View of a Changing Region"

Based on her MA thesis work for the Southern Studies program, Amanda Malloy's lecture looks at the images of Memphis photographer William Eggleston, who is widely credited with increasing the legitimacy of color photography as an artistic medium. In anticipation of an upcoming exhibit at the University Museum, she will explore Eggleston's interpretations of the South, from the private and personal, to the increasingly commercially developed.

Amanda Malloy graduated from the University of Mississippi with a BA in liberal studies, focusing on art history and classical studies. Her interest in southern art and historic preservation brought her to the Southern Studies program with a growing interest in documentary filmmaking, and she interned with the Mississippi Arts Commission's Folk and Traditional Arts program.

Southern Studies Grad Student Wins Three Minute Thesis Competition

By being able to succinctly develop her communication and presentation skills, Amanda Malloy, a second-year Southern Studies MA student, won the University of Mississippi's Three Minute Thesis (3MT) competition. She will go on to the regional competition in Charlotte, North Carolina, in February as part of the Conference for Southern Graduate Schools.

The 3MT is a research communication competition developed by the University of Queensland, where graduate students have three minutes to present a compelling oration on their thesis and its significance. The event, sponsored by the UM Graduate School, challenges students to consolidate their ideas and research discoveries so they can be presented concisely to a non-specialist audience.

In preparation, Malloy composed a general overview of her thesis on Memphis photographer William Eggleston and his photographic representations of the southern landscape, all while keeping in mind her audience. "I didn't want to include too much art history or Southern Studies jargon, so I tried using a little bit of background history and a little bit of my thesis argument," she said. "Then I tried to tie it all together by finding something within my subject that I felt anyone could connect to, rather than going into depth about more complicated arguments."

Malloy also said the competition is a good one for Southern Studies



Amanda Malloy



Katie Gill

graduate students to participate in. "It may just seem like more work, but writing and memorizing a three-minute speech is certainly worth what you get out of the experience. It's a great way to learn how to explain your subject concisely and clearly, and it helps build confidence in what you study. Plus, it's just

really fun to see what other people work on and to talk to graduate students in totally different fields."

Second-year student Katie Gill also participated in the competition and made it to the final round, presenting on her thesis topic of Southern characters in comic books. For Gill, it was helpful to be able to talk about her thesis in a condensed format.

"The thing about master's theses is that it's really easy to get

bogged down in technical minutia while explaining it because you've been dealing with this thing for months so you know it backwards and forwards," Gill said. "3MT helps you kick the technical bits and bobs to the side to just find the bare bones of your thesis so that you can explain it in a way that makes sense."

Gill encourages other students to participate next year. "Don't worry if you think you're going to do terribly, because inevitably someone's going to choke or one of the science students will put way too much technical jargon in their presentation," she said.

Graduate School Dean John Kiss said the 3MT program provides great opportunities for graduate students to develop communication skills important for their future careers.

"Students learn how to distill complex ideas to effectively communicate to the general public," Kiss said. "Amanda did an outstanding job on 3MT and we are proud to have her represent UM at a national competition."

Rebecca Lauck Cleary



Celebrate Charles Reagan Wilson's Teaching Legacy and Support Students

During his thirty-three years as a professor, Charles Reagan Wilson has been a mentor for many University of Mississippi students who studied southern history and culture. His scholarship on history and memory continues to shape the field, and his ability to teach and engage students is unmatched. His work with the *Encyclopedia of Southern Culture* and *New Encyclopedia of Southern Culture* demonstrated a broad and inclusive approach to scholarship that he has shared with his students.

In honor of Dr. Wilson's retirement and long career supporting and guiding students, we have created the Charles Reagan Wilson Graduate Student Support Fund, which will provide financial support for graduate students engaged in research in southern history. Students from both the Department of History and the Southern Studies program at the Center for the Study of Southern Culture will benefit from these funds.

Please consider a gift honoring Dr. Wilson. Every amount helps. To give, visit southernstudies.olemiss.edu/giving.

Later this winter, the Center will launch an online Ignite Ole Miss campaign to raise funds in honor of Dr. Wilson. Follow the Center on social media to learn more.

Spring Music of the South Symposium to Explore Traditional Music

This spring's Music of the South Symposium will investigate the creation and performance of the South's various traditional music forms. The one-day symposium, "Defining and Presenting Traditional Music," sponsored by the Center, *Living Blues* magazine, and the Blues Archive, takes place on Wednesday, April 6, and features lectures, discussions, films, and musical performance.

Most events will take place in the Faulkner Room of the J. D. Williams Library. Speakers will include University of Virginia Music Department professor Karl Hagstrom Miller, author of *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*, and Mississippi Arts Commission folk and traditional arts director Jennifer Joy Jameson. A panel discussion will include UM Music Department professor Ian Hominick and *Mississippi Folklife* music editor Jamey Hatley. At the noon brown bag presentation in Barnard Observatory, Scott Barretta will discuss his scholarly work on folk revival leader Izzy Young, and in the afternoon, back in the Faulkner Room, Joe York of the Southern Documentary Project and Scott Barretta will present their new film, *Shake 'Em on Down: The Blues According to Fred McDowell*.

The Music of the South Conference alternates yearly with the Blues Today Symposium, also sponsored by *Living Blues* and the Center.

The band Jericho Road Show will give a performance, and they will also participate on a panel at the conference. Jericho Road Show is self-described as "an all-acoustic international super-group of seasoned musicians" that plays American roots and blues music "on tubas, washboards, upright bass, harps, National guitars, ukuleles, banjos, mandolins, trombones, and yes, even the saw."

You can look for a schedule and keep up with news about the conference at <http://southernstudies.olemiss.edu/events/music/>. The conference is free and open to the public.



PAT CASEY DELAY

the Faulkner Room in Archives and Special Collections. The lunch is free, but reservations are appreciated. On Wednesday evening is the gala opening-night cocktail reception/dinner held at the historic Barksdale-Isom House. This much-loved opening reception is a lively fundraiser with wonderful food, drinks, and conversation between fellow conference attendees and guest writers. A portion of the \$50 ticket proceeds is tax deductible.

The conference is pleased to partner with the University Museum this year to include a poetry session paired with an art exhibition by photographer Youngsuk Suh. On Thursday, following the “Poetic Responses to Langston Hughes” session, the museum will host a reception for the poets and the artist, Youngsuk Suh. This reception is free, and the session presents a great opportunity to explore the museum before taking a stroll up to the Square for *Thacker Mountain Radio*.

At noon on Friday, the Lafayette County and Oxford Public Library will host a poetry talk and lunch with poet Richard Katrovas. Both the lunch and talk are free, but reservations are required.

Those interested in any of these events can sign up or purchase tickets using the conference registration form or online at oxfordconferenceforthebook.com/attend. To purchase a ticket with a check, please e-mail Rebecca Cleary, rebeccac@olemiss.edu, for information. Ticket sales end February 26.

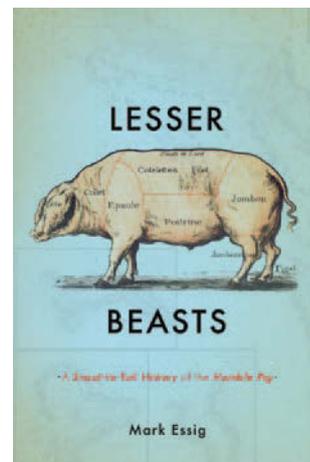
“This conference is a great way for Oxford visitors and townfolk to explore the town and the university campus,” said James G. Thomas, Jr., conference director. “We try to open doors with this conference, both literally and metaphorically. By that I mean the sessions open up doors for thought and inquiry, and the venues we’re having them in are places that some Oxford residents, students, and visitors may not have had the opportunity to explore. Places like the Lafayette County courthouse, the Barksdale-Isom House, the UM library’s Faulkner Room, and even the University Museum.”

The 2016 Children’s Book Festival, held in conjunction

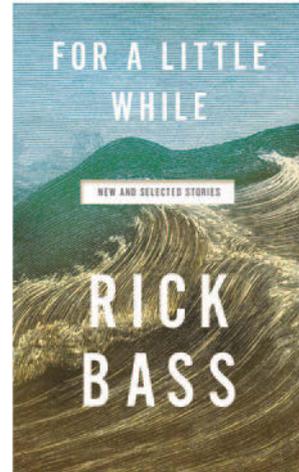
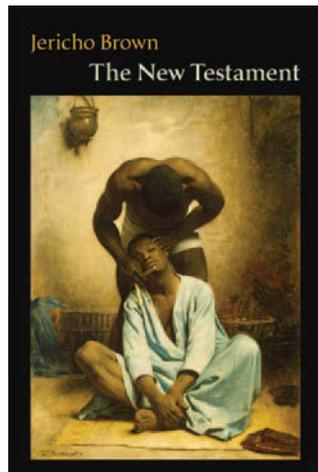


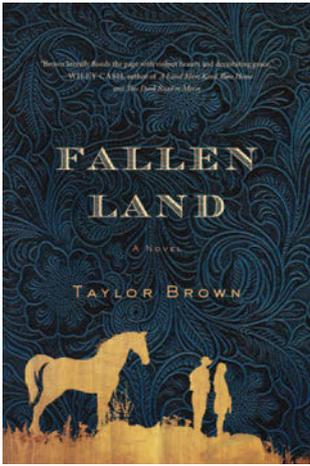
TOM EHLLEN

with the Oxford Conference for the Book, will be held again at the Ford Center for Performing Arts on Friday, March 4, with more than 1,200 first graders and fifth graders from the schools of Lafayette County and Oxford in attendance. Laurie Keller, author of *The Scrambled States of America*, will present at 9:00 a.m. for the first graders, and Holly Goldberg Sloan, author of *Counting by 7s*, will present at 10:30 a.m. for the fifth graders. The Lafayette County Literacy Council sponsors the first-grade program and the Junior Auxiliary of Oxford sponsors the fifth-grade program.



LARRY D. MOORE





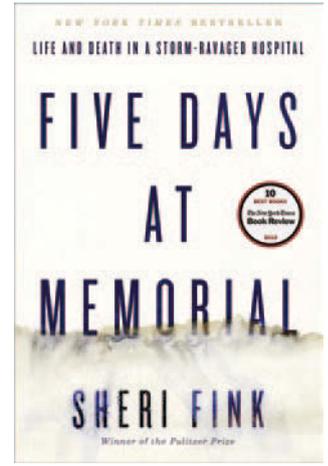
Taylor Brown

HARRY TAYLOR



Sheri Fink

JEN DESSINGER



Campus visitors may purchase and print parking passes online through the conference website or in person at the welcome center on University Avenue, adjacent to the Grove, upon arrival at the conference each day.

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Fund, Junior Auxiliary of Oxford, Lafayette County & Oxford Public Library, Southern Literary Trail, and the Pulitzer Centennial Campfires Initiative.

The conference is partially funded by the University of Mississippi, a contribution from the R&B Feder Foundation for the Beaux Arts, grants from the Mississippi Humanities Council, and promotional support from Visit Oxford.

To see a full schedule of events and to learn more about the guest authors, please visit the conference's website, www.oxfordconferenceforthebook.com or contact conference director James G. Thomas, Jr. at 662-915-3374 or by e-mail at jgthomas@olemiss.edu.

THE OXFORD CONFERENCE FOR THE BOOK, MARCH 2-4, 2016

The Oxford Conference for the Book is free and open to the public, although three special events require reservations.

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Special OCB Events

- I would like to reserve a spot for:
- 3/2 UM Library Lunch (free)
 - 3/2 Cocktail Reception (\$50)
 - 3/4 Oxford Library Lunch (free)

I am making a payment of \$_____.

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

Charge to Visa MasterCard Expiration Date _____

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Your support is greatly appreciated.

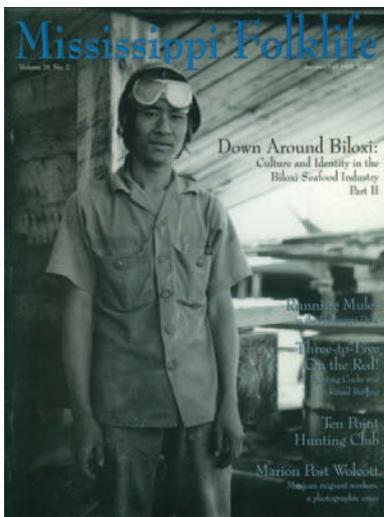
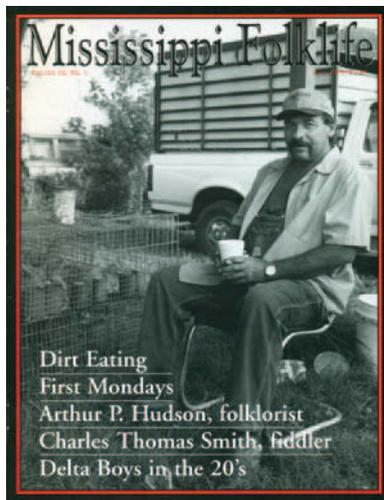
Mississippi Arts Commission Launches New Digital Publication *Mississippi Folklife*

A new project of the Mississippi Arts Commission's (MAC) Folk and Traditional Arts program, *Mississippi Folklife* reimagines its earlier print publication, established in 1927 by the Mississippi Folklore Society, as a digital journal featuring original writing and documentary work focused on contemporary folklife and cultural heritage throughout the state. The digital publication features new articles, interviews, photo essays, films, and more, anchored by three core areas: music, custom, and visual arts. Visit *Mississippi Folklife* online at www.mississippifolklife.org.

Mississippi Folklife began as the peer-reviewed *Mississippi Folklore Register*. MAC Folk and Traditional Arts director, Jennifer Joy Jameson, explains, "The publication carries an impressive history, with writing from William Ferris to Margaret Walker Alexander. After many different iterations and editors, the publication returned to the University of Mississippi, where it first began. Rebranded as *Mississippi Folklife*, it was edited by Tom Rankin and Ted Ownby at the Center for the Study of Southern Culture." Publication ceased in 1999.

The Arts Commission supported the production of the publication for many years, making MAC a fitting home for the digital revival of *Mississippi Folklife*. The publication's new editorial committee includes custom editor Amy C. Evans, who is a former lead oral historian with the Southern Foodways Alliance; music editor Jamey Hatley, an award-winning creative writer and journalist; and visual arts editor Amanda Malloy, documentarian and UM Southern Studies MA student. Jameson, who serves as managing editor, says, "This new era of *Mississippi Folklife* is in good hands with an editorial staff that will make it a priority to facilitate a rigorous, yet truly accessible public discourse on a range of folklife topics. Our editors hope to reach writers and readers from across ethnic, economic, regional, and generational perspectives in our state. After all, folklore and folklife are the living traditions and expressive practices of our cultures and communities. Folklife touches every Mississippian."

MAC executive director, Tom Pearson, says, "It is exciting to breathe new life into a rich publication like *Mississippi Folklife*. The digital format has incredible potential to engage and educate new audiences in Mississippi's wealth of traditional arts. From Hill Country blues, to Gulf Coast pottery, and foodways of the Delta, folk arts play an important role in the quality of life in each community in our state."



New Display at Rowan Oak features Nobel Prize Speech

A new display at Rowan Oak features William Faulkner's Nobel Prize speech. Southern Studies graduate students Amanda Malloy and Katie Gill designed and installed the display. English graduate student Sarah Altenoff provided technical assistance on the project.

The new display allows visitors to listen to the speech on a tablet while viewing a short video of historic photographs of Faulkner receiving the award. The entire speech is also in printed form next to the display. "This display is a noticeable improvement over how we interpreted the speech in the past," said William Griffith, curator of Rowan Oak. It provides historical context of the speech while implementing a modern display method, similar to how Faulkner approached his novels.

The 1950 Nobel Prize speech was William Faulkner's first public address. Although Faulkner gave the speech in 1950, he won the award for 1949.

Southern Studies graduate student Amanda Malloy has worked at both Rowan Oak and the University Museum as part of her graduate assistantship. Next semester she will work on the southern photography collection at the University Museum. She is originally from Michigan and is scheduled to graduate in May of 2016.

Southern Studies graduate student Katie Gill has also worked as an intern at the University Museum in the Greek and Roman collection. Next semester she will continue her assistantship at Rowan Oak. Gill is a native Mississippian from the Jackson area and will graduate in May of 2016.



Center to Host Symposium on Clothing and Fashion in Southern History

The Center will host Clothing and Fashion in Southern History on February 22–23. The symposium will convene scholars from the fields of history and cultural studies who will contribute essays to a forthcoming book on the subject. The participants will include Laura Edwards (Duke University), Grace Elizabeth Hale (University of Virginia), Jessamyn Hatcher (New York University), Katie Knowles (Smithsonian), Pableaux Johnson (New Orleans), Thuy Linh Tu (New York University), Lawrence McDonnell (Iowa State University), Jonathan Prude (Emory University), Blain Roberts (California State University, Fresno), William Sturkey (University of North Carolina), Susannah Walker (Buckingham Browne & Nichols School), and Sarah Weickel (Smithsonian). The Center's Ted Ownby and Becca Walton are organizers of the symposium, which is part of the Future of the South series.

Topics will include, among others, slavery and dress, issues of clothing in secession and Civil War, clothing and textile mill labor, cloth and clothing and who sold them, sewing programs run by state and federal agencies, Mardi Gras Indians, and second-hand clothing as part of philanthropy and counterculture. Some scholars will present papers; others will present on topics to encourage discussion. Jonathan Prude of



ILLUSTRATION BY EMILY WALLACE

Emory University will give the closing remarks.

“Part of why this is so exciting is that it brings together people who have written a great deal about clothing and fashion with others who are just getting into the subject,” said Ownby. “In southern history, there’s not a standard scholarly work to praise or critique, and as far as I know there’s no conventional wisdom to respond to. We look forward to hearing what questions people will ask and to seeing where the discussions lead.”

The symposium will provide an opportunity for scholars to discuss clothing and fashion studies as a means to explore issues of identity,

labor, social justice, and class in southern history. Walton and Ownby set out the goals of the conference in a broadside for Shindig Six, a gathering in Florence, Alabama, in 2014: “Situated at the intersection of necessity and creativity, southern fashion lets us ask questions about place and historical context, power, and identity. Every garment has a designer, maker, wearer, and viewer, and we can study all of them.

“We can tell local stories about designers and seamstresses, farmers and factory workers. At the same time, we can see the South’s centuries-long engagement with a global economy through one garment, with cotton harvested by enslaved laborers in Mississippi, milled in Massachusetts or Manchester, designed with influence from Parisian tastemakers, and sold in the South by Jewish immigrant merchants.”

Designed for discussion workshops, parts of the symposium are free and open to the public. Find more information at <http://southernstudies.olemiss.edu/events/future-of-the-south/>.

Save the Date!

Clothing and Fashion in Southern History

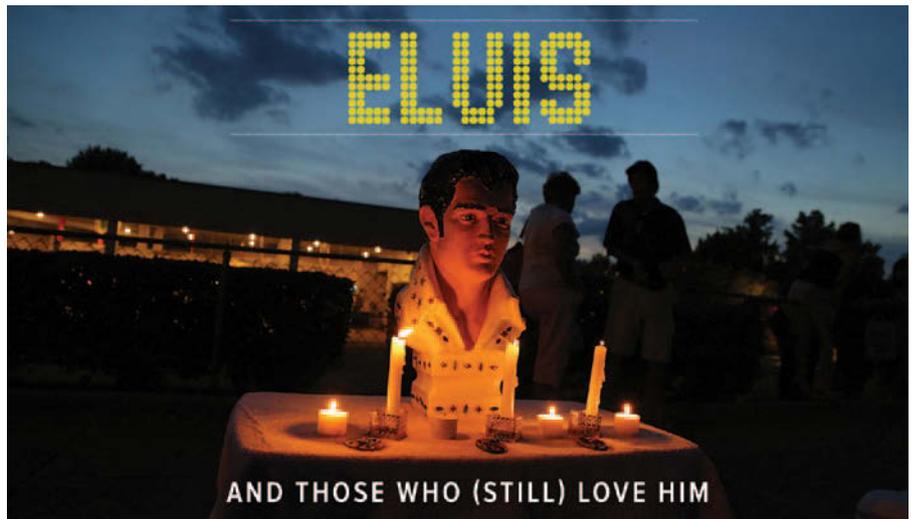
University of Mississippi Campus

February 22–23, 2016

Study the South Publishes New Essays on the Elvis's Vanishing Legacy and the Long Southern Past

In the past couple of months we have published two new essays in *Study the South*, the first a photo essay by the Center's director of documentary studies, David Wharton, and the next a "reconsideration of southern history" by Queen's University historian James Carson.

In the essay "Elvis and Those Who (Still) Love Him," Wharton explores the annual Death Day pilgrimage to Memphis, Tennessee, by a devoted following of the King who grows older by the year. "In a cultural climate based on the superficial," Wharton writes, "one has to wonder how



DESIGN BY JAMES KELLEWAY/CONFIT WEB DESIGN & DEVELOPMENT



DESIGN BY JAMES KELLEWAY/CONFIT WEB DESIGN & DEVELOPMENT

much deeper the annual Elvis Death Day observances go than mere tradition and habit. Can such events be mined for anything worth knowing about the world we live in today? Was there more to be learned from Death Day ten years ago? Twenty years ago? Thirty? Those might be the most interesting questions of all to ask about what happens in Memphis on August 15."

In "Telling about the South: An Autobiography of Antiquity," published on January 11, Carson explores the southern past through the lenses of corn (or maize, to be more precise), Hurricane Katrina, and President Barack Obama, starting at a point in time well before there was

any such place called "the South" in the New World. In the essay Carson claims, "The South's antiquity is here whether we want it or not. Our predicament is to decide whether or not we want to allow it to be here. To leave this past unseen and unstated is to accept the kind of amputated humanity we have been dealt by what we imagine to be a noble, if fraught, past. In reality, that past is just a story of theft. Legitimacy can't be found nor can it be contrived. It can only be earned. We need to understand that what happened at Jamestown, and Stono, and Cowpens, and Appomattox, and Selma are in some ways just so many quick breaths taken in a very long life."

The journal, founded in 2014, exists to encourage interdisciplinary academic thought and discourse on the culture of the American South, particularly in the fields of history, anthropology, sociology, music, literature, documentary studies, gender studies, religion, geography, media studies, race studies, ethnicity, folklife, and art.

Study the South publishes a variety of works by institutionally affiliated and independent scholars. Like the Center for the Study of Southern Culture, *Study the South* embraces a diversity of media, including written essays with accompanying audio, video, and photography components; documentary photography; and video projects.

Wharton's, Carson's, and other essays can be found on the Center's *Study the South* website homepage, www.StudytheSouth.com. Forthcoming essays in *Study the South* include work by Gershun Avilez, Aram Goudsouzian, and Sarah E. Gardner.

James G. Thomas, Jr.

lynn & stewart

Gammill



Gallery

Exhibition Schedule

Opening March 1

Mississippi: A Collaborative Project

Ann Fisher-Wirth and
Maude Schuyler Clay
Poetry and Photography

Exhibition lecture

March 9, noon

Barnard Observatory,
Tupelo Room



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.

Mark Your Calendars!

February 20, 2016

Food Media South
Birmingham, Alabama

February 22-23, 2016

Clothing and Fashion
in Southern History
University of Mississippi

March 2-4, 2016

Twenty-Third Oxford
Conference for the Book
University of Mississippi and
Oxford, Mississippi

March 30, 2016

Southern Documentary Seminar
University of Mississippi

April 6, 2016

Music of the South Symposium
University of Mississippi and
Oxford, Mississippi



13th Annual

Oxford Film Festival

February 17-21, 2016

www.oxfordfilmfest.com



64354

Presenting Southern Culture

These Southern Studies alumni are in very different professions, with one common thread: presenting southern culture to the public, whether it is through historic preservation, working in the visual arts, showcasing the correspondence of our third president, or helping artists and arts institutions with funding.



Kate Kenwright

Kate Kenwright works at the L'Enfant Historic Trust, a thirty-seven-year-old nonprofit that preserves and revitalizes historic communities in Washington, D.C. She received her BA in Southern Studies and also graduated from the Sally McDonnell Barksdale Honors College. She completed her Master of Preservation Studies Program at the Tulane School of Architecture. While attending Tulane, Kate interned with Longue Vue House and Gardens, Clio Associates, and the National WWII Museum. As part of her graduate studies there, she worked at the Preservation Resource Center of New Orleans where she participated in administering and monitoring easement properties throughout the New Orleans area.

What does your role as historic preservation specialist entail?

I work primarily with our Conservation Easement Program. A Conservation Easement is a voluntary legal agreement between a property owner and a qualified easement-holding organization where the property owner or owners promises not to alter the exterior of the property or surrounding open space without written permission from the easement holder. This gift to the Trust can qualify the donor for an income tax deduction. When an owner of one of our 1,134 easement properties wishes to modify their historic building, I review their application



Kate Kenwright

and work with their team, which may include architects, engineers, contractors, and designers.

We also have our Historic Properties Redevelopment Program, which was launched in 2012. We acquired two blighted vacant historic homes, completed turnkey rehabilitations, placed a conservation easement on them, and sold them. So we not only save historic buildings that would otherwise be demolished because of neglect, we put them back into use and hopefully help revitalize the neighborhood in the process.

These two programs keep us busy, and in the true nature of a nonprofit, I can be doing any number of things in a day depending on what comes across my desk.

What drew you to the profession of historical preservation?

I studied architectural preservation because I believe in the importance of our shared cultural heritage, and

this is my way of contributing to its protection. The built environment reminds us of where we came from and gives us a sense of our place in time. Buildings, particularly in the South, often act as symbols of identity. As our cities and landscapes evolve and change, the integration of the past into the future is of growing concern—something we studied extensively in the Southern Studies program. How to adapt and change in the face of technology and globalization without giving up the past or unduly glorifying it—this is a challenge shared by all who study and work in fields related to history and cultural heritage. In a more tangible way, the buildings that I work to protect are in D.C., which is technically in the South, even if it doesn't always feel that way.

How does your Southern Studies degree help you in your job?

The Center teaches students to think differently. The interdisciplinary

nature of the Southern Studies program, as well as the encouragement to approach everything with a critical eye, has really been of academic and professional benefit. I was encouraged by my professors to approach a problem in many different ways and to go to great lengths to get the necessary information, no matter how many archives you have to go to or people you have to track down. I deal with issues related to architecture, urban planning, preservation and conservation, art, history, and even archaeology on a daily basis. The ability to think outside the boundaries of traditional fields is so useful in this context.

We also learned at the Center to question who owns the past, and who gets to interpret it. In architectural preservation this lesson can be applied similarly—sometimes more ordinary buildings, including private homes, can be far more telling than the grand buildings that draw the most attention. Both deserve appreciation.



Lynn Marshall-Linnemeier

Lynn Marshall-Linnemeier is an Atlanta-based photographer, painter, and writer

Lynn Marshall-Linnemeier



*who has been documenting people and places of the South since 1989. She earned her MA in Southern Studies in 2005 and her thesis explored photography and community. She has won numerous awards, including a 2004 Lila Wallace-Readers' Digest/Arts International Travel Fellowship, which allowed her to travel to Australia to document the aboriginal people of that region, and a Kellogg Foundation/Fulton County Arts Council residency in 1999 in South Africa to produce prints and document the dialogue between women from around the world on issues confronting the new millennium. Linnemeier's work is in the Hartsfield-Jackson International Airport, the High Museum of Art, and the Pennsylvania Academy of Fine Arts, among others. She also had a solo exhibition at the Museum of Contemporary Art of Georgia in 2006 entitled *Stereo Propaganda: Deconstructing Stereotypes, Reconstructing Identity*. She currently teaches at Agnes Scott College in Decatur, Georgia. Her work *Do what I say* was chosen to be part of Atlanta Celebrates Photography's 11th Annual Public Art Project.*

Tell me about your new project, *The Other Side of Zora Neal Hurston's Eatonville*, and how you came up with the idea.

The project gathers photographs from residents of Eatonville, Florida, to be included in an *agan*, a masquerade costume worn during an Egungun masquerade. I build facsimiles of these structures. I engage the community on many levels. Children do cyanotypes on fabric that are sewn into the artwork, and elders generally lend photographs. Elders and some children also help with sewing the pieces together. I was invited to do this project by curators Jerushia Graham and Lonnie Graham. I met Lonnie Graham at Manchester Craftsman's Guild, a community-based facility back in the 1990s and knew Jerushia through her work in the community here. Lonnie is a photographer and Jerushia is a printmaker. The end result will be an installation at the Zora Neale Hurston Museum in Eatonville.

William Bland Whitley

William Bland Whitley earned his Southern Studies MA in 1996 with a thesis titled "Shades of White: Party Politics in Mississippi, 1870–1896." He works at Princeton University as associate editor of the Thomas Jefferson Papers, which began as an outgrowth of a congressional mandate to the Thomas Jefferson Bicentennial Commission to consider the feasibility of a comprehensive edition of Jefferson's works. That enterprise was launched in December 1943 and continues today with a digital edition, started in 2009.

What kind of work do you do?

I'm helping publish a comprehensive edition of the correspondence and other unpublished writings of Thomas Jefferson. We are publishing, or at least accounting for, all of the letters Jefferson wrote and received, as well as other documents like memos, notes on meetings, and invoices. Thus far, the project has brought out forty-one chronologically organized volumes (thirty-eight of which are also on the web), with three more actively in production. We publish about one volume a year and expect to finish in about ten years. My work involves a variety of tasks, the most important of which involve verifying that our transcriptions of individual documents are as accurate as they can be and annotating the documents to bring to light information that might be useful to readers. I spend much of my time doing nitty-gritty research for annotations that identify correspondents, explain obscure references, or connect aspects of the documents to larger historical issues—all with the objective of making the documents more comprehensible.

How does having a background in Southern Studies help you?

Southern Studies helped prepare me for my current job because it encouraged me to get excited about a wide range of topics. At the Center you're never confined to one approach or

disciplinary silo, and you are exposed to cool little corners of southern culture. Anything and everything can be important and interesting. That's an approach I try to take in my current work, and it comes in handy, too. Jefferson was conversant with so many subjects and attracted a wide array of correspondents, both accomplished and humble. The experience of juggling a number of different subjects and approaches has certainly helped.

Turry M. Flucker

Turry M. Flucker is a native of Houston, Texas. Before becoming the arts industry director at the Mississippi Arts Commission (MAC), he served for nine years as branch director at the Louisiana State Museum, directing the Louisiana Civil Rights Museum Project. He also served as the curator at Smith Robertson Museum in Jackson, a position he maintained for ten years. He earned his MA in 2014.

Tell me about your job as arts industry director at the Mississippi Arts Commission.

I work with large performing arts and single-discipline organizations, such as museums, operas, symphonies, theaters, and film festivals, across the state. These organizations apply for operating and programmatic support,

and I manage the grant applications from start to completion. I also manage fellowship applications for visual artists, the applications for the visual artists' roster, and the mini grants for individuals and organizations. I also work with the Mississippi Presenters Network, a statewide network of small, medium, and large presenting organizations.

How do you utilize your Southern Studies degree at MAC?

I am one of the hosts of the *Mississippi Arts Hour* on MPB. It's a weekly radio show that focuses on what's happening in the arts and cultural communities throughout the state. Each week we interview artists, musicians, other arts administrators and curators. I approach each interview as if I am doing an oral history, with Mississippi as the backdrop. It's about place and how place shapes the work that they do. I learned to listen and observe more in Southern Studies. That experience has helped me tremendously, not only in doing the *Arts Hour* interviews, but also as I work with grantees and other constituents that we serve. Pursuing a degree in Southern Studies was one of the best life decisions that I ever made. To study the American South is to study America and the rest of the world.

Rebecca Lauck Cleary

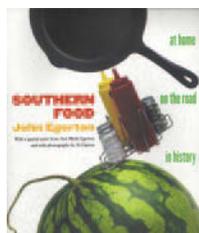


In the Classroom: Reading List for SST 555: Foodways and Southern Culture

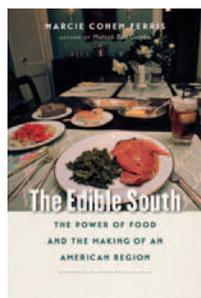
For Fall 2015, the students in Catarina Passidomo's foodways seminar class enjoyed a well-rounded introduction to the study of southern food. Passidomo's primary objective of the course was to use "southern foodways as a lens to explore deeper questions about ownership and access; inclusion and exclusion; and what it means to grow, cook, and eat in the twenty-first-century South." Each week, students shared their thoughts about the texts as part of the "online book club" for the Southern Foodways Alliance.

Here is a selection of highlights of that forum:

Southern Food: At Home, on the Road, in History, by John Egerton. This "instant classic," published in 1987, is fundamental to the development of southern foodways as a legitimate field of study. Beginning the fall semester with Egerton only made sense, as he explored southern food in more than two hundred restaurants in eleven southern states, recounting his conversations with owners, cooks, waiters, and customers. Students also discussed "how Egerton's project would be different if undertaken today."

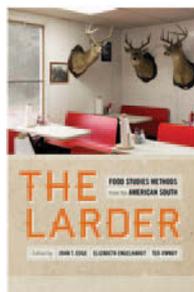


The Edible South: The Power of Food and the Making of an American Region, by Marcie Cohen Ferris, is a comprehensive exploration of southern history through the lens of food. Almost an update to Egerton's book, *The Edible South* is an extensive and inclusive look into the powerful role

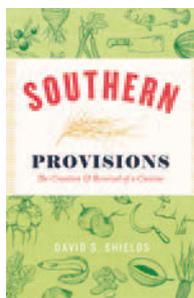


food played in the creation of the region and the power it still has today.

The Larder: Food Studies Methods from the American South, edited by John T. Edge, Elizabeth Engelhardt, and Ted Ownby, showcases essays with an interdisciplinary approach to the topic of foodways, using different methods and strategies. Students felt *The Larder* gives voice to many stories of southern food, all of which need to be told.



Southern Provisions, by David Shields, examines the changing role of southern cuisine from Reconstruction to the present. This agricultural advocacy book focuses on conservation and preservation. "Shields is advocating for a lost way of life, bringing back tasty food over food that has been genetically bred for easier distribution."



High on the Hog: A Culinary Journey from Africa to America, by cookbook author and culinary historian Jessica Harris, details the narrative history of the origin and diaspora of African foodways in North America. Students found Harris's narrative quality "highly approachable and informative," with the chapter on modern diversity in African American foodways tying together "the best coverage on the global South we've seen yet."

Building Houses Out of Chicken Legs: Black Women, Food, and Power, by Psyche Williams-Forson, uses material ranging from personal interviews to

Chris Rock's comedy to demonstrate the complex relationship of African Americans and chicken. Students felt the "stories are about more than chicken, but of the conscious choices of resistance, dignity, and feminism."

To Live and Dine in Dixie, by Angela Jill Cooley, hones in on a specific moment in time: southern public eating spaces from 1876 through 1975. Cooley also blends gender and class into her narrative on race, and gives depth to the cultural and legal study of segregated spaces.

Dispossession, by Pete Daniel, draws upon records from the USDA, county extension offices, legal cases, and personal accounts from farmers to trace the denial of loans, jobs, acreage allotments, and voter intimidation that, between the years 1920 and 1999, stripped over 880,000 African American farmers of thirteen million acres of land. Although extremely data-heavy, students saw the book as not only for scholars; but also for activists.

A Mess of Greens, by Elizabeth Engelhardt, brings gender into the equation of southern food, as she explores five moments in history: moonshine, biscuits versus cornbread, girls' tomato clubs, pellagra, and cookbooks as a form of communication. Her perspective "challenges the reader to think about southern foodways as dynamic and representative of the conflicting views of southern female identity."



For full descriptions of the books and for class discussion, go to #SFABookClub, or <http://www.southernfoodways.org/tag/what-were-reading/>.

Rediscovering the Past

New Book of Essential 1960s Blues

Interviews Coedited by *Living Blues* Staffer

In 1963, the magazine *Blues Unlimited* was instrumental to the British blues revival by giving voice to famous, forgotten, undiscovered, or underappreciated blues musicians from the US. The magazine set the standard for documenting blues history through the use of long-form interviews, and in many ways it paved the way for magazines such as *Living Blues*.

Mark Camarigg was the publications manager and former assistant editor for *Living Blues* magazine until this past December, when he left the magazine to take a new position at the University of Arkansas law school in Fayetteville. While at *Living Blues*, Camarigg made time to chair the Center-sponsored Blues Symposium at the University of Mississippi, and recently he coedited, with Bill Greensmith and Mike Rowe, a collection of interviews from *Blues Unlimited*. The book is *Blues Unlimited: Essential Interviews from the Original Blues Magazine*.

Before leaving UM, and in between *LB* deadlines, Camarigg took a few moments to sit down with us to discuss his newest project.

Tell us a bit about the new book.

Blues Unlimited is an anthology of interviews with blues musicians from the British magazine *Blues Unlimited*. There are more than twenty interviews with artists such as James Cotton, Fontella Bass, Johnny Otis, Snooky Pryor, and Roy Brown, and a few essays as well.

Blues Unlimited published from 1963 until 1987. The magazine wasn't widely available in the US, so most of these interviews will be new to an American audience. The interviews are grouped regionally—West Coast, Texas, Chicago, Mississippi, and so on—and we also include a

couple of interviews with some influential record executives.

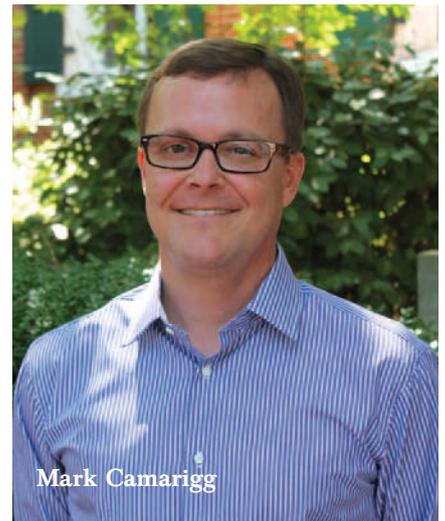
One of the exciting things about the book is the scope of the material. It covers the St. Louis blues scene in the late twenties and thirties, Detroit and Chicago in the thirties and forties—a lot of information that will be new to folks who never read the magazine forty-plus years ago. Having access to the original *BU* photo archives, we also have a number of heretofore-unpublished photos in the book.

How did you get involved in the project?

I became aware of the magazine when I was researching at the Blues Archive on campus. I was researching the origin of the phrase “soul-blues,” and Jim O’Neal suggested I’d find it in *Blues Unlimited*. I started reading every issue and was amazed at the information I found: the first descriptions—ever—of Son House, Robert Johnson’s death certificate, and early concert reviews of Little Walter, Buddy Guy. It was fascinating.

I knew the magazine had limited reach here in the US and that blues fans would enjoy reading these interviews. I also knew getting the rights to reprint them would be important, so I tracked down a few of the original writers and editors, including my coeditor Bill Greensmith, who had possession of the magazine’s archive and photos.

The collaboration just took off from there. Bill and I both recognized the importance and influence of the work by the original founders, Mike Leadbitter and Simon Napier. Of course, blues researchers are aware of the magazine and have cited it in footnotes, but it was important to us that they get their due. Leadbitter flew from London to Houston or New

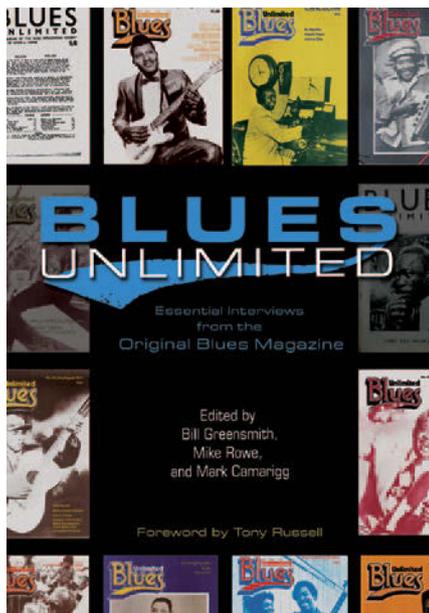


Mark Camarigg

Orleans on his own dime and interviewed musicians and documented his travels. There was no template or travel budget for what they did. They were simply driven by a passion for the music and an interest in the lives of these artists.

The magazine has an interesting history, doesn't it?

It does. British blues fans and researchers Mike Leadbitter and Simon Napier founded the Blues Appreciation Society in 1962 and launched *Blues Unlimited* magazine in April 1963. *Blues Unlimited* established itself as the world’s first blues magazine and was a primary source for much of the blues information in the 1960s and ’70s. Contributing authors to the magazine included Paul Oliver, David Evans, Chris Strachwitz, Jim O’Neal, and John Broven. Historically, *Blues Unlimited* gave impetus to the blues revival of the 1960s and influenced all blues publications that followed, including *Living Blues*. The magazine prided itself on being the first to publish interviews and news items about American blues musicians. To this day, these interviews and firsthand field reports remain a blues researcher’s only guide for information on many significant blues artists.



There was a wonderful spirit about the magazine as well. They would publish the home addresses or phone numbers of musicians at the end of interviews and encourage readers to visit or write to them. The record and book reviews in the magazine also conveyed a wonderful sense of humor, but never at the expense of accuracy.

What was your selection process for the book?

Original editors Bill Greensmith and Mike Rowe were obviously familiar with the contents of the entire run of the magazine, so they had interviews in mind. Naturally, we wanted to include well-known artists like Freddie King and Albert Collins, but more often, the best interviews were with lesser-known artists.

Blues aficionados can be tough to please, but I feel we collected a representative overview of the magazine and highlighted some neglected blues scenes, including St. Louis and Detroit. I think the book also reflects the spirit of the magazine. The *BU* writers and editors revered these musicians and gave them an opportunity to tell their story, and I hope it inspires readers to track down recordings by Big Maceo, Juke Boy Bonner, or Louis Myers after reading their stories.

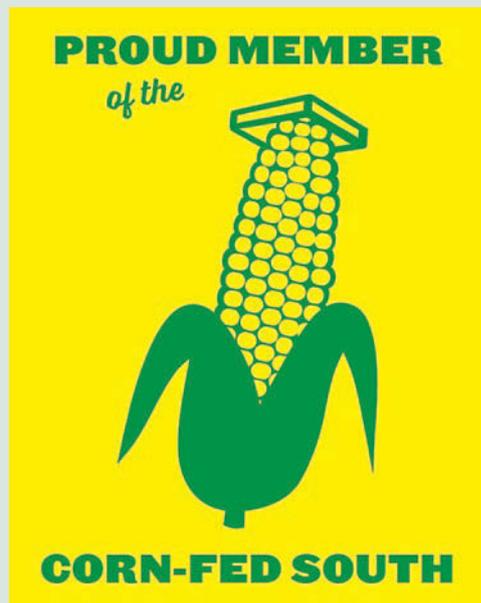
Interview by James G. Thomas, Jr.

Southern Foodways Alliance Explores the Corn-Fed South in 2016

Each year, the Southern Foodways Alliance organizes its programming around a single theme or question. In recent years, we have explored such topics as women and work in southern food, pop culture, and inclusion and exclusion at the southern table. In 2016, the SFA examines the Corn-Fed South.

The year's programming culminates in the 19th Southern Foodways Symposium, scheduled for October 13–16 in Oxford and on the University of Mississippi campus. The SFA will stage talks, curate conversations, and commission artwork and performances that examine corn as symbol, corn as sustenance, and corn as syrupy problem.

Corn has been a staple of the southern diet since long before European contact. This year, we take a deep dive into the place corn has in our fields and at our tables, past, present, and future. Among many corn-related topics, we especially look forward to learning more about the corn-based foodways of first peoples in what is now the US South and how their practices continue to influence our own.



JEFF MOORE



AMY C. EVANS

A plate of tamales at Joe's (also known as the White Front Cafe) in Rosedale

From hoecakes to tortillas, bourbon to Coca-Cola, chicken feed to grits, corn plays myriad roles—some of them hidden or overlooked—in southern food and drink. Its benefits as well as its detrimental effects manifest themselves in the diet,

economy, and environment of our region. Throughout 2016 the SFA looks forward to learning more about this civilization-shaping crop. Follow along with us all year at southernfoodways.org.

“Faulkner and the Native South” Conference to Add Native Content to Guided Tours

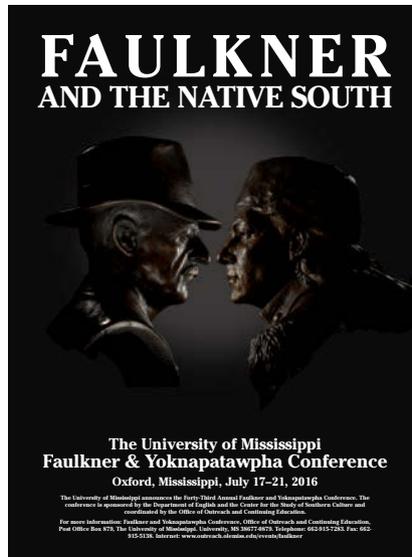
This summer’s “Faulkner and the Native South” conference at the University of Mississippi (July 17–21) represents an exciting opportunity for scholars, students, and other fans of William Faulkner’s work to learn more about the Native American wellsprings of his novels, stories, and artistic vision, from place-names and language habits to character types, local North Mississippi lore, and regional and national histories of encounter, conquest, and cultural survival. The conference will also explore the complex and often ambivalent inheritance that Faulkner’s writings represent for Native American artists and intellectuals working in his wake, and for Choctaw and Chickasaw communities still reckoning with myths of Indian life and identity that his fiction had a hand in creating and perpetuating.

For the 2016 conference poster, the organizers have chosen a striking image to convey this ambitious dual agenda. Designed by Robert Jordan and Susan Lee from photographs taken by Jordan, the poster features a pair of busts by award-winning sculptor William N. Beckwith of Taylor, Mississippi. On the left is a hatted William Faulkner, and on the right is the pre-removal Chickasaw chief Piominko (c. 1750–1799). The image crystallizes the guiding questions behind “Faulkner and the Native South”: What did William Faulkner see when he contemplated the history, culture, and society of North Mississippi’s indigenous peoples? and How have Native writers responded to that gaze with their own answering views of Faulkner and his imaginative world?

The conference also seeks to deepen registrants’ understanding of Mississippi Native histories and communities in a less scholarly, more experiential way. Two of this year’s optional guided tours have been reorganized to incorporate significant Native elements. The Mississippi Delta tour, which typically focuses on blues, civil rights, and Faulkner legacies in the area, will add stops at Native burial mounds and archaeological excavation sites. Jay Johnson, professor emeritus of anthropology at the University of Mississippi and former director of the university’s Center for Archeological Research, will serve as guide for these segments of the tour. Meanwhile, the 2016 tour of northeast Mississippi will be relocated from Ripley and New Albany to the Tupelo area, to focus on local Chickasaw history and culture. Led by representatives of the Chickasaw Inkana Foundation, tour registrants will visit the Piominko statue, the North Mississippi Medical Center reburial site, Lee Acres and Chukalissa (sites, respectively, of the French-Chickasaw battles of Ackia and Ogoula Tchetoka in 1736), the Chickasaw Village site on the Natchez Trace, the George and Saliichi Colbert House, and the Chisha’ Talla’a’ Chickasaw Preserve.

These optional tours are \$95 for conference registrants. For more information, visit the conference website at www.outreach.olemiss.edu/events/faulkner or contact Jay Watson, conference director, at jwatson@olemiss.edu.

Jay Watson



Eudora Welty Awards

Do you have a son who might be the next Richard Wright? A daughter who can channel her inner O’Connor with a flick of a pen? If so, encourage these



KAY BELL

young people to enter stories and poems for consideration in the Center for the Study of Southern Culture’s annual Eudora Welty Awards.

Students must be Mississippi residents. The competition is open to ninth through twelfth graders, and writing should be submitted through students’ high schools. Short stories should not exceed three thousand words, and poetry should not exceed one hundred lines. Winning students will be notified at least a month prior to award presentation. The first-place prize for each category is \$500, and the second-place prize is \$250. The winners will also be recognized at the opening of the 2016 Faulkner & Yoknapatawpha Conference on the University campus in July.

Each entry should be accompanied by the entry form and postmarked by April 11, 2016. Faculty and staff from the Center for the Study of Southern Culture will judge the entries and select the winners. Application and submission requirements will be sent to all Mississippi public and private schools. If you know a Mississippi student currently enrolled in high school outside of the state or who is home-schooled, please e-mail rebeccac@olemiss.edu or call 662-915-3369 for a copy. To see a list of past winners or to apply online, visit <http://southernstudies.olemiss.edu/academics/high-school-eudora-welty-awards/>.

Mississippi Arts Commission Honors Scott Barretta with Excellence in the Arts Award

Scott Barretta, writer and researcher for the Mississippi Blues Trail and an adjunct instructor in sociology and anthropology at the University of Mississippi, has lived in the state for sixteen years, but his blues journey began long before his arrival here.

A multidecade musical odyssey has led Barretta to receiving the Mississippi Arts Commission (MAC) 2016 Governor's Award for Excellence in the Arts for Mississippi Heritage. The award will be presented at the 28th Governor's Awards ceremony, set for 6:00 p.m., February 11, in Jackson.

Barretta grew up in northern Virginia. As a student at George Mason University and the University of Virginia, he focused his undergraduate and graduate work on political sociology and did some research on blues history at UVA. In 1992, his doctoral studies took him to Lund University in Sweden, where his advisor encouraged him to pursue the topic further.

While in Sweden, Barretta began writing for the Swedish blues magazine *Jefferson*, named for Blind Lemon Jefferson and entirely in Swedish, and in 1995 he became its editor. This led him to write for other publications in the United States, including *Living Blues*.

Barretta first came to Mississippi in 1988 to attend blues festivals and visit juke joints in Clarkdale, Greenville, Chulahoma, and other places. He met *Living Blues* editor David Nelson, who recruited Barretta to succeed him as editor in 1999.

"I really had no plans for leaving Sweden when David initially approached me, but I eventually decided that it was a once-in-a-lifetime opportunity to get paid to



Scott Barretta

JOE YORK

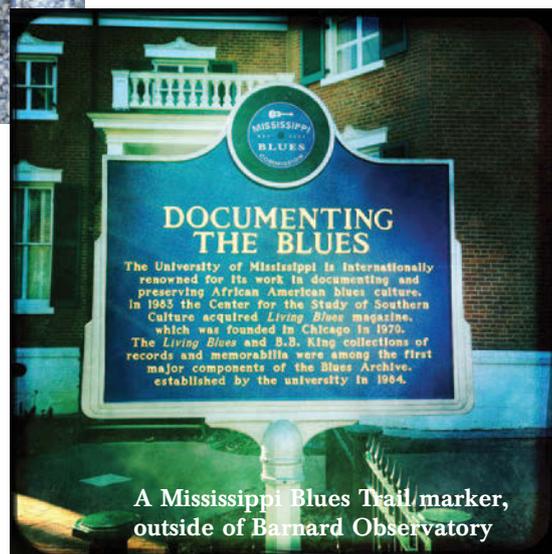
study blues in Mississippi," Barretta said. "I was an academic who was editing a blues magazine on the side. Becoming a full-time editor at the Center for the Study of Southern Culture seemed like a good move."

Sixteen years later, Barretta says he has developed a deep love for Mississippi while learning the intricacies of its musical culture and how its connections permeate the state. He has experienced the blues firsthand, getting to know legends such as Bobby Rush and going to Junior Kimbrough's juke joint, Otha Turner's fife and drum picnic, the Flowing Fountain in Greenville, and Betty's place in Noxubee County, where Willie King played every Sunday night.

Besides his work with *Living Blues* and the radio show *Highway 61*, Barretta is, along with founding

Living Blues editor Jim O'Neal and graphic designer Wanda Clark, on the team that created the Mississippi Blues Trail, which features more than one hundred and eighty historical markers across the state and as far away as Norway and France.

"That we have so many markers that feature multiple images and over five hundred words, and that we're doing so in Mississippi, is groundbreaking in terms of cultural and historical interpretation of African American vernacular culture," Barretta said. "Other states



A Mississippi Blues Trail marker, outside of Barnard Observatory

JAMES G. THOMAS, JR.

and regions often contact us to inquire about how they can do this, but no one has really followed suit."

He is working with filmmaker Joe York and UM's Southern Documentary Project to produce the forthcoming documentary *Shake 'Em on Down: The Blues According to Fred McDowell*. Barretta and York will screen the film on April 6 as part of the Music of the South Symposium.

Kelley Norris

SFA Hosts Second Food Media South in Birmingham

On Saturday, February 20, the Southern Foodways Alliance will host Food Media South in Birmingham, Alabama. The event grew out of Food Blog South, founded in Birmingham in 2010. Last year, the SFA began directing the conference and expanded its purview beyond blogging to cover multiple facets and platforms of food media.

The 2016 event will explore storytelling in the digital era and ask timely questions about how race and gender impact which food stories are told and who tells them. SFA board president Brett Anderson, the restaurant critic for the *New Orleans Times-Picayune* and a 2013 Nieman Fellow at Harvard, and Valerie Boyd, the Charlayne Hunter-Gault Distinguished Writer in Residence at the University of Georgia, will lead the discussion on race and racism at the table and in the news. Kathleen Purvis, the food editor for the *Charlotte Observer*, will speak about women as practitioners and subjects of food media.

In addition to big-picture queries, Food Media South also showcases the practicalities of visual storytelling, investigates the digital promise



University of Mississippi journalism professor Cynthia Joyce (left) interviews SFA Gravy podcast producer Tina Antolini about audio storytelling at Food Media South 2015.

CARY NORTON

of recipes, discusses how content can drive events, deconstructs the development of personal brands, and more.

Additional speakers include Corby Kummer of *The Atlantic*, Ann Taylor Pittman of *Cooking Light*, and Nicole Taylor, author of *The Up South Cookbook*.

The day will also include meals that showcase the diversity of Birmingham's food scene, from

classics like hot dogs to new favorites like breakfast tacos.

If you work as a content creator or editor and wish to gain new perspectives on your work, this event is for you. As of this writing, tickets, priced at \$150, are still available. Click on "Events" at southernfoodways.org to purchase a ticket. Questions about FMS may be directed to info@southernfoodways.org.

In Memoriam

Rebecca Yancey Adams Feder
July 23, 1954 – October 28, 2015

Florence King
January 5, 1936 – January 6, 2016



READING THE SOUTH

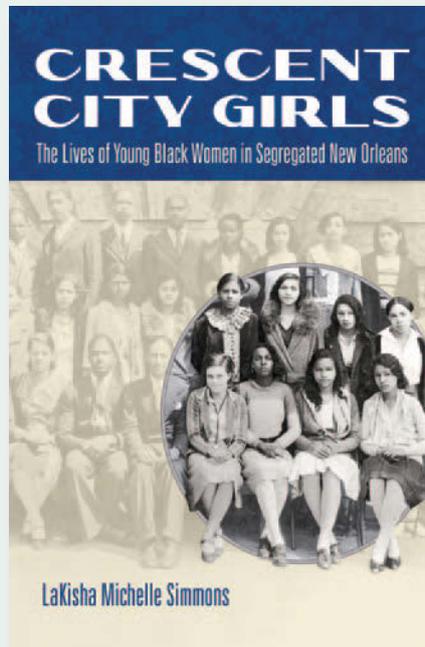
Book Reviews and Notes by Faculty, Staff, Students, and Friends of the Center for the Study of Southern Culture

Crescent City Girls: The Lives of Young Black Women in Segregated New Orleans

By LaKisha Michelle Simmons. Chapel Hill: University of North Carolina Press, 2015. 282 pages. \$29.95 paper and \$28.99 ebook.

LaKisha Michelle Simmons writes in her introduction, “*Crescent City Girls* builds from Du Bois’s question—how does it feel to be a problem?—but reframes the question from the standpoint of a young black woman.” Studying New Orleans from the 1930s through the mid-1950s, Simmons faces the question of how to write about young people. Should she write about institutions designed for young people? Should she write about the ways adults inside and outside the city defined the problems of young people (or defined young people as problems)? How can the scholar get inside the minds and experiences of young people themselves? *Crescent City Girls* does all of those things, with an emphasis on understanding the perspectives of young women.

Three themes help define the author’s approach. She is interested in geography, so studying movement emerges as a way to study the possibilities and fears of young women as they go from one part of New Orleans to another. The intersections of race, sexuality, and respectability constitute a second, closely related theme. Young African American women faced all sorts of pressures, from harassment, insults, and fears of



rape to consistent demands to comport themselves with a respectability that belied images of being overly sexual. Third, since sources are difficult, Simmons takes an interdisciplinary approach that studies a different issue with a different method in each chapter.

One section studies “the geography of insults” by analyzing how African American young women learned what to expect from and how to deal with expectations and harassment in different sections of the city. A second section uses the story of Hattie McCray, a fourteen-year-old girl killed by a potential rapist, to study how different groups, including the press and the legal system, dealt with issues of race, sex, age, and violence. The African American press emphasized McCray’s story as a way to disprove accusations of African American promiscuity. Another section uses social scientific works to show how young women faced consistent demands to prove their “niceness,” meaning a demeanor that went along

with abstaining from sexual activity. Simmons shows that certain parts of the city were the sites of “niceness” for young African American women, while other areas seemed a combination of tempting and threatening. A chapter analyzes the House of the Good Shepherd, a Catholic reform institution for women accused of improper sexual activity. Inside the House, nuns urged rehabilitation through religious confession, new names, and separation from past associations.

Simmons writes of the importance of not simply treating African American women as problems. Wanting to get inside their experiences, including their pleasures, she analyzes how programs in reading and creative writing, a “make-believe world” of YMCA programs, and creative participation in Mardi Gras events revealed excitement, joy, and originality that was possible in certain times and places.

As she summarizes in the epilogue, “For black women of the generation who grew up during Jim Crow and lived through Hurricane Katrina, their lives have been defined, in part, by traumatic experiences. For many of them, being an American citizen has been full of contradiction. They have had to contend with multiple assaults on their dignity: daily insults from whites on the streets, pressure from family to remain “nice,” expectations about who they *should be* as black Americans, and the varying costs of being forgotten by the state. Their inner worlds have also been full of pleasures—of pleasant memories of neighborhoods and of good friends and supportive families.” The book addresses many of the themes scholars and others consider when they think of New Orleans. Entertainment districts, Mardi Gras balls and parades, the power

of Catholicism, the importance of schools, the complexity of definitions of race and the power of racial segregation are all crucial to *Crescent City Girls*. By focusing on young African American women, and by studying both problems and pleasures, Simmons allows readers to understand those issues in new ways.

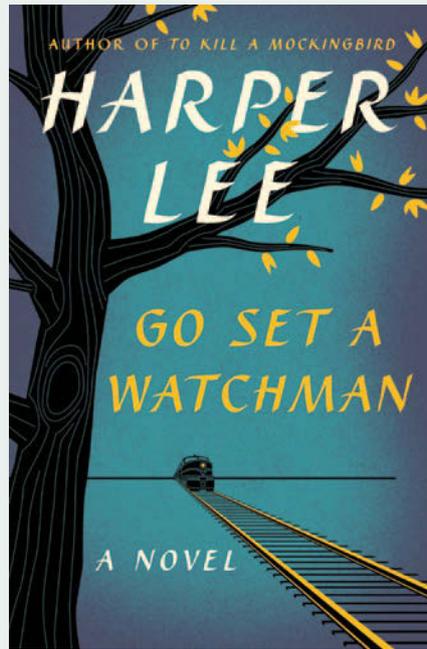
Ted Ownby

Go Set a Watchman

By Harper Lee. New York: Harper, 2015. 278 pages. \$27.99 cloth.

“What would Atticus do?” is the principle that guides Jean Louise (Scout) Finch, even as a twenty-six-year-old New Yorker visiting her Alabama hometown in Harper Lee’s *Go Set a Watchman*. For more than half a century, readers of Lee’s *To Kill a Mockingbird* (1960) and viewers of the 1962 movie version have been inspired by the same question. In *Go Set a Watchman*, Atticus Finch is described as “the most potent moral force” in Jean Louise’s life: “whatever was decent and of good report in her character was put there by her father.” But Scout’s nausea is contagious when Atticus attends a Maycomb County Citizens Council meeting in the same courthouse where he defended a black man two decades earlier.

As a child, she watched Atticus in his finest hour from the crowded African American gallery; as an adult, she is sickened and alone in the same gallery. Most readers of Lee’s rediscovered book manuscript will share Scout’s sense of betrayal when Atticus calmly sits at a table with William Willoughby, a racist who “spewed filth from his mouth.” Because the room is filled with “men of substance and character, responsible men, good men,” Scout feels that “All of Maycomb and Maycomb County were leaving her as the hours passed.”



When Atticus tells her “the council’s our only defense” against both the NAACP and the federal government, Jean Louise accuses him of withholding hope from black citizens. Her Uncle Jack shares Atticus’s low opinion of northern politicians. Comparing the 1950s to the Civil War era, Dr. Finch argues: “Now, at this very minute, a political philosophy foreign to it is being pressed on the South.” Shockingly, Scout calls her father a “double-dealing, ring-tailed old son of a bitch.” But, despite her plea for justice for African Americans, Scout admits she is “furious” with the Supreme Court for “tellin’ us what to do again” and undermining the Tenth Amendment, presumably in the 1954 *Brown v. Board of Education* decision on the integration of public schools.

The resentment of northern interference in *Go Set a Watchman* recalls lawyer Gavin Stevens’s long conversation with his young nephew Chick Mallison at the end of Faulkner’s *Intruder in the Dust* (1948). In defending Lucas Beauchamp, Stevens says he is “defending Sambo from the North and East and West—the outlanders who will fling him decades back . . . by forcing on us laws based on the idea that man’s injustice to man can be abolished overnight by police.” “Sambo” isn’t the N-word,

but it sounds embarrassingly close. Gavin Stevens and the Atticus Finch of *Go Set a Watchman* reflect national race tensions with a regional defensiveness that was much more subdued in *To Kill a Mockingbird*, and Harper Lee’s 1950s novel refers to other postwar anxieties as well.

At a coffee with several Maycomb women, Scout ridicules her peers’ uninformed remarks on communists, Catholics, immigrants, and the threat of “mongrelization” and another Nat Turner rebellion. Nevertheless, she agrees with Atticus that many African Americans are “backward,” adding, “They are simple people, most of them, but that doesn’t make them subhuman.” Nostalgic yet reductive, Scout identifies the “musky sweet smell of clean Negro, snuff, and Hearts of Love hairdressing” when she visits the Finches’ former housekeeper Calpurnia in her country home. White women are similarly wistful and out of place when the white Cornelia visits her maid Tweet in Ellen Douglas’s *Can’t Quit You, Baby* and Anne-Marie Duvall drives to the house of the family’s ancient cook, Aunt Fe, in Ernest Gaines’s *Bloodline*. Jean Louise’s Aunt Alexandra had told her that “nobody in Maycomb goes to see Negroes any more. . . . Besides being shiftless now they look at you sometimes with open insolence, and as far as depending on them goes, why that’s out.” But Scout is not prepared for Calpurnia’s remote air. “Did you hate us?” she asks, waiting in agony until “Finally, Calpurnia shook her head.”

The distance between the Finches and Calpurnia is startling in light of their closeness in *To Kill a Mockingbird*, but much has changed since Scout and her brother Jem befriended Boo Radley and faced Bob Ewell’s attack in 1930s Maycomb. Jem dies suddenly two years before the opening of *Go Set a Watchman*, and Scout wonders if she would feel alienated even from Jem if he were still alive. The Finches’ close friend Dill, who promised to marry Jean Louise when they grew up, now

lives in Italy after serving in the military. Henry Clinton, a character new to *Go Set a Watchman*, is Jean Louise's romantic interest and a longtime protégée of Atticus Finch. As a teenager, Hank stopped the seventh-grader Scout from jumping off the town water tower when she naively feared a classmate's kiss would make her pregnant. Scout is not a social snob like her Aunt Alexandra, who disapproves of the young lawyer because "we Finches do not marry the children of rednecked trash." But Hank's presence with Atticus at the Citizens' Council meeting seems to destroy any chance that Scout will accept his latest marriage proposal.

Although the conservative politics of Atticus, Hank, and Uncle Jack Finch have occasioned much negative commentary on *Go Set a Watchman*, the Citizens' Council is not mentioned until chapter 8, one hundred pages into the novel. Scout's disillusionment in the courtroom gallery is a turning point from the relative lightness of the earlier chapters, which describe recent changes in Maycomb, Scout's spontaneous swim with Hank at Finch's Landing, and a Sunday service at the Maycomb Methodist Church. But humorous episodes with Scout at ages eleven, twelve, and fourteen interrupt the serious discussions that follow Scout's crisis in the courthouse. Like *To Kill a Mockingbird*, this second Maycomb chronicle relates the end of innocence, for children and adults. A racist's brutal attack breaks Jem Finch's arm in the first book; in *Go Set a Watchman*, Atticus's carefully reasoned racism breaks Scout Finch's heart.

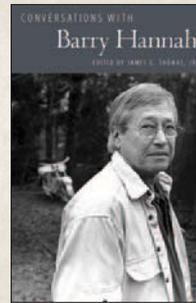
Joan Wylie Hall

Studying Appalachian Studies: Making the Path by Walking

Edited by Chad Berry, Phillip J. Obermiller, and Shauna L. Scott. Champaign: University of Illinois Press, 2015. 240 pages. \$95.00 cloth and \$25.00 paper.

About forty years after the rise of Appalachian studies, *Studying Appalachian Studies* offers a history and assessment of the field. The seed for the edited volume was planted in 2008 during a meeting of scholars who hoped to offer a critical evaluation as well as suggestions for future directions. The three editors of the volume, all past presidents of the Appalachian Studies Association, have facilitated a book project that underscores the promises and challenges of place-based, interdisciplinary study.

Appalachian Studies has its roots in the reform movements of the early twentieth century, when social workers, missionaries, and educators began meeting annually as the Council of the Southern Mountain Workers (CSM)



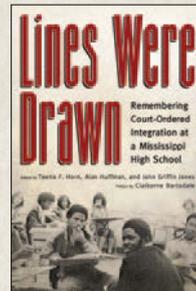
Conversations with Barry Hannah

Edited by James G. Thomas, Jr.
Collected interviews from 1980 – 2010 with one of the most important writers of modern American literature
\$25 paperback

The Amazing Crawfish Boat

By John Laudun

The remarkable story of the Cajuns and Germans of Louisiana who conquered the rice fields and spawned an aquaculture bonanza
\$30



Lines Were Drawn: Remembering Court-Ordered Integration at a Mississippi High School

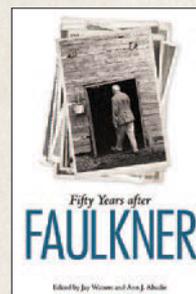
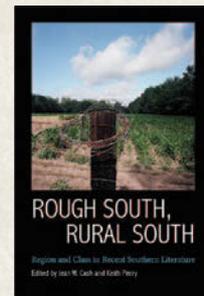
Edited by Teena F. Horn, Alan Huffman and John Griffin Jones
Oral histories gathered by three graduates of a major high school in Jackson
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Rough South, Rural South

Region and Class in Recent Southern Literature

Edited by Jean W. Cash and Keith Perry

A critical companion to the striking variety of contemporary southern literature
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Fifty Years after Faulkner

Edited by Jay Watson and Ann J. Abadie

Essays that reassess Faulkner's life and career a half century after his death
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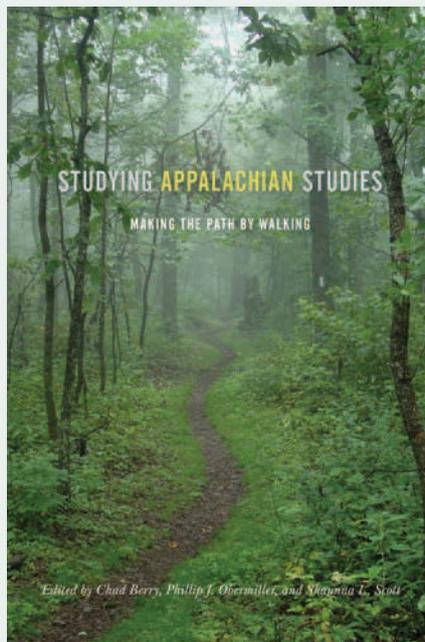
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to study, document, and discuss the life of people who lived in the Mountain South. In the 1960s the CSM oversaw the implementation of federal antipoverty programs during President Johnson's War on Poverty. During the upheaval of the 1960s social movements, the council's membership shifted, with more activists and local people taking the reins. In 1969, youth activists spearheaded an Appalachian Free University, and the year following scholars and activists organized a conference to develop an Appalachian studies curriculum with a focus on teaching Appalachian history, confronting stereotypes and economic exploitation, and fostering pride in Appalachian culture. In contrast to Jack Weller's 1965 history of the region, *Yesterday's People*, they titled the conference "Tomorrow's People," identifying themselves as current-day political actors, not a people stuck in time. Building on this and other scholar-activist collaborations, historian Richard Drake helped to organize the first Appalachian Studies Conference in 1978 (what would become the Appalachian Studies Association). Throughout the 1970s and 1980s scholars in the region developed Appalachian studies programs and centers at numerous public and private institutions of higher learning, and many also published journals and magazines. As the editors of the volume show in a comparative chapter, the development of Appalachian studies paralleled or overlapped with other interdisciplinary fields, including women's studies, African American studies, and New West studies.

The volume examines the emphases in Appalachian studies programs and research: issues surrounding identity, culture, community and economic development. It also wrestles with some of the problems that arise in interdisciplinary study and in a field committed to participatory democracy. Lastly, several of the authors offer directions for future study and challenges to scholars of Appalachia.

Sociologist Barbara Ellen Smith's



article examines representations of Appalachia in scholarly studies, and she concludes by calling for "a little theoretical ferment" in the field. She argues that the two major paradigms in Appalachian studies—one that focuses on political economy (internal colony versus world systems models) and the other cultural explorations (who counts as Appalachian?)—obscure as much as they illuminate. Moreover, such paradigms prevent examinations of "noncapitalist economic relations" as well as the "relational construction of inequality." Smith calls for new lines of inquiry, new frameworks that allow for complex identities, and "an ethos . . . that valorizes reflexivity and critical exchange."

In a chapter on "imagining Appalachia," Douglass Reichert Powell takes the reader on a tour of three Appalachian locales and seeks to define what makes a region and what role scholars play in imagining and reimagining Appalachia. He examines development efforts in Scottsboro, Alabama, where locals have distanced themselves from the trial of the Scottsboro Nine and instead draw tourists to a warehouse of unclaimed baggage, the "placeless, wandering stuff, a global lost-and-found, the anti-place." He revels in the rustic, folksy charm of Tamarak, a "craft store/conference

center/food court/regional rebranding project" along I-77 in West Virginia. And he ponders the meaning of Cumberland Gap, where the National Park Service and Federal Highway Administration recently removed highways and "restored" the landscape to appear as it might have to eighteenth-century frontiersmen. In this entertaining chapter, Reichert Powell offers a model for how scholars might examine landscapes and community past and present and "put forward in a public way a version of the region that includes a vision of the region: both what it is and what it could be."

The editors close the volume by "reconsidering Appalachian studies." They note the strength of the field, measured by the ten cohorts of students who, with broad and interdisciplinary training, have gone on to enrich all sectors of society. They also suggest areas for future study, including research on urban and suburban spaces as well as middle-class people in the region; the impact of migration in Appalachia; and the success or limitations of regional economic development schemes. Lastly, they call for scholars to continue the tradition of collaboration across fields and community-based research.

As a scholar straddling Appalachian and Southern Studies, I could not help but compare the two fields. Southern Studies is less firmly rooted in social and political movements. Here, I think Southern Studies could take lessons from Appalachian studies, especially the ethos of participatory action and community-based research. At the same time, Southern Studies scholars have been less hesitant to trouble the boundaries of "the South" (and who is southern), leading them to examine the role of mythmaking in the region and to develop frameworks for the study of the Global South. This scholar hopes to see more collaboration between Appalachian and Southern Studies, a relationship that could lead to fruitful exchange.

Jessica Wilkerson

BOOKS OF NOTE

Conversations with Barry Hannah

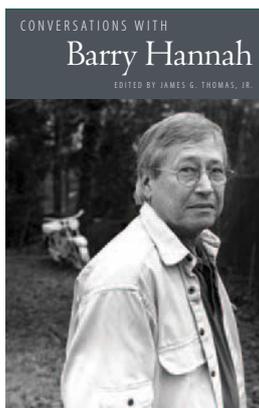
Edited by James G. Thomas, Jr.
Jackson: University Press of Mississippi, 2015. 243 pages. \$80.00 printed casebinding, \$25.00 paper.

Between 1972 and 2001, Barry Hannah (1942–2010) published eight novels and four collections of short stories. A master of short fiction,

Hannah is considered by many to be one of the most important writers of modern American literature. His writing is often praised more for its unflinching use of language, rich metaphors, and tragically damaged characters than for plot. “I am doomed to be a more lengthy fragmentist,” he once claimed. “In my thoughts, I don’t ever come on to plot in a straightforward way.”

Conversations with Barry Hannah collects interviews published between 1980 and 2010. Within them Hannah engages interviewers in discussions on war and violence, masculinity, religious faith, abandoned and unfinished writing projects, the modern South and his time spent away from it, the South’s obsession with defeat, the value of teaching writing, and post-Faulknerian literature.

“When you think about it, often it is not the profundity of an idea, but its sheer velocity.”—Barry Hannah



CONTRIBUTORS

Brett J. Bonner is the editor of *Living Blues* magazine.

Rebecca Lauck Cleary is the Center’s senior staff assistant and website administrator. She received a BA in journalism from the University of Mississippi and is currently at work on her MA in Southern Studies.

William Griffith is curator of Rowan Oak.

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.

Ted Ownby, director of the Center, holds a joint appointment in Southern Studies and history. He is the author of *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830–1998*, and *Subduing Satan: Religion, Recreation and Manhood in the Rural South, 1865–1920*, and editor of *Black and White: Cultural Interaction in the Antebellum South*.

Kelley Norris is a communications specialist at the University of Mississippi.

James G. Thomas, Jr. is the Center’s associate director for publications. He is editor of the Center’s online journal, *Study the South*, and was managing editor of twenty-four volume *New Encyclopedia of Southern Culture*. *Conversations with Barry Hannah* is his most recent publication.

Jay Watson is a professor of English at the University of Mississippi and director of the Faulkner and Yoknapatawpha Conference. His publications include *Forensic Fictions: The Lawyer Figure in Faulkner, Faulkner and Whiteness*, and *Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893–1985*.

Jessica Wilkerson is an assistant professor of history and Southern Studies at the University of Mississippi.

continued from 2, Director's Column

and faculty and administrators from the periods of their founding. And imagine that when university chaplain Will Campbell, a young Baptist preacher, considered guests for Religious Emphasis Week in the 1950s, he could have invited his friend Martin Luther King Jr., a slightly younger Baptist preacher, to come over from Montgomery. When Medgar Evers applied to law school, and when James Meredith applied for undergraduate admission, they would have joined the university without challenge, because qualified African Americans had been coming to the University of Mississippi for almost one hundred years.

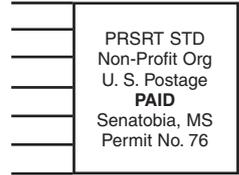
All this imagining can be difficult, because it isn’t and shouldn’t be easy to imagine all other things staying the same while the University of Mississippi was an essentially different place. One can quickly start to imagine lots of other what-if questions to complicate such an exercise. But if African Americans had started attending the University of Mississippi in the 1870s, we can imagine that discussions of race, power, inclusiveness, and trust and mistrust would have been drastically different. Imagining the University of Mississippi in this way probably means imagining it with some different symbols because the context of and participants in those discussions would have been substantially different.

This short exercise in imagining offers no solutions to contemporary issues of race on college campuses, but it leads to one suggestion. Trying to make universities more diverse and inclusive is not just about who’s on campus. A more diverse and inclusive university means a wider range of voices getting to decide what the most important questions are and how best to answer them, how to teach about them, and how to consider what to do in response.

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