

## Southern Studies Welcomes New Graduate Students

Perhaps the most compelling aspects of the Center for the Study of Southern Culture are its eclectic faculty, staff, and students. This fall the Center welcomed 12 new students into its Southern Studies MA program, all of whom contribute to the Center's notable diversity. These individuals bring with them an array of interests and experiences that benefit the program on the whole and serve to provoke interesting and enlightening class discussions. So far, these students have covered the difficulty in mapping "the South," questions about "Southern exceptionalism," the production of explicit T-shirts promoting regional identity, and Japanese editions of the classic Southern film and novel *To Kill a Mockingbird*, among countless other topics.

Meet the students.

**Amanda Berrios** graduated from the Virginia Military Institute, where she majored in psychology and minored in English, writing, and fine arts. She is interested in doing research on historical individuals and looks forward to pursuing this at the University of Mississippi. She has been an arts editor for a literary journal for two years and a poetry editor for a literary journal for one year. Amanda enjoys playing soccer and water polo, and her party trick is juggling.

**Mary Blessey** was born and raised in Biloxi, Mississippi. She attended Millsaps College in Jackson where she earned her BA in philosophy and minored in history



JIMMY THOMAS

1st row (l-r): Kayla Marion, Katie Gill, Irene Van Riper. 2nd row (l-r): Sophie Hay, Brandy Williams, Sarah Holder, Amanda Berrios, Mary Blessey. 3rd row (l-r): Bryan Hawks, Chris Colbeck, Yaeko Takada, Amanda Malloy

and religious studies. In addition to her graduate studies, Mary works as a McLean Institute Innovation Fellow with the CEED (Catalyzing Entrepreneurship and Economic

Development) program, which is dedicated to solving poverty-related problems in rural Mississippi.

*continued on page 25*

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## IN THIS ISSUE

Fall 2014

- 1 Southern Studies Welcomes New Graduate Students
- 2 Director's Column
- 3 *Living Blues* News
- 4 Brown Bag Lunch and Lecture Series
- 4 Mark Your Calendars!
- 4 Gammill Gallery Exhibition Schedule
- 5 2015 Blues Today Symposium
- 5 Feufollet Performs Music of the South Concert
- 6 Faulkner & Yoknapatawpha Conference
- 8 *Gravy: Stories from the Southern Foodways Alliance*
- 8 Bart J. Elmore Lectures on "Coca-Cola Capitalism"
- 9 *The Toughest Job: William Winter's Mississippi*
- 10 The 2015 Porter Fortune, Jr. History Symposium to Honor Charles Reagan Wilson
- 10 Celebrate Charles Reagan Wilson's Teaching Legacy and Support Students
- 10 *Sounds of the South*, a Center Radio Program, Now Online
- 11 Stories from the Road: SFA Oral History News
- 12 *Of the Nation*
- 14 22nd Annual Oxford Conference for the Book Dedicated to Margaret Walker
- 16 Alumni Lead Cultural Institutions to Strengthen Communities
- 18 Southern Studies Graduate Tapped to Lead MDAH
- 19 *Study the South* and the Blues Today Symposium Call for Papers
- 20 Reading the South
- 24 Books of Interest
- 26 Contributors
- 27 Mississippi Institute of Arts and Letters

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## DIRECTOR'S COLUMN

I write from a train, from my book-writing fall semester sabbatical. I chose to travel to places where I don't speak the language, or only speak it poorly, to concentrate my attention on finishing a book project that has for too long been a second or third or eventual priority. Thanks for not asking, but, yes, it will be finished one of these days.

So, a few observations are in order, but first, thanks to the university for allowing a professor-administrator to take a sabbatical. I'm glad to be in a profession that recognizes the benefits of taking time exclusively to write. And more personal thanks to my colleagues, especially those at the Center for the Study of Southern Culture, who have had to work harder because I've been away.

What worked well in my plans to be a scholar on the road? I did not want quiet and comfort. I write better when I move around, so I have not stayed more than three or four days in any location. In fact, I often move from public bench to another public bench to hotel to train station within a single day. I do not at all mind the thousands of tourists heading to famous towers, or the hundreds of joggers jogging, or the dogs that seem to love all people on benches, or the people taking their evening walks. I recall that a young Faulkner wrote about a good writing day in the Luxembourg Gardens—I tried to do the same. I try to write in beautiful locations, ordinary locations, crowded or not at all crowded places. Sometimes it works.

What do I like about these locations? I'll start with the obvious point that I like public benches. A bench of one's own. People in Italy, the Czech Republic, Germany, and France seem to put public benches all over the place, and they are ideal for spreading out some material and writing. More broadly, I find the public spaces very attractive. Americans who travel to Europe and send advice can be boring and boorish, so I'll be brief. I like benches not just because they encourage reading and writing, but because they are part of, and signs of, a commitment to a public. I like how people walk and ride through parks and piazzas. As a Southern historian, I would never urge Southern towns and cities to adopt piazza culture, with people sitting for hours drinking strange, tall drinks and talking or watching piazza life. I hope I know why the South looks, drinks, and watches in its own ways, but I do think we can do better encouraging wide use of public spaces as part of everyday life. (I might mention that writing in cafés has not worked at all.)

A second feature, also public, that I have enjoyed on this trip is the overwhelming number and variety of public monuments. Just off the Charles Bridge in Prague is a small monument to the firemen who died on 9/11. There's no suggestion that they were Czech firemen, just that the Czechs respect their sacrifice. There are monuments to postal workers and train workers from World War II, to builders and artists and poets and political and military figures and priests and saints and inventors. I've enjoyed the sheer range of monuments, their subjects, their look, and their location. I love cathedrals for the ways they pile historical figures and periods and works of art together in a big monument to the importance of the past.

Lots of people have wondered if the South might do a better job noticing a wide range of accomplishment and not concentrating its monument-making so exclusively on military and political figures. As important as those are, let's take note of the whole range of things that people have done, whether or not they are heroic—or distinctively Southern. (I love the way, for example, that the back of the Mississippi Blues Trail markers, and the Freedom Trail and

*continued on page 26*

# Living Blues News

Welcome to Mississippi! In this, the second-largest issue of *LB* ever, we revisit the blues in Mississippi and the expansive Mississippi Blues Trail. In 1997 we produced our first Mississippi issue, *The State of the Blues in Mississippi* (*LB* #132), and in 2004 we produced our second Mississippi issue, *Mississippi Blues Today!* (*LB* #172), which is the largest issue ever. That same year the Mississippi Blues Commission was founded, and the decision was made in 2006 to develop a Mississippi Blues Trail (MBT) with permanent markers honoring the people, places, and themes of the state's rich blues history. One hundred and eighty markers later, we have decided to revisit the blues in Mississippi and provide readers with a travel guide to the markers and some of the many exciting experiences visitors can have while driving the back roads of Mississippi.

With the generous support of Malcolm White and the Tourism Division of the Mississippi Development Authority (Visit Mississippi), I once again tapped my dynamic blues duo of writer Scott Barretta and photographer Bill Steber to tackle the project. Several months, 5,000 miles, 40,000 words, and thousands of photos later we have developed a user-friendly guide for adventurers traveling the Mississippi Blues Trail.

We have divided the state into five regions and provided nearly two-dozen driving routes for exploration. Using the Mississippi Blues Trail



by Jim O'Neal

Markers as anchors, we have identified hundreds of destinations throughout the state, including museums, juke joints, festivals, famous gravesites, and over 100 places to eat great Southern food.

Mississippi is a vast, beautiful, exotic, and mysterious place, and our hope is that you will use this issue to dive in and explore its many facets for yourself. Get off the highway, get on the back roads, discover the roots of the blues, and experience the present-day living blues tradition in Mississippi. Along the way, grab you some fried chicken, turnip greens, and black-eyed peas, or how about a pig's ear sandwich? Come on down and have your own adventure along the Mississippi Blues Trail.

This issue of *LB* is also available as a digital edition, and for the first time ever we have created digital playlists to go along with the song lists our venerable writer Jim DeKoster has

come up with for each region. Open the digital edition on your device, click on the playlist, and listen to the music as you explore the various regions of the state. Watch for free downloads of the digital edition at [www.VisitMississippi.org](http://www.VisitMississippi.org) and on our *LB* Facebook page. Also watch our Facebook page for further updates on Mississippi Blues Trail events.

The descriptions of the MBT markers in this issue offer basic directions, but visitors are also encouraged to use the MBT website ([www.msbluestrail.org](http://www.msbluestrail.org)), which features full text of all the markers, local maps, the Mississippi Blues Trail educational curriculum, general information about museums and festivals, and 17 short films made exclusively for the MBT by Robert Gordon and David Leonard.

Travelers will also want to download the free MBT application for Android and iOS portable devices, which features an itinerary builder, GPS-based directions, and the MBT marker text and videos.

We would like to express special thanks to the many people who

*continued on page 19*



## Brown Bag Lunch and Lecture Series Fall 2014 and Spring 2015

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

# Mark Your Calendars!

**January 8–10, 2015**

Blackberry Farm Taste of the South  
Walland, Tennessee

**January 20, 2015**

Screening of *The Toughest Job: William  
Winter's Mississippi*

The Mary C. O'Keefe Cultural  
Center of Arts and Education  
Ocean Springs, Mississippi

**February 23, 2015**

Barry Estabrook  
Author of *Tomatoland*  
University of Mississippi

**February 26–28, 2015**

2015 Porter Fortune, Jr.  
History Symposium  
University of Mississippi

**February 28, 2015**

Food Media South  
Birmingham, Alabama

**March 25–27, 2015**

Oxford Conference for the Book  
University of Mississippi and  
Oxford, Mississippi

**April 8–10, 2015**

Blues Today Symposium  
University of Mississippi

### NOVEMBER 2014

5 "Visit Mississippi: Telling the  
Mississippi Story through the  
Tourism Lens"

Mary Margaret White,  
Bureau Manager, Creative  
Economy & Culture  
Mississippi Development  
Authority / Tourism Division

12 "South Docs"

Andy Harper, Producer  
Southern Documentary Project

19 "White Fright: Slave Revolts in  
American Memory"

Richard Follett,  
Professor of History, Art  
History, and Philosophy  
Marcus Cunliffe Centre for the  
Study of the American South  
University of Sussex  
Brighton, UK

### JANUARY 2015

28 "The Entropy of Progress:  
The Origin and Decline of  
Mississippi's Insane Asylums"

Whitney Barringer  
PhD Candidate in History  
University of Mississippi

### FEBRUARY 2015

4 *Did Johnny Come Marching Home?*

Wilma E. Mosley Clopton,  
Filmmaker, Producer  
NMHS Unlimited Film  
Productions

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

Gammill



Gallery

## Exhibition Schedule

**October 1– 31, 2014**

A Gammill Gallery / Southern  
Foodways Alliance Exhibition  
Pableaux Johnson, Photographer  
New Orleans, Louisiana

**November 3, 2014–January 31, 2015**

*Delta Jewels and Their Surroundings*  
Alysia Steele  
University of Mississippi

**February 1–April 2, 2015**

*Final Dispositions*  
Euphus Ruth  
Mississippi Delta

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.

# 2015 Blues Today Symposium

The Center for the Study of Southern Culture and *Living Blues* magazine will host the 12th Blues Today Symposium on Thursday, April 9, 2015 at the University of Mississippi. The program's theme, "North Mississippi Hill Country Blues," will focus on the region's distinctive blues sound and culture.

David Evans, director of the ethnomusicology/regional studies doctoral program of the Rudi E. Scheidt School of Music at the University of Memphis, will deliver the keynote address. Evans is a specialist in American folk and popular music, particularly blues, spirituals, gospel, and African American folk music. He is the author of *Tommy Johnson* (1971), *Big Road Blues: Tradition and Creativity in the Folk Blues* (1982) and *The NPR Curious Listener's Guide to the Blues* (2005). Evans has also produced more than 30 albums and CDs of field and studio recordings of music for the University of



Memphis's High Water Records. In 2003 he won a Grammy Award for "Best Album Notes."

George W. K. Dor, holder of the McDonnell-Barksdale Chair of Ethnomusicology and associate professor of music at the University of Mississippi, will lead a discussion on drums in the North Mississippi region. The University Press of Mississippi published Dor's most recent book, *West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective*, in 2014.

Additionally, filmmakers Joe York and Scott Barretta will preview

portions of their upcoming documentary feature film on Como, Mississippi's legendary blues artist Fred McDowell. The duo will also discuss the process of documentary filmmaking. Greg Johnson, curator for the Blues Archive in the Department of Archives and Special Collections at the University of

Mississippi, will highlight holdings in the archive, featuring numerous North Mississippi blues musicians.

The symposium coincides with Clarksdale, Mississippi's annual Juke Joint Festival (April 10–12) providing attendees an opportunity to see and hear dozens of musicians from the region.

In the coming months, additional details about the symposium program will be available at [www.southernstudies.olemiss.edu/events/music-of-the-south](http://www.southernstudies.olemiss.edu/events/music-of-the-south).

Mark Camarigg

## Feufollet Performs Music of the South Concert

On September 17, the Music of the South Concert Series welcomed the Cajun French band Feufollet to the Gertrude C. Ford Center for Performing Arts. Recently, the group won the 2014 *Gambit Weekly's* Big Easy Music Award for "Best Cajun Artist."

The Music of the South Concert Series, which highlights intimate evenings with Southern performers, is a partnership between the Center for the Study of Southern Culture and the Ford Center that began in 2012. Previous performers include Caroline Herring, Randall Bramblett, Valerie June, Blind Boy Paxton, John "Jojo" Hermann, Amy Andrews, Tyler Keith, and the Water Liars.



(l-r) Kelli Jones-Savoy, Chris Stafford, and Philippe Billeaudeau

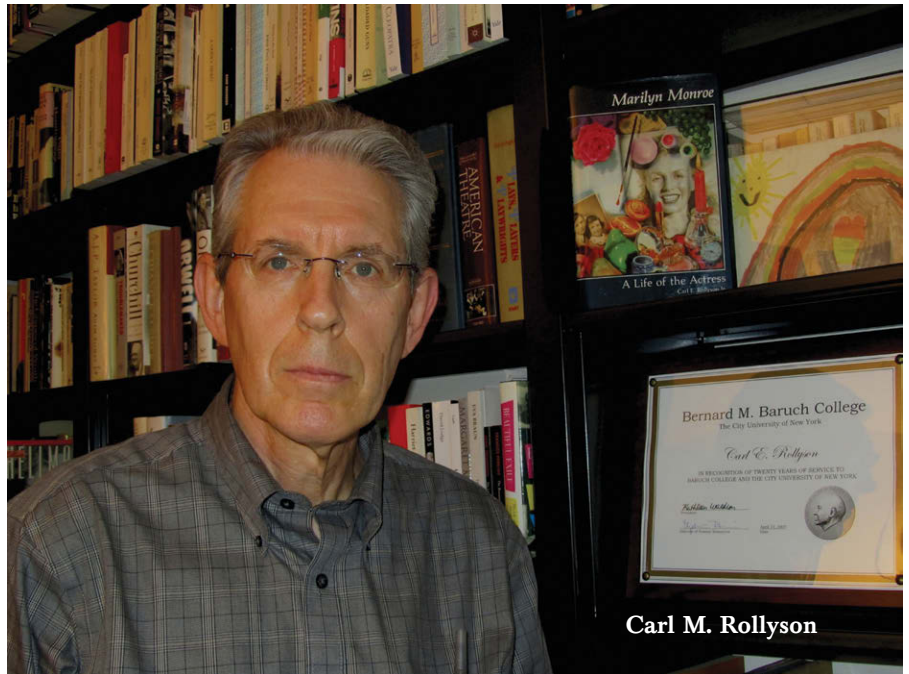
# Faulkner & Yoknapatawpha Conference

## “Faulkner and Print Culture,” July 19–23, 2015

The 42nd annual Faulkner & Yoknapatawpha Conference, scheduled for July 19–23, 2015, will bring together scholars, teachers, students, and other fans of William Faulkner’s work for five days of lectures, panels, and other stimulating interactions on the subject of “Faulkner and Print Culture.” The conference aims to explore the place of Faulkner and his writings in the creation, design, publishing, marketing, collecting, and reception of books, in the culture of 20th-century magazines, journals, newspapers, and other periodicals (from pulp to avant-garde), in the history of modern readers and readerships (including reading groups from the Book-of-the-Month Club to Oprah’s Book Club), and in the construction and cultural politics of modern authorship.

Four of the five keynote speakers for 2015 are appearing at Faulkner & Yoknapatawpha for the first time. Carl M. Rollyson, professor of journalism at Baruch College, City University of New York, is the author of *Uses of the Past in the Novels of William Faulkner* (1984) and biographies of a distinguished series of American writers and film artists, including Marilyn Monroe, Sylvia Plath, Lillian Hellman, Norman Mailer, Amy Lowell, Walter Brennan, Rebecca West, Susan Sontag, Dana Andrews, Martha Gellhorn, and Jill Craigie. He has also published two critical studies of the biographer’s craft, *A Higher Form of Cannibalism: Adventures in the Art and Politics of Biography* and *Biography: A User’s Manual*. Professor Rollyson is adding to his impressive roster of biographical scholarship with his current work in progress, *This Alarming Paradox: The Life of William Faulkner*.

Greg Barnhisel is associate professor of English at Duquesne University, where he currently chairs the English department and



Carl M. Rollyson



Greg Barnhisel

has also directed the first-year writing program. Professor Barnhisel’s books include *James Laughlin, New Directions, and the Remaking of Ezra Pound* (2005), *Pressing the Fight: Print, Propaganda, and the Cold War* (2010), and the forthcoming *Cold War Modernists: Art, Literature, and U.S. Cultural Diplomacy*. His essays have

appeared in *Modernism/Modernity*, *English Literary History*, *Book History*, and a number of edited collections on 20th-century literature.

Jay Satterfield, special collections librarian at Rauner Special Collections Library, Dartmouth College, is author *“The World’s Best Books”: Taste, Culture, and the Modern Library* (2000). His essays have appeared in numerous journals and edited collections, including *The History of the Book in the West: 1914–2000* and *The Oxford Companion to the Book*. Dr. Satterfield’s curating work includes nine major exhibitions at Dartmouth University, the University of Chicago, and the University of Iowa; two of these exhibitions were accompanied by published collection guides under his editorship.

Erin A. Smith is associate professor of American studies and literature at the University of Texas at Dallas, where she has taught since 1997. Professor Smith’s publications include *Hard-Boiled: Working-Class Readers and Pulp Magazines* (2000), the forthcoming *What Would Jesus Read?*



*Popular Religious Books and Everyday Life in Twentieth-Century America*, and essays in *American Literary History*, *The Cambridge Companion to Popular Fiction*, *Book History*, *Radical Teacher*, and *Frontiers: A Journal of Women's Studies*. In 2002–03 she was a fellow at the National Humanities Center in North Carolina.

Faulkner & Yoknapatawpha looks forward to welcoming back Candace Waid, professor of English at the University of California, Santa Barbara, where she has taught since 1998. Professor Waid is author of *Edith Wharton's Letters from the Underworld: Fictions of Women and Writing* (1991) and *The Signifying Eye: Picturing Art in the Experimental Faulkner* (2013). She also edited the Norton Critical Edition of Wharton's *The Age of Innocence* (2002) and is coeditor of *A Backward Glance: New Essays on Edith Wharton* (1998). Professor Waid was a keynote speaker at the 1993 Faulkner & Yoknapatawpha Conference: "Faulkner and the Artist," and her essay "Burying the Regional Mother: Faulkner's Road to Race through the Visual Arts" (2007) received the 2013 Jim Hinkle Memorial Prize, awarded every five years to an article from the *Faulkner Journal* that has made a



unique and lasting contribution to the field of Faulkner studies.

Additional speakers and panelists will be selected early next year from the conference call for papers, which can be viewed at [www.outreach.olemiss.edu/events/faulkner](http://www.outreach.olemiss.edu/events/faulkner).

Other conference events will include sessions on "Teaching Faulkner," conducted by James Carothers, University of Kansas; Brian McDonald, J. P. McCaskey High School, Lancaster, Pennsylvania; Charles Peek, emeritus,



University of Nebraska at Kearney; Terrell Tebbetts, Lyon College; and Theresa Towner, University of Texas, Dallas. Collaborators on the Digital Yoknapatawpha Project, a database and digital mapping project spearheaded by Professor Stephen Railton of the University of Virginia, will present updates on the site's progress at a special session that has become a regular feature of the conference. There will also be a "Collecting Faulkner" presentation led by Seth Berner; an exhibition of Faulkner books, manuscripts, photographs, and memorabilia at the J. D. Williams Library; and an exhibition at University Museums. Optional daylong guided tours for participants will visit Faulkner-related sites in North Mississippi and the Mississippi Delta. Other conference events include a buffet supper, an afternoon cocktail party, a picnic on the grounds of Faulkner's home, Rowan Oak, and an evening gathering at Southside Gallery on the Oxford town square.

Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for all registrants. Contact Robert Fox at [rfox@olemiss.edu](mailto:rfox@olemiss.edu) for details. For all other inquiries, contact Jay Watson, director, at [jwatson@olemiss.edu](mailto:jwatson@olemiss.edu).

Jay Watson

# Gravy: Stories from the Southern Foodways Alliance to Go Online with New Podcast Series

The SFA team is extremely excited to announce a brand-new Southern Foodways Alliance audio initiative, launching later this year. *Gravy: Stories from the Southern Foodways Alliance* expands the Gravy brand—already established in print—to a bi-weekly, narrative podcast.

Like all of the SFA's work, *Gravy* shares stories of the changing American South through the foods we eat. It brings smart Southern narratives to a national audience, revealing the region in all its complexity, telling true and sometimes difficult stories of Southern pasts and presents.

*Gravy* showcases a South that is constantly evolving, accommodating new immigrants, adopting new traditions, and lovingly maintaining old ones. It uses food as a means to explore all of that, to dig into lesser-known corners of the region, complicate stereotypes, document new dynamics, and give voice to the unsung folk who grow, cook, and serve our daily meals.

Through the window of food, we glimpse how race, class, gender, faith, and environment play out in the region and across the nation. *Gravy* tells stories of farmers and food scientists. Of dishwashers and distillers. Of banh mi and barbecue shrimp. Of your grandma's potlikker and your neighbor's arroz con pollo. Of the mariachis singing in the fried chicken café. And the punk band

playing the vegan joint. This is the South you know, and the one you have not have tasted before.

Joining the SFA in this effort is Tina Antolini, who will serve as *Gravy*'s producer and host. A native of Maine who has chosen New Orleans as her adopted home,

Tina holds a BA in

American studies and ethnomusicology from Hampshire College. She's also an alumna of the radio program at the Salt Institute for Documentary Studies in Maine. Tina has produced stories for a variety of radio programs, most recently as the senior producer of the NPR show *State of the Re:Union*. She has reported on topics ranging from Lenten alligator in Louisiana to nonagenarian transgender women in Massachusetts.

*Gravy* launches in late November with a Thanksgiving-themed episode and will bring listeners a new story (between 12 and 20 minutes in length) every two weeks. The show will be available to stream or download at no cost to the listener. We are grateful for the work that outgoing oral historian Amy Evans and former Nathalie Dupree Graduate Fellow Anna Hamilton did with our first audio series.

Until Thanksgiving, please stay tuned to the SFA blog and social media for more *Gravy*-related developments.

Sara Camp Arnold



## Bart J. Elmore Lectures on “Coca-Cola Capitalism”

On September 25 and 26, the Southern Foodways Alliance hosted its second annual graduate student conference. This year's program, held in partnership with the William Winter Institute for Racial Reconciliation, was called “Redefining the Welcome Table: Inclusion and Exclusion in Southern Foodways.” Sixteen graduate students, representing more than a dozen universities, presented papers on



SARA WOOD

John T. Edge (left) and Bart J. Elmore

topics ranging from oral histories of the great migration to marketing tactics of the farm-raised catfish industry. University of Mississippi professors from several disciplines served as panel moderators, including Katie McKee and Adam Gussow—both of whom hold joint appointments in English and Southern Studies.

Bart J. Elmore, an associate professor of history at the University of Alabama, gave the keynote lecture for the conference. Elmore is the author of *Citizen Coke: The Making of Coca-Cola Capitalism*, available from W. W. Norton in November. The book describes how “Coca-Cola Capitalism,” Coke's system of outsourcing and franchising, brought the company to global prominence and reshaped ecologies around the world.

You can listen to Elmore's lecture in its entirety at [www.southernfoodways.org/citizen-coke](http://www.southernfoodways.org/citizen-coke).



# The Toughest Job: William Winter's Mississippi

## New SouthDocs Film Tells Story of Governor's Battle for Education Reform

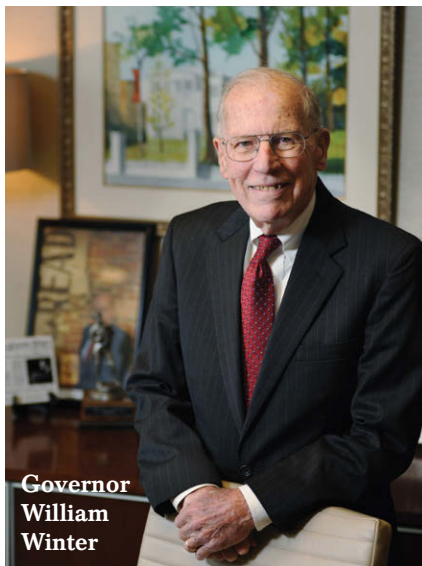
*The Toughest Job: William Winter's Mississippi*, a documentary directed by Matthew Graves for the Southern Documentary Project (SouthDocs), a Center institute, chronicles the life and career of Mississippi's 57th governor, William Winter, and his fight to pass the 1982 Education Reform Bill.

The film had its premiere broadcast on October 2. Mississippi Public Broadcasting (MPB) hosted a screening at their headquarters, with Governor Winter and an audience of more than 200 in attendance. MPB also broadcast the film statewide that evening. Plans are underway for the film to be screened and broadcast across the state and country.

*The Toughest Job* emphasizes William Winter's role as a leader in education reform, economic development, and racial reconciliation. Utilizing materials from the Mississippi Department of Archives and History and interviews with Governor Winter, Elise Winter, Vernon Jordan, Dick Molpus, Myrlie Evers-Williams, Ray Mabus, Reuben V. Anderson, Charles Overby, President Bill Clinton, and others, the film examines the political life and policy accomplishments of one of Mississippi's most progressive leaders.

The 1982 Education Reform Bill, which, among other things, established public kindergartens in the state, was a landmark legislative act in terms of both civil rights and economic development. Governor Winter "understood that education was essential for Mississippi to flourish in the future," says Reuben V. Anderson in the film. President Clinton, who was governor of Arkansas at the same time that Winter served Mississippi, talks of Winter's "personal strength and political openness" and courageous dedication to creating opportunity for the state's children.

The film highlights the challenges



of generating bipartisan change in a contentious political environment, a timely message for current political leaders. Executive producer and former gubernatorial advisor David Crews observed, "In an age of shrill, often gridlocked politics, we need more leaders with Winter's courage, character, resolve, and constructive leadership. This film portrays a rich, tumultuous period of history while documenting the accomplishments of a rare leader willing to tackle tough, vexing, important issues."

Vernon Jordan notes the legacy of racial tensions in the state and Winter's approach to the problem. "That kind of courage, that kind of willingness to speak out, to stand up, to take a position contrary to the consensus of white people was quite extraordinary." Winter played a key role in Clinton's "One America" initiative to start a national conversation on race, bringing the only Deep South public forum to the University of Mississippi. The legacy of this forum is the William Winter Institute for Racial Reconciliation at UM, which strives to end all difference-based discrimination through

community building, youth engagement, and scholarship.

"It's been a remarkable challenge attempting to condense a whole life's worth of passion, bitter defeats, and momentous victories into an hour-long documentary, but I feel very satisfied with what we've created," said filmmaker Matthew Graves. "To me, it's a thrilling story of perseverance and leadership, and is truly a testament to what is possible in this state."

Graves is an award-winning filmmaker who has produced, written, filmed, scored, edited, and directed more than 20 films, including *Rebels: James Meredith and the Integration of Ole Miss*, which chronicles the events leading up to the enrollment of James Meredith and the violence that broke out on campus in 1962, and *The Debate Starts Here*, about the 2008 presidential debate at the University of Mississippi and the staggering amount of work done to prepare for the event. Graves's narrative films include *The Show Must Go On, Dummy*, and *The Embalming*. In addition to his filmmaking duties at the University of Mississippi, Graves is also an adjunct instructor of cinema production.

For Southern Documentary Project director Andy Harper, this film fits perfectly into his mission of having Mississippians telling Mississippi stories. "I think it is vitally important that we document the stories of leaders like William Winter," said Harper. "Governor Winter felt a moral obligation to provide all Mississippians an adequate education, and he worked tirelessly toward that end. It is our obligation to tell his story."

View a trailer on the film's website, [www.toughestjobmovie.com](http://www.toughestjobmovie.com).

Becca Walton

# The 2015 Porter Fortune, Jr. History Symposium to Honor Charles Reagan Wilson

The 2015 Porter Fortune, Jr. History Symposium will take place February 26–28 on the University of Mississippi campus. The symposium will honor the recent retirement of Charles Reagan Wilson with a series of talks and panel discussions on the topic of “Southern Religion and Southern Culture.” Topics will range from religion and civic culture and creativity to globalization, civil rights, religion and sports, and religion and print. Some of Wilson’s former students will be involved in the symposium as moderators, and others will help discuss his work as scholar and mentor. Plans for some kind of roast are still under discussion.

Check [southernstudies.olemiss.edu](http://southernstudies.olemiss.edu) for more details this winter. Contact Becca Walton, [rwalton@olemiss.edu](mailto:rwalton@olemiss.edu), with any questions.



Charles Reagan Wilson

TOM RANKIN

## Celebrate Charles Reagan Wilson’s Teaching Legacy and Support Students

In honor of Charles Reagan Wilson’s retirement and long career of 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 Center for the Study of Southern Culture’s Southern Studies program will benefit from these funds.

Please consider a gift honoring Dr. Wilson. Every amount helps. Gifts may be mailed to the UM Foundation, P.O. Box 249, University, MS 38677, or donate online by visiting [southernstudies.olemiss.edu/friends](http://southernstudies.olemiss.edu/friends), follow the link, and choose “Charles Reagan Wilson Graduate Support Fund.”

## *Sounds of the South*, a Center Radio Program, Now Online

Starting in the fall of 2010, the Southern Documentary Project, an institute of the Center for the Study of Southern Culture, began producing *Sounds of the South*, a radio program based on music entries from the *Music* volume of *The New Encyclopedia of Southern Culture*. The program, hosted by Charles Reagan Wilson, is broadcast three times a week on Mississippi Public Broadcasting. Thirty-one of the more than 70 recorded segments can now be streamed and followed for free online via SoundCloud at [soundcloud.com/soundsofthesouth](http://soundcloud.com/soundsofthesouth). New segments are being added to the website routinely, and additional segments will be completed this semester and next.

As part of her assistantship,

second-year Southern Studies graduate student Katie King has worked as producer of the program since the fall of 2013, writing the scripts as well as recording and editing the segments. King brings with her a background in music journalism, having previously worked for *Paste* as well as the alternative weekly the *Boston Phoenix*. She also hosts a weekly program on the University of Mississippi’s Rebel Radio 92.1. Prior to King’s taking over as producer, Southern Studies graduates Jesse Wright and Camilla Aikin produced the program.

Each three-and-a-half minute radio segment discusses a particular Southern musician, form, or distinct venue. Topics include, among many others, Jelly Roll Morton,

Stax Records, Sister Rosetta Tharpe, Jimmy Reed, Preservation Hall, *Louisiana Hayride*, Swamp Pop, the Dixie Hummingbirds, Flaco Jimenez, Preservation Hall, the Neville Brothers, the Carter Family, Memphis Minnie, the banjo, Koko Taylor, John Coltrane, and Mose Allison.

Southern music has flourished as a meeting ground for the traditions of West African and European peoples, leading to the evolution of various traditional folk genres, bluegrass, country, jazz, gospel, rock, blues, and Southern hip-hop. *Sounds of the South* celebrates an essential element of Southern life—music and music makers of the American South.

Jimmy Thomas

# Stories from the Road: SFA Oral History News

The SFA's oral history work in 2014 hewed to our overall programming theme of inclusion and exclusion at the Southern table. We were drawn to Houston, Texas, where we documented the stories of Asian immigrants and restaurateurs who are redefining Texas foodways. It brought us to Robeson County, North Carolina, where we collected stories from Lumbee Indians. The Lumbees are a

Native American people who, through past and present food traditions, have survived despite outsiders' attempts to categorize what makes a person "authentically Indian." We encourage you to explore these stories at [www.southernfoodways.org](http://www.southernfoodways.org)—you can find them in our multimedia archive of nearly 1,000 oral histories.

Sara Wood

## PROJECT SPOTLIGHT

### Houston's Underbelly

Asian restaurateurs in Houston are redefining Texas foodways. Their stories inspire Chris Shepherd of the Houston restaurant Underbelly, where their portraits line the hallway between the front door and dining room. After the meal, the bill is delivered with a trifold that reads, "Sure, we'd love to have you back at Underbelly, but we politely request that you visit at least one of these folks." The SFA is also inspired by their stories, so we collected some of them.

Meet Ajay Patel and his mother Surekha, who own London Sizzler and London Sweets. They arrived in Houston in 2004. Ajay had the business plan, and Surekha brought her mother-in-law's recipes. She also brought Ganesh, the Hindu god of wisdom and learning and remover of obstacles. Their Guatemalan chef, Raymundo Xec, gives daily offerings to the Ganesh figurine situated over the prep table in the restaurant's kitchen.



Yeon Ok Lee making kimchi

AMY C. EVANS

Listen to Yeon Ok Lee, who arrived in Houston from Korea in 1989, talk about the changes she's seen in her part of the city over the last 25 years. She once made small batches of

kimchi at her family-owned market in the Spring Branch neighborhood. Today, she turns 4,500 pounds of cabbage into kimchi each week in a processing house situated in the same neighborhood, now known as Korea Town.

kimchi at her family-owned market in the Spring Branch neighborhood. Today, she turns 4,500 pounds of cabbage into kimchi each week in a processing house situated in the same neighborhood, now known as Korea Town.



Ajay and Sue Patel at London Sizzler

AMY C. EVANS

## PROJECT SPOTLIGHT

### Work and Cook and Eat: Lumbee Indians of North Carolina

Glenn Hunt was born and raised on the Long Swamp, a nickname for his rural farming community in Maxton, North Carolina. "They say there wasn't no one here at one time but Indian folks," he says, "and when you come to Long Swamp they didn't know but one thing, and that was to work and cook and eat." Long Swamp is one of many settlements built by Lumbee Indians around schools, churches, and relatives in the 18th and 19th centuries in Robeson County.

Today more than 50,000 Lumbees call Robeson County home. They continue to live and thrive off the vast farmland, rivers, and swamps of eastern North Carolina, as they have for centuries.

Despite outsider attempts to push labels and identities, the Lumbee have endured shifting challenges to their authenticity as Indians. This is how they survived. Lumbees have always defended their culture and identity against stereotypes and questions of what Indian is or what it should look like. A poignant truth reveals itself: Lumbee Indians were here first; the land shapes their identity. They speak of culture when they speak of kin, community, and food. The true questions framing Lumbee identity are *who are your people?* and *where do you stay?*

The stories documented in this project reveal Lumbee identity from their own personal stories, experiences, and traditions. The interviews here demonstrate how one pot of chicken bog draws in an entire neighborhood, how the true meaning of standing in line for a collard sandwich at Lumbee homecoming (a family reunion-type event held in Pembroke, North Carolina, each July) is actually about reuniting with kin. These interviews are a testament to the fact that when a Lumbee builds a plate or restaurant for his or herself, it lifts family and community.



Willie French Bryant

SARA WOOD



Members of the 9th Ward Comanche Hunters, St. Joseph's Night 2014

# Of the Nation

Photos and text by Pableaux Johnson

For a Mardi Gras Indian, it takes the better part of a year to build a suit.

A suit is an idea that takes shape as you build. Stitch by stitch through heavy-gauge canvas. Bead by tiny little bead. Stone by sparkling stone. Hunched over squares of thick cloth stretched on wooden frames. Making the needle dance with the goal of being “pretty pretty” on the streets come Carnival day.

As practitioners of century-old New Orleans street tradition, Indians spend countless hours constructing patches and crowns, with astonishing attention to detail and respect for both artistic expression and precision craftsmanship.

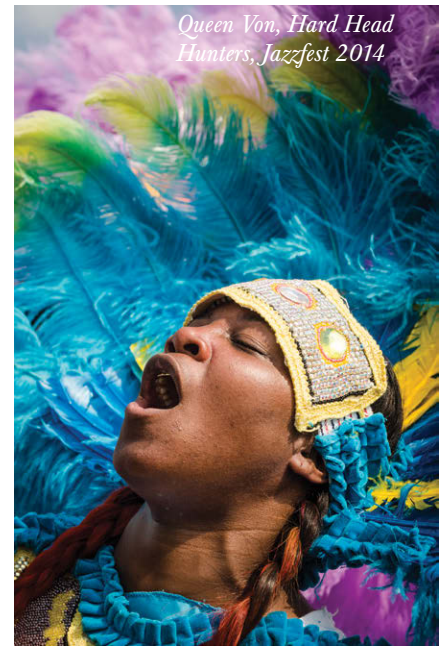
The intricate suits are the most immediately recognizable part of the



Big Chief James Battiste, Young Brave Hunters, Funeral of Big Chief Larry Bannock



*Gang Flag Alphonse "DooWee" Robair, Hard Head Hunters, Uptown, Super Sunday 2014*



*Queen Von, Hard Head Hunters, Jazzfest 2014*

tradition, but other aspects of "masking Indian"—community service, chants and song, ritual street confrontations, drums and dance—form the living core of Mardi Gras Indian culture in a time of change.

In 2014 cold rains all but cancelled Indian activities on Mardi Gras Day—the year's sacred kickoff and time of unveiling—making the season's other events (St. Joseph's

night, three Super Sunday daytime parades, Jazzfest performances) that much more important. The passing of several elders of the community—including Big Chief Larry Bannock of the Golden Star Hunters, Big Chief Paul Longpre of the Golden Blades, Flagboy Teral Butler of the Red Hawk Hunters, and Jack Green of the Red, White, and Blue—brought the community to the streets for mourning, celebrations, and final singing of the Indians' spiritual anthem "Indian Red."

These portraits represent moments from the streets and stages of New Orleans, 2014.

*Pableaux Johnson is a writer and photographer based in New Orleans. His work has appeared regularly in the New York Times and Garden & Gun. Johnson is also the author of three books on Louisiana food culture and the founder of the electronic publishing company Blue Crab Labs.*

*Of the Nation is on Display in the Gammill Galley in Barnard Observatory until October 31.*



*Gang Flag Ronald Matthews, Shining Star Hunters, Funeral of Big Chief Larry Bannock (left) Little Spyboy Mike "ManMan" Tenner, Comanche Hunters, Jazzfest 2014*

# 22nd Annual Oxford Conference for the Book Dedicated to Margaret Walker



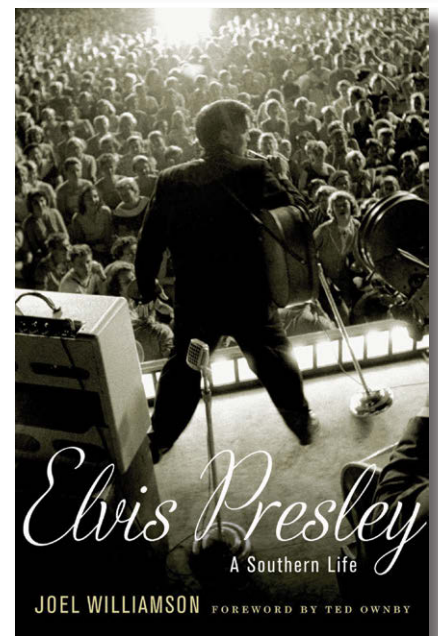
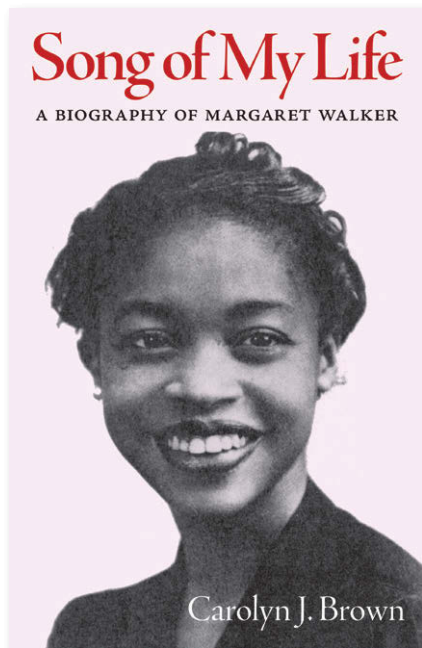
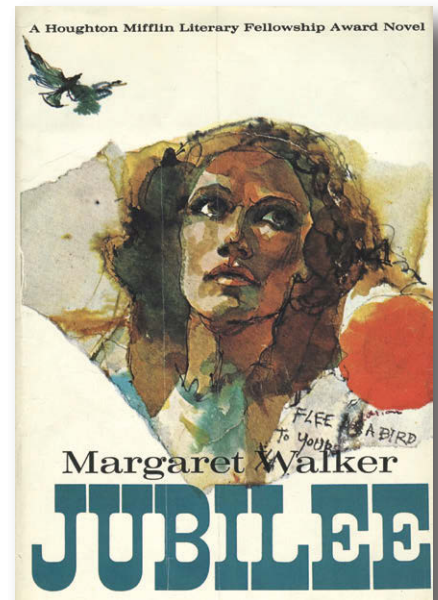
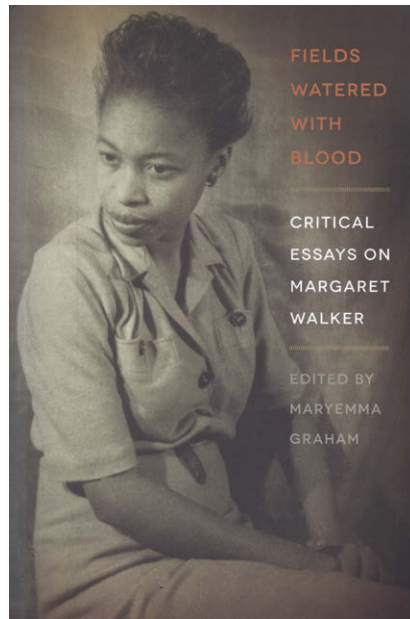
The 22nd Annual Oxford Conference for the Book (OCB) will celebrate books, reading, and the significant contributions made to American letters by Mississippi writer Margaret Walker. The conference convenes fiction and nonfiction writers, journalists, poets, publishers, teachers, and students for three days of readings, lectures, panels, workshops, and social events that celebrate the written word.

Programs will include panels on poetry, creative nonfiction, Southern foodways, comics, gender studies, writing for the screen, and biography, and readings hosted by OCB partner Square Books. The 2015 Children's Book Festival will be held Wednesday, March 25, at the Ford Center for Performing Arts, with more than 1,200 first and fifth graders from the Lafayette County and Oxford public schools in attendance.

Maryemma Graham, University Distinguished Professor in the Department of English at the

University of Kansas, will give the keynote lecture on Walker. Other writers and speakers will include Carolyn J. Brown, Jerry W. Ward, Rebecca Solnit, Barbara Ras, Kent Russell, Curtis Wilkie, Geoffrey Davis,

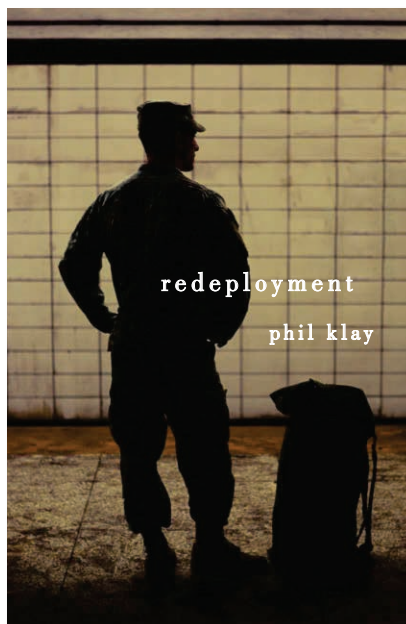
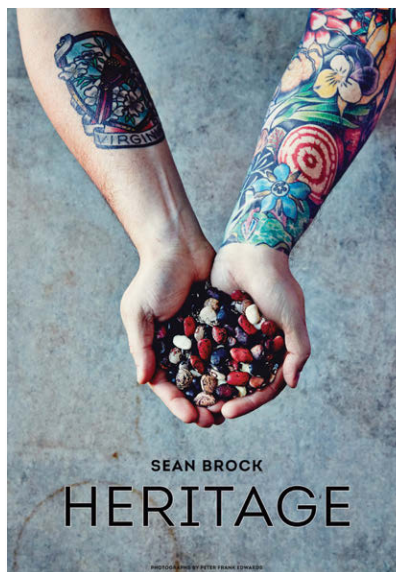
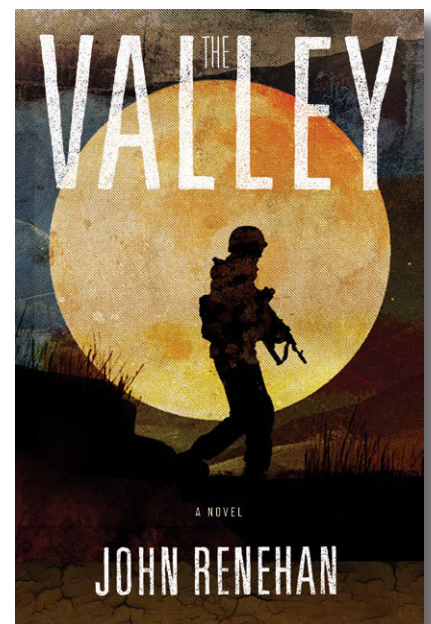
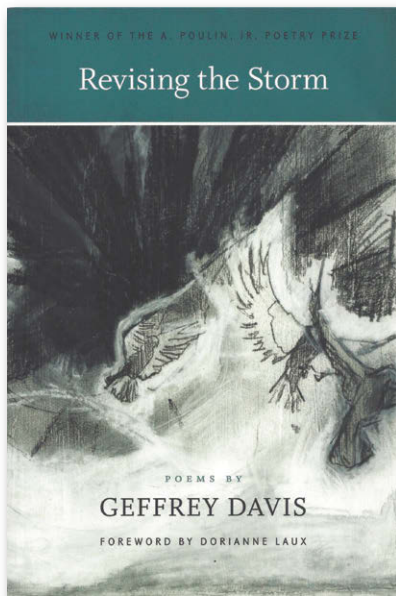
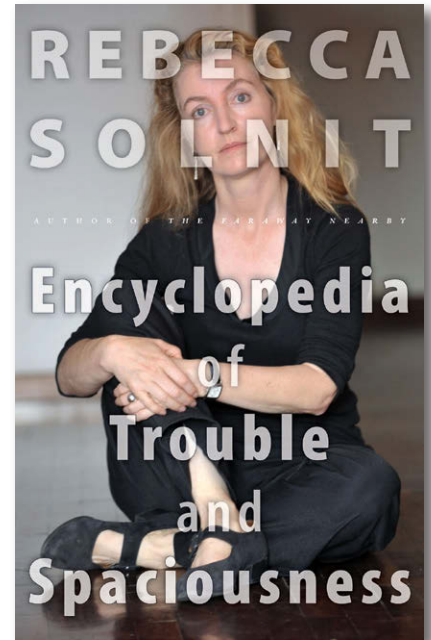
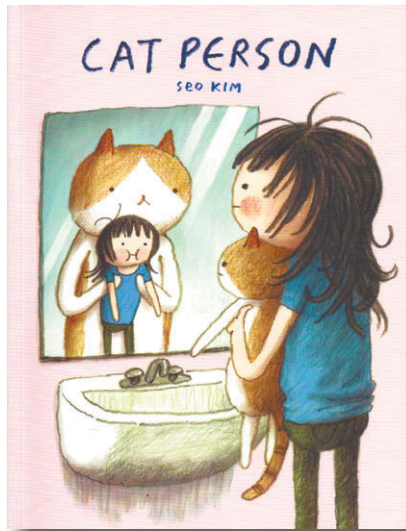
Douglas Brown, Sheila Turnage, Jack Pendarvis, Kent Osborne, Seo Kim, Natasha Allegri, Chiyuma Elliot, Caroline Randall Williams, Phil Klay, John Renehan, Beth Ann Fennelly, Chelsea Wagenaar, Richard Katrovas,



David Shields, Sean Brock, David Simon, Susan Feber, Peter Guralnick, and Ted Ownby. Writers and speakers are still being added to the schedule.

Square Books will host book signings each evening for the authors presenting that day. The Wednesday and Friday signings will be at Off Square Books, and the Thursday signing will be at the Lyric Theater, before and after *Thacker Mountain Radio*.

The next *Southern Register* will have a detailed schedule, a complete list of authors, and more information about programs. Be sure to check [www.oxfordconferenceforthebook.com](http://www.oxfordconferenceforthebook.com) for updated information, or e-mail conference director Jimmy Thomas at [jgthomas@olemiss.edu](mailto:jgthomas@olemiss.edu).



Individuals and organizations interested in providing support for the Conference for the Book can mail a check with Conference for the Book noted in the memo line to the University of Mississippi Foundation, 406 University Ave., Oxford, MS 38655. Contact development director Nikki Neely at 662-915-6678 or [nneely@olemiss.edu](mailto:nneely@olemiss.edu) or by visiting [www.oxfordconferenceforthebook.com/support](http://www.oxfordconferenceforthebook.com/support).

# Alumni Lead Cultural Institutions to Strengthen Communities

A cultural institution can be a museum, performing arts society, library, historical society, or any other institution that enriches the lives of its citizens. For these alumni, not only are they employed at cultural institutions, but they are also in charge.

**Mary Battle** is the public historian at the College of Charleston's Avery Research Center for African American History and Culture, and the codirector of the Lowcountry Digital History Initiative (LDHI). She is also an affiliate faculty member with the Carolina Lowcountry and Atlantic World program at the College of Charleston, which is another major LDHI partner.

LDHI launched in 2014 as a digital consultation service, scholarly editorial resource, and online platform for partner institutions and collaborative scholars to translate multi-institutional archival materials, historic landscape features and structures, and scholarly research into digital public history exhibition projects.

While working on a digital public history project is challenging and experimental, Battle enjoys trying to make complex underrepresented

Mary Battle



history topics more accessible to the public. "Academic work can often feel isolating, but in this context there is a lot of interaction and sharing ideas, and people have been very generous with the hard work they have been willing to put into these projects," she said.

Earning her MA in Southern Studies at the University of Mississippi was her first exposure to

interdisciplinary studies and regional studies, Battle said. Taking classes and conducting research in this context changed how she understood the possibilities of academic work. This spawned her interest in earning a PhD from Emory University, as well.

"My Southern Studies research assistantship with the Cotton Museum at the Memphis Cotton Exchange and the William Bearden Company was my first experience working in a museum, and I learned a great deal about the value of public history," she said.

"It was also just really fun and interesting—I did not really see myself as an academic before I started my Southern Studies MA. Later, at Emory, I worked on the online academic journal *Southern Spaces*, with Allen Tullos as the faculty adviser, which exposed me to digital humanities work and collaborations. Incidentally, I also ended up being at Emory with a few other Southern Studies and University of Mississippi graduates—including Franky Abbott, Katie Rawson, Molly McGehee, and Alan Pike."

**Angel Ysaguirre** is the executive director of the Illinois Humanities Council (IHC), which enriches lives and strengthens communities in Illinois through lifelong learning. It is a job he has only held for seven months, although he was the director of programs there from 1999 to 2005.

The IHC is an educational organization dedicated to fostering a culture in which the humanities are a vital part of the lives of individuals and communities—a perfect fit for a Southern Studies graduate.

"My Southern Studies degree definitely helps; it sharpened my critical thinking and writing skills and taught me to be more systematic in my analysis, all skills I need to do my job well," Ysaguirre said.

"I was attracted to my job because the Illinois Humanities Council fuels much-needed conversations

Angel Ysaguirre





about important social issues. With people being so entrenched in their ideologies, it's crucial that we come together across differences to talk about issues that shape our culture and our lives."

Ysaguirre said the best part of his job is working with program staff to design and shape programming.

**Patrick McIntyre** is the executive director of the Tennessee Historical Commission and is the State Historic Preservation Officer for Tennessee, a position he has held since 2007. He oversees the administration of federally mandated historic preservation programs in Tennessee, including the National Register of Historic Places, the Certified Local Government Program, and Section 106 Review. He also oversees the administration of the Federal Rehabilitation Tax Credit Program. The agency typically awards an average of about \$600,000 in grants each year from the share of the Federal Historic Preservation Funds that Tennessee receives.

While at the University of Mississippi, McIntyre studied the historic built environment and earned a firm grasp about a sense of place. "One of my projects was a survey of remaining historic outbuildings associated with antebellum homes in Lafayette County," he said. "That gave me a deep appreciation for vernacular architecture. I think my coursework and field research relating to so many aspects of Southern culture helps me daily to relate to the broad spectrum of people that I meet in my job."

One of the aspects of McIntyre's job is to be able to save historic places that would otherwise be lost, which is an important part of historic preservation. "Shortly after I came to the Commission, we received a frantic call about a landmark circa 1815 house in Elizabethton that was going to be knocked down for an apartment complex," he said. "Today that property is owned by the state, is currently under restoration, and will open next spring as a major tourism asset for that county. In our changing South, time-honored buildings



and sites are at the core of that which makes our communities unique."

When **Shelly Ritter** was a first-year graduate student, then-Center director Bill Ferris sent her to the Delta Blues Museum in Clarksdale to deliver some of his work, and she fell in love with it. After working as the field services curator at the Mississippi Department of Archives and History, Ritter ended up back at the Delta Blues Museum, which exists to collect, preserve, and provide public access to and awareness of the blues. For the past 11 years, she has been the executive director there.

As with other alums, Ritter credits the interdisciplinary approach of her Southern Studies degree with helping her to tell stories of the local musicians and showcasing their regional, national, and local impact. "I feel very fortunate to be a part of it," she said, "and we are fostering the next



generation of blues artists through our arts and education program. I'm able to honor these artist who have done so much for music as we know it."

Ritter is also eagerly awaiting news in November to see if the museum's arts and education program will be chosen for a National Arts and Humanities Youth Program Award.

As the executive director of the Mary C. O'Keefe Cultural Center for Arts and Education in Ocean Springs, **Susan McClamroch** coordinates programs, classes, exhibitions, and events for the public, and works with the city to preserve the landmark building that houses those activities.

McClamroch began the job, which is located in a historic school building in downtown Ocean Springs, in January of 2014. "This job was very attractive to me because it would return me to my hometown," she said. "I attended sixth, seventh, and eighth grade in the Ocean Springs Public School building that became the Mary C. I get a warm, fuzzy, and very familiar feeling walking through the restored halls of this site. My favorite parts of the job are sharing that same feeling with everyone else who attended school in these hallowed halls and telling tourists what it was like to attend school in a building decorated with Shearwater Pottery tiles and Walter Anderson murals."

McClamroch said she calls on her work in Southern Studies when planning multicultural events and programming for the Mississippi Gulf Coast's residents and visitors. "The interdisciplinary training I received in Southern Studies has been immensely valuable in running a community-focused center," she said.

Additionally, the Mary C. and the Center for the Study of Southern Culture are partnering for a number of exciting projects in 2015. Watch the Center's and the Mary C.'s websites, and the next issues of the *Southern Register*, for schedules of events.

Rebecca Lauck Cleary

# THE NEW ENCYCLOPEDIA OF SOUTHERN CULTURE

CHARLES  
REAGAN WILSON  
General Editor

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# Southern Studies Graduate Tapped to Lead MDAH

A Southern Studies MA graduate, Katherine Blount, has been named the seventh director of the Mississippi Department of Archives and History. The Board of Trustees made the decision at a special meeting on September 4. Current director H. T. Holmes will continue to serve in the position until January 31, 2015.



Katherine Blount

COURTESY THE MISSISSIPPI DEPARTMENT OF ARCHIVES AND HISTORY

“Katie Blount’s twenty years of experience working with all divisions and programs of MDAH give her a thorough understanding of the department,” said MDAH board president Kane Ditto. “I am confident that under her leadership the department will continue to build on the progress made by Hank Holmes over the last decade and embrace new opportunities to strengthen the services it offers the people of Mississippi.”

Blount has been with MDAH since 1994, working for the last 10 years in the director’s office. Since 2011 she has served as deputy director for communication, overseeing the department’s strategic planning process and working with the department director and deputy director for administration to make decisions on budget, personnel, and policy issues.”

“I am honored to follow in the footsteps of the two outstanding directors under whom I have served, Elbert Hilliard and H. T. Holmes,” Blount said. “This is an exciting time in MDAH. Across the state and here in Jackson, the staff is working hard to collect and preserve Mississippi’s extraordinary historic resources. And in just three years we will celebrate the state’s bicentennial by opening the Museum of Mississippi History and the Mississippi Civil Rights Museum, two new museums that will join with many others across the state in telling stories of our shared past and our shared culture.”

# CALL FOR PAPERS

## *Study the South* and the Blues Today Symposium “Blues in the American South”

*Study the South*, a peer-reviewed, multimedia, open-access journal published by the Center for the Study of Southern Culture at the University of Mississippi, announces a call for papers to advance scholarship on blues music in the American South. The author of the selected paper will be invited to discuss or present a portion of his or her work at the 2015 Blues Today Symposium on the campus of the University of Mississippi.

The symposium will concentrate on North Mississippi Hill Country blues.

Topics could include, but are by no means limited to: the blues and gender identity; dissemblance in blues lyrics; blues and religion; race, economics, and recording the blues; blues and memory; 21st-century commemoration of blues musicians; historical moments as interpreted through blues; blues as folk culture; the blues and social activism; the blues and contemporary subcultures; blues in literature; and rock and roll influences on North Mississippi Hill Country blues. Any scholarly topic related to the blues is welcome.

*Study the South* will have first publication rights for the article. Copyright will revert to the author six weeks after date of publication. The Center for the Study of Southern Culture and *Study the South* will retain, however, non-exclusive rights to publication.

To submit an original paper for consideration, please e-mail complete manuscript to James G. Thomas, Jr. at [jgthomas@olemiss.edu](mailto:jgthomas@olemiss.edu). Submissions are due by January 5, 2015, and the successful candidate will be notified by February 2, 2015. *Study the South* expects that the successful candidate will be an advanced graduate student or professional scholar in a field such as music studies, African American studies, American studies, gender studies, or history. Submissions will not be considered if they have been previously published or are concurrently under consideration by another journal or press.

For questions or additional information, please contact James G. Thomas, Jr., Center for the Study of Southern Culture, [jgthomas@olemiss.edu](mailto:jgthomas@olemiss.edu), 662-915-3374. *Study the South* is available via the Center's website at <http://southernstudies.olemiss.edu/study-the-south>.

# STUDY — the — SOUTH

continued from 3

helped make this issue possible. First and foremost the Tourism Division of the Mississippi Development Authority and director Malcolm White for providing the funding to make this project possible—also Mary Margaret White for driving the effort in that office. Allan Hammons, Wanda Clark, Hilda McKibbin, and Megan Slaughter of Hammons & Associates of Greenwood for all of their expertise and help. Jim O'Neal, Gene Tomko, Melanie Young, Jim DeKoster, Leslie Hassel, Amy Evans, Tom Speed, and Camilla Aikin for their contributions to the issue. Susan Bauer Lee for pulling this massive amount of text and visuals together and turning it into the beautifully designed issue that it is. And of course Scott Barretta and Bill Steber for their tireless work on the project.

Sadly, with this issue we say goodbye to “the voice of *Living Blues*,” associate editor Katie Blount. Blount was recently appointed as the director of the Mississippi Department of Archives and History. As our copy-editor for 20 years, Blount has made us all sound good, and for former editor Scott Barretta and myself, she really taught us how to write and edit professionally. Blount's job has been to take all of the many voices that appear in *LB* and coax them into a consistent tone and style. Not any easy job. We'll miss you, Katie—you will forever live on in the em dash.

Brett J. Bonner

*In Memoriam*

**Shelby Flowers  
Ferris  
July 7, 1918–  
August 3, 2014**

# READING THE SOUTH

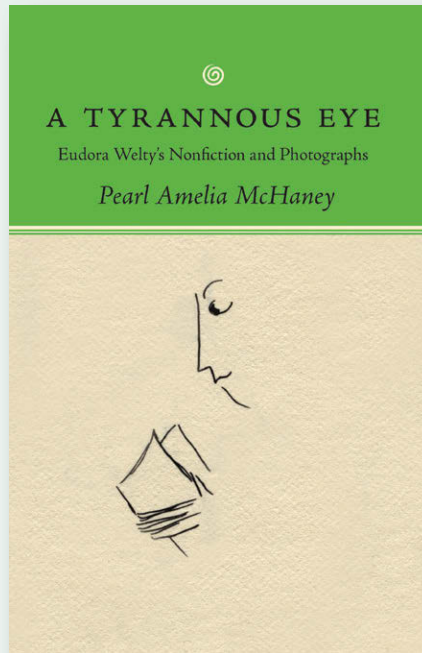
Book Reviews and Notes by Faculty, Staff, Students, and Friends of the Center for the Study of Southern Culture

## *A Tyrannous Eye: Eudora Welty's Nonfiction and Photographs*

By Pearl Amelia McHaney.  
Jackson: University Press of Mississippi, 2014. 233 pages. \$55.00 hardcover.

As Pearl Amelia McHaney explains, a “tyrannous eye” is “not a judgmental or an unjust eye but an eye that is absolute in its endeavors to strike truth, to see from the heart into the heart of humans.” The title-phrase is from Emerson’s 1844 essay “The Poet,” in which he hopes an American Homer will emerge to survey the era with “tyrannous eye,” recognizing “the value of our incomparable materials.” Although New Yorker Walt Whitman “essentially answered Emerson’s call,” McHaney’s own judicious eye focuses on Eudora Welty, who died in 2001 in her Jackson, Mississippi, home.

A minimalist and comic self-portrait on the front cover shows a wide-eyed Welty absorbed in an open text, and McHaney’s genre study of her nonfiction and photography repeatedly praises the author’s “tyrannous eye.” Above all, says McHaney, Welty is a “reader-writer” who maintains the reader’s viewpoint “throughout the process of writing.” Welty’s best-known works are short stories and novels; the collection *The Golden Apples* and the Pulitzer Prize-winning *The Optimist’s Daughter* are among the most famous of these fictions. McHaney, however, turns unprecedented attention to a whole other body of work, devoting separate chapters to Welty’s journalism, photography, book reviews, letters, essays, and autobiography. Such work “enriches the fiction,”



says McHaney, who compares Welty to Virginia Woolf, a fellow-author in several genres and one of Welty’s “touchstones.”

Probably the most important touchstone is William Faulkner, whose name appears throughout *A Tyrannous Eye*. Welty believed that Faulkner was “poetically the most accurate man alive.” In a 1949 letter to the *New Yorker*, she objected to Edmund Wilson’s harsh review of Faulkner’s *Intruder in the Dust*. She defends the book as “a double and delightful feat, because the mystery of the detective-story plot is being unravelled out while the mystery of Faulkner’s prose is being spun and woven before our eyes.” McHaney adds that Welty also reviewed *Intruder* for the *Hudson Review*.

As McHaney observes, Welty’s “comments composed in one genre illuminate another,” making *Tyrannous Eye* “a whole that is more than the sum of its parts.” Scholars, including McHaney herself, have previously treated various aspects of

Welty’s nonfiction and photography. But this is the first book-length study to examine the range of Welty’s nonfiction writing, both individually and in a larger context.

McHaney often develops contexts by incorporating biographical and archival research. Her resources include letters, typescripts, essay drafts, and other unpublished material from the Eudora Welty Collection of the Mississippi Department of Archives and History. In some instances, McHaney cites her own correspondence with Welty, and she thanks Welty’s nieces Mary Alice Welty White and Liz Welty Thompson for their assistance. Crucial help also came from Welty scholars Suzanne Marrs and the late Noel Polk. McHaney’s attention to genres often adds further details to those drawn from Marrs’s exceptional *Eudora Welty: A Biography* (2005).

In chapter 3, “Eudora Welty, Photographer,” for example, McHaney analyzes several photos, including *Camellia House*, to affirm the “artfulness” of Welty’s work in this field, which she compares favorably to that of Walker Evans, Dorothea Lange, Berenice Abbott, and other well-known photographers of the 1930s and 1940s. She also records the author’s serious efforts to establish herself as a photographer, citing Welty’s correspondence on photographic supplies, techniques, and exhibitions. In chapter 7, “Eudora Welty, Autobiographer,” McHaney expands on Marrs’s treatment of Welty’s love for Ken Millar (who wrote as Ross MacDonald) by discussing memoirs and other works by both Millar and Welty. Likewise, McHaney’s treatment of the autobiographical *One Writer’s Beginnings* enhances Marrs’s remarks on Welty’s parents by showing just how central

the couple is to Welty's memoir and also to the novel *The Optimist's Daughter*.

From the early journalism for 1930s newspapers and radio to the 1984 memoir, McHaney concludes that Welty's impulse was "lyrical," not "critical." Welty's "tools for analysis are those she learned in her reading: the organic, the sublime, the sensational, the emotional." McHaney also speaks of Welty's sense of "mystery" and "vision." Prominent in her reading were the Romantics—including Emerson—and such modernists as Faulkner, Woolf, and the poet W. B. Yeats. McHaney notes Welty's involvement in the arts, from Mississippi to New York. Reviewing a 1959 production of a Tennessee Williams play in Jackson, she describes the "extraordinary voltage" of the drama and the playwright's "eye of a poet." Welty's eye might be "tyrannous" in its close observation, but—like Faulkner and Williams—she often observes with the far-seeing eye of a poet.

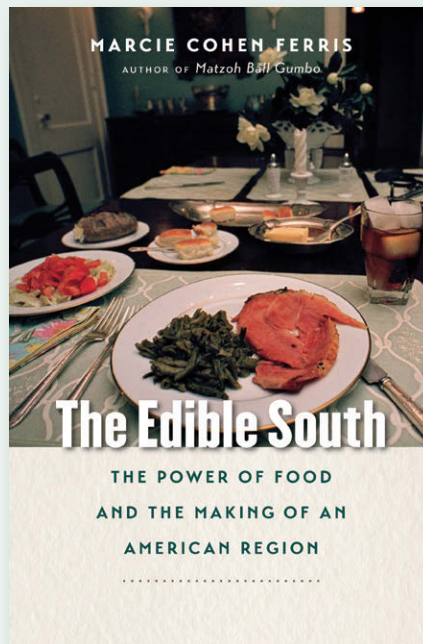
Joan Wylie Hall

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## *The Edible South: The Power of Food and the Making of an American Region*

By Marcie Cohen Ferris.  
Chapel Hill: University of North Carolina Press, 2014.  
496 pages, \$35.00 cloth.

Marcie Cohen Ferris's new tome on the history and future of Southern foodways is a nutritive feast for the hungry scholar of the "edible South." For anyone wishing to pursue a study of the South through comestibles, this is probably the best place to start. For those already familiar with the work of John Egerton (*Southern Food: At Home, on the Road, in History*), Jessica Harris (*High on*



*the Hog*), and Frederick Douglass Opie (*Hog and Hominy*), or our own Southern Foodways Alliance, *Edible South* surely adds robust new ingredients to the evolving gumbo of Southern foodways scholarship. I implore you: Dig in!

Throughout the book, Ferris provides ample evidence for her early proclamation that food provides entrée to the broader structural forces that continue to shape an evolving region: "In food lies the harsh dynamics of racism, sexism, class struggle, and ecological exploitation that have long defined the South; yet there, too, resides a family, a strong connection to place, conviviality, and flavor. A constant tension underlies Southern history, and the same tension resides in Southern foodways. . . . Contradiction is a central theme in the history of Southern food." This contradiction is personified throughout the text, through vivid accounts of antebellum cuisine rich with African and Native American influences; descriptions of 20th-century efforts to brand and sell a "New South," through a nostalgic commodification of racist tropes; and depictions of contemporary "nouvelle" Southern cuisine celebrating the region's *terroir*, while enduring race- and class-based food insecurity and hunger permeate the region.

The many contradictions and tensions underlying the history of Southern food should provoke within the careful reader an obsessive tendency to peruse Ferris's extensive bibliography in an unending desire to access her exhaustively cultivated compendium of primary sources; I am convinced this book will provoke a litany of research papers and projects among graduate students. Such lucky students would be hard-pressed to find a better example of the fastidious use of primary material in foodways scholarship. In her exploration of more than 200 years of Southern edibles, Ferris utilizes a broad array of source material, ranging from cookbooks and recovered recipes to slave narratives, diaries, promotional material and propaganda, social science research and documentary projects, and state policies and programs. The bibliography alone is a tremendous resource.

Following a preface and introduction, the book is divided into three parts (I dare not say "courses," though I am tempted). Part I, "Early South: Plantation South," traces the long history of "encounters" that marked the formation of this region and its distinctive foodways. Like other scholars before her, Ferris credits the development of a unique "Southern" cuisine to interactions between Native American, European, and African peoples (with significant Caribbean influences, as well). Through travelers' accounts, Ferris paints a picture of Southern hospitality reliant upon the labor and skill of enslaved people and, later, servants. Through a diverse collection of source material, that picture becomes ever more vivid—and grotesque: the racial and gendered divisions and oppressions that characterized the 18th- and 19th-century South saw material manifestation in its food, or lack of it. During Reconstruction, Ferris argues, "food remained an evocative force that tugged both ways, reminding white Southerners of the flavors of the plantation table and black Southerners of the bitter taste of slavery."

Part II, “New South,” traces early 20th-century efforts to brand and sell a paradoxically nostalgic and forward-looking version of the South, while heightening racial tensions, poverty, and hunger plagued the region. The era between Reconstruction and the civil rights movement saw tremendous social and economic change throughout the South, as industrialization and rapid technological change correlated with shifting gender roles, racial attitudes, and a regional identity crisis. This period, too, was marked by paradoxes: the poverty and hunger induced by an unjust sharecropping system; abundance and lack; the prevalence of commodities and tourism that cashed in on nostalgic renderings of “the romance and flavors of the Southern colonies, the antebellum plantations, the colorful Creole landscapes, and the ‘isolation’ of the mysterious mountain South.” Each of these left culinary artifacts, expertly excavated in Ferris’s able prose.

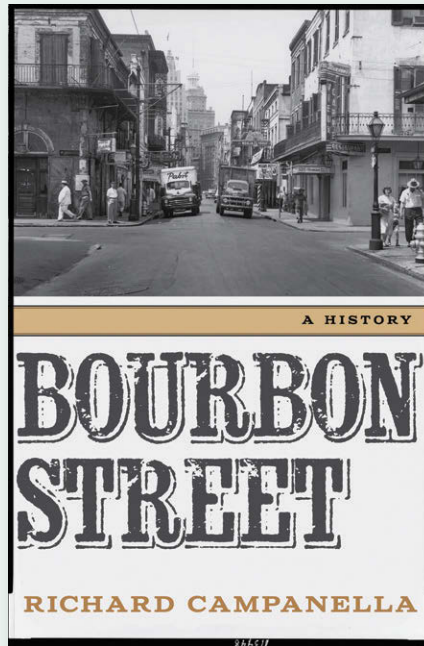
Part III, “Modern South,” begins with the lunch-counter protests of 1964 and ends with a portrait of “nouvelle” Southern cuisine and its possibilities. Once again, the themes of upheaval and change are masterfully revealed through the lens of food. The increasing dominance of industrial agriculture; the ongoing struggle of African Americans to “sit at the welcome table,” where they had so long labored; a resurgent interest in and celebration of “traditional Southern food” and, importantly, the people who made it so: all of this amid demographic and cultural shifts that are bringing new flavors into the ever-evolving (and much-contested) category of “Southern.”

Catarina Passidomo

## *Bourbon Street: A History*

By Richard Campanella.

Baton Rouge: Louisiana State University Press, 2014. 368 pages. \$30.00 cloth.



Perhaps no other street in American history is more (in)famous than Bourbon Street in New Orleans. Just the mention of its name evokes vivid images of debauchery. But, according to Tulane University professor Richard Campanella in his captivating new book, *Bourbon Street: A History*, there is a deeper, more complex story about how this street became one of the most popular streets in the United States.

Campanella offers a detailed and chronological narrative that is divided into three parts: “Origins,” “Fame and Infamy,” and “Bourbon Street as a Social Artifact.” Using letters, census data, photographs, and illustrations, Campanella first chronicles the settlement of New Orleans and the French government’s practice of honoring the Monarchs by naming streets, or *rues*, after them. “Rue de Bourbon honored any one of a number of Louisiana-involved members of the reigning house of France,” Campanella claims, “a family lineage traceable to the thirteenth century and dominant in the region since 1589.” No matter who the street is named after, it certainly did not start out to be famous. Campanella contends that life on early Bourbon Street was not exceptional; it mirrored any other street in the French Quarter, filled with merchants,

artisans, and other (respectable) middle-class professionals trying to carve out a living.

The 1803 Louisiana Purchase changed the French Quarter as American residents Anglicized many of the street names. French Creoles desperately hung onto their way of life as the first city census of 1805 indicates; Bourbon Street was predominantly Creole and Catholic. Even 45 years after the Louisiana Purchase, 66 percent of Bourbon Street residents had French names. Because of the French, Bourbon Street began to develop culturally during the antebellum period with the emergence of fine restaurants and the very popular French Opera House situated on the corner of Bourbon and Toulouse. The Opera House opened in December of 1859, and French Creoles dutifully attended plays, operas, and Sunday matinees, as it became part of their cultural identity.

By the time of the Civil War New Orleans developed into the largest port city in the South and became known for fine French culture and entertainment. The early history of Bourbon Street is so rich that it could be an entire work itself. Campanella does a sufficient job writing about that era, but he devotes most of the book describing the rise and fall of Bourbon Street since the Civil War, writing, in six different chapters, how Bourbon Street germinated, blossomed, flourished, exploded, degenerated and, finally, stabilized.

With the December 1919 fire that destroyed the French Opera House, Bourbon Street catapulted from a working-class family neighborhood into an entertainment zone and would be affected by three 20th-century events or phases. By the 1930s, the artisans who once populated Bourbon moved out and, as such, employment opportunities soon became based on the nighttime entertainment industry. This time period was a gradual phase out of the old-world traditions. But it was two other events that would forever change Bourbon Street. The second

phase developed because of world events. During World War II, New Orleans served as an embarkation point for American soldiers. In their spare time, these soldiers ventured into Bourbon Street to enjoy its cuisine, saloons, and entertainment opportunities. As a result of the city's status as a port of embarkation and the increase in commerce and trade, several thousand people began to move to New Orleans seeking employment. One can imagine how happy business owners were to have unlimited patronage with pockets stuffed with disposable cash.

By the 1960s, though, residents had become fed up with sex shows on Bourbon and nearby streets, prompting District Attorney Jim Garrison to crack down on vice and crime in the Quarter and ushering in the third phase of the street's 20th-century recovery. Garrison's raids and subsequent efforts by Mayor "Moon" Landrieu's administration in the 1970s to clean up Bourbon Street proved successful. The 1960s and early '70s were certainly the low point for the famous street. How bad, then, did Bourbon get? "A place that was once famous, fashionable, and pertinent to local lives had become infamous, embarrassing, and irrelevant," Campanella explains. City officials recognized that cleaning up the street would boost tourism, which, in the 1970s, surpassed the Port of New Orleans as the city's most profitable industry.

Today, it is hard for tourists to walk down Bourbon Street and realize that it was once a working-class neighborhood. Campanella cautions modern-day visitors of desiring that authentic Bourbon Street experience. "Authenticity," writes Campanella, "is seductive; we embrace it because it makes us feel exclusive. Declaring something to be authentic puts us in the know; it positions us in a place of power and authority, flatters our taste, and flaunts our cultural savvy."

In *Bourbon Street: A History*, Campanella provides a rich look into one of America's famous street's using a wealth of primary sources and quantitative analysis. His multidisciplinary approach is comprehensive. The inclusion of a bibliography, however, would have enhanced the work by allowing readers to continue their own research. Because of its concentration, there is a lot of material to absorb, which may distract the general reader, but scholars wishing to write about New Orleans should have this work on their shelf.

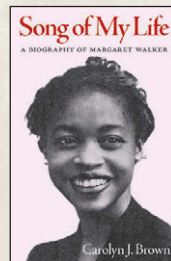
T. L. Van Cleave



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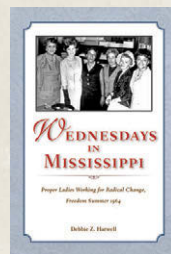
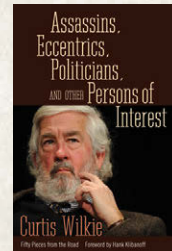
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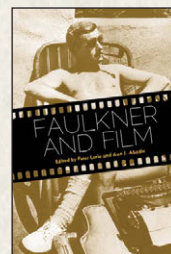
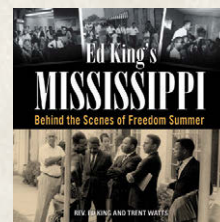
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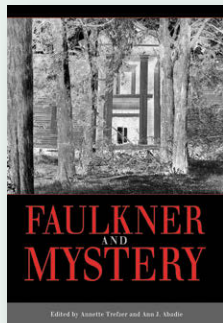


# BOOKS OF INTEREST

## *Faulkner and Mystery*

Edited by Annette Trefzer and Ann J. Abadie. Jackson: University Press of Mississippi, 2014. 234 pages. \$60.00 printed case binding.

*Faulkner and Mystery* presents a wide spectrum of compelling arguments about the role and function of mystery in William Faulkner's fiction. Twelve



new essays approach the question of what can be known and what remains a secret in the narratives of the Nobel laureate. Scholars debate whether or not Faulkner's work attempts to solve mysteries or celebrate the enigmas of life and the elusiveness of truth.

Scholars scrutinize Faulkner's use of the contemporary crime and detection genre as well as novels that deepen a plot rather than solve it. Several essays are dedicated to exploring the narrative strategies and ideological functions of Faulkner's take on the detective story, the classic "whodunit." Among Faulkner's novels most interested in the format of detection is *Intruder in the Dust*, which assumes a central role in this essay collection.

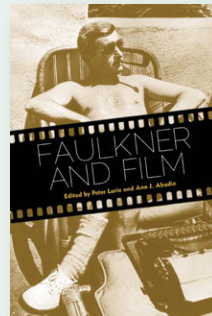
Other contributors explore the thickening mysteries of racial and sexual identity, particularly the enigmatic nature of his female and African American characters. Questions of insight, cognition, and judgment in Faulkner's work are also at the center of essays that explore his storytelling techniques, plot development, and the inscrutability of language itself.

Contributions by Hosam Aboul-Ela, Susan V. Donaldson, Richard Godden, Michael Gorra, Lisa Hinrichsen, Donald M. Kartiganer, Sarah Mahurin, Sean McCann, Esther Sánchez-Pardo, Noel Polk, Rachel Watson, Philip Weinstein.

## *Faulkner and Film*

Edited by Peter Lurie and Ann J. Abadie. Jackson: University Press of Mississippi, 2014. 233 pages. \$65.00 printed case binding.

Considering that he worked a stint as a screenwriter, it will come as little surprise that Faulkner has often been called the most cinematic of novelists. Faulkner's novels were



produced in the same high period as the films of classical Hollywood, a reason itself for considering his work alongside this dominant form. Beyond their era, though, Faulkner's novels—or the ways in which they ask readers to see as well as feel his world—have much in common with film. That Faulkner was aware of film, and that his novels' own "thinking" betrays his profound sense of the medium and its effects, broadens the contexts in which he can be considered.

In a range of approaches, the contributors consider Faulkner's career as a scenarist and collaborator in Hollywood, the ways his screenplay work and the adaptations of his fiction informed his literary writing, and how Faulkner's craft anticipates, intersects with, or reflects upon changes in cultural history across the lifespan of cinema.

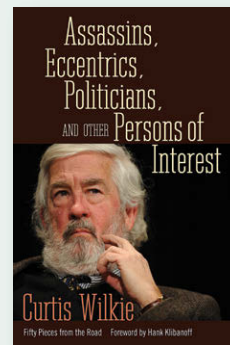
Drawing on film history, critical theory, archival studies of Faulkner's screenplays, and scholarship about his work in Hollywood, the nine essays show a keen awareness of literary modernism and its relation to film.

Essays by Deborah Barker, Ivan Delazari, Robert W. Hamblin, Robert Jackson, Julian Murphet, Aaron Nyerger, Riché Richardson, Phil Smith, and Stefan Solomon.

## *Assassins, Eccentrics, Politicians, and Other Persons of Interest: Fifty Pieces from the Road*

By Curtis Wilkie. Jackson: University Press of Mississippi, 2014. 352 pages. \$30.00 cloth.

Writing as a newspaper reporter for nearly 40 years, Curtis Wilkie covered eight presidential campaigns, spent years in the Middle East, and traveled to a number of



conflicts abroad. However, his memory kept turning home and many of his most treasured stories transpire in the Deep South. He called his native Mississippi "the gift that keeps on giving." For Wilkie, it represented a trove of rogues and racists, colorful personalities and outlandish politicians who managed to thrive among people otherwise kind and generous.

*Assassins, Eccentrics, Politicians, and Other Persons of Interest* collects news dispatches and feature stories from the author during a journalism career that began in 1963 and lasted until 2000. Wilkie is known for stories reported deeply, rife with anecdotes, physical descriptions, and important background details. He writes about the notorious, such as the late Hunter S. Thompson, as well as more anonymous subjects whose stories, in his hands, have enduring interest. The anthology collects pieces about several notable Southerners: Ross Barnett; Byron De La Beckwith and Sam Bowers; Billy Carter; Edwin Edwards and David Duke; Trent Lott; and Charles Evers. Wilkie brings a perceptive eye to people and events, and his eloquent storytelling represents some of the best journalistic writing.



**Chris Colbeck** obtained a BBA in finance from Loyola University and then a BA degree in liberal studies, concentrating in English, history, and Southern Studies, from the University of Mississippi. Chris's main interests are postbellum labor and land transformations, how they were reflected in literature, and how they influenced two of America's greatest contributions to the arts—country and blues music. Chris welcomes the opportunity to continue his studies and is excited by the wide-ranging possibilities offered by this program.

**Katie Gill** attended Middlebury College as an undergraduate, earning a BA degree in history with a minor in film and media culture. Her studies there ran the gamut from tiger hunting in colonial India to analyzing David Bowie's sex appeal. Katie's primary academic interests, however, lay with the civil rights movement, as shown by her undergraduate thesis, "Black and White and Red All Over: Communism, the Press, and the Trial of Willie McGee, 1950–1951." Katie presented her thesis at the 2014 Middlebury College Spring Symposium, and she hopes that it will see the light of publication one day. Currently, Katie works at the University Museum. Other interests include knitting, cooking, and going out of her way to pet every dog she sees.

**Bryan Hawks** was born and raised in Oxford, Mississippi. He received his BA from the University of Mississippi, majoring in English and minoring in military science and history. Bryan is hopeful for new experiences and eagerly anticipates developing a deeper knowledge and understanding of Southern culture and history during the course of this program. In his free time, Bryan enjoys nature, horseback riding, tennis, and boxing.

**Sophie Hay** is from England and earned her BA degree in English literature and American studies from the University of Birmingham. In

her third year of study she completed an exchange year at the University of Mississippi. This encouraged a burgeoning interest in the American South and led to her return to the university to enroll in the Southern Studies master's program. Sophie is primarily interested in the civil rights movement, gender, and African American literature. She loves to travel and looks forward to exploring more of the South during her time in the United States.

**Sarah Holder** graduated from the University of North Carolina at Asheville with a BA in literature. Her academic interests include Southern literature, specifically Southern gothic and Southern fantasy as forms of postcolonial exploration of identity politics. At the moment, Sarah is involved in an interdisciplinary gender-writing group, and with what little spare time she has, she enjoys walking her dog and reading poetry.

**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. Originally from Mount Pleasant, Michigan, she has finally transitioned from "hey, you guys," to "hey, y'all." Her parents are not pleased.

**Kayla Marion** was raised in Shreveport, Louisiana. She earned her BA degree in religious studies as well as a minor in history at Centenary College of Louisiana. During her time at Centenary she concentrated on race and religion, especially in relation to identity. While writing her undergraduate thesis on Civil War re-enactments as a ritual in the religion of the Lost Cause, her interests expanded to the various lived religions across the American South—from slave religion to voodoo to Lost Cause religion. In her spare time, she enjoys traveling, yoga, and hanging out with her dog, Panda.

**Yaeko "Eko" Takada** was born and raised in Tokyo, Japan. She quit her job as a writer and editor to come to the United States to study blues music. She earned her BA in Southern Studies from the University of Mississippi in May 2014. Eko is now working in the Blues Archive in the J. D. Williams Library while pursuing her MA. She describes herself as single, veggie, and young at heart.

**Irene Van Riper** was born and raised in Sonoma County, California, and earned her BA in cultural anthropology from the University of California, Santa Cruz in 2012. She wrote her undergraduate thesis on family farming communities in Lafayette County, Mississippi, and is thrilled to be back in the state. For her MA she is interested in integrating the study of oral history, community, local foodways, and agroecology into a thesis documentary project. For fun, Irene enjoys playing her banjo, attending blues festivals, gardening, and walking in the woods.

**Brandy Williams** received her BA in English from Louisiana State University at Alexandria. She spent 13 years serving in the U.S. Air Force as a jet engine mechanic and an independent duty medical technician. She separated in 2010 and started college in 2011. Brandy's goal is to get her PhD in Southern literature, as well as a minor in African American literature and creative writing. Brandy hopes to return to LSU at Alexandria after finishing school to work as a professor there. She currently teaches CPR, AED, and first aid for the American Red Cross.

Ranging in backgrounds and interests from psychology to literature to the civil rights movement to lived religions, these new graduate students are right at home in the heterogeneous community found in Barnard Observatory.

Sophie Hay and Kayla Marion

Country and Gospel trails, go into detail about a wonderful range of issues relevant to their central topics). In its own small if 1,000-page way, I'm hoping that the *Mississippi Encyclopedia*, now readying for publication at the University Press of Mississippi, can do some of the same thing—getting right the stories we know we want to study in Mississippi, while also telling stories of fashion models and healthcare organizers and multilingual poets and caterers and even college professors whose stories deserve our attention.

Ted Ownby

## SAVE THE DATE!

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## CONTRIBUTORS

**Sara Camp Arnold** is the publications editor for the Southern Foodways Alliance, which includes the editorship of *Gravy*, the SFA's quarterly journal.

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

**Mark Camarigg** is the publications manager for *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 in 1997 and has written for the *Southern Register* since 2005.

**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.

**Sophie Hay** is a first-year Southern Studies graduate student. She earned her BA degree in English literature and American studies from the University of Birmingham.

**Pableaux Johnson** is a writer and photographer based in New Orleans.

**Kayla Marion** is a first-year Southern Studies graduate student. She earned her BA degree in religious studies, as well as a minor in history, at Centenary College of Louisiana.

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

**Catarina Passidomo** has a joint appointment in anthropology and Southern Studies and works closely with the Southern Foodways Alliance. Her research interests include Southern foodways, critical race studies, social justice, food systems, social movements, and the connections between food and culture, identity, space, and power.

**Jimmy Thomas** is the Center's associate director for publications.

**T. L. Van Cleave** is a park ranger for the National Park Service at Cane River Creole National Historical Park in Natchitoches, Louisiana.

**Becca Walton** is the Center's associate director for projects and director of the Oxford Conference for the Book.

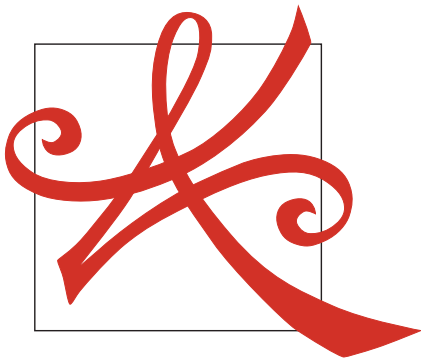
**Jay Watson** is Howry Professor of Faulkner Studies at the University of Mississippi and director of the Faulkner & Yoknapatawpha Conference. His publications include *Forensic Fictions: The Lawyer Figure in Faulkner, Faulkner and Whiteness*, and *Reading for the Body: The Recalcitrant Materiality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

**Sara Wood** is the SFA's oral historian.

# Mississippi Institute of Arts and Letters

On Saturday, June 6, 2015, at Lake Terrace Convention Center in Hattiesburg, Mississippi, the Mississippi Institute of Arts and Letters (MIAL) will host its annual awards banquet. Nominations for these awards are now being accepted in the categories of fiction, nonfiction, poetry, classical music composition, contemporary music composition, visual arts, and photography for works first published, performed, or publicly exhibited in the calendar year January–December 2014. Only members of MIAL may nominate artists for these awards. The nomination form and information about membership can be found on the Institute’s website at [www.ms-arts-letters.org](http://www.ms-arts-letters.org). Members may nominate more than one individual in any category and may nominate in as many categories as they wish. One page of comments may be included with the nomination form. These awards honor living Mississippians who are either current or former residents with significant and continuing ties to the state. The nominations must be postmarked on or before January 15, 2015. Attached to the nomination form should be the artist’s representative work (slides, CDs, photographs, books, etc.). Nominations should be mailed to the appropriate category chair listed below.

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## ARTS & LETTERS

### AWARD CATEGORIES

**VISUAL ARTS** (painting, sculpture, drawing, print, graphic arts, etc.) Eligible are up to 15 pieces first publicly shown or published in 2014. Submit CD, slides, prints, or published work.

**PHOTOGRAPHY** (color, black and white, combination) Eligible are up to 15 photographs first publicly shown or published in 2014. Submit CD, slides, prints, or published work.

**FICTION** (novel, short story collection, etc.) Eligible is work first published in 2014. Submit author’s name, publisher, title of publication, and date of publication.

**NONFICTION** (any literature that is not fictional) Eligible is work first published in 2014. Submit author’s name, publisher, title of publication, and date of publication.

**POETRY** Eligible are up to 15 poems published individually for the first time in 2014 or a collection of at least 15 poems published in book form for the first time in 2014. (Poems in the collection may have been first published earlier than 2014). Submit tear sheets or publication.

**MUSIC COMPOSITION—CLASSICAL** (song, opera, composition, instrumental music, etc.) This award is for works first published or performed publicly in 2014. Submit evidence of initial performance or publication (book, CD, tape, score) in 2014.

**MUSIC COMPOSITION—CONTEMPORARY** (blues, country music, jazz, rock, etc.) Submit published scores or the commercial recording first released in 2014.

### CATEGORY CHAIRS

**Visual Arts**  
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[marjorieselvidge@gmail.com](mailto:marjorieselvidge@gmail.com)

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Oxford, MS 38655  
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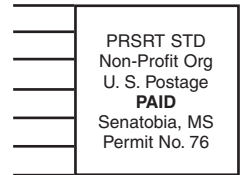
**Poetry**  
Jenny Long  
991 County Road 188  
Greenwood, MS 38930  
[jb\\_long@hotmail.com](mailto:jb_long@hotmail.com)

**Music Composition:  
Classical**  
Ann Abadie  
2238 Lee Loop  
Oxford, MS 38655  
[aabadie@olemiss.edu](mailto:aabadie@olemiss.edu)

**Music Composition:  
Contemporary**  
Lawrence Deas  
653 Highland Cir.  
Tupelo, MS 38804  
[Lawrence@deaslawfirm.com](mailto:Lawrence@deaslawfirm.com)



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